

Faulkner Exhibition Plan



View of new Faulkner Gallery

## 4.2 FAULKNER EXHIBITION WALKTHROUGH

The concept behind the organization of the exhibition is to honor the complexity of William Faulkner's literary works, without either romanticizing or villainizing him as an individual. This is achieved partly by dividing the exhibit into two parts, the first focusing on his literary achievement, and the second on biographical aspects of this prominent Oxford figure. Throughout the exhibition, a range of sources—quotes from Faulkner's fiction and from the man himself, photographs of him and the places he wrote about, artifacts such as the Faulkner family Bible—enhance the visitors' experience.

The entrance to the exhibit does not assume any knowledge of Faulkner but piques the curiosity of even the most knowledgeable visitor. After a straightforward rendition of the writer's signature above the entranceway, a quiet gallery space follows, honoring Faulkner's tremendous capacity for silence, and reveals footage of Oxford during his funeral, as well as a poignant photograph of two men digging his grave. On an opposite wall filled with excerpts from international newspapers, visitors can read about the world's responses to the writer's death.

Since an introduction to the work is a memorial to the man, the next section of the exhibit focuses on Faulkner's brilliant and prolific literary achievement and the tools he employed to produce this body of work. Freestanding exhibit panels in the center of the naturally illuminated initial gallery space introduce the main themes to the visitor. Panels on surrounding gallery walls present a list of his books and stories. A survey of the themes he explored is illustrated along with a list of literary prizes he received. Next are explorations of his working environment—the influence of the small Southern town he called home, the solitude he so readily sought, and the physical means by which he wrote.

In order to make the experience interactive, visitors can try writing on the back of a wheelbarrow, as Faulkner is said to have written the novel *As I Lay Dying*. Photographs of the book he outlined on the walls of a room of his house add further atmosphere. Visitors can also explore the unique way in which Faulkner treated and manipulated time in his novels, by examining some of his famously long sentences and seeing what sections of his novel, *The Sound and the Fury*, might look like had they been printed in three different colors of ink (black, green, and red), as Faulkner had intended.

Since the concept of place is so critical to an understanding of Faulkner and his works, the next section of the exhibit serves as a transitional link between the themes of the two large galleries and explores the fictional Mississippi county where he set so many of his novels and stories. Large-scale representations of maps Faulkner drew of Yoknapatawpha offer opportunities for the visitor to identify where he set individual works and to compare and contrast this "mythical kingdom" with an actual map of Lafayette County.

An exploration of Faulkner and place would not be complete without reference to his home, Rowan Oak, and the nearby Bailey's woods, where he played as a child and rode horses throughout his life. Since visitors can continue their visit beyond the museum walls and experience these sites for themselves, the exhibition highlights aspects of these places that were significant to Faulkner.

The second main gallery of the exhibition follows and invites the visitor to explore a multifaceted individual who had a knack for role-playing and the theatrical. Since Faulkner liked to distinguish between "truth" and "the facts" (and he tended to find the latter annoying), this section presents a series of different versions of the man, from different periods of his life. Text suggests that Faulkner—like the characters in his fiction—is best understood in the context of his history, place, and the others around him. Sections of the exhibition explore Faulkner as the inheritor of a legacy, as a child and student, an Oxford figure, a soldier, a gentleman farmer, a Hollywood screenwriter, a family man, and even—surprisingly—a visual artist. Following their encounter with the man, visitors are asked to mix and match these impressions and emerge with their own conception of Faulkner.



William Faulkner speaking at a 1952 Delta Council meeting in Cleveland, MS. Keating Collection, University of Mississippi Special Collections.

While the exhibit opened with silence, it concludes with Faulkner’s medium—words. Visitors enter an intimate theater space where they can hear and see the address Faulkner gave upon receiving the Nobel Prize in 1950. This great public statement is fitting in that he made it at the pinnacle of his professional success; it is directed largely to future generations; and it touches on the responsibility of the writer and the human condition. As visitors exit, they can read the words of Faulkner’s characters paired with black-and-white photographs of Oxford, dating from the final years of the writer’s life. They are essentially seen through Faulkner’s eyes, as he intended the place to be seen.

The exterior of the museum building offers another opportunity for the interpretation of Bailey’s Woods, which is adjacent to the museum grounds, and Rowan Oak, a mere quarter-mile away. Porcelain enamel panels showing a map of the area and photographs of the house are intended to lure the visitor both inside the museum and to the Faulkner exhibition, but also out along the interpretive trail, where further information about Faulkner awaits. The trail lends itself beautifully to discussions of Faulkner’s interest in botany and biology and his writings about these subjects.

### Summary of Faulkner Exhibition Content

#### I. Entrance experience

Silent footage from Faulkner’s funeral

Front pages of newspapers from around the world in the days following Faulkner’s death, showing his renown and acclaim at the local and international level

#### II. Faulkner the Writer

A. The Literary Genius

B. The Worker

C. The Southern Writer

D. Faulkner’s Use of Time

E. How Faulkner Wrote

#### III. Faulkner and Place

Creating His Own Place: **Yoknapatawpha County**

#### IV. Rowan Oak and Bailey Woods

#### V. Faulkner the Man

A. Inheritor of a Legacy

B. Child and Student

C. The Oxford man

D. The Soldier

E. The Gentleman Farmer

F. The Family Man

G. The Visual Artist

H. The Hollywood Screenwriter

#### VI. Exit experience

Video and audio of the Nobel Prize acceptance speech

Quotes from Faulkner’s novels paired with Martin Dain’s photographs of Mississippi from early 1960s

#### VII. Outdoor interpretation for Bailey’s Woods and Rowan Oak

### 4.3 FAULKNER EXHIBITION INTERPRETIVE OUTLINE



William Faulkner and Eudora Welty at the presentation of the Gold Medal for Fiction, at the National Institute of Arts and Letters, New York, 1962. Gift of Dr. Ellen J. Steckert to The University of Mississippi

#### I. Entrance experience/Tribute Gallery

A. We do not yet see an image of Faulkner, but merely a large-scale reproduction of his signature.

B. Introductory text

Should explain that this exhibit presents facts, images, and stories about William Faulkner, the writer and the man. His works speak for themselves—their number, quality, and complexity.

But visitors are invited to make up their own minds about the man: who he was, and what he was like. The facts and stories about him are like pieces of a puzzle, which may not always seem to fit together. But, like in his writing, this is part of what it is that makes him interesting.

Use Faulkner quotes about the difference between fact and truth, and his distrust of the former.

“Faulkner always distinguished between ‘truth’ and ‘facts’; ‘facts’ sometimes annoyed him.”

–Douglas Day, *Faulkner in the University*, xii

C. Footage of Faulkner’s funeral procession through Oxford, 1962

(use video in Special Collections)

Faulkner liked silence, and the opening section of the exhibit should make use of this—invite people to observe as he would, going into town to watch and listen to the people there.

We also see quiet haunting images of Oxford, as it looked at the end of Faulkner’s life.

i.e., Martin Dain photo of diggers at his gravesite

D. Front pages of newspapers from around the world on the day after Faulkner’s death, showing his renown and acclaim at the local and international level

*New York Times*, *Oxford Eagle*, etc.

William Styron’s piece from *Life Magazine*

E. A wall full of famous Faulkner quotes [such as]:

“I want to be a writer like my great-granddaddy.”

–1906 at age 10, in 3rd grade (see Blotner 1984, p. 23)

“I’m the best in America, by God.”

–1939, after finishing *Hamlet*

“I believe that man will not merely endure; he will prevail.”

–1950, Nobel Prize acceptance speech

“The past is never dead. It’s not even past.”

–Gavin Stevens Act I, Scene III, *Requiem for a Nun*

#### II. Faulkner the Writer

##### A. The Literary Genius

1. Nobel Prize for Literature, 1949, for his entire body of work (accepted in Dec. 1950)

Text will specify that “You can see the Nobel Prize itself in the University Archives.”

2. 2 Pulitzer Prizes, for *A Fable* and *The Reivers*, and National Book Award for Fiction for *A Fable*

3. **Photo** of Eudora Welty presenting the Gold Medal for Fiction of the National Institute of Arts and Letters to Faulkner, 1962 (in Special Collections)





Louis Cochran profile of Faulkner, *Memphis Commercial Appeal*, November 6, 1932

4. List of his works, and the themes they explore.

General discussion of his contributions to American and world literature

Life in the Deep South

post Civil War

Possible visual: reproduce dust jackets of first editions of his books (in several languages), as posters.

5. International renown, much more so than in America during his lifetime: Jean-Paul Sartre allegedly said, “For the young people in France, Faulkner is a god.”

**B. The Worker**

1. Prolific:

Writing the best American novels of the century. He wrote 17 novels between 1928 and 1962, plus the screenplays and the short stories. (Between 1928 and 1942 he wrote 11 novels, 70 stories, and several screenplays—this could be presented as a time line)

Faulkner wrote virtually his entire life. He often spoke of the day the writer “broke the pencil and died.” His last novel was published in 1962, and he died that same year.

2. Perseverance

Story of Faulkner writing *As I Lay Dying* while working nights in the University power plant (since the brick building still exists on campus, this would give visitors an additional site to visit that is only a short walk from the museum).

Possible interactive: Faulkner supposedly for six weeks here using a turned-over wheelbarrow as a desk. Try writing something on a desk like that—how long could you do it?

3. Even in the face of hardship:

After the death of his first child Alabama.

After the death of his brother Dean, he moves in with his mother Maud and Dean’s pregnant widow and writes in the evening. Nothing stops him during this difficult time. He completes *Absalom Absalom!* at one particular table (niece Dean still has the table; possible artifact)

4. Solitude

“Writing is a solitary job—that is, nobody can help you with it, but there’s nothing lonely about it. I have always been too busy, too immersed in what I was doing, either mad at it or laughing at it, to have time to wonder whether I was lonely or not lonely, it’s simply solitude.”

-- *Faulkner in the University*, p. 111

Possible inclusion of story from step-son Malcolm Franklin memoir about Faulkner taking a break when he got stuck in writing to go out and chop bitterweed at Rowan Oak. (See Franklin memoir)

**C. The Southern Writer**

1. What it meant to Faulkner to be a writer in the South, a culture that esteemed men for being soldiers and war heroes.

Feature quotes from Faulkner about the South that it, in and of itself, is not that important—it’s simply what he knows best, it’s the material closest to hand.



Courthouse Square, Oxford, Mississippi, 1961.  
Martin J. Dain Collection, Southern Media Archive,  
University of Mississippi Special Collections

“In our culture there is really no place for the artist...when we reach the point where we have exhausted natural resources and all we have left will be people, then the artist, I think, will find a place for himself in the fabric of culture.”

– *Faulkner in the University*, p. 101

2. Why Faulkner usually wrote about the same place: it offered him rich insights into people at all levels of society.

Story about standing in the town square for hours on Saturdays, just watching the people

3. Faulkner wrote about matters that polite southerners did not discuss: sexuality, race relations, bodily functions, domestic and other forms of violence.

4. Quotes about the South and issues of race

Asked at U. Virginia by a little old lady, “Mister Faulkner, would you allow your daughter to marry a nigra?” he responded, “Ma’am, I would hope that Mrs. Faulkner and I would have raised her sufficiently well for her to be able to make an appropriate choice.”

– *Faulkner in the University*, p. xiv

**Q:** Throughout your work there seems to be a curse upon the South...what is this curse and [is] there any chance of the South to escape?

**Faulkner:** The curse [on the South] is slavery, which is an intolerable condition—no man shall be enslaved—and the South has got to work that curse out and it will, if it’s let alone. It can’t be compelled to do it. It must do it of its own will and desire.”

– 1957, *Faulkner in the University*, p. 79

Quote from the end of *Absalom, Absalom!* concerning the curse on the South

#### D. Faulkner’s Use of Time

1. Quotes about time

from *Absalom, Absalom!*

“Time is, and if there’s no such thing as was, then there is no such thing as will be...time is not a fixed condition, time is in a way the sum of the combined intelligences of all men who breathe at that moment.”

– *Faulkner in the University*, p. 139

2. Link to history, to the 19th century, to ancestry. These are of utmost importance in the South.

Include genealogies that are important to a number of novels.

3. How this relates to his use of long sentences:

“No man is himself; he is the sum of his past. It is a part of every man, every woman, every moment. All of his and her ancestry, background, is all a part of himself and herself at any moment. And so...a character in a story at any moment of action is not just himself as he is then, he is all that made him, and the long sentence is an attempt to get his past and possible his future into an instant.”

– *Faulkner in the University*, p. 84

Cite the letter to Malcolm Cowley where Faulkner explains long sentences as an effort to get all of human experience “between one cap and period.” (*Selected Letters* and also *The Faulkner-Cowley File*)

Possible interactive: Mount one long Faulkner sentence on the wall and invite the visitor’s examination.



Faulkner's study at Rowan Oak, where he outlined his novel *A Fable*, 1962. Martin J. Dain Collection, Southern Media Archive, University of Mississippi Special Collections

### E. How Faulkner Wrote

1. For most of his career, Faulkner composed in long hand. He would type up a second draft at the typewriter, and sometimes revise the typed ms. and retype. Later in his career he composed at the typewriter.
2. Possible inclusion of story from his daughter, Jill Faulkner Summers, about her short career as her father's typist.
3. Photographs of the outline for *A Fable* written on his office walls at Rowan Oak (though point out that this is not a typical method)
4. Quotes on writing [such as:]
 

“[A writer] collects his material all his life from everything he reads, from everything he listens to, everything he sees, and he stores that away in a sort of filing cabinet...in my case it's not any thing near as neat as a filing case, it's more like a junk box—and [a writer] digs out something he has read or seen to throw the flashlight on the particular moment.”

– *Faulkner in the University*, p. 116

“The writer has three sources: imagination, observation, and experience.”

– *Faulkner in the University*, p. 103

Also include famous lines about the writer as thief, who will steal from anyone, including his mother. (source to come)
5. Faulkner wanted to publish the different sections of *The Sound and Fury* in three different colors of ink (red, green, and black), to show different time periods. His publisher refused, because it would have been too expensive. Instead the type was set in italics.

Why did Faulkner want to use colors?

“I had to use some method to indicate to the reader that the idiot [Benjy] had no sense of time. That what happened to him ten years ago was just yesterday. The way I wanted to do it was to use different colored inks, but that would have cost so much, the publisher couldn't undertake it.”

– *Faulkner in the University*, p. 94

Possible interactive: What would a book look like with type in different colors? (Could be an electronic version of the book, or a spread of pages in colors on the wall) What color would you make the type? Why? How does the color change how you read it?

### III. Creating His Own Place: Yoknapatawpha County

1. What is this word **Yoknapatawpha**?

Pronounced “Yok-nuh-puh-TAW-fuh”

Faulkner probably made it up, but claimed it “It's a Chickasaw Indian word meaning water runs slow through flat land.”

– *Faulkner in the University*, p. 74

2. Maps

a. Hand-drawn map included in his novel *Absalom Absalom!* (1936), by “William Faulkner, sole owner & proprietor.” Size: 2,400 square miles; population: Whites, 6298; Negroes, 9313.

Why would Faulkner specify these details?

b. Another (1945) version he published with the 1946 *Portable Faulkner* (easier to read and it plots novels around the county), “surveyed and mapped for this volume by William Faulkner.”





Bailey's Woods



Rowan Oak

14 of his 19 novels are set here, as well as most of his stories. Mentioned on the 1945 map are:

*Absalom, Absalom!*

*The Unvanquished*

*Sanctuary*

*The Sound and the Fury*

*The Hamlet*

*Old Man* (part of novel published as *The Wild Palms*, but now known as Faulkner's desired title, *If I Forget Thee, Jerusalem*)

*Go Down, Moses*

*Light in August*

Also: "Wash," "The Bear," "A Justice," "Red Leaves,"

"An Odor of Verbena," "A Rose for Emily,"

"That Evening Sun," "Death Drag," "Percy Grimm"

Possible interactive: "Can you find these on the map?"

Possible interactive: comparing to an actual map of Lafayette County and Oxford

<u>Faulkner's</u>	<u>actual</u>
Yoknapatawpha County	Lafayette County
Jefferson	Oxford
Yoknapatawpha River	Yocona River
<i>(possible shortened name; early maps call it "Yockney-Patafa")</i>	
Tallahatchie River	Tallahatchie River

How they are different: there is an "Oxford" in the fiction where the University is located, but no University in Jefferson. Jefferson is described as 20 miles from Oxford (closer to Holly Springs)

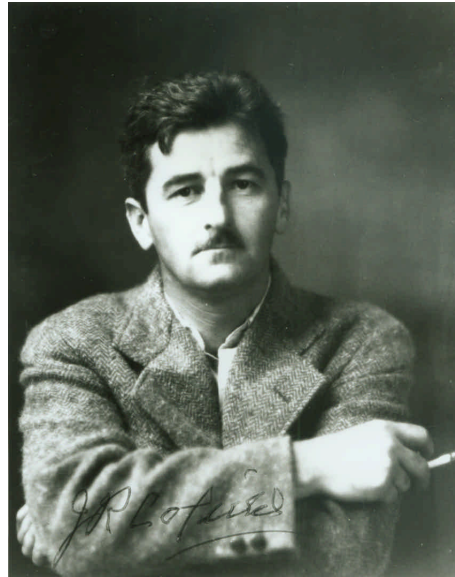
#### IV. Interpretation for Rowan Oak and Bailey's Woods

##### A. Bailey Woods

1. Faulkner is like Bailey's Woods: mysterious, old, part of the town, changing over time, and alive. Many things to many people.
2. Faulkner played here as a child, rode his horses here, his own daughter played here; in a sense he even died here, after an accident riding his horse in these woods.
3. Faulkner was only able to buy Bailey's Woods only bit by bit, with money from Hollywood. In 1936, he came back from Hollywood and bought the other 30 acres. This made Faulkner the largest landowner in Oxford.
4. Interpretation of the plants here  
Faulkner was interested in the science of trees and plants, and wrote about this.

##### B. Rowan Oak

1. Faulkner bought it in 1930, called the Old Bailey Place, with only 4 acres in a run-down state  
Name from the legend of the Rowan tree recorded in the Scottish anthropologist Sir James Frazer's *The Golden Bough: A Study in Magic and Religion*  
Brief history: Built by Robert Shegog, etc. (Blotner, p. 257)  
Mortgage: Cost Faulkner only \$75/month at a time when he was making \$1,000 a week in Hollywood.
2. Renovating it in stages  
Faulkner paid in whiskey to have it rewired and gutted. He also did some of the work himself



Faulkner, 1930, publicity shot for the novel *Sanctuary*. Jack Cofield Collection, Southern Media Archive, University of Mississippi Special Collections

### 3. Why Faulkner liked Rowan Oak

It was private. He even built a wall off to the east of the house so he could look and see who was coming down the drive without being seen.

It was in the most secluded part of town.

It was as if it was still the 19th century, and also it was antebellum, which harks back to his great-grandfather.

## V. Faulkner the Man (or “Choose Your Own Faulkner”)

Present various versions/images/descriptions/stories of Faulkner, who had a knack for the theatrical, for playing roles. It is up to the visitor to decide which version he or she likes.

### A. Inheritor of a Legacy

Role of his family in local history

Faulkner’s great-grandfather, William Clark Falkner, “the Old Colonel” (model for his character Col. John Sartoris), a colonel in the Civil War who started a railroad and was also a best-selling writer

Show photos of his great-grandfather and his grave monument in Ripley

This figure exerted a considerable influence over Faulkner all the writer’s life, although he died before Faulkner was born—connection to being haunted by the past.

Faulkner’s grandfather, J. W. T. Falkner, instituted the First National Bank of Oxford

The Faulkners were newcomers, like Faulkner’s characters the Snopeses, who moved into town from the next county.

### B. Child and Student

Playing in Bailey’s Woods, riding horses.

Photo of his 6th grade class (in Special Collections)

Love for his mother, Maud, a painter

Raised by “Mammy Callie” (Caroline Barr), an ex-slave, who raised him from the age of 5. He had great love for her.

Faulkner insisted she have a funeral at Rowan oak, according to his wishes, and not those of her family. Eulogy he wrote for her, and later tried to publish

**Photo** of her in special collections (can reproduce here?).

Her relation to character of Dilsey in *The Sound and the Fury* [may be covered in Rowan Oak tour].

Mentored by Phil Stone for 13 years starting as a 17-year-old high school dropout.

Taking classes at the university

Getting a “D” in English for his first semester’s work; he dropped English after the first term (Blotner, vol. 2, p. 264)

### C. The Oxford man

How the locals saw him: Nickname was “the Count,” later expanded to “Count No-Count”

Townsppeople tended not to notice his novels until he wrote one that depicted them in a light they did not like:





Faulkner in his R.A.F. uniform, 1918.  
Jack Cofield Collection, Southern Media Archive,  
University of Mississippi Special Collections

*Sanctuary*, which became a best-seller. The idea that genius is easier to recognize from a distance (people up close only tend to see the nuttiness)

Story about the Oxford woman who believed Miss Emily in the story “A Rose for Emily” to be based on a friend of hers and never forgave Faulkner for turning her friend into a murderer.

Faulkner is distinctive among 20th-century modern writers, because he was an expatriate, not an exile, not displaced.

He stayed home.

Exceptions:

- time in Royal Air Force in Canada
- short time in New Orleans, where he met Sherwood Anderson
- his stint in Hollywood

Story of Faulkner going to Paris to meet James Joyce, but once he got there he went to a café Joyce frequented but did not introduce himself, only watched him (Blotner, p. 159.)

International public appearances in mid-'50s.

Why did Faulkner stay? It served his imagination, had a variety of characters of different ages, races, classes.

Faulkner was a Southerner to the core—he grew up here, and this was home. and he probably liked it, despite his frequent grouchiness.

In his own words: When asked, he claimed to feel nothing special about the place, and said “It’s just what I know.”

Idea of Faulkner like a postage stamp: local and universal at the same time

“Beginning with *Sartoris* 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, and by sublimating the actual into apocryphal I would have complete liberty to use whatever talent I might have to its absolute top.” – *Lion in the Garden*, 255

#### D. The Soldier

To look at these photographs of Faulkner in his uniform, you would think he was a military man like his great-grandfather. But:

- Was rejected from the U.S. army
- Joined the Royal Air Force in Canada during World War I (possible occasion for changing the spelling of his name from “Falkner”; he apparently thought it looked more British. Link to *Son of Sorrow*)
- Never flew in combat; the war ended before he finished his flight training

So where did he get this uniform?

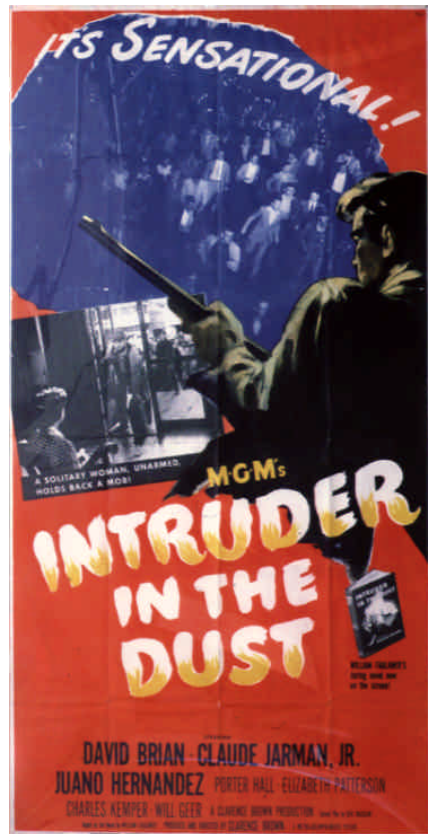
He bought it (Blotner, p. 66) in Toronto

Storytelling:

Faulkner’s tales about his “military career” are mostly humorous. He never presented himself as a hero, but talked about crashing, flying into a hangar upside down, claiming he had an injury that required a metal plate in his head. All of this is practice in storytelling.



Faulkner with one of his horses on the grounds of Rowan Oak, 1962. Martin J. Dain Collection, Southern Media Archive, University of Mississippi Special Collections



Movie Poster for *Intruder in the Dust*, 1949

### E. The Gentleman Farmer

Called himself “a farmer who writes on the side.”

Life at Rowan Oak

“I don’t read the critics. I don’t know any literary people. The people I know are other farmers and horse people and hunters, and we talk about horses and dogs and guns and what to do about this hay crop or this cotton crop, not about literature.”

– 1958, *Faulkner in the University*, p. 65.

Martin Dain **photo** of him by his barn at Rowan Oak (credit Special Collections)

What he wore: a tattered tweed jacket

Link to Faulkner’s ability to describe physicality, the feel of things, such as how wood feels to the hand.

Possible interactive: Mount one of these short passages above a piece of wood for visitors to touch

### F. The Family Man

His wife, Estelle Oldham Franklin

Daughter Jill Faulkner

Niece Dean, whose education he supported after the death of his brother

Father who loved to tell children’s stories and ghost stories

Possible audio: recording of musical skit he made for his daughter, c. 1938

The other side: “I would like to think that I think that people are marvelous, and I have a great compassion for people and man’s mistakes and the anguish, his condition. But I don’t think that I love people.”

– *Faulkner in the University*, p. 122.

### G. The Visual Artist

His mother, brother, and wife were all visual artists; his mother wanted him to be one, too.

Sketches and photography, with quotes from his daughter, Jill, about them

Photograph Faulkner took of his young daughter (collection of Jill Faulkner Summers)

Faulkner’s drawings for his daughter on her first day at school (collection of Jill Faulkner Summers)

Possible other visuals: Sketches in the May 1925 edition of *The Scream*, a comic publication for U. Miss.

### H. The Hollywood Screenwriter

1. Faulkner was frustrated at being considered the best writer in America and still not able to make a living at it.

He went to Hollywood to make money.

Worked well with legendary director Howard Hawks from the 1930s to the 1950s. Faulkner was known there as a prolific writer, but one who was difficult to manage (as most writers were thought of).

2. *Intruder in the Dust* (1949), based on his novel. Story of the opening in Oxford

Faulkner’s alleged unwillingness to go; Aunt ‘Bama called from Memphis and told him she expected him to escort her to the premiere. (Blotner, p. 509.)



Movie poster for *Sanctuary*, 1961

Movie poster and tickets from opening  
(reproduced from Special Collections)

Use stills or clips from the film and compare with photos of Oxford today (possible basis for a walking tour)

### 3. Other films made of Faulkner's work

*[These would be excellent sources for ongoing Faulkner film festivals, but could also be entered into a searchable electronic database with movie posters, cast members, etc.]*

*Today We Live* (1933), based on the story "Turn About."  
With Gary Cooper, Joan Crawford. Dir. by Howard Hawks.  
Faulkner's first effort at translating a story to the screen; his first screenwriting credit (shared).

*The Story of Temple Drake* (1933). Based on the novel *Sanctuary* (1931).

*Smoke* from the story (1932) in *Knight's Gambit*; and *Barn Burning*, based on the story (1939), for which Faulkner won the O. Henry Award as the year's best short story. Both were televised in 1954.

*The Tarnished Angels* (1957). Based on *Pylon* (1935), one of few novels not set in Yoknapatawpha County, but a place based on New Orleans. With Rock Hudson.

*The Long Hot Summer* (1958). Based on the novel *The Hamlet* (1940), which sets the "Snopes" story into motion. With Paul Newman, Joanne Woodward, Lee Remick, Orson Wells, Angela Lansbury.

*The Sound and the Fury* (1959), based on the novel published 1924.

*Sanctuary* (1961), based on the novel *Sanctuary* (1931) and its sequel, *Requiem for a Nun* (1951).

*The Reivers* (1969), based on the comic novel, published 1962, his last, for which he won a second Pulitzer Prize. With Steve McQueen.

*Tomorrow* (1971), after television (1960) and stage versions, based on the short story (1940). With Robert Duvall.

*Barn Burning* (1980), for television, based on the short story (1939), for which Faulkner won the O. Henry Award for the year's best short story. With Tommy Lee Jones and James Faulkner (Faulkner's nephew).

*The Long Hot Summer* (1985), for television, based on the novel *The Hamlet* (1940) and the screenplay for the 1958 film version. With Don Johnson, Cybill Shepherd, Ava Gardner, and Jason Robards, Jr.

*Old Man* (1997), for television, based on the novella "Old Man" in *If I Forget Thee Jerusalem*, published (1930) as *The Wild Palms*. With Jeanne Tripplehorn and Arliss Howard.

Film version of *Two Soldiers* won an Academy Award in 2004

4. Films Faulkner worked on as a screenwriter  
adaptation of Ernest Hemingway's novel *To Have and Have Not* adaptation of Raymond Chandler's detective novel *The Big Sleep*, both were directed by Howard Hawks

5. Pieces he wrote for television

6. Films featuring Faulkner as a character:

In *Barton Fink* there is a character called Bill Mahew who is loosely based on Faulkner





Swedish Nobel laureates postage stamp honoring Faulkner

## VI. Exit experience

### A. The Nobel Prize acceptance speech

1. Start off with Faulkner's response to the Swedish reporter calling to invite him to Stockholm to accept the Nobel Prize:

"I won't be able to come to receive the prize myself. It's too far away. I am a farmer down here and I can't get away."  
(Blotner, p. 523)

Then the story of the subterfuge--hijacking Faulkner and getting him on the plane.

Faulkner's passport photo, taken for the trip  
(credit to Special Collections; see Blotner 528)

2. Faulkner's speech accepting the Nobel Prize in 1950, in its entirety.

Video and audio, and text.

Text will specify that "You can see the Nobel Prize itself in the University Archives."

### B. As you exit the exhibition:

Pair quotes from Faulkner's work with Martin Dain photographs, as in the book *Faulkner's County: Yoknapatawpha*

## VII. Outdoor interpretation for Bailey's Woods and Rowan Oak

Including photos of the house, a map of the woods, bridge, and original trail, as well as a preview of interpretation to be found along the way.

This serves several purposes:

1. Introduces Bailey's Woods
2. Notes two access trails to Rowan Oak
3. When the museum is closed, helps visitors to find their way
4. Is the starting point for the bridge trail

Also include:

"NOTICE"

The posted woods on my property inside the city limits of Oxford contain several tame squirrels. Any hunter who feels himself too lacking in woodcraft and marksmanship to approach a dangerous wild squirrel, might feel safe with these. These woods are a part of the pasture used by my horses and milk cow; also, the late arrival will find them already full of other hunters. He is kindly requested not to shoot either of these.

-Faulkner, *Oxford Eagle*, Oxford, Miss., October 15, 1959



### 4.4 SITE IMPROVEMENTS

The museum's 40 parking spaces for visitors and staff will be increased to 82. 34 parking places will remain immediately adjacent to the museum's expansion. 48 parking places will be placed in the mowed utility easement extending southward from the existing parking. The addition and reconfiguration of parking areas doubles the museum's parking capacity. A wooded median and planted turn-a-bout have been placed along the southward parking extension to foreshorten its depth and facilitate the parking's expansion in phases. Woodland Edge Restoration plantings are placed along the parking's perimeter as a screened transition from parking to Bailey's Woods. The southern end of this parking provides a short access route to the Rowan Oak Trail.

The service drive extending from University Avenue to the Buie Museum's basement will be retained. Existing and new plantings will be placed to soften the abrupt transitions in grade from ground floor to basement.

The service drive connecting the museum's parking with its Service Court will be reconfigured to provide six staff parking places adjacent to the East Façade office expansion. A delivery truck dock and drive has been placed along the southern facade of the museum's collections storage room.

