Friend to Mrs. Piozzi
Penelope Pennington in Miniature
by James Thorpe

"Why do you not become her biographer? I am sure no one would write her memoirs so well as yourself." To Mrs. Pennington this was a tempting invitation when the subject proposed was Hester Lynch Thrale Piozzi. Her friendship with Mrs. Piozzi had spanned a period of thirty-three years, they had known one another intimately, and they had carried on an extensive and lively correspondence when they were apart. Indeed, she told Mrs. Piozzi’s adopted son and executor that she had the largest collection of Mrs. Piozzi’s letters in existence (they are now at Princeton), that she had more information than anyone else about Mrs. Piozzi’s opinions on every subject, and that her material would be indispensable to any biographer.

It is true that their friendship did not really commence until 1788, seven years after the death of Mrs. Piozzi’s first husband, Henry Thrale, when her nearly two decades of providing a home and loving care and amusement for Dr. Johnson were part of the past, and four years after her second marriage, to Gabriel Piozzi. She was forty-seven and Mrs. Pennington (or Penelope Sophia Weston, as she then was) an alert, lively, literary-minded, impatient spinster of thirty-six, tied to the care of an aging mother. Those years before their friendship might seem a formidable blank for a would-be biographer. But Boswell had to recover the first fifty-four of Johnson’s seventy-five years, and Mrs. Piozzi obligingly lived on to the age of eighty, active and vivacious to the end.
Mrs. Pennington never tried to become the biographer of her "dear, departed Friend." It was Mrs. Piozzi's fate to be portrayed unfairly or maliciously, as by Boswell and Macaulay, and an account by a friend such as Mrs. Pennington might have balanced the record. What kind of woman was Mrs. Pennington and what kind of memoir could she have written? Some hints can be gleaned from two recent gifts by Friends of the Princeton Library. First, a group of thirty-one letters written by Mrs. Pennington, mostly to her younger friend Maria Brown—a woman who had something of the same relationship to Mrs. Pennington that Mrs. Pennington herself had to Mrs. Piozzi. These letters came to Princeton through the generosity of Mrs. Knight Woolley. Only a few excerpts have ever been printed—some of her comments on Mrs. Piozzi—by Oswald G. Knapp in his Intimate Letters of Hester Piozzi and Penelope Pennington (1914). Second, about two hundred pages of material, mostly in Mrs. Pennington's hand and mainly copied from printed and manuscript sources, which apparently served the purpose of a commonplace book. This material was the gift of Robert F. Metzdorf. These acquisitions join the Library's substantial holdings of Piozzi material, which heretofore consisted of about three hundred of her letters, numerous books from her library, and many associated books and manuscripts; those were noted by Dean Jeremiah S. Finch in an earlier issue of the Chronicle (XIV, No. 3 [Spring, 1933], 161-164).

Mrs. Pennington enjoyed the high regard of Mrs. Piozzi and had ample opportunities to know her intimately. Mrs. Piozzi described Mrs. Pennington as "the best letter writer in our King's dominions" and her letters as "beautiful," "poetical," "elegant," "always delightful," "the very charmingest letters in the world"; moreover, Mrs. Piozzi thought that Mrs. Pennington shared the admirable qualities of her letters: "wise and kind," "full of true friendship, honest loyalty and sound criticism," "a noble girl and a true friend." Even after discounting Mrs. Piozzi's compliments as samples of enthusiasm and ebullience, there remains ample evidence of regard and affection. Mrs. Pennington visited Mrs. Piozzi occasionally, for as long as four months at a time. When they were apart, correspondence was frequent, with Mrs. Pennington sometimes receiving two or three letters a week. That these were not routine may be suggested by the fact that of the eighty-two letters selected by R. Brimley Johnson for inclusion in The Letters of Mrs. Thrale (1886), twenty-four are to Mrs. Pennington—almost twice as many as to any other person.

Mrs. Pennington's chief interests seem to have been very much like those of Mrs. Piozzi; similar strains run through their private letters, no matter who the recipient. There are generally criticisms of books just read, knowing comments on politics, and complaints about bad health, with some gossip and some moralizing stirred in.

Mrs. Pennington's reading was extensive and varied. The commonplace book includes, as her main subjects in prose, about equal measures of politics, religion, and description; the verse is mostly light and occasional. In her letters she refers to many poems, novels, and plays, almost all of them contemporary. Her comments on Byron's poetry can serve as a sample. In 1814, she said: "I like 'The Bride of Abydos' the least of Lord Byrons productions—the interest it excites, the opening, & some of the Passages are beautiful, is not sufficiently powerful in my Mind, to make amends for the horror of the Catastrophy;—nor do I believe the Costume correctly preserved, as I cannot suppose any Brother suffer'd on such easy & familiar Terms within the boundaries of a Turkish Harem.—but 'The Corsair' is my 'dear delight'—it unites the strongest interest of Narrative with the most exquisite beauties of Poetry."

Her usual procedure was, as here, to practise a form of comparative criticism, to rate a work in comparison with other works, to mention the qualities they have in common, and then to differentiate. Later in 1814, she said, "I certainly do not think 'Lara' equal to Ld Byrun's other Poems—yet it has the same bold strain of thought & brings the same painful Conviction to our Feelings, tho it is not so rich in Poetic beauty." Or, somewhat later: "I think the last Canto of 'The Child' the first of all his productions,—yet what a mind of ungoverned Passions, & ill regulated Principles does it prove!—he is no more fit for social, or domestic life than an Esquimeaux Savage ... The Prisoner of Chillon has more tenderness, & of the best sort, than I have ever traced in his Writings. The other Poems [in this volume] are most miserable farrago of wild conceits, & incongruous, incomprehensible Ideas you can imagine!!"

In prose fiction, her tastes were not in tune with the novel of manners and conversation. "We have gone through most of the late Publications," she wrote in 1824, "little to my liking—there is so much mannerism, extravagance and caricature that Truth & Nature is quite lost sight of. The variety of Characters introduced, & the odd gabble of Talk put into their Moutb, takes off all Individual Interest:—in short I only feel how greatly I prefer
my early Favourites Richardson, Fielding, & Smollett.” Again, two years later: “I tire of these Books which only treat of Manners, & those generally Caricatures, without any of the raciness of the old Writers, who developed their Personages more by the natural course of their actions, than their peculiarities of Dress & Manners, or their flippancy in Talk.” These are the words of a woman of seventy-five, still trying to keep up to date and still reacting vigorously. For the comfort of Janeites, it ought to be added that Mrs. Pennington never admits (so far as I know) that she ever read their favorite.

In the realm of politics, Mrs. Pennington followed the wars with France almost as sedulously as my Uncle Toby studied the accounts of the battles in the low countries. “These matters are now coming to a most important Crisis,” she solemnly warned in 1814, “and will, I fear, terminate in a fallacious Peace,—for such must any Peace be, made with that faithless Wretch Bonaparte.—I have never been amongst those who have lately reckon’d so very sanguinely on the restoration of the Bourbons.—The interest of that unfortunate Family is almost extinct amongst the present Inhabitants of France.” To her, this was a great pity, royalist that she was. Abroad, there were also “those despicable Americans to contend with.” At home, the order was sound. “I have always had a very high opinion of our present King,” she wrote in 1820, “& think no one has ever been more unjustly culminated,—except our good Queen, his Mother, who was one of the best of Women. The first Impression I ever received of perfect, manly Grace & Beauty, united with Princely Dignity, I derived from Him, & they are always the most lasting & I have never seen them surpassed or indeed Equalled in any other human Being.” She is full of political wisdom—as was Mrs. Piozzi—on battles, treaties, and prominent leaders; but I am afraid she combines the political certainty of Mrs. Western with some of Tabitha Bramble’s ignorance.

The truth is, she pitched on politics only to have something to write about. “The monotonous, & Isolated life we have led does not,” she said, “agree with my Spirits.—accustom’d, through life, to mix in various Society, and occasional amusement, my Mind dulls over the never varying sameness of a Family Circle, and loses all its Energies, and every motive for exertion. . . . If it were not for the great Events, & results now pendant on that busy Theatre of the World, the Continent of Europe, I shou’d lose all animation, & fall into a state of mental somnolency.”

A letter ought to have a subject, she thought, and it ought to be a work of art. “I have not the art of scribbling whole Pages about nothing as many Ladies do, & hate to write, or send a Letter of mere chit chat—yet to that necessity am I reduced dearest Maria in a Place where nothing is said, or done worth recording.” Ideally, what she preferred to read and to write about were “those anecdotes & details which come well authenticated respecting Individuals eminent for their Station & Talents, who have lived in our own Times, or in Times past.” In this, as in so many other things, she was one with Mrs. Piozzi.

Health—bad health, really—was Mrs. Pennington’s consuming interest, whether her own or someone else’s. Mrs. Piozzi had a similar preoccupation, with her fear of whooping cough, her search for good air, her consumption of James’s Analeptic Pills and other nostrums. In addition to the usual severe colds and fevers, Mrs. Pennington suffered from “violent Erysiphalous” of the ears, “Rheumatism of the Head,” “chil blains,” catarrh, “Fatigue & Anxiety of Mind & Body,” a delicate nervous system, and the smell of fresh paint. Even under the best circumstances—rare enough—she would admit no more than that her “Health is better than it was, but still nothing to boast of;” or “the opinion I entertain of the state of my own Health, which, tho’ it may receive occasional Relief from Palliatives, admits not of restoration.”

Her difficulties were so compounded by the bad health she helped her husband to suffer (including “frightful attacks of Spasms in his Stomach”), that it is hard to see how she was able to preserve her “Ili defended Carcase” for seventy-five years. Preserve it she did, however, and in the meantime she was a fount of sagacious medical advice to friends who mentioned their own complaints. “I am sorry you can give me no better account of your Knee,” she wrote to Maria Brown, “& cannot say I am well satisfied with the Remedy you have recourse to;—unless under the direction of very judicious, medical advice, I should, with so florid & full a habit as yours, be very apprehensive of the Effects of a Medicine so powerful—I knew a young Woman who was thrown into a violent Fever from the quantity of Iron, with which the Malvern Water is impregnated; therefore pray, dearest Maria, be cautious to remark whether any Symptoms of additional fullness attends the use of this Medicine.” Another one of her prescriptions was: “she must keep close & avoid all exposure to the external Air while these cruel Winds & variable Weather continues.”

Nor was her advice overly sanguine. Acquaintances drop into the grave right and left in her letters. A neglected cold is sure to
become typhus fever, and on that day fortnight the unhappy object of attention will be a corpse.

"So much does every thing suffer by comparison." This remark could serve as an epigraph to an account of her generally negative outlook. "Poor, dear Mrs. Piozzi used to entreat," she said, "I would not prognosticate any mischance, because She insisted upon it, I was generally oracular & prophetic." Then Mrs. Piozzi had her hands full in making entreaties against the expression of Mrs. Pennington's "own sad thoughts." For Mrs. Pennington was a mild sufferer of that same melancholia of which Dr. Johnson had a severe and chronic case and Mrs. Piozzi an intermittent one.

Perhaps there is a kind of wayward justice in the fact that the writings of Mrs. Pennington which are known are her detailed accounts of the deaths of Mrs. Piozzi and Maria Siddons, and her printed obituary notice of Mrs. Piozzi. At least it would be hard to single out other pieces which would more economically characterize her.

The long friendship between Mrs. Pennington and Mrs. Piozzi afforded deep satisfaction to both of them. As time went on, Mrs. Pennington began to depend on the friendship for her comfort. She became somewhat peevish when Mrs. Piozzi shared her attentions and affection with others. "I was Prima Donna—I now feel," wrote Mrs. Pennington in 1819, "that many new Friends, & new Connexions;—with new Interests, & novel attractions, occupy the ground that I exclusively possessed, & I can only expect, in future, to be one of this large Groupe.—I think the Character of her mind was always rather kindness, than attachment." Her fears turned out to be unfounded. She later admitted that Mrs. Piozzi "had no opposing Duties,—disengaged from all Business, Cares, & counteracting Connexions, she could & did give up her Time, & devote herself, & at last almost exclusively, to the gratification she well knew her Society afforded me." After Mrs. Piozzi died, Mrs. Pennington's grief was heavily tinged with self-pity. It is "my Loss" she laments, "an irreparable one to me, for if 20 years ago I could find nothing to replace it, I am not likely in the Winter of Life." Six long years after the death of Mrs. Piozzi, this lonely old woman followed her friend to the grave.
Foreword

This catalogue has been compiled to serve as a published record of the exhibition, "The Literary Career of William Faulkner," held in the Princeton University Library from May 10 through August 30, 1957. Following the basic categories of the exhibition itself, the thirty-one sections of the catalogue list the items shown and reproduce the text of the accompanying annotations. Most of the illustrations were selected from the manuscript material, which gave the exhibition its chief distinction.

The first plans for the exhibition were made during the early fall of 1956. At that time I was writing my doctoral dissertation on Faulkner for the Princeton Department of English, and compiling a check list of Faulkner’s published writings. Through the co-operation of William S. Dix, University Librarian, and Saxe Commins, Faulkner’s editor and long a devoted friend of the Library, arrangements were made which enabled me to begin gathering materials and information for an exhibition. This compilation proceeded during the fall and winter of 1956–1957, with the assistance of Alexander D. Wainwright of the Library’s Department of Rare Books and Special Collections. The opening of the exhibition the following spring coincided with the publication of Faulkner’s new novel, The Town, and with the annual dinner of the Friends of the Princeton Library on May 10. The following month appeared an issue (Vol. XVIII, No. 3) of The Princeton University Library Chronicle devoted to Faulkner. It printed the check list, the address on Faulkner given by Hodding Carter at the Friends’ dinner, and various articles by or about Faulkner. It also announced the Library’s intention of assembling a Faulkner collection, and recorded a substantial number of gifts of manuscript and published items as a beginning to this project.

The publication of this catalogue, intended from the beginning to be added to the exhibition itself, the Friends’ dinner, and the Faulkner issue of the Chronicle as a record of the Library’s interest in Faulkner, has been several times delayed. It is therefore with apologies for their tardiness that the following acknowledgments are made to the individuals and institutions whose co-operation made possible the original exhibition, and this catalogue:

First, very grateful acknowledgment is made to William Faulkner, who consented to the transfer to Princeton of his own col-
lection of his manuscripts, which had been stored for several years at Random House, his publishers. None of this material had been previously shown or made available for study, and any distinction which this exhibition may have had was due to his kindness.

To acknowledge the debt of this exhibition to Saxe Commins is to recall with sadness the loss suffered at his death in July, 1958, by his friends, by the Library, and by Princeton University. As Faulkner's literary executor, he approved the transfer of the Faulkner manuscripts to Princeton, he made available his own files and collection of Faulkner material for the exhibition, and he gave the necessary permissions for the publication of Faulkner manuscript material in the Faulkner issue of the Chronicle and in this catalogue.

It is also saddening to recall here the death of Harold Ober, in October, 1959. Likewise a friend for many years of the Library, and Faulkner's literary agent, Mr. Ober was responsible not only for assistance in making arrangements for the exhibition, but also for permission to reproduce or quote from unpublished Faulkner writings.

In all the processes of assembling and organizing the materials for the exhibition, and subsequently in preparing this catalogue, the assistance of Alexander D. Wainwright has been invaluable. I am also grateful to him for help in the preparation of the annotations in Section XXX. For his help with the annotations of Sections II and XII I am indebted to George P. Garrett, Jr., though final responsibility for the form and accuracy of all the annotations is mine. To Mr. Garrett, too, I am greatly indebted for his assistance with the task of identifying, sorting, and arranging the two packing boxes of Faulkner manuscripts when they arrived at the Princeton Library on March 21, 1957.

Of the individual collectors who lent materials to the exhibition, the greatest debt is to Linton R. Massey, of Keswick, Virginia. Only the most significant of the many items which he made available from his notable Faulkner collection are individually acknowledged in this catalogue, but special thanks are given him here for his willingness to supply, on the shortest notice, whatever the exhibition needed to fill a gap in a showcase or to illustrate a manuscript page by a printed one.

Other lenders to whom thanks are due are C. Waller Barrett, Hodding Carter, Maurice E. Coindreau, Carvel Collins, George P. Garrett, Jr., Miss Mary Killgore, Leon Picon, Edward Shenton, James Silver, Phil Stone, and Ben Wasson. Items were also kindly lent by the New York Public Library, the Mary Buie Museum of Oxford, Mississippi, Random House, the Newberry Library, CBS Television, Lever Brothers Company, and Paramount Pictures Corporation. John Sykes Hartin, Director of Libraries of the University of Mississippi, was kind enough to make available photo-stats of Faulkner material from local newspapers.

In June, 1959, the Faulkner manuscripts were transferred to the Alderman Library of the University of Virginia, where they are now on deposit. For making them available to me there in order to complete work on this catalogue, I am indebted to Faulkner's daughter, Mrs. Paul D. Summers, Jr., and I am grateful to Miss Anne Freudenberg, Assistant in Manuscripts at the Alderman Library, for frequent and generous assistance.

The drawing of the Oxford courthouse and Confederate monument on the title-page of this catalogue is reproduced from the cover of the original exhibition leaflet, for which it was made by Gillett G. Griffin. Also taken from the leaflet is the Introduction which follows this Foreword.

The list of items shown, freed from the case-by-case limitations of the exhibition itself, has been partially rearranged, and the annotations have been expanded, where necessary, by descriptions of or quotations from the items they originally accompanied. Where the original note is now out of date or misleading, a footnote has been used to correct it, though no change has been made in the present tense originally used in the leaflet and annotations.

With the entry for each item in the catalogue is given the name of the lender, or, in the case of material owned by the Princeton University Library, the call number or name of the collection in which the item may be found. Many of the periodicals actually exhibited were single copies borrowed for the purpose, but, in order to make the catalogue as useful a reference as possible, these are listed with the call numbers (the majority of which represent bound files) of the copies in the Princeton University Library. In most cases where more than one copy of an item was exhibited only the designation of the Library's copy is given.

JAMES B. MERIWETHER
Introduction

A span of nearly forty years, from the appearance of the poem “L’Apres-Midi d’un Faune” in The New Republic on August 6, 1919, to the publication of the novel The Town by Random House on May 1, 1957, is covered by this exhibition tracing the literary career of William Faulkner. Included among the works displayed are all of his twenty-five books, from two presentation copies of The Marble Faun, a volume of poems published in 1934, to the limited, signed issue of The Town, as well as many of his short stories, poems, articles, and other publications. Thanks to the deposit in the Library of Mr. Faulkner’s own collection of his manuscripts, and through the co-operation of his editor, Saxe Commins, and of his publishers, Random House, it is possible to show manuscript material for all of his books, and for much of the other published work included in the exhibition.

William Faulkner was born on September 25, 1897, in New Albany, Mississippi, but has lived most of his life in the nearby college town of Oxford, where his family moved when he was a boy, and where his father was later to hold several administrative posts at the university. There his literary career began, upon his return to college after service in World War I, with the appearance of “L’Apres-Midi d’un Faune” and the pieces, mostly poems, which he contributed to the college weekly, The Mississippian. Shortly after the publication of The Marble Faun, his first book, he left Oxford for New Orleans. There, during the first half of 1927, he wrote fiction for the Sunday magazine section of the Times-Picayune, became a friend of Sherwood Anderson, and wrote his first novel, Soldiers’ Pay, which was published the following year by Liveright, Anderson’s publisher. A trip abroad was followed, in 1927, by a second novel, Mosquitoes.

The publication of his third novel, Sartoris, in 1929, marked a turning point in Faulkner’s career. It was the first volume in what has become the Yoknapatawpha series. “With Soldiers’ Pay I found out writing was fun,” he has said in an interview. “But I found out after that not only each book had to have a design but the whole output or sum of an artist’s work had to have a design.” Sartoris marked not only the inception of the design that was eventually, after years of neglect, to bring Faulkner in 1950 the Nobel Prize for literature, but it was the first of his works whose setting was the author’s own north Mississippi countryside, a land of small farms and rolling hills: “Beginning with Sartoris,” he said, “I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it.”

The more than a dozen books and three dozen short stories of the Yoknapatawpha series which have followed Sartoris have indeed shown no signs of exhausting the materials of Faulkner’s county. No two Faulkner novels, within or outside the Yoknapatawpha series, are alike, and such works as The Sound and the Fury (1929), As I Lay Dying (1930), Light in August (1932), Absalom, Absalom! (1936), The Hamlet (1940), Go Down, Moses (1942), and The Town (1957), show, in their rich variety, the constant, restless urge of their author to experiment with new forms and methods. Neither critical nor (in the case of Sanctuary) popular acclaim has ever led him to repeat an experiment or imitate a success, and this refusal to remain within a literary pigeonhole, to be classified, has made the proper recognition of his achievement far more difficult.

In Faulkner a literary pioneer’s interest in technical innovation has been combined with a craftsman’s care to perfect his work. A glance at the manuscripts in the exhibition shows how painstaking has been the process of revising and rewriting, and displayed are many works which not only went through several manuscript versions but have undergone subsequent revision in their various published appearances.

The history of the Snopes family of Yoknapatawpha, which is a minor theme in several of Faulkner’s novels and the main subject of a number of short stories, of The Hamlet, and of The Town, is given special emphasis in the exhibition. By the inclusion of numerous translations, the exhibition also suggests the widespread influence and reputation of Faulkner’s writings throughout the world.
I. Faulkner at the University of Mississippi

In World War I William Faulkner served briefly in the Royal Air Force, although he was still a cadet, in training in Canada, at the end of the war. After his return to Mississippi, he enrolled as a special student in the fall term of 1919 at the University of Mississippi, where his father, Murry C. Faulkner, was Assistant Secretary. (William Faulkner apparently first added the “u” to his surname while in the RAF, and afterward retained it as his “literary” signature.) He soon became a well-known campus figure in his British uniform.

During the academic year 1919-1920 thirteen of his poems appeared in *The Mississippian*, the weekly student newspaper, where they were attacked, defended, and parodied energetically. Drawings by Faulkner had appeared in *Ole Miss*, the yearbook of the University of Mississippi, before his departure for service in the RAF, and other drawings and poems appeared in the volumes for 1919-1920 and 1920-1921.

1. Photograph of Faulkner in RAF uniform. Glossy photostat, enlarged, from *Ole Miss . . . 1919-1920* [University, Miss., 1920], p. 107. [Original lent by Carvel Collins]


Faulkner’s literary career may be said to have begun with the publication of the poem “L’Apres-Midi d’un Faune” in *The New Republic* on August 6, 1919. With the exception of a few drawings, this is his first known published work. His first contribution to *The Mississippian* was a reprinting, with minor alterations, of this poem a few months later.

3. “Cathay” and “Clair de Lune.”

Faulkner’s first poem originally published in *The Mississippian* was “Cathay.” “Clair de Lune” was one of several poems ‘From Paul Verlaine’ which appeared during the spring semester.

a. Photostat of “Cathay” from *The Mississippian*, November 12, 1919, p. 8. [Original in the University of Mississippi Library]

b. Typescript of “Cathay,” 1 p. It differs slightly from the published version. [Lent by Mr. Faulkner], See Fig. 3


The short story “Landing in Luck” won Faulkner a prize for the best story published in *The Mississippian* during the academic year 1919-1920. Apparently Faulkner’s first piece of published fiction, it describes a near-crash by a cadet at what is obviously an RAF flight training field.

5. Critical pieces in *The Mississippian*.

Most of Faulkner’s contributions to *The Mississippian* were poems, but he also published book reviews, essays, and dramatic criticism.

a. Photostat of essay on Conrad Aiken’s *Turns and Movies* from *The Mississippian*, February 16, 1921, p. 5. [Original in the University of Mississippi Library]

b. Photostat of article on Eugene O’Neill from *The Mississippian*, February 3, 1921, p. 5. [Original in the University of Mississippi Library]


The list of members of the student dramatic group in the 1920-1921 *Ole Miss* is accompanied by a drawing that is almost certainly by Faulkner, who appears in the list as property-man. The drawing and the caption, with its characteristic reversed s’s, are similar to those of the poem “Nocturne,” in the same volume.

The manuscript play, “The Marionettes,” which has never been published, dates from this period in Faulkner’s career and his association with the dramatic group. According to Faulkner’s letter of authentication, he made six copies of the play. On the verso of the title-page of the copy exhibited Faulkner printed “FIRST EDITION 1920” and the flyleaf is signed by Ben Wasson, the president of the dramatic group, who later became Faulkner’s literary agent.
a. Photostat of drawing and list of members of the Marionettes from The Ole Miss, 1920-1921 [University, Miss., 1921], p. 155. [Original lent by Carvel Collins]
b. "The Marionettes: A Play in One Act," by W. Faulkner. 99-page manuscript, with nine pen-and-ink drawings by the author. [Lent by Miss Mary Killgore]. Opened to the first page of the text, a description of the setting of the opening scene, with its accompanying drawing of Pierrot at a garden table beneath the full moon. See Fig 1.
c. Letter from Raymond Green to William Faulkner, February 9, 1929, requesting confirmation of his authorship of the play, with Faulkner's reply written at the bottom: "I wrote a play by that name once. It was not printed. I made and bound 18 copies by hand. I signed none of them. There may also be a miss. It was long ago and I don't remember." [Lent by Miss Mary Killgore]

7. "To a Co-ed." Ole Miss ... 1919-1920 [University, Miss., 1920], p. 174. [Lent by Carvel Collins]
The sonnet "To a Co-ed" was reprinted in an article on Faulkner by his college friend Louis Cochran in the Memphis Commercial Appeal Sunday magazine section, November 6, 1921, p. 4, and became the first of his writings in student publications to be more widely known after Faulkner became a novelist:

The dawn herself could not more beauty wear
Than you amid other women crowned in grace,
Nor have the sages known a fairer face
Than yours, gold-shadowed by your bright sweet hair
Than you does Venus seem less heavenly fair;
The twilt hidden stillness of your eyes,
And throat, a singing bridge of still replies,
A slender bridge, yet all dreams hover there.
I could have turned unmoved from Helen's brow,
Who found no beauty in their Beatrice;
Their Thais seemed less lovely then as now,
Though some had bartered Athens for her kiss.
For down Time's straits, faint and fair and far,
Your face still beckons like a lonely star.

8. "Nocturne." The Ole Miss, 1920-1921 [University, Miss., 1921], pp. 214-215. [Lent by Carvel Collins]. See Fig. 2.
The unsigned poem "Nocturne" is almost certainly by Faulkner, and is characteristic of the poetry he was writing at the time of its appearance. The lettering and the appearance are similar to those of the manuscript play "The Marionettes." The text on p. 215 was obviously reversed with that on p. 214 in printing.

9. Drawing. Ole Miss ... 1917-1918 [University, Miss., 1918], p. 111. [Lent by Carvel Collins]
Faulkner contributed drawings, both signed and unsigned, to the Ole Miss annuals of 1917, 1918, and 1922.

II. The Marble Faun, 1924
The Marble Faun, a pastoral cycle of nineteen poems, is William Faulkner's first book. It appeared in December, 1924, just before he left Oxford for New Orleans. Faulkner's friend Phil Stone, a lawyer in Oxford, wrote the introduction to the book, noting the talent of the author and his potential. It has never been reprinted.

10. Two copies. [Lent by Linton R. Massey; Ex 3734 92.961]
The Massey copy contains on the front flyleaf two inscriptions: "To Miss Saile Mississippi, April 15, 1925. Phil Stone." It is signed on the title-page: "William Faulkner Oxford, Miss. 24 December 1924." The Princeton copy also has two inscriptions on the front flyleaf: "To Polly Clark, from her friend, Bill Faulkner 19 December 1924." and "With love to Cousin Fully. Phil Stone." It is signed on the title-page: "William Faulkner 19 December 1924."

11. Typescript of The Marble Faun. [Lent by Ben Wason]
This 27-page carbon typescript is nearly a third shorter than the published book of poems. The manuscript corrections are not in Faulkner's hand. Shown is the beginning of the second group of poems, entitled "Summer," in the published version the titles of the seasons were omitted.

John McClure, who was book editor of the New Orleans Times-Picayune, and one of the editors of The Double Dealer, was one of the first of the reviewers of William Faulkner to recognize his achievement and promise. His perception and favorable review of The Marble Faun appeared not long after Faulkner reached New Orleans.

13. "Study." Photostat from The Mississippian, April 21, 1920, p. 4. [Original in the University of Mississippi Library].
The poem "Study" is indicative of the pastoral mode which Faulkner developed for The Marble Faun. It was published in April, 1920, and Faulkner gave the date "April, May, June, 1919" at the end of The Marble Faun, though it is likely that the poems of the book, if they were originally conceived at that date, were considerably changed in the five years that elapsed before their publication.

Faulkner's first appearance in The Double Dealer, the little magazine published in New Orleans in the 1920's, was "Portrait," a poem characteristic of the verse (both published and unpublished) Faulkner was writing in the years preceding The Marble Faun.

III. Faulkner in New Orleans
Early in January, 1925, Faulkner left Oxford for New Orleans, where he spent nearly six months before leaving for Europe. In New Orleans he became a friend of Sherwood Anderson, contributed poems and articles to The Double Dealer and fiction to the Times-Picayune, and wrote his first novel, Soldiers' Pay.
15. Sherwood Anderson & Other Famous Creoles, 1926.

This book of drawings by the artist William Spratling was published in New Orleans in December, 1926, in a limited edition, a few of the copies bound in fancy boards and with some of the drawings tinted.

As John McClure said in his review in the Times-Picayune (January 2, 1927), the drawings are “Amusing caricatures of familiar figures in the artistic and literary circles of New Orleans, with not a line drawn in malice,” and the book as a whole is “frankly a take-off” on Miguel Covarrubias’ The Prince of Wales and Other Famous Americans. “William Faulkner,” McClure noted, "has written the introduction and arranged the subtitles for the two-score sketches in the volume. The introduction is a whimsical interpretation of Sherwood Anderson’s attitude to the Vieux Carre.” Years later, in an article about Anderson, Faulkner himself described the introduction as a parody of Anderson’s “primer-like style” which had led to a coolness between the two men (Atlantic, June, 1952).


This drawing by Spratling of the twenty-seven-year-old author of The Marble Faun originally appeared in the Times-Picayune and was reproduced on the dust jacket of Mosquitoes two years later.

17. Undated typewritten letter from Faulkner to Sherwood Anderson. 3 pp. [Lent by the Newberry Library]

In his 1955 Atlantic article on Sherwood Anderson, Faulkner referred to the tall tales which he and Anderson concocted about the mythical Jackson family when the two men were in New Orleans together. The legends were recorded in an exchange of letters, of which this undated typescript account by Faulkner of the adventures of Al, Elenor, and Herman Jackson is part. Parts of the Jackson legend also appear in Mosquitoes (pp. 277-281).


Faulkner’s first novel, Soldiers’ Pay, was written during his stay in New Orleans. On Anderson’s recommendation, it was accepted by Boni and Liveright, Anderson’s publishers at that time.

19. Bound typescript of Soldiers’ Pay. 456 pp. [Lent by Mr. Faulkner]. See Fig. 5

Opened to p. 151, showing manuscript addition to the text.


Faulkner’s second novel, Mosquitoes, was written after his return from the trip abroad, and has its setting in New Orleans. The verse read aloud by one of the characters on p. 222 (p. 232 of the bound typescript) appeared, revised, in Faulkner’s 1933 book of poems, A Green Bough.

The first impression of the novel was issued in two different dust jackets.

21. Mosquitoes. First edition, in dust jacket with drawing of bridge players. [Lent by Miss Mary Killgore]

22. Bound typescript of Mosquitoes. 464 pp. [Lent by Mr. Faulkner]. See Fig. 6

Opened to p. 336, showing manuscript corrections.


Faulkner contributed sixteen short pieces of fiction in 1925 to the New Orleans Times-Picayune, the first of which was “Mirrors of Chartres Street” and the last was “Yo Ho and
Two Bottles of Rum." Several of the characters in these sketches resemble those in "New Orleans," which appeared in The Double Dealer at about the same time. Although thirteen of these sketches have been known, in recent years, and have been reprinted in two different collections, three of the last four have been previously unrecorded.

a. Photostat of "Mirrors of Chartres Street" from the Times-Picayune Sunday magazine section, February 8, 1925, pp. 1, 6. [Original in the Louisiana State University Library]
b. Photostat of "Out of Nazareth" from the Times-Picayune Sunday magazine section, April 12, 1925, p. 4. [Original in the Louisiana State University Library]. This was the only one of the series to be illustrated by William Spratling. c. The section subtitled "The Cobbler" from "New Orleans," The Double Dealer, VII (January-February, 1925), 101. [1925:D77]
d. Photostat of "The Cobbler" from the Times-Picayune Sunday magazine section, May 10, 1925, p. 7. [Original in the Louisiana State University Library]
e. Photostat of "Yo Ho and Two Bottles of Rum" from the Times-Picayune Sunday magazine section, September 7, 1925, pp. 1, 2. [Original in the Louisiana State University Library]. One of three previously unrecorded sketches; the others are "The Liar" (July 26) and "Country Mice" (September 20). All three appeared after Faulkner's departure for Europe, July 7, 1925, aboard the freighter "West Ivis."

24. "Elmer." 150-page typescript, several versions, incomplete. [Lent by Mr. Faulkner]. See Fig. 7

After finishing Soldiers' Pay and leaving New Orleans, Faulkner began a second novel, which he variously entitled "Elmer," "Portrait of Elmer Hodge," "Elmer and Myrtle," and "Growing Pains." Never completed, it contains none of the elements of humor and satire that he was to use in Mosquitoes. In one version, the central character lived in Jefferson, Mississippi, as a small boy.

IV. Faulkner's County

25. The maps of Yoknapatawpha County.

From the publication of Sartoris in 1929 to The Town in 1957, more than a dozen books and three dozen short stories by Faulkner have had their setting in his mythical north Mississippi county of Yoknapatawpha. He has twice drawn maps of this county—"WILLIAM FAULKNER, Sole Owner & Proprietor"—once for Absalom, Absalom! in 1936, and ten years later for the Viking Portable Faulkner. (The 1936 map was redrawn but not brought up to date for the Modern Library edition of Absalom, Absalom! in 1951.)

a. Map from the first edition of Absalom, Absalom! [Lent by James B. Meriwether]
c. Photostat, enlarged, of map from the Viking Portable Faulkner. [Original: 3754.92.1956]

26. Lafayette County.

William Faulkner's home county of Lafayette (accented on the second syllable: La-fay'-ette) is similar in many ways to Yoknapatawpha. The Tallahatchie River is the northern boundary of both, and the southern boundary of Lafayette County is the Yocona River, which on old maps appears in longer form and in various spellings, one of which is Yoknapatawpha, the same spelling that Faulkner gives to his imaginary county and to the river that is its southern boundary.

a. Photostat, enlarged, of Lafayette County and northern Mississippi from the United States Department of Commerce, Bureau of Public Roads, "Mississippi Transportation Map," 1949, Sheet 1 of 8 sheets. [Original in Maps Division]
b. Photostat, enlarged, of detail of "Railroad Commissioners' Map of Mississippi," 1906 (copyright by Brandon Printing Co., Nashville), showing spelling "Yoknapatawpha." [Original in Maps Division]

27. The courthouse and the Confederate monument.

Descriptions in Faulkner's works of the courthouse in Jefferson, the county seat of Yoknapatawpha, correspond with the appearance of the actual courthouse in his home town of Oxford. However, the monument of the Confederate soldier in front of the Jefferson courthouse seems modeled after the monument on the University of Mississippi campus, rather than the one by the Oxford courthouse.

b. Photograph of Confederate monument on the University of Mississippi campus. [Lent by Carvel Collins]
c. Description of the courthouse and Confederate monument in Jefferson from Sartoris, p. 166;

The courthouse was of brick too, with stone arches rising amid elms, and among the trees the monument of the Confederate soldier stood, his musket at order arms, shading his cancerous eyes with his stone hand. Beneath the porticoes of the courthouse and on benches about the green, the city fathers sat and talked and drowsed. . . .

V. Sartoris, 1929

In New Orleans, Sherwood Anderson had advised Faulkner to write about his native north Mississippi. This Faulkner did for the first time in Sartoris, his third novel, although the small-town Georgia setting of Soldiers' Pay and the unidentified rural setting of one of the Times-Picayune sketches, "The Liar," seem to some extent to draw upon Oxford and Lafayette County.

Faulkner dedicated Sartoris "TO SHERWOOD ANDERSON through whose kindness I was first published," and he recalled the importance of Anderson's advice and the significance of Sartoris in the "design" of his literary career in his 1953 Atlantic tribute to Anderson and in an interview in The Paris Review in 1956.

29. Three pages from the manuscript of Sartoris: 01, 42-C, and 76. [Lent by Mr. Faulkner]. See Fig. 9
This manuscript of an earlier version of Sartoris is entitled “Flags in the Dust.” The Evelyn Sartoris who appears on p. 01 is the John Sartoris, twin brother of young Bayard, of the published book. The flyer whose marginal remark “I am Conan of the Irish nation” occurs on p. 01 was omitted from the typewritten and the published book, but appears, with his remark, in the short story “Ad Astra,” published in 1931.

30. Bound typescript of Sartoris (entitled “Flags in the Dust” in this version). 594 pp. [Lent by Mr. Faulkner]. See Fig. 8
Opened to p. 221 for comparison with p. 76 of the manuscript.


32. Sartoris. [Milan], Garzanti [1955]. Translation into Italian by Maria Stella Ferrari. [Ex 3734-92-383-6]


34. Interview with Faulkner by Jean Stein, The Paris Review, IV (Spring, 1956), [28]-52. [0901-P237]


One of the characters of Sartoris, the Civil War officer and railroad builder John Sartoris, is modeled after Faulkner’s great-grandfather, Colonel William C. Falkner (d. 1889). Lawyer, Confederate soldier, and railroad builder, Colonel Falkner was also author of several books. His novel The White Rose of Memphis, originally published in 1881, was reprinted thirty-six times in the next thirty years. His last book, which appeared in 1884, was Rapid Ramblings in Europe. The description in Sartoris of the effigy of Colonel Sartoris in the Jefferson cemetery recalls the monument over the grave of Colonel Falkner in Ripley, Mississippi.


VI. The Sound and the Fury, 1929

The Sound and the Fury was published late in 1929 by the new firm of Jonathan Cape and Harrison Smith, after it had been rejected by Harcourt, Brace and Company, the publishers of Sartoris. Faulkner has often referred to it as his own favorite among his works, and the one which cost him the greatest trouble in writing. At the same time, he has emphasized the point that in one sense the writing was easy, for in this book he was striving to please no audience but himself. (It was written during the period in which his previous book, Sartoris, had been rejected by his old publisher, and had not yet been accepted by a new one.)

In an unpublished note on The Sound and the Fury written during the early 1930’s (lent to the Library by Mr. Faulkner), he describes it as “the only one of the seven novels which I wrote without any accompanying feeling of drive or effort, or any following feeling of exhaustion or relief or distaste. When I began it I had no plan at all. I wasn’t even writing a book. I was thinking of books, publication, only in the reverse, in saying to myself, I won’t have to worry about publishers liking or not liking this at all.” The writing of his first three novels had cost him progressively greater efforts, he continued, and when Sartoris was repeatedly turned down, “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.” The complexity, the control, and the emotional power which characterize this novel all seem to owe something to these circumstances of the writing.


42. Six pages from the manuscript of *The Sound and the Fury*: x, 34, 70, 87, 115, and 135.1 [Lent by Mr. Faulkner]. See Figs. 10 and 11

43. Bound typescript of *The Sound and the Fury*. 409 pp. [Lent by Mr. Faulkner]
   Opened to p. 86 for comparison with p. 84 of the manuscript.

44. Undated autograph letter from Faulkner to Ben Wasson on *The Sound and the Fury*. 2 pp. [Lent by Linton R. Massey]
   In this letter Faulkner discusses the problem of indicating the time shifts in the stream-of-consciousness of the idiot Benji, who is the narrator of the first section of *The Sound and the Fury*. Against his wishes, this section was first set up by the printer with breaks in the text to indicate the dislocations in time, but Faulkner, according to this letter, restored his original device of using italics for this purpose when he corrected the proofs.

   The idea of using italics of different colors to accomplish this, which Faulkner mentions as a process which he wishes the publishing business were advanced enough to allow, was returned to a few years later when a new edition of the book was planned by Random House. Though announced for publication in 1955, the project was never completed, and Faulkner has stated in a recent interview that he now feels that such a device is unnecessary and the section is sufficiently clear as it stands.

VII. *As I Lay Dying*, 1930

*As I Lay Dying* was published in 1930, a year after the appearance of *The Sound and the Fury*. "I wrote *As I Lay Dying* in six weeks, without changing a word," Faulkner said in 1953 (in the introduction to the Modern Library *Sanctuary*), and this has often been interpreted to mean that it was not revised. However, Faulkner has said elsewhere that writing this book "was not easy. No honest work is," and both manuscript and the bound typescript show considerable revision by the author.


46. *As I Lay Dying*. Second state of first edition, with the initial "I" on p. 11 correctly aligned. [Lent by James B. Meriweather]

47. Page 32 of the manuscript of *As I Lay Dying*.2 [Lent by Mr. Faulkner]

48. Bound typescript of *As I Lay Dying*. 266 pp. [Lent by Mr. Faulkner]
   Opened to p. 78 for comparison with p. 32 of the manuscript.


50. Typewritten letter from Faulkner to Maurice E. Coindreau, February 26, 1937, about the translation of *As I Lay Dying*.3 [Manuscripts Division]


54. *Kun tein Kuolemaa*. [Helsinki], Kustannusosakeyhtiö Tammi [1952]. Translation into Finnish by Alex. Matson. [3754.92.313.8]

VIII. *Sanctuary*, 1931

*Sanctuary*, published by Cape and Smith in February, 1931, was Faulkner’s first popular success. For the Modern Library edition

1 For a reproduction of the last page of the manuscript, see The Princeton University Library Chronicle, XVIII (Spring, 1955), Plate III.

2 For a reproduction of the last page of the manuscript, see The Princeton University Library Chronicle, XVIII (Spring, 1955), Plate V.

3 This letter was reproduced as an Illustration in The Princeton University Library Chronicle, XVIII (Spring, 1955), Plate II.
Aside from his brief pieces of fiction in *The Mississippian* and the *Times-Picayune*, Faulkner's first published short story was "A Rose for Emily," in 1930. It was slightly revised for its appearance in *These 13*.

73. First page of the manuscript of "A Rose for Emily." [Lent by Mr. Faulkner]


"Une Rose pour Emily," translated by Mr. Coindreau, pp. [195]-145.8


The short story "Ad Astra" first appeared in the fourth volume of *American Caravan*, an annual anthology of American writing. It was considerably revised for *These 13*.

76. Page 1 of the manuscript of "Ad Astra." [Lent by Mr. Faulkner]

77. "Red Leaves." *The Saturday Evening Post*, October 25, 1930, pp. 67-54, 56, 58, 60, 62, 64. [0901.52549]

One of the best stories in *These 13* is "Red Leaves," the first of several stories about the Indians in north Mississippi which Faulkner published in the 1930's. Like the other previously published stories in *These 13*, it was revised from its periodical appearance, and the manuscript and typescript differ from each other and from both published versions.

78. Page 1 of the manuscript of "Red Leaves." [Lent by Mr. Faulkner]

79. Page 1 of carbon typescript of "Red Leaves." [Lent by Mr. Faulkner]

80. *Questi Tredici*. Turin, Lattes [1948]. Translation into Italian by Francesco Lo Bue. [Lent by Random House]

"Foglie Rose," pp. 113 ff.

X. *Idyll in the Desert* and *Miss Zilphia Gant*


The short story *Idyll in the Desert*, issued in a limited, signed edition of 400 copies in December, 1931, and never reprinted, was the first Faulkner title to be published by Random House.

1 This translation, the first work of Faulkner to appear in France, was first published in *Commerce*, XXIX (1933). For a reproduction of a letter, April 14, 1933, from Faulkner to Mr. Coindreau, which includes a comment on the translation, see *The Princeton University Library Chronicle*, XVIII (Spring, 1957), Plate II.

82. First page of the manuscript of *Idyll in the Desert*. [Lent by Mr. Faulkner]

83. *Miss Zilphia Gant*. [Dallas], The Book Club of Texas, 1932. No. 52 of 500 copies. [Ex 3734-92.265]

The short story *Miss Zilphia Gant* was issued in a limited edition of 500 copies by the Book Club of Texas in June, 1932, and has never been reprinted. Although in the prospectus which announced the book it was stated that "Mr. Faulkner tells us that 'Miss Zilphia Gant' is in reality the basis for a novel which he plans to write in the near future," it bears little resemblance to any of his subsequently published work.

84. First page of the manuscript of *Miss Zilphia Gant*. [Lent by Mr. Faulkner]

85. Page 1 of a typescript version, with manuscript corrections, of *Miss Zilphia Gant*. [Lent by Mr. Faulkner]

86. Certificate of copyright registration for *Miss Zilphia Gant*, from Copyright Office, Library of Congress. [Lent by Mr. Faulkner]

It gives June 27, 1932, as the date of publication; July 5 as the date the affidavit was received; and July 5 as the date the copyright deposit copies were received.

XI. *Light in August*, 1932

William Faulkner's eighth novel, *Light in August*, was published in October, 1932, by the new firm of Smith and Haas. On p. 349 an error occurred in the first line, where the name "Jefferson" is printed instead of "Mottstown". This mistake was picked up as a "point" by early bibliographers of Faulkner, who believed that this error distinguished between two states of the first impression, as did the misaligned "I" in *As I Lay Dying*. That it is simply an error, and an uncorrected error, not a point, is shown by the fact that it persists in three subsequent Smith and Haas printings; in the English edition and the 1947 New Directions edition (both printed photographically from the Smith and Haas text); and in the 1950 resetting of the text for the Modern Library.


89. Manuscript pages of the beginning and end of *Light in August*: 2 and 187. [Lent by Mr. Faulkner]
90. **Light in August.** [Norfolk, Conn., New Directions, 1947.]

[Lent by James B. Meriwether]

Opened to p. 271; for comparison with p. 110 of the manuscript.

91. Page 110 of the manuscript of **Light in August.** [Lent by Mr. Faulkner]

That Faulkner's revisions of the manuscript involved rearrangement of this episode indicated by the different page and chapter numbers which are cancelled.

92. The first four printings of the Smith and Haas edition of **Light in August** and a remaindered copy of the fourth printing in a Random House binding. [Lent by James B. Meriwether]


94. **Luce d’Agosto.** [Milan], Arnoldo Mondadori [1954]. Translation into Italian by Elio Vittorini. [Ex 3734-92.358.9]

95. **Licht im August.** Berlin, Verlag Volk und Welt, 1957. Translation into German by Franz Fein. [Ex 3734-92.358.6]

96. **Geboorte in Augustus.** Amsterdam, Em. Querido, 1951. Translation into Dutch by I. E. Prins-Willekes-Macdonald. [Ex 3734-92.358.8]

97. **Mørk August.** Oslo, Gyldendal Norsk Forlag, 1951. Translation into Norwegian by Sigurd Hoel. [Lent by Random House]

98. **Svetloba v Augustu.** Ljubljana, Cankarjeva Založba, 1952. Translation into Slovenian by Mira Mihelic. [Lent by Random House]

**XII. A Green Bough, 1933**

In 1933 William Faulkner, now established and well known as a novelist and short story writer, brought out his second volume of poems, **A Green Bough.** It had been announced early in 1925, when Faulkner was in New Orleans, that he was preparing another book of verse for publication, and the dated manuscripts of several of the poems of **A Green Bough** show that they were written in the 1920's, but they were revised and tightened for book publication. Since 1933 Faulkner's published work has been exclusively in prose forms.


100. **A Green Bough.** Limited, signed issue. No. 5 of 360 copies. [Ex 3734-92.341]

101. "My Epitaph," **Contempo,** I (February 1, 1932), 2. [Ex 3734-92.326f, copy 1]

The last poem in **A Green Bough** had been published twice before: as "My Epitaph" in an issue of **Contempo** devoted to Faulkner, and in pamphlet form, entitled **This Earth.** All three versions differ slightly.

102. Typescript of **Contempo** text of "My Epitaph." 1 p. [Lent by Mr. Faulkner]

103. **This Earth.** New York, Equinox, 1932. [Ex 3734-92.391]


105. Typescript of sonnet "Spring," dated "13 December, 1924" in Faulkner's hand. 1 p. [Lent by Mr. Faulkner]

The sonnet which appeared, untitled, as number XXXVI of the poems in **A Green Bough** had been previously published, in a slightly different version, in the Faulkner issue of **Contempo,** entitled "Spring." According to the date of this typescript of the **Contempo** version, it was originally written about the time of the publication of **The Marble Faun.**

106. Typescript version of poem XXXII of **A Green Bough,** with a humorous inscription by Faulkner for Sam Gilmore, whom he knew in New Orleans in 1925. 1 p. [Lent by Mr. Faulkner].

See Fig. 4

**XIII. Doctor Martino and other stories, 1934**

**Doctor Martino** is Faulkner's second collection of short stories. Two of its fourteen stories were published for the first time, and only two of the twelve which had been previously published were revised for their appearance in the collection.


108. **Doctor Martino and other stories.** Limited, signed issue. No. 69 of 360 copies. [Ex 3734-92.331]

109. First page of an untitled manuscript version of "There Was a Queen." [Lent by Linton R. Massey]
Although the short story "There Was a Queen" was not revised from its original periodical publication when it was included in *Doctor Martino*, the three manuscript and typescript versions exhibited all differ from the printed texts as well as from each other.

110. First page of a manuscript version of "There Was a Queen" entitled "An Empress Passed," with cancelled title "Through the Window." [Lent by Mr. Faulkner]

111. First page of a typescript version of "There Was a Queen." [Lent by Mr. Faulkner]


Faulkner's interest in flying continued after his RAF service, as both the novel *Pylon* and the short story "Death-Drag" attest.

113. Page 1 of the manuscript of "A Death-Drag." [Lent by Mr. Faulkner]


"La Course à la Mort" ("Death Drag"), pp. [71]-92.


One of the best of the stories in *Doctor Martino* is "Mountain Victory," which was revised from its original appearance in *The Saturday Evening Post*.

116. First page of the manuscript of "A Mountain Victory." [Lent by Mr. Faulkner]

XIV. *Pylon*, 1935


Opened to the title-page and the folded, tipped-in reproduction of p. 58 of the manuscript.

119. Page 78 of the typescript setting copy of *Pylon*. [Lent by Mr. Faulkner]


Opened to pp. [58]-69, for comparison with p. 78 of the setting copy.
2. “Nocturne.” *The Ole Miss, 1920-1921* (Catalogue No. 8)

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*Nocturne*

Candles burn down the taper flame
Candles fling a rose.

She flings a snowy hand at Renard's feet.

Behind, a perpendicular wall of stones,
Below, a clve of columns.

Perched upon and whole, Renard a first;
His whole, his hands, like buds upon the moon.

Perched upon and whole.

His eyes are filled with pearls of many shades
Of colors and blue and green,
And he would hide his head, yet the tears
The darkness:
Cuts his eyes away from his face.

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3. Typescript of “Cathay”
(Catalogue No. 3-3)

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4. Typescript version of poem XXXII of *A Green Bough*
(Catalogue No. 106)
5. Soldiers' Pay
Page 151 of bound typescript (Catalogue No. 19)

ELMER. Book I.
Chapter One.

He thought with the heat were going to Liverpool,
spitting over the taffrail toward Sidly nale on the horizon like
a blue floating whale, carrying his spittle down a round spot of
air on that hissing ceaseless monotonous sea crumbling along the
cliff. Now they were approaching land and Elmer began to feel
human again, i.e. to remember that after all he was still heir
to the emotions of loneliness and impatience, to that circumstances
and his fellow men could do to him. Being in the middle of the ocean
ever made him feel lonely at all. On the contrary it had given him
a sense of loneliness, of independence, as if loneliness had kissed all
the floating atoms of Elmer together and had by quiet constant pressure
sealed him into a compact creature.

There was really very little time to be lonely at
sea. After twenty days on a freighter pushing one empty hortspur before
and drawing another behind, empty too early for a green ship
of waste revolving across that hiss monotone as though before a
great cathedral prepared for an elegant wedding in high life, Elmer
forgot now to be anything except hungry and nervous: his one emotional
response was there of a fat unconscious pleasure like a bright
lusty child's, at the sight of a huge ship far away or a purpose
or a spouting whale.

His days were pretty well filled. There were the
officers to talk to, for instance. (To lean on the bridge rail
doing nothing while the h'oon and his watch avoided looking at him
quarter hours, but saving this there was no sound from the
other parts of the house. Simon's activity below stairs had
long ceased, but a murmur of voices reached her at intervals
from somewhere, indistinguishable. The leaves on the
tree beyond the window did not stir in the hot air,
and upon it a myriad noises blended in a drowsy monotone—-the
people's voices, sounds of stock from the barnyard, the rhythmic
banging of the water pump, a sudden vacillation of foil in the
garage beneath the window, interspersed with Isaac's
meaningless cries as he drove them out.

He was asleep now, and as he realised this he
realised also that she did not know just when she had stopped
reading. And she met with the page upon her knees, a
page whose words left me wherever whatever in her mind, watching
his sail free. It was again like a bronze mask, purged by
illness of the heat of its violence, yet with the violence
still gathering there and only refined a little, and she real-
ised that day.

8. Sartoris
Page 398 of bound typescript (Catalogue No. 39)
9. Sartoris
Page 01 of manuscript
(Catalogue No. 29)

10. The Sound and the Fury
Page 34 of manuscript
(Catalogue No. 43)
11. The Sound and the Fury
Page 70 of manuscript
(Catalogue No. 46)
no matter what happens out there tonight, will still be
in the family; the skeleton (if it be a skeleton) still in
the closet. Or more than that even. She may believe that
if it had been for your grandfather's friendship Joseph
could not have got a foothold here, and that if he had not got
that foothold, he could not have married Ellen. So maybe she
considers you partly responsible for what happened to her
and her family through him.

Whatever the reason, whether it was that
or not, Quentin thought, the getting to it was taking a long
time. Meanwhile, as time passed and as though in inverse ratio
to the vanishing of the voice, the invoked ghost of the
brother-in-law, with whom at one time she herself had been
engaged to marry began to assume a quality almost of solidity,
permanence. Itself circumspect and in turn enclosed
by the effluvium of hell, it was sure of unregenerate,-im-
mente with that same peaceful and now harmless and not
even very attentive...the general shape of the voice went
on, began to resolve itself out of itself the two half-grown chil-
dren, the three of them forming a shadowy background for
the fourth, the wealth of the mother, the dead sister Eliza,
's blame without tears who had conceived to the demon in a
kind of nightmare, and who even alive had moved but with-
some life and gripped but without sense, and who now, see-there
distance-shadowy too, had an air of triumph and unwitting de-
struction, not as though she had either colluded the others
or had died first, but as if she had never lived at all...
When me and Uncle Buck come back to the house from finding out Tommy's Turf had run away again, the fox and the dogs came out of the kitchen and crossed the dogtrot and went into the dog room and we could hear them running out of the dog room into Uncle Buck's room and then we see them cross the dogtrot again and go into Uncle Buddy's room and then we heard them running out of Uncle Buddy's room into the kitchen again and this time it sounded like the whole chimney had gone down and Uncle Buddy bellowing and cursing loud as a steamboat and this time the fox and the dogs and three or four sticks of firewood all come out of the kitchen together with Uncle Buddy in the middle of them sitting at everything in sight with another stick. It was a good race.

So me and Uncle Buck went into his room where the sounds were thick. Fox had bayed on the mantel-shelf and Uncle Buck kicked the dogs off and lifted the fox down by the scruff of his neck and put him back into his box under the bed, and we went into the kitchen where Uncle Buddy was playing the breakfast up out of the ashes, and told him that Tommy's Turf had run away again.

"Oh dammit, Theophilus," Uncle Buddy said, "What am I to do with this fox in the house?"

"Never mind about that," Uncle Buck said, "Get me and Henry some breakfast. We got to get started. He's riding Old Jake. We might just barely catch him before he reaches Plain's."

Because we all knew where Tommy's Turf had went.
book stood in the shattered doorway. He produced his cotton and smoked a ginseng pipe. His head and brows held the cotton away. The mad rushing of the animals diminished and they now trotted as high, stiff legs, tossing their rolling woman's eyes.

"I doubt that 'ere smell mean right along," book said. "I reckon they thought it was bugs."

Joe Littlejohn came onto her veranda and rang a heavy bell.


The animals waited and then slowly approached the lot. The fence was partly, well lined by the old, overgrown figures of patient and resolute patient, and along the road wagons stood, the two-reverses and tethered to the wagon wheels, anduddle across the lower branches of the apple tree. "If I don't break, break right after breakfast, boys," book repeated and he closed the gate while the spectators and the birds watched him. Slowly silently. As he entered the house, the butt of his pistol handed silently behind his back. Somecritic came up and demanded from his wagon and joined the group that stood as shouted above the fence. I lived quietly and use self-control.

"Here, too——" book sitting on the bay of the gate.

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10. "Abraham's Children"
Page 18 of typescript (Catalogue No. 269)

20. "Fool About a Horse"
Page 25 of typescript (Catalogue No. 271)
21. "Fool About a Horse"
Page 1 of manuscript (Catalogue No. 269)

121. Unnumbered manuscript page of *Pylon*, containing a version of parts of pp. 9, 10, and 27 of the published book. [Lent by Mr. Faulkner]. See Fig. 13

122. *Trekanien*. Copenhagen, Winthers Forlag [195-]. Translation into Danish by Peter Toubro. [Ex 3734.92-374.9]


XV. *Absalom, Absalom!* 1936

*Absalom, Absalom!* was Faulkner's first novel published by Random House, who have been his publishers ever since. Faulkner appended a chronology, a genealogy of the principal characters, and a map of Yoknapatawpha County to this volume, which appeared in October of 1936.


126. *Absalom, Absalom!* Limited, signed issue. No. 187 of 300 copies. [Ex 3734.92.311.11]

127. First page of the final typescript of *Absalom, Absalom!* [Lent by Mr. Faulkner]

128. Two pages from the typescript of a version of the first chapter of *Absalom, Absalom!* 9 and 13, with manuscript annotations by Faulkner and his editor. [Lent by Mr. Faulkner]. See Fig. 14


Opened to pp. 466-467, the beginning of a version of the first chapter of *Absalom, Absalom!*

130. First manuscript page (unnumbered) of a version of the Chronology of *Absalom, Absalom!* [Lent by Mr. Faulkner]


Opened to pp. [358]-[66], the beginning of the story, which is an early version of the episode of Sursen's death in Chapter VII of *Absalom, Absalom!*
133. *Absalom, Absalom!* [Paris], Gallimard [1953]. Translation into French by R. N. Raimbault with the collaboration of Ch. P. Vorce. [Lent by Random House]  
135. *Assalonne, Assalonne!* [Milan], Arnoldo Mondadori [1954]. Translation into Italian by Glauco Cambon. [Ex 3734.92 .311.6]  

XVI. The Unvanquished, 1938  

The Unvanquished, published in February, 1938, is a novel made from six previously published short stories, revised and with a seventh and concluding chapter, "An Odor of Verbena," added. The illustrations were made by Edward Shenton, who had previously illustrated the magazine appearance of the sixth chapter.  

138. *The Unvanquished.* Limited, signed issue. No. 90 of 250 copies. [Ex 3734.92.393]  
139. Page 1 of the manuscript of "An Odor of Verbena." [Lent by Mr. Faulkner]  
140. Page 1 of the typescript of "An Odor of Verbena." [Lent by Mr. Faulkner]  

143. *Die Unbesiegten.* Zürich, Fretz & Wasmuth Verlag [1954]. Translation into German by Erich Franzen. [3734.92.393.6]  
144. *Gli Invitti.* [Milan], Arnoldo Mondadori, 1948. Translation into Italian by Alberto Marmont. [Ex 3734.92.393.7]  
145. *Los Invictos.* Barcelona, Luis de Caralt [1951]. Translation into Spanish by Alberto Vila de Avilés. [3734.92.393.9]  
146. *De Ohesegrad.* Stockholm, Folket i Bilds Förlag [1948]. Translation into Swedish by Håkan Norlén. [Lent by Random House]  

XVII. The Wild Palms, 1939  

In form, *The Wild Palms* is one of Faulkner’s most experimental novels. The action of the two sections of its double plot, "Wild Palms" and "Old Man," never combines. Printed in alternate chapters, their only unity is thematic.  

149. Manuscript page (unnumbered) of the end of the first chapter of "Wild Palms." [Lent by Mr. Faulkner]  
150. Manuscript (p. 92) of the beginning of the third chapter of "Old Man." [Lent by Mr. Faulkner]  
151. Title-page of the typescript which was used as the setting copy of *The Wild Palms*, showing cancelled title, "If I Forget Thee, Jerusalem" (a reference to Psalms 137:5). [Lent by Mr. Faulkner]  
152. Pages 4 and 96 of the typescript setting copy of *The Wild Palms*, the first page of each section of the novel. [Lent by Mr. Faulkner]  


XVIII. The Hamlet, 1940

Volume One of the Snopes trilogy, *The Hamlet,* was published in April, 1940. Faulkner had planned a novel about the Snopes family from the inception of the Yoknapatawpha series in the 1920's, and *The Hamlet* incorporates four previously published short stories which had appeared in the 1930's: "Fool About a Horse," "The Hound," "Spotted Horses," and "Lizards in Jamshyd's Courtyard." All were extensively revised for the book, which also makes use of material from the short stories "Barn Burning" and "Afternoon of a Cow."


Opened to p. 1 of the first volume, with manuscript dedication: "To My Godson, Philip Atson Stone | May he be faithful | fortunate, and brave | William Faulkner | Xmas 1945 | Oxford, Miss."

*The Hamlet* is dedicated to Philip Stone, who wrote the preface to *The Marble Faun,* and with whom Faulkner had worked up many of the events of the Snopes stories in tall tales the two men told each other in the late 1930's. To Stone's son Philip, Faulkner presented this first carbon of the typescript setting copy of *The Hamlet.* Bound in two volumes, it is inscribed on the first page and signed on the last page of each.


Opened to p. 86, the beginning of the story. The short story "Barn Burning," first published in *Harper's,* was written to be the first chapter of *The Hamlet,* as the manuscript and typescript show.

160. Page 1 of the manuscript of "Barn Burning." [Lent by Mr. Faulkner]. See Fig. 15

161. Page 1 of the typescript of "Barn Burning." [Lent by Mr. Faulkner]

162. Page 58 of a manuscript version of the first part of the "Eula" section of *The Hamlet,* indicating that at one time Faulkner planned to begin the section with what is the end of its first chapter in the published version. [Lent by Mr. Faulkner]

163. Page 317 of a typescript version of *The Hamlet,* in which the name Mordred (nicknamed "Maud") Snopes appears for the character Launcelot (nicknamed "Lump") Snopes of the published book. [Lent by Mr. Faulkner]


XIX. Go Down, Moses, 1942

*Go Down, Moses and Other Stories* was published in May, 1942. Eight previously published short stories are incorporated into its seven sections, or chapters, but the volume has a basic unity which was emphasized in later printings by the omission of "and Other Stories" from the title.

166. *Go Down, Moses and Other Stories.* New York, Random House [1942]. Presumptive first state of the binding, first trade issue, in black cloth, with top edges stained red; in dust jacket. [Lent by Linton R. Massey]

167. *Go Down, Moses and Other Stories.* Variant state of the binding, first trade issue, in red cloth, with top edges unstained; in dust jacket. [Ex 3734-92.339]

Several other binding variants of the first impression have been noted.

168. *Go Down, Moses and Other Stories.* Limited, signed issue. No. 12 of 100 copies. [Lent by Linton R. Massey]

This is the smallest of the limited issues of Faulkner's books, and the most difficult to obtain at the present time.


170. Page 1 of a typescript version of "Was," the first section of *Go Down, Moses.* [Lent by Mr. Faulkner]. See Fig. 16

* For a reproduction of the first page of the manuscript of *The Hamlet,* see *The Princeton University Library Chronicle,* XVIII (Spring, 1957), Plate VI.
The "Bayard" who narrates this story is a nine-year-old boy, the Bayard Sanborn of *The Unvanquished*. This is the only section of the book from which no part had been previously published.

171. Page 1 of a typescript, with alternate titles "An Absolution" and "Apotheosis," of a story, unpublished in this form, which was incorporated into the second section of *Go Down, Moses*, "The Fire and the Hearth." [Lent by Mr. Faulkner].

See Fig. 17


The longest chapter of *Go Down, Moses* is the fifth, entitled "The Bear." An early version of this section had been published in 1935, entitled "Lion," and a version of part of the section appeared, entitled "The Bear," in *The Saturday Evening Post*, May 9, 1943, just two days before the publication date of the book.

173. Page 186 of the typescript setting copy of *Go Down, Moses*, the first page of "The Bear," showing cancelled original title of the section, "Lion." [Lent by Mr. Faulkner]

"The Bear" contains some of Faulkner's most complex writing, and his note on p. 339 of the typescript setting copy indicates that it might have presented difficulties for editor and printer as well as the reader: "This is the section referred to in Red Underlining in note 9 Nov 41. Set it as written, without caps or stops at beginning and end of paragraphs. Unless put there by me. . . ."


Opened to pp. [30]-31, showing the beginning of the story and the illustrations by Edward Shenton.

175. Page 3 of a typescript version of "Delta Autumn," the sixth section of *Go Down, Moses*. [Lent by Mr. Faulkner]

176. Page 6 of a typescript version of the title story and concluding section of *Go Down, Moses*. [Lent by Mr. Faulkner]

177. Manuscript page of genealogy of McCaslin family in *Go Down, Moses*. [Lent by Mr. Faulkner]

The genealogy differs in several particulars from the family as it appears in the published book, although Faulkner included no such genealogical chart in it.

<table>
<thead>
<tr>
<th>McCaslin</th>
<th>Beaufamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buck</td>
<td>Eunice N</td>
</tr>
<tr>
<td>Buddy</td>
<td></td>
</tr>
<tr>
<td>Mary Edmonds</td>
<td></td>
</tr>
<tr>
<td>Isaac</td>
<td>Tomy's Turl. N</td>
</tr>
<tr>
<td>Carothers E.</td>
<td>Lucas Beaufamp</td>
</tr>
<tr>
<td>Zack</td>
<td></td>
</tr>
<tr>
<td>Carothers</td>
<td></td>
</tr>
</tbody>
</table>


XX. *Intruder in the Dust*, 1948

Faulkner's first book in more than six years, *Intruder in the Dust* was published in September, 1948. It was his first book since 1932 to appear without a limited, signed issue.


183. *Intruder in the Dust.* A copy of the second printing, signed by the author; in dust jacket. [Ex 3734.92.349-11]

Open to the first page of the text.

184. Manuscript page of the beginning of *Intruder in the Dust*. [Lent by Mr. Faulkner]

185. Manuscript p. 65 of dialogue between the sheriff, Miss Habersham, and Stevens, from a version of *Intruder in the Dust*. [Lent by Mr. Faulkner]

186. Page 29 of typescript setting copy of *Intruder in the Dust* with manuscript corrections. [Lent by Mr. Faulkner]


189. *Griff in den Staub*. Zürich, Fretz & Wasmuth Verlag [1951]. Translation into German by Harry Kahn. [3734.92.349.7]

* For a reproduction of p. 65 of the corrected typescript, see *The Princeton University Library Chronicle*, XVIII (Spring, 1957), Plate VII.

191. *Non si Fruga nella Polvere*. [Milan], Arnoldo Mondadori, 1956. Translation into Italian by Fernanda Pivano. [Ex 3734-92.349.8]


XXI. *Knight’s Gambit*, 1949

*Knight’s Gambit*, published in November, 1949, collects five previously published short stories, and prints for the first time the title story, a 83,000-word novella rewritten for this volume from an unpublished short story. All six pieces are detective stories in which Gavin Stevens is the main character.


196. Page 1 of the manuscript of “Smoke.” [Lent by Mr. Faulkner]

The first story in *Knight’s Gambit* is “Smoke,” which was originally published in *Harper’s* in April, 1918, and reprinted in *Doctor Martino* in 1944. The first page of the setting copy of this story, for *Knight’s Gambit*, was typescript; tear sheets from *Doctor Martino* were used for the remainder of the setting copy, and tear sheets from their magazine appearances were used for the setting copy of the other four previously published stories of the book.

197. Typescript setting copy of the beginning of “Smoke.” [Lent by Mr. Faulkner]

198. Tear sheet, p. 121, of the second page of “Smoke,” from *Doctor Martino*, used as setting copy. [Lent by Mr. Faulkner]


“An Error in Chemistry,” the fifth story of *Knight’s Gambit*, was first published in *Ellery Queen’s Mystery Magazine* in 1946. It had been one of 858 manuscripts submitted for the First Annual Detective Short-Story Contest sponsored by the magazine, in which it won second prize of $500.00 and high praise from the judges, while missing first prize of $2,000.00 by a single vote.

In their introduction to the story’s magazine publication, the editors called it a “strange story of almost pure detection . . . stylized, morbid, mystical, and sharply and brilliantly narrated.”


201. First page of the typescript setting copy of “Knight’s Gambit.” [Lent by Mr. Faulkner]

202. Page 22 of a carbon typescript version of the original short story “Knight’s Gambit.” [Lent by Mr. Faulkner]

This final page of the story is very similar to the ending of the published novella, although here the narrator and nephew of Gavin Stevens is Charles Weddel, not Charles Mallison.


XXII. *Collected Stories*, 1950

*Collected Stories of William Faulkner*, published in August, 1950, was Faulkner’s third miscellaneous collection of short stories and his first since 1934. During those sixteen years many of his stories had been brought together in volumes like *The Unvanquished, The Hamlet, Go Down, Moses*, and *Knight’s Gambit*, and these were omitted from *Collected Stories*, which reprinted forty-two of the forty-six stories published since 1930 which had not been incorporated into less miscellaneous collections.


207. Page 1 of the typescript, with manuscript corrections, of an early version of “Shall Not Perish.” [Lent by Mr. Faulkner]

One of several Faulkner short stories about World War II, “Shall Not Perish” was published in 1945 and reprinted in *Collected Stories*.
XXIII. Requiem for a Nun, 1951

Requiem for a Nun, published in September, 1951, is a novel in the form of a three-act play with a narrative prologue to each act. Adaptations for the stage have been produced in Switzerland, Germany, France, Spain, Greece, Holland, and Sweden.


218. Requiem for a Nun. Limited, signed issue. No. 606 of 750 copies. [Ex 3734.92.376.11]

219. Page 100 of the typescript of a version of Requiem for a Nun, showing the beginning of the narrative prologue of Act II. [Lent by Mr. Faulkner]

In the published book this material appears at the end of the prologue (pp. 110-111).

220. Manuscript of the first page of Act II of Requiem for a Nun. [Lent by Mr. Faulkner]

221. Two typescript versions of the first page of the narrative prologue to Act I of Requiem for a Nun. [Lent by Mr. Faulkner]

222. Four examples, from the galley proof of the book, of Faulkner's revisions in Requiem for a Nun. [Lent by Mr. Faulkner]

a. Galley proof of the end of Act II.
b. Galley proof of the beginning of the narrative prologue to Act III, with an author-to-editor note. Exhibited, for comparison, with a copy of the book opened to pp. 212-213.
c. Galley proof from Act II, Scene 1, with manuscript additions.
d. Galley proof of the final scene, with manuscript additions.

223. An author-to-editor manuscript note about the title of the narrative prologue to Act II. [Lent by Saxe Commins]

Re Title — Act II — The Golden Dome

(Beginning Was — )

What I wanted here was to paraphrase Eliot,

رين the beginning was the word,

Superfetation of + "" n

I dont know Greek.

Can we use

(Beginning Was + 2)"

If not,

(Beginning Was the Word)

The quotation is from T. S. Eliot, "Mr. Eliot's Sunday Morning Service." In the published book the title became "The Golden Dome (Beginning Was the Word)."

* In the fall of 1957, after this exhibition had closed, Ruth Ford's version of the play was produced in London, and it was brought to New York early in 1959.
224. *Requiem pour une nonne* [Paris], Gallimard [1956]. First edition of the stage adaptation by Albert Camus. [Ex 3734.92.376.7]

225. Program of the 1956 Paris production of the Camus adaptation of *Requiem pour une nonne*, given at the Théâtre des Mathurins. [Theatre Collection]

226. Poster for the 1956 Paris production of *Requiem pour une nonne* at the Théâtre des Mathurins. [Theatre Collection]


228. Program of the German production of *Requiem für eine Nonne*, given during the 1956-1957 season at the Schlosspark Theater in Berlin. [Theatre Collection]

229. Poster for the 1956-1957 Berlin production of *Requiem für eine Nonne* at the Schlosspark Theater. [Theatre Collection]

230. Photograph of a scene from the 1956-1957 Berlin production of *Requiem für eine Nonne*. [Theatre Collection]


234. *Requiem per una Monaca*. [Milan], Arnoldo Mondadori, 1955. Translation into Italian by Fernanda Pivano. [Ex 3734.92.376.8]


XXIV. *A Fable*, 1954

*A Fable* was published in August, 1954. Begun in December, 1944, and not completed until November, 1953, it is one of Faulkner's longest and most complex novels.


237. *A Fable*. Limited, signed issue. No. 600 of 1,000 copies. [Ex 3734.92.332.3]


240. *Una Fábula*. S. Paulo, Editora Mérito [1956]. Translation into Portuguese by Olivia Krühenbühl. [Ex 3734.92.333.7]


In 1951 the Levee Press of Greenville, Mississippi, brought out in a limited, signed edition *Notes on a Horsethief*, an earlier version of the episode that occurs on pp. 151-189 of *A Fable*. This copy was inscribed by Faulkner for Hodding Carter, editor of the *Delta Democrat-Times* and co-owner, with Ben Wason, of the Levee Press. According to Carter, Faulkner's original title for the work was "A Dangling Participle from Work in Progress," and at one time the excerpt was so punctuated as to form only one or two sentences.

242. Page 267 of the typescript setting copy of *A Fable*, showing part of the *Notes on a Horsethief* episode as it occurs in the novel. [Lent by Mr. Faulkner]

Exhibited, for comparison, with a copy of *Notes on a Horsethief* opened to pp. 64-65.

243. Final typescript of *A Fable*, used as setting copy. 691 pp. [Lent by Mr. Faulkner]

244. Two typescript pages with manuscript corrections from *A Fable*: 120-Z.7 and 120-Z.8. [Lent by Mr. Faulkner]

245. Two pages of manuscript additions to the typescript of *A Fable*: inserts 17 and 18. [Lent by Mr. Faulkner]

XXV. Big Woods, 1955

*Big Woods*, published in October, 1955, is a collection of four previously published hunting stories. Five brief narrative pieces are used, at the beginning and end of the book, and between each story, to set or change the mood; Faulkner has described them, in


247. Manuscript page of a draft of Faulkner's dedication to his editor, Saxe Commins. [Lent by Saxe Commins]


This story was slightly revised for the book.

249. Tear sheet of “A Bear Hunt.” [Lent by Mr. Faulkner]

“A Bear Hunt,” the third story in *Big Woods*, was revised from its appearance in the 1956 *Collected Stories*. This tear sheet of the earlier version, with Faulkner's manuscript corrections (p. 79), is part of the setting copy for *Big Woods*.

250. Tear sheet of “The Bear.” [Lent by Mr. Faulkner]

*Big Woods* includes four of the five sections of “The Bear” from *Go Down, Moses*. This page from the setting copy, a tear sheet from *Go Down, Moses* (p. 254), shows the ending of the third section and the beginning of the omitted fourth section.

251. The last two pages of the typescript setting copy of the epilogue. [Lent by Mr. Faulkner]

The conclusion of *Big Woods* is an epilogue revised from “Delta Autumn,” the sixth section of *Go Down, Moses*. These two pages of the typescript setting copy show manuscript revisions by author and editor.

252. Drawings by Edward Shenton for *Big Woods*. [Lent by Edward Shenton]

The decorations for *Big Woods* were drawn by Edward Shenton, who had illustrated *The Unvanquished* and had supplied the drawings for the May 9, 1942 *Saturday Evening Post* version of “The Bear.” Shown are the originals for the following decorations in the book:

| a. | Bear paw print, half title |
| b. | Head of dog, p. [1] |
| c. | Boy by tree, p. [9] |
| d. | Snake, p. [99] |
| e. | Deer and hunters, p. [111] |
| f. | Bird and steamboat, p. [138] |
| g. | Man between plow handles, p. [145] |
| h. | Deer in flood waters, p. [165] |
| i. | Deer pursued by dogs, p. [178] |

XXVI. The Snopes of Yoknapatawpha, 1929-1957

The Snopes family, who supplied the major characters of *The Hamlet* and *The Town*, published in 1940 and 1957, have also appeared as minor characters in novels and in short stories since the beginning of the Yoknapatawpha series in 1929. This section of the exhibition traces chronologically the development of the family in Faulkner’s fiction, both published and unpublished.


The first book in the Yoknapatawpha series, *Sartoris*, contains the first published reference to the tribe of Snopes. Flem, Byron, and Montgomery Ward Snopes all make their first appearance in *Sartoris*, which provides this description of the progenitor of the tribe (p. 175):

Flem, the first Snopes, had appeared unheralded one day behind the counter of a small restaurant on a side street. . . . With this foothold and like Abraham of old, he brought his blood and legal kin household by household, individual by individual, into town, and established them where they could gain money.


The second published appearance of the Snopes family is in *The Sound and the Fury* (published in October, 1929), where I. O. Snopes appears briefly (p. 271).


The third published appearance of the Snopeses occurs in *As I Lay Dying*, where mention is made of the episode (described fully the following year in *Spotted Horses*) of Flem Snopes's sale of Texas ponies (p. 174).

256. Sanctuary. New York, Jonathan Cape & Harrison Smith [1931]. [Ex 3734.92.382]

In *Sanctuary* (published February, 1931) Virgil Snopes and Mississippi state senator Clarence Snopes appear (pp. 308-309).

257. “Spotted Horses.” *Scribner's Magazine*, LXXXIX (June, 1931), 585-597. [0901.5136]

“Spotted Horses,” in the June 1931 issue of *Scribner’s*, is the first Faulkner short story about the Snopeses. The unnamed first-person narrator is the same itinerant sewing machine salesman who first appeared in *Sartoris*, named V. K. Suratt. In *The Hamlet* (1940) the same character appears as V. K. Railiff, and “Spotted Horses,” much revised, appears there in Book Four, “The Peasants.”

258. Unfinished autograph note, addressed to “Mr. Thompson,” and dating from 1931 or not long after, in which Faulkner identifies the unnamed narrator of “Spotted Horses” as Suratt. 1 p. [Lent by Mr. Faulkner]

“As you say, I am availing myself of my prerogative of using these people when and where I see fit. So far, I have not bothered much about chronology, which, if I ever collected, I shall have to do.

"Spotted Horses’ occurred about 1900, at Varner’s Store, a village in the country in which Jefferson is market town. Suratt must have been about 25. In *Sartoris*, 1919, he is 45 say.”

259. Page 2 of the manuscript of “Father Abraham.” [Lent by the New York Public Library]. See Fig. 18
It is apparent that Faulkner planned a novel about the Snopes family at about the same time that Sartoris was written. The manuscript of the virtually completed first chapter of the novel, entitled "Father Abraham," presents a version of the "Spotted Horses" episode which is closer to its appearance in The Hamlet than in "Spotted Horses." "Father Abraham" and another title, "Abraham's Children," which is given to a later typescript version of the episode, are reminiscent of the description in Sartoris of Flem's arrival in Jefferson.

260. Page 18 of a typescript version of "Abraham's Children." [Lent by Mr. Faulkner]. See Fig. 19

261. The Hamlet. New York, Random House, 1940. [Ex 3734 92-342]
   Opened to pp. 524-525 for comparison with p. 18 of the typescript of "Abraham's Children.

   In "The Hound," a short story published two months after "Spotted Horses," a store clerk in Frenchman's Bend named Snopes appears briefly. When the story was rewritten to become part of The Hamlet, the name of its central character was changed from Ernest Cotton to Mink Snopes.

263. "Centaur in Brass." The American Mercury, XXV (February, 1932), 200-210. [Ex 3734 92-924]
   The short story "Centaur in Brass," originally published in February, 1932, was revised extensively to become part of The Town twenty-five years later.

264. "Lizards in Jamshyd's Courtyard." The Saturday Evening Post, February 27, 1932, pp. 12-13, 52, 57. [0901 .52549]
   The short story "Lizard's in Jamshyd's Courtyard," which also first appeared in February, 1932, was extensively revised to become the concluding episode of The Hamlet.

265. Page 6 of a manuscript of "There Was a Queen." [Lent by Mr. Faulkner]
   In the story "There Was a Queen," published in 1935, the episode in Sartoris of the anonymous letters sent by Byron Snopes to Narcissa Benbow is recalled.

266. Page 17 of a typescript of "There Was a Queen." [Lent by Mr. Faulkner]

267. Page 3 of a manuscript of "Mule in the Yard." [Lent by Mr. Faulkner]
   "Mule in the Yard," which first appeared in 1934, was incorporated into The Town in 1937, with I. O. Snopes an important character in it.

268. Page 7 of a typescript of "Mule in the Yard." [Lent by Mr. Faulkner]

269. Page 1 of manuscript of "Fool About a Horse." [Lent by Mr. Faulkner]. See Fig. 21

There were no Snopeses in the original version of "Fool About a Horse," but it was rewritten as an episode in The Hamlet, four years later, with Ab Snopes as its principal character. The published short story version was narrated by a boy, the son of the unnamed principal character; in manuscript and typescript versions of the story, however, the narrator is identified as the V. K. Suratt who told the story of "Spotted Horses," and in one typescript version Faulkner has changed the narrator's references to the principal character from the "Pap" of the short story to the "Ab" (Snopes) of the version in The Hamlet.


271. Page 23 of typescript of "Fool About a Horse," with Suratt as narrator. [Lent by Mr. Faulkner]. See Fig. 20

272. Page 23 of carbon of above typescript with manuscript corrections of "Pap" to "Ab." [Lent by Mr. Faulkner]

273. Page 8 of typescript of "Fool About a Horse," with description of Suratt's background as the son of a tenant farmer. [Lent by Mr. Faulkner]
   ...a race existing in complete subjection not to modern exploitation but to an economic system stubbornly molded out of the dark ages themselves, who had capped his birthright and into independence and even pride.

   Ab Snopes, the father of Flem, first appears in the short story "The Unvanquished," which was revised to form the chapter "Riposte in Tertio" of The Unvanquished (1939).

275. "Vendée." The Saturday Evening Post, December 5, 1936, pp. 16-17, 86, 87, 90, 92, 93, 94. [0901 .52549]
   The next appearance of Ab Snopes is in the story "Vendée," which was also to become a chapter in The Unvanquished.


277. Typescript of "Afternoon of a Cow." 17 pp. [Manuscripts Division]
   In June, 1937, Faulkner gave a typescript of his unpublished story "Afternoon of a Cow" to Professor Maurice E. Coindreau, the translator of several of his works into French, who later presented it to the Princeton University Library. An episode of the story was drawn upon in The Hamlet, and the original story was published in Purlos in 1947. (A French translation, by Mr. Coindreau, was published in Fontaine in 1948.)

278. Page 17 of the manuscript of "Barn Burning," the end of the story. [Lent by Mr. Faulkner]
The story of Ab Snopes was continued in "Barn Burning," published in 1939. Originally intended as the first chapter of The Hamlet, it was drastically cut and rewritten to form one episode (pp. 15-41) of Chapter One of the published book. The central character is Ab's son, Colonel Sartoris ("Sarry") Snopes, who escapes from his father and his background at the end of the story. He does not appear in the published book. (See also Nos. 159-161.)

279. The Hamlet. New York, Random House, 1940. [Ex 573.4:92 .342]

Volume One of the Snopes trilogy. (See also Section XVII.)

280. Page 31 of the manuscript of The Hamlet, showing a change of the name Suratt to Ratliff. [Lent by Mr. Faulkner]

281. "My Grandmother Millard and General Bedford Forrest and the Battle of Harrykin Creek." Story, XXII (March-April, 1943), 68-86. [0901.5888]

Ab Snopes appears in "My Grandmother Millard," a Civil War story about the Sartoris family of The Unvanquished.

282. Page 9 of typescript of "My Grandmother Millard." [Manuscripts Division]


The coming of the Snopeses to Mississippi is described by Faulkner in his semi-fictional account of his native state, "Mississippi."

284. Page 4 of typescript of "Mississippi." [Manuscripts Division]


How V. K. Ratliff ended the political career of Clarence Snopes is told in "By the People," which brings the story of the Snopeses up to the period just after the Korean War. 9

286. Page 5 of typescript of "By the People." [Manuscripts Division]


Volume Two of the Snopes trilogy. (See also Section XXVII.)

288. Last page of typescript setting copy of The Town. [Lent by Mr. Faulkner]

The final page of The Town marks, for the present (1957), the last completed chapter in the chronicle of the Snopeses of Yoknapatawpha, although his publishers announce that Faulkner is now at work upon the third volume of the trilogy, The Mansion. 10

9 This episode was included, with its date changed to the period just after World War II, in The Mansion (1959).

10 Published two years after the close of this exhibition: New York, Random House [1959].

XXVII. The Town, 1957

The Town, published on May 1, 1957, is the middle volume of the Snopeses trilogy, which chronicles the rise of Flem Snopes, the Snopes family, and the Snopeses principles, in twentieth-century Yoknapatawpha County. The Hamlet (1940) is the first volume of the trilogy, which is to be completed by the publication in 1958 or 1959 of The Mansion, upon which Faulkner is now working. 11


290. The Town. Limited, signed issue, No. 51 of 450 copies. [Ex 5734:92.5925.11]

291. Final typescript, used as setting copy, of The Town. 478 pp. [Lent by Mr. Faulkner]


The final episode of The Town, the story of Byron Snopes's four half-Indian children, was also printed in The Saturday Evening Post (from galley proof of the book), under the title "The Waifs." (Faulkner's suggestion for the title was "Them Indians.")

293. A manuscript worksheet for The Town. [Lent by Saxo Commins]


The short story "Centaur in Brass," originally published in 1935, was incorporated, extensively revised, into Chapter One of The Town. The original version had been reprinted, with a few changes, in the 1950 Collected Stories.

296. Eight versions of the first page of "Mule in the Yard" (originally published in 1934), the second of two previously published short stories incorporated into The Town.

a. First page of manuscript of "Mule in the Yard." [Lent by Mr. Faulkner]

b. First page of typescript of "Mule in the Yard." [Lent by Mr. Faulkner]


e. Page 308 of typescript setting copy of The Town. [Lent by Mr. Faulkner]

f. Galley 72-A of The Town. [Lent by Mr. Faulkner]

g. Page [315] of page proof of The Town. [Lent by Mr. Faulkner]

h. Page [315] of foundry proof of The Town. [Lent by Mr. Faulkner]

11 For reproductions of two other sections of the corrected galley proof, see The Princeton University Library Chronicle, XVIII (Spring, 1957), Plate VIII.
297. The Town. First printing, opened to p. 327. [Ex 3734-92.3945]
In the first printing of The Town a line on p. 327 was omitted and the space filled by a repetition of another line from the same page, apparently as the result of an accident at the press, as the passage is correct in galley, page, and foundry proof.12

298. Page 327 of page proof of The Town. [Lent by Mr. Faulkner]

XXVIII. Anthologies

An indication of the recent rapid growth in popularity of Faulkner's work has been the proliferation of anthologies of previously published material.

A significant early appreciation of Faulkner's importance by Paul Romaine is the introduction to the collection Salmagundi, which he edited. The volume reprinted three essays and five poems by Faulkner from The New Republic and The Double Dealer.

300. A Rose for Emily and Other Stories by William Faulkner. [New York], Editions for the Armed Services, Inc. [Foreword dated April, 1945]. [Lent by Saxe Commins]
Edited, and with a foreword, by Saxe Commins. A Rose for Emily and Other Stories is one of the paperback, pocket-sized Armed Services editions which were distributed to American servicemen overseas during and immediately after World War II.

A collection of short stories and excerpts from novels, with an influential introduction by Malcolm Cowley.

A reprint of The Portable Faulkner, save for the omission of the map on the end papers.

Eleven of Faulkner's 1935 sketches for the New Orleans Times-Picayune were reprinted in this volume, with badly mangled text.

XXIX. Movies and Television

For a period of twenty-five years Faulkner has made occasional appearances in Hollywood as a film writer, usually in association with producer-director Howard Hawks. "When I need money," Faulkner has said, "I write to Howard. When he needs writing he writes to me." He deprecates his movie-writing and says that "it bears about the same relation to my books as letter-writing" (Saturday Review, June 25, 1955, p. [24]).

"The moving picture work of my own which seemed best to me," he declared in an interview (The Paris Review, Spring, 1956,
p. 35), "was done by the actors and the writer throwing the script away and inventing the scene in actual rehearsal just before the camera turned. If I didn't take, or felt I was capable of taking, motion picture work seriously, out of simple honesty to motion pictures and myself too, I would not have tried. But I know now that I will never be a good motion picture writer; so that work will never have the urgency for me which my own medium has."

Faulkner first went to Hollywood after Sanctuary had gained him wide public recognition in 1931, and he has had a hand in many scripts since then. A partial list includes: Today We Live (1933), an adaptation of his own story "Turn About," with Joan Crawford and Gary Cooper; The Road to Glory (1939), with Fredric March and Lionel Barrymore; The Slave Ship (1937), with Wallace Beery; To Have and Have Not (1945), an adaptation of the Hemingway novel, with Humphrey Bogart and Lauren Bacall; The Big Sleep (1946), also with Bogart and Bacall; and Land of the Pharaohs (1955). Faulkner has said that he has done screen writing for which he has not received screen credit, and one such script is that of The Southerner (1945), with Zachary Scott, according to Scott himself (Memphis Commercial Appeal, May 8, 1955, Section 6, p. 15).

310. Photograph of Joan Crawford and Robert Young in Today We Live. [Lent by the New York Public Library]

311. Review of Today We Live by John S. Cohen, Jr. Clipping from the New York Sun, April 17, 1933. [Lent by the New York Public Library]

312. Photograph of Joseph Schildkraut in The Slave Ship. [Theatre Collection]

313. Script of The Big Sleep, by William Faulkner and Leigh Brackett, produced by Howard Hawks. [Lent by the New York Public Library]

314. Movie adaptations of Faulkner works.

Sanctuary was transformed by Paramount into the film The Story of Temple Drake (1933), which starred Miriam Hopkins and Jack La Rue. Faulkner himself had a hand in the adaptation of his short story "Turn About" into Today We Live (1933), and in 1949 Metro-Goldwyn-Mayer produced Intruder in the Dust, which was filmed in Oxford, Mississippi, with many of the townspeople cast in minor roles.

315. Television adaptations of Faulkner works.

The adaptation (by Faulkner himself) of the short story "The Brooch," televised on the Lux Video Theatre, April 8, 1953, was the first appearance of a Faulkner work on television. Two Faulkner stories, "Smoke" and "Barn Burning," were adapted by Gore Vidal and televised by the Columbia Broadcasting System in 1954. The scripts were later published in a collection of Vidal's television plays.

a. Script of "The Brooch." [Lent by Lever Brothers Company]
b. Three photographs of the filming and production of "The Brooch." [Lent by Lever Brothers Company]
c. Scripts of adaptations of "Smoke" and "Barn Burning," by Gore Vidal. [Lent by CBS Television]
e. Script of adaptation of The Sound and the Fury, by Frank W. Durkee, Jr., televised by the National Broadcasting Company on December 6, 1955. [Manuscripts Division]

XXX. Awards and Public Career

Since the award of the Nobel Prize for Literature in December, 1950, William Faulkner has received many additional awards and prizes, and has increasingly accepted the responsibilities of being a widely known public figure, as well as man of letters. He has made speeches, has written articles and letters on current affairs, and has made official trips abroad for the United States Department of State.


On December 10, 1950, Faulkner was awarded the 1949 Nobel Prize for Literature in Stockholm, Sweden. The text of his speech of acceptance, as printed in the official record of the 1950 Nobel Prize ceremonies the following year, differs slightly from the text of the typescript Faulkner supplied his publishers, from which were derived most of the versions which have appeared in this country.

b. ""I Decline to Accept the End of Man."

c. *The Nobel Prize Speech*. [New York: The Spiral Press, 1951.] A copy of the first impression inscribed by Faulkner for his editor, Saxe Commins. [Lent by Saxe Commins; Library copy, Ex 5754-92.865.] There were three impressions of this pamphlet: the first, of 1,500 copies, was ready about March 15; the second, of 2,500 copies, about March 25; and the third, of 1,150 copies, about April 10.

d. The 1949 Nobel Prize for Literature, medal and scroll. [Lent by the Mary Buie Museum, Oxford, Mississippi.] The text of the scroll, which is in Swedish, may be translated as follows: "The Swedish Academy have, at a meeting on 10 November 1950, in accordance with the terms of the will of Alfred Nobel, drawn up on 27 November 1895, decided to confer upon William Faulkner the 1949 Nobel Prize in Literature for his powerful and independent artistic contribution to America's new fictional literature. Stockholm 10 December 1950."

317. Commencement address, University High School, 1951.

On May 28, 1951, Faulkner delivered the address to the graduating class of the University High School, Oxford, Mississippi, of which his daughter, Jill, was a member.

a. Photostat of the address in *The Oxford Eagle*, May 31, 1951, p. 1. [Original in the University of Mississippi Library]

b. First page of the manuscript of the address. [Lent by Mr. Faulkner]

318. The Legion of Honor, 1951.

On October 26, 1951, in New Orleans, Faulkner was made an officer of the Legion of Honor.

a. Photostat of manuscript copy of his speech of acceptance inscribed by Faulkner for Saxe Commins. [Lent by Saxe Commins]

b. The Legion of Honor, medal and scroll. [Lent by the Mary Buie Museum, Oxford, Mississippi]


On May 15, 1952, Faulkner spoke in Cleveland, Mississippi, at the annual meeting of the Delta Council. The complete text of his address appeared three days later in Hodding Carter’s *Delta Democrat-Times* and, later, in the same month, in pamphlet form.

a. Photograph of the address in the Greenville, Miss., *Delta Democrat-Times*, May 18, 1952, p. 9. [Lent by James B. Meriwether; from the microfilm on file in the office of The Delta Democrat-Times]

b. an Address Delivered By William Faulkner... [Greenville, Miss., Delta Council, 1952] [Ex 5754-92.3115]


On June 8, 1953, Faulkner delivered the address to the graduating class of Pine Manor Junior College, Wellesley, Massachusetts. The text of his address as printed in *The Atlantic* differs slightly from that of the mimeographed copies distributed by the Pine Manor Alumnae Office after August 31 and from the shortened version published in the *Pine Manor Bulletin*.

a. ""Faith or Fear."", *The Atlantic*, CXCVII (August, 1953). [95:5-5] [0901.0881]


c. Photograph of Faulkner, with President Alfred T. Hill of Pine Manor congratulating Miss Jill Faulkner, who was graduated with the highest academic record in her class. [Manuscripts Division]


Faulkner has twice won the National Book Award, in 1951 (for the *Collected Stories*, 1950) and in 1955 (for *A Fable*, 1954).

a. ""On Privacy."

b. Photostat of the revised version of speech, as published, with a change of title on the first page in Faulkner’s hand. 16 pp. [Manuscripts Division]

322. Address at the University of Oregon, 1955.

In April, 1955, Faulkner spoke at the University of Oregon on "Freedom American Style." Revised for publication, the speech was entitled "On Privacy: The American Dream: What Happened To It."

a. Typescript of the original speech, with manuscript corrections. 17 pp. [Manuscripts Division]

b. "On Privacy."

c. Photostat of the revised version of speech, as published, with a change of title on the first page in Faulkner’s hand. 16 pp. [Manuscripts Division]

323. Address to the Southern Historical Association, 1955.

On November 10, 1955, in Memphis, Tennessee, Faulkner was one of three speakers on the topic "The Segregation Decisions" at the twenty-first annual meeting of the Southern Historical Association. His address, printed in the Memphis *Commercial Appeal* the following morning, was expanded by three additional paragraphs for inclusion in the later pamphlet publication of all three papers read at the meeting.

a. Typescript of the original address. [Lent by James Silver]

b. Typescript of the added paragraphs. [Lent by James Silver]

324. The Silver Medal of the Athens Academy, 1957.

On March 28, 1957, Faulkner received, while in Greece on an official visit for the United States Department of State, the Silver Medal of the Athens Academy. (The Academy annually awards two medals, one of gold and one of silver. The Gold Medal was awarded in 1957 to the people of Cyprus.) While in Athens, Faulkner attended a gala performance, on March 30, of the Greek production of his play, Requiem for a Nun.

a. The Silver Medal and scroll of the Athens Academy. [Lent by Dr. Faulkner]
b. Photograph of Faulkner receiving the medal and scroll from the President of the Academy, Panagiotis Poultitas. [Manuscripts Division]
c. Press release, by the United States Information Service in Athens, of the Greek and English texts of Faulkner’s speech of acceptance, March 28, 1957. [Manuscripts Division]. The English text is as follows:

Mr. President, Gentlemen of the Academy, Ladies and Gentlemen:
I accept this medal not alone as an American nor as a writer but as one chosen by the Greek Academy to represent the principle that man shall be free.
The human spirit does not obey physical laws. When the sun of Pericles cast the shadow of civilized man around the earth, that shadow curved until it touched America. So when someone like me comes to Greece he is walking the shadow back to the source of the light which cast the shadow. When the American comes to this country he has come back to something that was familiar. He has come home. He has come back to the cradle of civilized man. I am proud that the Greek people have considered me worthy to receive this medal. It will be my duty to return to my country and tell my people that the qualities in the Greek race—toughness, bravery, independence and pride—are too valuable to lose. It is the duty of all men to see that they do not vanish from the earth.

d. Photograph of Faulkner speaking to the Swedish ambassador, Count Stubbekberg, during the presentation of Requiem for a Nun. [Manuscripts Division]
e. Photograph of Faulkner with the actor-producer Dimitri Myat and the actress Voula Zouboulaki backstage at the performance of Requiem for a Nun. [Manuscripts Division]


In 1950 Faulkner was awarded the Howells Medal by the American Academy of Arts and Letters. This medal is awarded by the Academy “from time to time for work in the art of prose fiction over the five years last preceding.”

a. The Howells Medal. [Lent by the Mary Buie Museum, Oxford, Mississippi]

326. Other awards. [Lent by the Mary Buie Museum, Oxford, Mississippi]

a. Medal from the city of Verdun, 1951.


In August, 1955, Faulkner visited Japan as a participant in the Summer Seminar in American Literature at Nagano conducted under the auspices of the United States Department of State.

a. Mimeographed State Department report on the seminar, September 27, 1955. [Manuscripts Division]
b. Scrapbook concerning Faulkner’s visit to Japan, compiled by Leon Picon of the United States Information Service. [Lent by Leon Picon]. Through the courtesy of Mr. Picon, a microfilm of this scrapbook is available in the Princeton University Library. [Film 3724.92.856]
c. To the Youth of Japan. [Tokyo, United States Information Service, August, 1955]. [Ex 3724.92.394]. A bilingual edition of a message Faulkner wrote August 22, 1955, for the United States Information Service to use in connection with his visit. It was reprinted in several newspapers and in Faulkner at Nagano. (See No. 308)

328. Public letters.

On several occasions Faulkner has addressed letters to the editors of newspapers and magazines on current affairs and literary issues.

a. Photostat of letter to the editor of The Oxford Eagle, December 17, 1965. [Original in the University of Mississippi Library]
c. Letter in Richard Walse, in The Enigma of Thomas Wolfe, ed. Richard Walse, Cambridge, Harvard University Press, 1959. p. [vii]. [999, 843-974]. Faulkner has on several occasions been quoted as calling Wolfe the greatest contemporary American writer. In this letter he corrects the misquotations. “I rated Wolfe first;” he wrote Walse, “because he had tried the hardest to say the most.”

d. Part of a letter to the Batesville, Mississippi, Chamber of Commerce, quoted in the Memphis Commercial Appeal, August 11, 1956, p. 15. [Lent by James B. Meriwether]

e. Photostat of letter to the editor of the Memphis Commercial Appeal, April 17, 1955. Section V, p. 3. [Original in the Memphis State college Library]. This is the last of a series upon the integration question which Faulkner wrote to the Commercial Appeal in the spring of 1955.

329. The “Beer Broadside.”

In connection with an election on the legalization of the sale of beer in Oxford, Faulkner had printed and distributed 1,500 copies of a broadside which, as he explained in a subsequent letter to The Oxford Eagle, “was only secondarily concerned with beer.” His primary purpose, he said, was to protest against the action of three Oxford ministers who campaigned against the legalization of beer sales—“I object to ministers of God violating the canons and ethics of their sacred and holy avocation by using, either openly or underhand, the weight and power of their office to try to influence a civil election” (The Oxford Eagle, September 14, 1950).

“To the Voters of Oxford.” Broadside printed in Oxford, Mississippi, about September 1, 1950. [Lent by James Silver]

Faulkner's moderate stand on the segregation question has aroused the resentment of extremists on both sides. In this article, as Faulkner explained in a letter printed in Life three weeks later, he was cautioning the pro-integration forces to proceed slowly because of his fear that violence would erupt over the Atherine Lucy case at the University of Alabama.

b. Typescript of article, entitled "Letter to a Northern Editor," with manuscript corrections. 11 pp. [Manuscripts Division]

331. The American Dream.

At Nagano in 1955, Faulkner read, in a seminar, the manuscript of an unpublished essay which he said would eventually be a chapter in a book which he planned to call The American Dream. Apparently the essay was that which appeared, entitled "On Fear: The South in Labor," the following summer, and it would seem that the article "On Privacy: The American Dream: What Happened to It" (see Catalogue No. 322), published shortly before the Nagano Seminar, is also designed for a chapter in the book of essays.

a. Faulkner at Nagano, Tokyo, Kenkyusha Ltd. [1956], opened to pp. 96-97, with a reference to The American Dream. [Ex 3234-333]
b. Typescript of "On Fear: The South in Labor," with manuscript corrections. 17 pp. [Manuscripts Division]
c. "On Fear: The South in Labor." Harper's Magazine, CCXII (June, 1959), [29]-34. [0901.6936]

XXXI. Photographs of William Faulkner

332. As the author of Light in August (1932). [Lent by Carvel Collins]

333. Four photographs of Faulkner at his home in Oxford (about 1950). [Lent by Carvel Collins]

334. By Sabine Weiss (1950?). [Manuscripts Division]


(For other photographs and representations of Faulkner, see Nos. 1, 15, 16, 320-d, 324-b, 324-d, and 324-e.)

Library Notes & Queries

WITH SPECIAL REFERENCE TO PRINCETON

THE SCHEIDE LIBRARY

The Scheide Library, a collection of rare books and manuscripts assembled over the past ninety years by three generations of book collectors, is one of a very few collections of its size and importance which has remained in one American family for so long a time and is still privately owned. Very little has been known publicly about the Library and its history until comparatively recently. The first printed account appeared in a book by Julian P. Boyd, The Scheide Library, published in 1947. The next notice in print was an article by William H. Scheide '36, "Love for the Printed Word as Expressed in the Scheide Library," in The Papers of the Bibliographical Society of America, Vol. 51 (1957), pp. 214-226. There is also an account of John H. Scheide '96 as a collector, by his son, William H. Scheide, in the commemorative volume published by the Grolier Club in 1959, Grolier 75, pp. 191-193.

In September, 1959, William H. Scheide, the grandson of the founder, moved the Library from Titusville, Pennsylvania, where it had been located for the past eighty years, to Princeton, New Jersey, Mr. Scheide's present residence. Under an agreement with Princeton University, a room has been made available to Mr. Scheide in the Firestone Library to house the collection, with the understanding that it will be made available to scholars connected with the University and to other duly accredited researchers. Since the accounts cited above amply cover the course of development and the purpose which motivated the formation of the collection, the present statement is confined to a brief outline of the materials for research to be found therein.

The Library, the co-ordinating theme of which is the development of Western civilization, falls into the following six categories:

(i) Approximately 250 manuscripts ranging from a Babylonian clay cone of about 2750 B.C.; a manuscript on papyrus of part of
the Greek text of the Book of Ezekiel of the late second or early third century A.D.; the “Blickling Homilies,” an Anglo-Saxon manuscript of the late tenth or early eleventh century; manuscript Gospels, Bibles, and lectionaries in Greek, Hebrew, Latin, Armenian, and English (the outstanding example being the only complete manuscript of the Wycliffe Bible in America) from the ninth to the fifteenth century (listed in the De Ricci Census of Medieval and Renaissance Manuscripts); to manuscript letters and documents of the seventeenth, eighteenth, and nineteenth centuries relating to American history—among the latter is an autograph draft of a speech of Lincoln on “Sectionalism,” October 1, 1856.

(4) About 150 incunabula and earlier examples of block printing, the earliest of which are several Chinese books; one of the Buddhist charms which the Japanese Empress Shotoku had printed about A.D. 770; some Donatus fragments in the Speculum and 42-line Bible types; followed by representations of the principal press marks as they were established throughout Europe. These are supplemented by books from distinguished presses of the sixteenth to the twentieth century, including a number of the outstanding productions of the Aldine, Plantin, and Elzevier presses. (The incunabula are listed in the Stillwell Census and its revision.) The Scheide Library is particularly strong in books which demonstrate the development of typography and volumes mentioned in categories 3, 5, and 6, below, are a part of this section also.

(5) A collection of more than 250 Bibles, beginning with the manuscript Bibles mentioned above, the first printed Latin Bibles—the 42-line (“Gutenberg”) Bible, a fragment of the 96-line Bible, and the Fust and Schoeffer 1468 Bible, the first in which the date and name of the printer appeared—and most of the first editions of subsequent translations and revisions in German, English, French, and Spanish, as well as the first or early translations into Slavonic, Chinese, Hawaiian, Tahitian, and other languages.

(4) Reformation tracts of Luther, Calvin, and Knox; the prayer books and liturgies of various religions; and related literature such as The Book of Mormon and Mary Baker Eddy’s Science and Health.

(5) The largest segment of the Library pertains to the discovery and development of America. There are two Latin editions of the Columbus Letter printed in Rome in 1493, both the first Latin and Spanish editions of Cortés’ Second and Third Letters (1522–1524), Vespucci’s Mundus Novus, printed in Augsburg in 1504, and the first Italian edition of the Four Voyages, printed in Flor-

ence in 1505-1506. The Library has also a number of collections of voyages and travels as well as first editions of travels of exploration extending into the nineteenth century. There is a small group of the first books printed in Mexico and Peru. The greater portion of the Americana collection, however, is centered in the thirteen colonies of North America and the development and expansion of the United States. While there is some manuscript material in this field, here, as in the other divisions of the Library, the great strength of the collection is in print, beginning with reports of John Smith, William Penn, the Eliot Indian tracts; early Massachusetts imprints (including the 1649 edition of the Cambridge Platform, early Massachusetts laws, the sermons and publications of the members of the Mather family and others, Boston Maga-

rations); products of the early Pennsylvania, New York, and Virginia presses (including the Williamsburg edition of the Washing-

ton Journal, 1754); and documents and literature of the pre-Revo-

lutionary and Revolutionary periods, the Federal period, and the Civil War.

(6) A collection of first editions of books which have influenced Western thought. In literature, Cicero, Dante, Shakespeare, Bunyan (one of the Bunyan items being a complete copy in its original binding of the first edition of Pilgrim’s Progress), and Milton, to name only a few. In science, Pliny, Galileo, Copernicus, Bacon, Newton, Lännec, Darwin, and Einstein. In philosophy and soci-

ology, Aristotle, Plato, Kant, Adam Smith, and Karl Marx.

No public catalogue is available at present to those wishing to use the Library but the above brief summary and mention of some of the volumes should indicate the general areas in which ma-

terials for research may be found.

Written applications for permission to use the Library should be addressed to William H. Scheide at his residence, 135 Library Place, Princeton, New Jersey. It is also possible to telephone to the Scheide Library by a direct line not connected with the University telephone system (Walnut 1-9174). Mrs. Mina R. Bryan, Librarian of the Scheide Library, is in the Library from Monday through Friday, from 9:30 A.M. to 4:30 P.M., but appointments should be made in advance by letter or telephone.—M.R.B.

THE PAPERS OF WOODROW WILSON

It was announced in December, 1959, that arrangements had been completed for the publication by the Princeton University Press of a comprehensive edition of the letters, speeches, and pub-
lic papers of President Woodrow Wilson under the editorial direction of Arthur S. Link. Mr. Link, a former member of the Princeton History Department and at present a Professor of History at Northwestern University, will rejoin the Princeton faculty this coming autumn as Professor of History. The editorial offices of the project, which is sponsored by the Woodrow Wilson Foundation, will be located in the Firestone Library. The preliminary task of assembling and selecting material is currently being undertaken in the Library of Congress by John Wells Davidson and David W. Hirst, who will work with Mr. Link as Associate Editor and Assistant Editor respectively.

A LETTER TO THE EDITOR ON "CANDIDE"

Dear Sir: 5th January 1960

I have been reading with absorbed interest Professor Wade’s brilliant resolution of the Candide problem.1 Comment on an apparently trivial point may not be amiss.

On page 75 of his essay Professor Wade finds it difficult to understand that a particular edition of a book may be described as both a “contrefaçon” and “ante-originale.”

The convention that permits such an apparent contradiction is quite common in French bibliographical terminology. It appears curious to us because the object of Anglo-American bibliographers is to discover the first edition, whereas an authoritative school of French bibliographers is interested in the first edition only when it was authorised. It is as clear to them as to us that “first edition” and “first authorised edition” are not invariably identical terms; and in order to avoid the confusion that arises from the use of the word “first” they have substituted the adjective “originale” to delimit their interest.

One of the best statements of this bibliographical convention was contributed by Maurice Escoffier to the Catalogue d’une Bibliothèque représentant le Mouvement Romantique, which was the catalogue of the sale by auction of his library in Paris in 1934.

The principle involved is cogently argued and is summarised as follows:

a) L’édition originale est l’édition authentique;

b) Même s’il y a eu une édition antérieure du texte, et même

de bonne foi et régulière, seule l’édition authentique est dite originale, et à plus forte raison si l’édition antérieure est irrégulière;

c) La question de première impression ou de premier tirage ne joue pas, pour les différents tirages ou impressions de l’édition originale.

The passage quoted by Professor Wade from Morize is based on this standpoint and his use of the description “la première impression” for what he regards as a “contrefaçon” is justified, once the premiss is granted.

It is not to be denied, however, that this terminology is clumsy and misleading. The term “contrefaçon” is especially unfortunate with its implication of an anterior printed text. The same term is used in French bibliography for unauthorised reprints; and it is difficult to justify its use in any other connotation. It is a singularly clumsy term to use precisely where niceties of priority are concerned. German bibliographers tend to use the equivalent term Nachdruck in a similarly ambivalent fashion.

In the final resort the differences between the Anglo-American and the French points of view are differences of emphasis. Our interest is principally in the chronology, the priority of an edition, while theirs is in the authority of the text.

If we dispense with the misleading “contrefaçon” and substitute for it “unauthorised” the French standpoint may be clearer to Anglo-American eyes.

In recent years this bibliographical convention has been trenchantly challenged, notably by the late Fernand Vandérem during his editorship of the Bulletin du Bibliophile. That journal contains many articles by Vandérem and others criticising the traditional view and suggesting its replacement by one that approximates more closely to our own.

Vandérem never tired of hammering home the inconsistencies of the traditional viewpoint. He recalled that the hardest of traditionalists accepted as éditions originales the unauthorised 1660 edition of Molière’s Sganarelle and the Dutch 1664 edition of the "Maximes" of La Rochefoucauld, while insisting that the édition originale of Beaumarchais’ La Folle Journée was published by Ruault in Paris in 1785, despite the admission in that edition that the play had already been published in Amsterdam.

He found it indefensible, as we should, that whereas the priority of the Belgian editions of some of Hugo’s works gave them admission to the bibliographical canon, favour was denied to twenty-

seven Belgian editions of Balzac despite their admitted priority over their Parisian counterparts.

In an endeavour to soften the blow to the amour propre of the traditionalists Vandérem coined the term “préfason” to describe unauthorised editions entitled to bibliographical priority. Another gaucherie necessitated by the reluctance to call a spade a spade is the coining of “pré-originale” to describe what is plainly the first edition of Madame Bovary made up of offprints of the six sections of the Revue de Paris in which it was serialised and issued with a title-page, an imprint and a date by the Revue itself.

Nevertheless, the traditionalist standpoint dies hard and its implications are not without relevance to the problem of Candide. To state that problem is to show, I submit, that its full solution is not yet in sight.

There are, in fact, two main problems to be resolved in the bibliography of Candide: to identify (a) the first printing and (b) the first authorised edition. Professor Wade has probably solved problem (a) if an edition dated 1758 really is a myth but problem (b) is still unsolved.

Morize 59* appears to be the earliest printing so far recorded. Professor Wade’s suggestion that it was printed from a manuscript appears highly probable. But no evidence is forthcoming that the manuscript was procured legitimately; and Mr. Flower’s suspicion that it does not “smell” like Rey, coupled with Mr. Foxon’s identification of some of the fleurons as English would appear to cast some doubt on the conclusion that 59* was authorised. Indeed, in the light of Mr. Foxon’s information Professor Wade’s own statement—“It is also certain that Nourse’s edition in London was printed on the same paper as that used by the printer of 59*”—acquires added significance.

Yours etc.,

PERCY H. MUIR

ROBERT NANTEUIL

The official art of France at the time of Louis XIV is mirrored in the portrait engravings of Robert Nanteuil (1623-1678). Nanteuil caught most of his likenesses from life and was so adept an engraver that from his first plate he immediately won court favor and was acknowledged by all to be the master of portrait engraving. No one before or since has surpassed him. His technique set the official style of portrait engraving for the next two centuries.

An exhibition in the Graphic Arts Room from mid-November through December included some sixty portraits of royalty, the nobility, and the circle of Louis XIV, chiefly from the collection of John Douglas Gordon ’05. All ten of the plates completely engraved by Nanteuil himself were shown. Also included were what have been considered the four finest examples of portrait engraving. Contemporary views of Versailles and Marly-le-Roi, engravings of the murals and gardens, contemporary books by some of the court personalities, and biographical details complemented the portraits to give a rounded picture of the official life of the period.—G. G. C.

CONTRIBUTORS TO THIS ISSUE

JAMES THORPE is an Associate Professor of English at Princeton University.

JAMES B. MERIWETHER, an Assistant Professor of English at the University of North Carolina, is at work on a descriptive bibliography of Faulkner’s writings, which is to be published by Random House.

PERCY H. MUIR is Managing Director of the English antiquarian bookfirm of Elkin Mathews Limited.

CHARLES RYSKAMP is an Assistant Professor of English at Princeton University.

CARLOS BAKER is a Professor of English at Princeton University.
The *Visions of the Daughters of Albion* (1793) is one of seventeen recorded copies. Mrs. Lambert's, Keynes and Wolf Copy L—the Henry D. Hughes-George C. Smith, Jr. copy—is printed in relief etching in green and painted in water colors, purple and green predominating. Mrs. Lambert has also given twenty-three plates (on twenty-three leaves) of the *Songs of Innocence* from *Songs of Innocence and of Experience* (1831). The plates are printed in gray or sepia and are uncolored. They form the Keynes and Wolf Copy g—the H. Buxton Forman-A. Edward Newton copy.

One of the rarest items is Hayley's broadside ballad entitled *Little Tom the Sailor*, with two designs by Blake (October 5, 1800); the copy now at Princeton is the George C. Smith, Jr.-Henry S. Borneman copy. According to Hayley the ballad was "devoted to relieve the necessities of a meritorious poor woman on the Kentish coast... whose heroic sea-boy was the hero of the ballad." The designs are among the few existing examples of Blake's "woodcutting on pewter," a process which he described as follows in his notebook:

> To Wood-cut on Pewter: lay a ground on the plate & smoke it as for Etching; then trace your outlines, and beginning with the spots of light on each object with an oval pointed needle scrape off the ground as a direction for your graver; then proceed to graving with the ground on the plate, being as careful as possible not to hurt the ground, because it, being black, will show perfectly what is wanted.

A work of similar rarity is the first edition (1808) of *Designs to a Series of Ballads, Written by William Hayley, Esq.* In this case Hayley's four ballads are illustrated with six copperplates designed and engraved by Blake and with eight vignettes in the text. The copy given by Mrs. Lambert is complete and in perfect condition (the M. C. D. Borden-Herschel V. Jones-A. Edward Newton-Henry S. Borneman copy). In marked contrast to this volume are the well-known illustrations which Blake did for Blair's *Grave* (among the Lambert books is a second edition, 1819). Equally famous are the engravings by Blake for Young's *Night Thoughts* (1797). Mrs. Lambert has presented two copies to the Princeton Library, both of which contain the extra leaf of "Explanation of the Engravings," not written by Blake but perhaps by Fuseli. One of these copies of *Night Thoughts* (the John Gribbel copy) is painted in water colors by Blake. It is one of the probably not more than twelve which are known to be so painted. This one is not washed with the pale
colors of those copies ascribed to Mrs. Blake, but with great boldness. As in the case of the copy formerly in Mrs. Emerson's collection, the plate on page 49 of the Night Thoughts is done with remarkable luminous yellow paint and with deep orange contrasts. The effect is utterly different from the pinks and blues of the copy formerly in the Moss library.

The Illustrations of the Book of Job (1826) is a perfect large-paper copy; like the Linnell-Mrs. Alexander Gilchrist copy, it must have been a "Subscriber's copy." Each plate (except the title-page) is marked "Proof" in the lower right-hand corner and each bears the imprint "London, Published as the Act directs March 8: 1825, by Will. Blake N. 9 Fountain Court Strand."—except Plate 1, which is misdated 1828. Several of the leaves are watermarked "J. Whatman Turkey Mill 1825." Mrs. Lambert's copy is a presentation copy from John Linnell, who commissioned the engravings, to his son. It bears the inscription: "For John Linnell junr. Dec 1869. J. L. sen." The seven copper engravings, Illustrations of Dante (1826), which were also commissioned by Linnell, are represented in this collection by an exceptionally fine set said to be one of five purchased directly from the Linnell family. These plates are the last works of Blake; they are the engravings on which he was engaged at the time of his death.

With the illuminated books and engraved illustrations there are several specially bound volumes and privately printed books of secondary importance. In addition, of considerable interest, are two manuscripts in Blake's hand. One is the fair copy of his poem, "I asked a thief to steal me a peach," written on one page, octavo, consisting of three four-line stanzas. This copy is signed and dated "Lambeth 1796." A first draft appeared in Blake's notebook of 1793 (p. 114, reversed). The manuscript now at Princeton was formerly in the collection of Oliver R. Barrett. Finally, there is the curious "Genesis: The Seven Days of the Created World" (Keynes No. 7). It is a manuscript containing 209 lines of blank verse which begins: "Thou Sire of Heaven & of the Eternal Sire." In 1952 the manuscript was published as Blake's (by the Cummington Press). Since then Kenneth Povey has shown that the verses are a close translation of the opening lines of Tasso's Le Sette Giornate del Mondo Creato. Hayley was probably the translator; Blake the despairing amanuensis. Sir Geoffrey Keynes has suggested that in 1802 when Blake wrote to Thomas Butts the verses which include these lines,

Rememb'ring the Verses that Hayley sung
When my heart knock'd against the root of my tongue—
he was probably referring to Hayley's dictation of the translation of Tasso. The problems surrounding this "Genesis" are not yet answered. It is fortunate for scholars that through the kindness of Mrs. Lambert the manuscript will now be easily available in the Princeton University Library.—CHARLES RYKAMP

A COLLECTION OF BOOKS CONCERNING WILLIAM OF NASSAU

The Library has recently purchased a collection of nearly 250 books and pamphlets concerning the "Glorious Revolution" of 1688, which resulted in the accession of the Prince and Princess of Orange to the English throne as King William III and Queen Mary, and the flight of King James II to France. These works form an important addition to the Princeton collection of English books of the latter seventeenth century, and also relate to the political and patriotic traditions at the time of the founding of the University. With the exception of Harvard, which stems from the Puritan opposition to absolutism in church and state, a number of early American educational institutions were established as a result of the "Glorious Revolution." This was particularly true of Princeton. The English Toleration Act emboldened the founders of the University to create a dissenting institution, despite Anglican opposition. The events of 1688 may seem remote to Princetonians of today, but in 1755 they were certainly still close to Governor Belcher, the "founder, patron, and benefactor" of the College of New Jersey. He asked the trustees to name the College's first building "Nassau Hall" as expressive of "the honour we retain, in this remote part of the globe, to the immortal memory of the glorious King William III, who was a branch of the illustrious house of Nassau." In declining the honor of having the building named after him, Belcher declared that he had "always been very fond of the motto of a late great personage, Prodesse quam Consipici" (a motto adopted by the Chiosiphic Society in 1817). The "late great personage" was John, Lord Somers (1651-1716), one of the architects of the Revolution of 1688.

This collection of books, which was acquired from the library formed by the late Professor William A. Aiken, will therefore help to illuminate the background of the founding of Princeton as well as the history of seventeenth-century England. Aiken, a pupil of G. M. Trevelyan and Wallace Notestein, was Professor of English History at Lehigh University. He specialized in the times of the
later Stuarts and even more particularly in the reign of William III. His collection of books was designed to illustrate the character, causes, and immediate consequences of the Revolution of 1688. A surprising number of the titles actually bear the imprint date 1688-89: some of the exceedingly rare broadsides are dated between November, 1688 (William landed on November 5; James fled on December 11) and February, 1689. The trial of the seven bishops and the problem of the nonjurors are fully represented, as is the career of Queen Mary and to some extent the reign of Anne. Many of the earlier items center in the Popish Plot and the attempted Whig revolution led by Shaftesbury. Broadly speaking, the whole body of material belongs to the history of journalism, freedom of the press being one of the great issues of the period and its final vindication a condition of parliamentary government.

Though the emphasis is on political events, social history and belles lettres are not excluded. Addison, Congreve, Prior, and Tate are represented. There are about thirty poems honoring the marriage and the military and political achievements of William III, or panegyrics on his death; there are twenty poems on the death of Queen Mary. Other items of special interest (some of them lie outside the period of William III) include:

1. Eight sermons on the martyrdom of Charles I.
2. Nine speeches of Charles II.
3. A number of pre-Revolutionary pamphlets which helped to swing popular opinion against the accession of James, Duke of York (James III).
4. Pre-Revolutionary documents of Gilbert Burnet, advocate of a Protestant succession before it became a historic fact.
5. Defoe's celebrated pamphlet, Reflections upon the Late Great Revolution, 1689.
6. Lord Somers' Brief History of the Succession, 1688/9, the Apologia of the Revolution; his conclusion that kings rule not by divine right, but by the good will of their subjects, was part of the credo of the American colonists.

The purchase of this portion of the Aiken collection was undertaken as a part of the program called the "Princeton Studies in the Latter Seventeenth Century," for which funds were solicited and generously subscribed to in a special issue of Needs, March, 1958. It was made possible by the generosity of the following Friends of the Library: Irmin de Vegh, Arthur A. Houghton, Jr., Bernard Kilgore, William H. Scheide '36, Robert H. Taylor '30, and Christian A. Zabriskie.—C. R.

THE LOEB "BROOM" COLLECTION

The Princeton Library contains an extensive collection of the so-called "little magazines" which flourished in the teens and twenties of this century in Europe and the United States. One of these was Broom, an international magazine of the arts which ran a meteoric course from late 1921 until its demise early in 1924. The magazine was ably edited by Harold A. Loeb, Princeton Class of 1919, in association with Alfred Kreymborg, Matthew Josephson, Malcolm Cowley, and Lola Ridge.

Last year Mr. Loeb published an enthralling book about his years with Broom. Entitled The Way It Was, these autobiographical reminiscences offer dozens of valuable insights into the adventures of a number of the expatriates who lived in Paris and other European capitals in the period just after World War I. The book concludes with the romantic story of Mr. Loeb's visit to Pamplona, Spain, for the fiesta of San Fermin in the summer of 1925, and gives another view of some of the events which Ernest Hemingway described in fictional form in The Sun Also Rises.

Through Mr. Loeb's generosity, the Library has now acquired a letter file of important background material relating to Broom. It includes announcements, clippings, and lists of subscribers, together with carbon copies of business and editorial correspondence from Mr. Loeb and his associates. Although these comprise the bulk of the collection, there are likewise a good many letters from American writers who contributed to Broom or otherwise assisted in seeing that it was kept going. Among these are such famous names as Sinclair Lewis, F. Scott Fitzgerald '17, Hart Crane, Wallace Stevens, Ernest Hemingway, Kay Boyle, Malcolm Cowley, Witter Bynner, and enough others to add appreciably to the Library's steadily burgeoning collections of American letters, as well as strengthening its holdings of background material relating to the "little magazine." The file contains also letters from such distinguished European writers and artists as Jean Cocteau, Ilya Ehrenburg, Ford Madox Ford, Fernand Léger, Henri Matisse, Charlotte Mew, Romain Rolland, and Arthur Symons.

—CARLOS BAKER
MANUSCRIPTS OF SAMUEL SHELLABARGER

Two autograph manuscripts of Samuel Shellabarger (1888-1954), of the Class of 1909, have been presented to the Library by Mrs. Shellabarger. Mrs. Shellabarger's gift, which is to be followed by additional material from Mr. Shellabarger's files, includes a biographical work, The Chevalier Bayard; A Study in Fading Chivalry, published in 1928, and the highly successful historical novel, Captain from Castile, published in 1915. Samuel Shellabarger, an honor student in literature while an undergraduate at Princeton, became a member of the Department of English after service in World War I and, later, did graduate work in Europe and at Harvard. He turned to writing as a career in 1923 and spent several years thereafter in historical research, for which his extensive training in languages had prepared him particularly well. Captain from Castile and three later historical novels dealing with the Renaissance were based upon research done mainly during this period.

The newly-acquired Shellabarger manuscripts are the original pen-and-ink drafts with author's corrections and emendations. Included also in Mrs. Shellabarger's gift were clippings and other related printed matter and a signed typescript of a lecture by Samuel Shellabarger, "The Profession of Writing," in which the author discusses the relationship between college work and the profession of writing.

ADDITIONS TO THE MANUSCRIPT COLLECTIONS

Significant additions have been made to the manuscript collections of the Princeton Library since the publication of the "Introductory Survey" in the Chronicle in August, 1958. The greater number of the recently acquired collections comprise manuscripts of the twentieth century relating to literature and the creative arts.

A group of typescripts by William Faulkner, with the author's autograph corrections, was presented by the late Harold Ober, who for a time was Faulkner's literary agent. The manuscripts represent contributions to periodicals and include such pieces as "By the People," "Freedom American Style," and "If I Were a Negro."

The Library has acquired by purchase a small, but significant collection of manuscripts, mostly letters, of Vachel Lindsay (1879-1931).

The papers of Julian Street (1879-1942), author of My Enemy the Motor (1908), Paris à la Carte (1913), American Adventures (1917), Cross-Sections (1923), and, with Booth Tarkington, The Country Cousin (1921), have been given to the Library by Mrs. Julian Street. The papers, in seven cartons, include manuscripts of the author's writings, a selected correspondence, photographs, and other papers. The Street correspondence comprises selected letters of more than one hundred persons, among whom are such writers as George Ade, Theodore Dreiser, Ellen Glasgow, Sinclair Lewis, E. A. Robinson, and Robert E. Sherwood. The theater and the screen are represented by letters of Charlie Chaplin, Douglas Fairbanks, William Gillette, Walter Hampden, George S. Kaufman, Alfred Lunt, Channing Pollock, and Otis Skinner. Other letters written to Julian Street represent such diverse personages as A. P. Herbert, Herbert Hoover, Walter Lippmann, Theodore and Franklin D. Roosevelt, Ida Tarbell, Gene Tunney, Leonard Wood, and Alexander Woollcott.

Philip Wylie '24 has placed in the Princeton University Library a considerable portion of his papers. Among the Wylie manuscripts now in the Library's care, in approximately twenty cartons, are various versions of the author's extensive writings—short stories, articles, and essays, lectures and speeches.

The collection of material relating to Thomas Wolfe presented by Alfred S. Dashiell '23 is mentioned in "Biblia"; while the files of Broom and manuscripts of Samuel Shellabarger '09, two other recent acquisitions, are described above, in "New & Notable."

The establishment in the Princeton University Library of the John Foster Dulles '08 Library of Diplomatic History, centering around Mr. Dulles' papers, was announced in May, 1959. The Department of State and the University simultaneously made known an agreement concerning the establishment in the Library of a collection of microfilmed copies of official documents of the Department of State relating to Mr. Dulles' tenure as Secretary. His own personal papers were presented to the University by Mr. Dulles shortly before his death.

Other additions to manuscripts in the field of twentieth-century papers of general historical interest include the files of the National Headquarters of the Committee to Defend America by Aiding the Allies, organized to broaden public support for implementing an active foreign policy in the period immediately prior to America's entry into World War II. The Committee's papers, contained in approximately fifty filing drawers, include correspondence and extensive administrative records covering the duration of the Committee's work, from May, 1940 to January, 1942.

The Princeton Library has received from Brooks Emeny '24
selected papers from his files relating to his work with the Institute of Pacific Relations, together with papers relating to the Brookings Institute Foreign Policy Conferences. The papers cover the years from 1937 to 1950.

The papers of Ivy L. Lee (1877-1934), of the Class of 1898, publicist, have been given by his sons, James W. Lee, II '28 and Ivy L. Lee, Jr. '31. Personal diaries, a partial correspondence, printed copies of his addresses and speeches, and a large number of clippings form the collection.

The Library has acquired, by purchase, legal correspondence and other papers, in some eighty volumes, of the law firm of Lewis, Adler, and Laws, of Philadelphia. The firm's records extend from 1889 to 1914.

Among the additions of manuscripts of the nineteenth century are papers of Edward Coles (1786-1868), second Governor of Illinois and, although from a slave-holding family in Virginia, an early advocate of abolition. The papers, numbering some four hundred pieces, consist for the most part of letters received by Coles from distinguished contemporaries: James and Dolley Madison, who were his close friends; Thomas Jefferson; James Monroe; Henry Clay; and others.

Through the courtesy of Miss Elizabeth Fuller, the Princeton University Library has had the opportunity to microfilm the papers of the American painter George Fuller (1822-1884). The papers include the artist's diaries, an extended personal and professional correspondence, and other manuscripts.

An autograph collection numbering some five hundred items has been presented by DeForest M. Alexander '24. Letters written to members of the Alexander family formed the basis of the collection, especially those received by the artist John White Alexander (1856-1915) and James W. Alexander, of the Class of 1860. Numerous others of the autographs were collected from various sources by Henry Martyn Alexander '90, father of the donor. Among these are letters of American presidents, writers, Union and Confederate officers, and of prominent persons connected with Princeton University. There are a few English autographs and a group of nearly fifty Italian autographs, representing notables from the sixteenth to the nineteenth century.

The Library has received, since July, 1958, in addition to the newly-acquired collections of manuscripts listed here, numerous additions to established collections. Among the more significant may be counted the following:

The papers of Elmer Adler have been increased with additions made by Mr. Adler.

Annual additions are being made to the extensive American Civil Liberties Union Archives.

To the collection of manuscripts, letters, and drawings of Aubrey Beardsley has been added an original sketchbook of the artist, the gift of Charles E. Feinberg.

Nathaniel Burt '36 has made additions to the manuscripts of his father, Struthers Burt '04, and has added also to the Library's collection of his own literary and musical manuscripts.

Some 150 letters written to James Gould Cozzens, with copies of replies, and other material have been added by Mr. Cozzens to the Cozzens Papers.

Several additions have been made to the F. Scott Fitzgerald Papers; among these is a group of letters and notes, with other association pieces, presented by Miss Sheila Graham.

Harper and Brothers, of New York, has made sizeable additions to the Library's collection of selected author files from that publisher's records, the first of which came to the Library in 1954. Among the better-known writers represented in the Harper files at Princeton are Rex Beach, Countee Cullen, Max Eastman, Kermit Roosevelt, Booth Tarkington '93, and Harold Bell Wright. The Harper files contain correspondence and other business papers relating to the authors.

Through the courtesy of Alden G. Lewis, the Library has been enabled to obtain microfilm copy of some two hundred letters addressed to John Maclean (1800-1886) between 1825 and 1863. The letters, which had long ago become separated from the main body of the Maclean Papers, provide significant additional material for the excellent archive of Princeton's tenth president.

Mrs. Graham Claytor has enlarged the collection of manuscripts of Edgar Lee Masters which she presented to the Library in 1956. Numerous additions have been made by purchase to the collection of the papers of Charles James Mathews (1809-1878) and other members of the English acting family.

Adding to the Morris L. Parrish Collection of English novelists of the Victorian period have included the following: for Bulwer-Lytton, fifty-six letters; the autograph manuscript of the novel Eugene Aram; and a notebook entitled "Poetical attempts by E. G. Bulwer," which contains in manuscript many of the author's earliest published poems. For Wilkie Collins, twenty-five letters. For Charles L. Dodgson (Lewis Carroll), thirty-seven letters, postcards,
and other manuscript pieces, relating mainly to investments. For Thomas Hughes, thirteen letters. For Charles Kingsley, sixty-one letters. For Mary Elizabeth Braddon Maxwell, sixty-five letters. For Charles Reade, a considerable portion of the autograph manuscript of the novel *Griffith Gaunt*; a notebook entitled "Reade's Picture Book & Dictionary"; and twenty-one letters. For Anthony Trollope, the notebook kept by Trollope on his trip to South Africa in 1877, containing a journal of the trip and various notes; six manuscript travel books maintained by Trollope from 1841 to 1871; the autograph manuscript of his unpublished lecture on the Zulus, delivered in Nottingham in 1879; and nineteen letters. Smaller additions have also been made to virtually all the other author sections of the Parrish Collection.

Barton Currie has presented the autograph manuscript and the corrected typescript of *The Plutocrat* and some sixty letters, 1921-1945, of Booth Tarkington, addressed to him, for the Tarkington Collection. Further important additions have been made to the Tarkington Papers by Miss Elizabeth Trotter and Mrs. Howard S. Fisher.—A. P. C.
Several rare musical items have been purchased through the generosity of William H. Scheide ’36. W. Frederick Stohman ’09 has added to the capital of the Stohman Fund.

In addition, a total of $1,817.80 has been received from Henry E. Gerstle ’20 and Robert H. Taylor ’30. Mr. Gerstle’s contribution was an addition to the fund for the publication of the catalogue of the Library’s Robert Louis Stevenson collection; while Mr. Taylor’s contribution was used in connection with the luncheon given in Princeton on September 23, 1959 for the delegates to the congress of the International League of Antiquarian Booksellers.

A separate contribution has been received also from Nelson R. Burr ’27 toward the cost of books to be placed in the new quadrangle library.

GIFTS

Additions to the James Gould Cozzens collection have been received from Mr. Cozzens. Alfred S. Dashiell ’23 has given a file of manuscript and printed material relating to Thomas Wolfe, which contains twelve letters and postcards written by Wolfe to Mr. Dashiell and drafts of portions of several of Wolfe’s periodical appearances. Gifts from Charles E. Feinberg have included proof sheets of Walt Whitman’s “Fancies at Navesink,” “Passage to India,” and “Walt Whitman’s Reading Book.” Sinclair Hamilton ’06 has added more than forty books to the Hamilton Collection of American Illustrated Books and has presented also four illustrated books of the sixteenth century: Francesco Colonna, La Hypnerotomachia Poliphili, Venice, 1545; Passio domini nostri Jesu Christi, Strasbourg, 1508, with twenty-five full-page woodcuts by Urs Graf; L’Onzieme Livre d’Amadis de Gaule, Paris, 1559; and Horapollo, De Sacris notis & sculpturis libri duo, Paris, 1551, bound with the same author’s De la signification des notes Hieroglyphiques des Aegyptiens, Paris, 1548. Carl Otto v. Kienbusch ’06 has given, for the Kienbusch Angling Collection, a file of the Pennsylvania Angler, 1951-52, which includes the scarce mimeographed issues. Additional material for the Medina Papers has been received from Harold R. Medina ’09. A collection of first editions of James T. Farrell and other items of English and American literature have been presented by Edward Naumburg, Jr. ’24. From W. Hugh Peal has come a group of items relating to Henry Van Dyke ’79, including sixteen letters written by Van Dyke to Ernest D. North. Kenneth H. Rockey ’16 has added more than one hundred books to the Rockey Angling Collection. Mrs. Shellabarger’s gift of manuscripts of Samuel Shellabarger ’09 is described in “New & Notable.”

FRIENDS OF THE PRINCETON LIBRARY

The Friends of the Princeton Library, founded in 1930, is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which would not otherwise have been acquired by the Library.

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