

SELECTED BOOK LIST

The Marble Faun, 1924

Soldiers' Pay, 1926

Mosquitoes, 1927

Sartoris, 1929

**The Sound and
the Fury**, 1929

As I Lay Dying, 1930

Sanctuary, 1931

These 13, 1931

Light in August, 1932

**Doctor Martino and
Other Stories**, 1934

Pylon, 1935

Absalom, Absalom!, 1936

The Unvanquished, 1938

The Wild Palms, 1939

The Hamlet, 1940

Go Down, Moses, 1942

**Intruder in
the Dust**, 1948

Knight's Gambit, 1949

Collected Stories, 1950
(National Book Award)

Requiem for a Nun, 1951

A Fable, 1954
(awarded a Pulitzer
Prize and a National
Book Award)

The Town, 1957

The Mansion, 1959

The Reivers, 1962
(awarded a Pulitzer Prize)

Flags in the Dust, 1973
(posthumous publication)

Further reading on Rowan Oak and William Faulkner:

Faulkner's World, *the Photographs of Martin J. Dain*

One Matchless Time, *Jay Parini*

William Faulkner, a Biography, *Joseph Blotner*

Every Day by the Sun, *Dean Faulkner Wells*

FOR MORE INFORMATION:

c/o Rowan Oak

**The University of Mississippi Museum
and Historic Houses**

P.O. BOX 1848 UNIVERSITY, MS 38677



662-234-3284 | MUSEUM.OLEMISS.EDU/ROWAN-OAK

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W I L L I A M
R O W A N O A K
F A U L K N E R

HOURS OF OPERATION

January–May: Tues.–Sat.
10 a.m.–4 p.m.,
Sun. 1–4 p.m. *Closed on Mondays.*

June and July: Mon.–Sat.
10 a.m.–6 p.m., Sun. 1–6 p.m.

Closed July 4, Thanksgiving, December 24–25, December 31, and January 1.

Tour groups, school groups, and handicapped persons are encouraged to make arrangements in advance by calling 662-234-3284. Fire regulations prohibit groups larger than 40 inside the house. Smoking is not allowed in the house, on the grounds, or in Bailey Woods.

ADMISSION

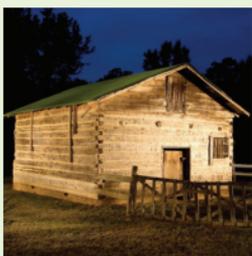
\$5 for visitors 12 and over.

Free to University of Mississippi students with valid ID and UM Museum members.

Walking is permitted on the grounds during daylight hours. Visiting the property after sundown is strictly prohibited.

OUTBUILDINGS, LANDS

Servants' Quarters. Built by William Faulkner on a foundation from an 1840s structure, the servants' quarters was the first home of beloved Faulkner family caretaker Caroline Barr ("Mammy Callie"). She lived in the house from 1930 to 1940, when she died at the age of 100. Later it became the home of Andrew and Chrissy Price, Faulkner's groom and Estelle's housekeeper, respectively. The Prices' son John lived there until the mid-1980s.



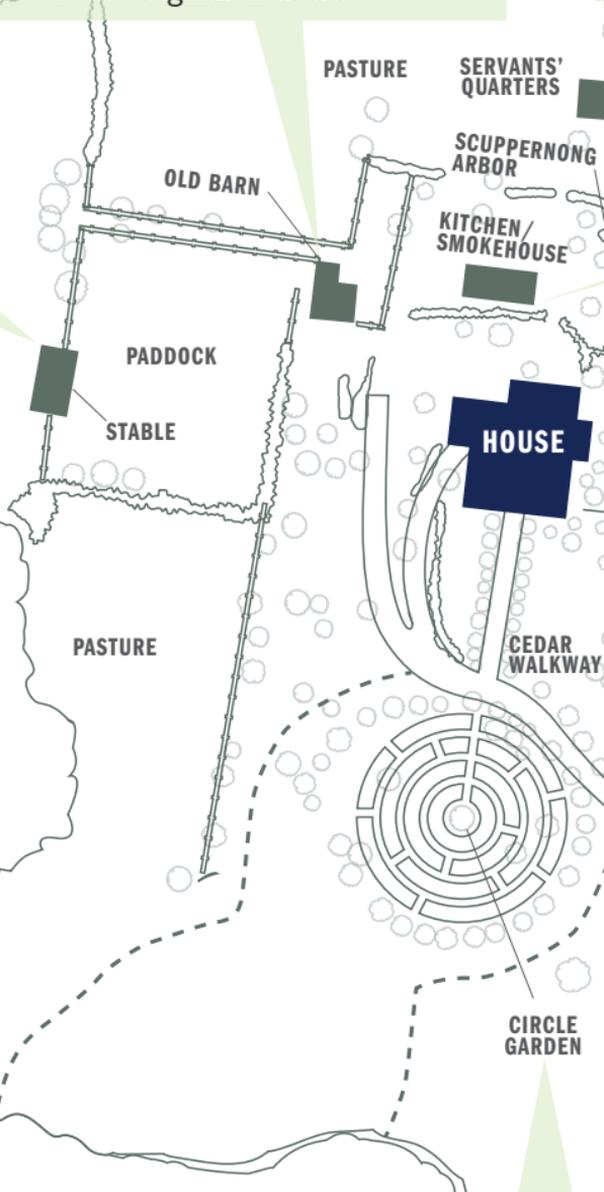
Post Oak Barn. The barn was built in the early 1840s and was used as a log cabin while the house was being built. Faulkner used it to house his milk cow and lawn tools. The barn was completely dismantled and restored in the early 1990s. The restoration team was able to reuse 97 percent of the original timbers.

BAILEY WOODS

Stable. Home to Faulkner's horses (including Tempy, his favorite), the stable also provided storage for feed, tack and a horse trailer. It was built by the author in 1957.

BAILEY WOODS TRAIL
($\frac{3}{5}$ MILE)

to UM Museum



Concentric Circle Garden. This early antebellum garden in a circle of cedars at its perimeter. Inside the circle of cedars are raised beds. In the center was a magnolia tree. During Reconstruction, the garden grew among the brick beds, shading out the hedges. Faulkner liked it. He told that the ghostly Judith Sheegog threatened to haunt the house.

SCAPE, AND GROUNDS

Scuppernong arbor. The scuppernong vines climbing on the arbor were planted by Faulkner. A standard in many Southern gardens, this cousin to the grape provided fruit for jellies and wine.

Detached **kitchen/smokehouse.** This structure was original to the 1840s construction, and its bricks were fired on the property. In the 1930s, Faulkner converted the building to a smokehouse, where he smoked and stored his hams. An indoor kitchen was added to the house in the early 1900s.

English knot Garden. This garden centers on a “knot” of wisteria with surrounding bench. The privet hedge was kept low in the English style, with roses planted in the center of the geometric hedgerows. Faulkner was inspired to plant this garden after his many travels to Europe.

East Wall. The east wall was built by Faulkner for privacy. The iron bench behind the house was placed by Faulkner in the 1940s and appears in family photos of the era.

Sunken **Patio.** The sunken patio was built for Jill’s wedding reception. Before 1930, a spring house was located on this spot.

Cedar Walkway. The large eastern red cedar trees lining the walkway to Rowan Oak were planted after the yellow fever epidemic that swept the South. It was believed that cedars “cleansed” the air. The eastern red cedar is not native to Mississippi, but thrives in the sandy soil found around the property.



the front of the house was originally a maze garden, with a
ed brick beds, which contain sweet shrub and privet hedges.
den was abandoned, and, as a result, several volunteer trees
d the Gothic nature of the garden and left it in that condition.
house if he “messed” with her garden.



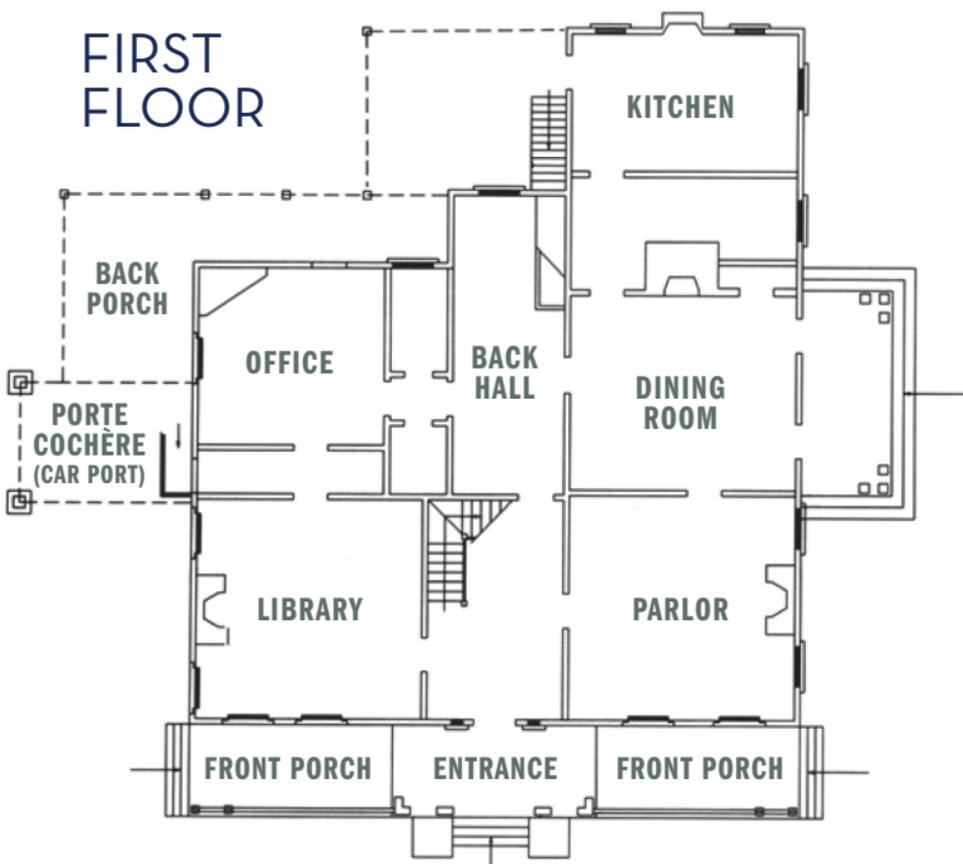
THE PAST IS NEVER DEAD.
IT'S NOT EVEN PAST.

– *William Faulkner*

In 1930, William Faulkner purchased what was then known as “The Bailey Place,” a primitive Greek revival house sitting on four acres of hardwood and cedar. Colonel Robert Sheegog, an Irish immigrant planter from Tennessee, built the home when he settled in the tiny frontier settlement of Oxford in the 1840s. Faulkner renamed it Rowan Oak in 1931 after the rowan tree, a symbol of security and peace. The house was unoccupied for seven years before the Faulkners purchased it in 1930.

Soon thereafter, he optioned the surrounding acreage (Bailey Woods) and settled in with his wife, Estelle, and her two children from a previous marriage, Malcolm and Victoria. Within a few years, their own daughter, Jill, was born. Rowan Oak was the family home of the Faulkners until 1962, the year of William Faulkner’s death. In 1972, Jill Faulkner Summers sold the house to The University of Mississippi to secure it as a place for people worldwide to learn about her father and his work.

Rowan Oak was William Faulkner’s private world, in reality and imagination, and he was fascinated with its history. His writings were inspired by local stories of Indians, runaway slaves, old colonels and spinsters who gave china-painting lessons and are interwoven with his own memories of coming of age in a South torn between traditional ways and modern development. Faulkner’s years spent at Rowan Oak were productive as he set stories and novels to paper, ultimately winning the Nobel Prize for Literature in 1954, and the Pulitzer Prize and National Book Award in 1954 for *A Fable*. William Faulkner remains one of the most celebrated and studied authors in the world, with conferences, societies and journals dedicated to his life and work.



Back Hall. The Back hall was once a screened in porch. William Faulkner remodeled this area and made it into a hallway around 1954. In addition to this, he added a bathroom, a closet, and his office. Mrs. Faulkner refused to paint or decorate this area because she was not consulted on this remodeling effort, which occurred while she was abroad.

SECOND FLOOR

Estelle's Bedroom. In 1934 Faulkner added this bedroom, and eventually it became Estelle's. The windows provided exceptional light for painting and for bird watching, which she enjoyed. Her book collection reflects an interest in spiritual matters. Due to her husband's dislike of air conditioning, the window unit was added the day after Faulkner's funeral.

Faulkner's Bedroom. The number "64" on the mantel is an identifying number worn by him at a Virginia horse show. The books on his bedside bookshelf range from biographies to mystery novels and reflect his varied reading interests. Faulkner enjoyed photography, and two of his cameras are on the mantel. His riding boots and field boots, along with a shoeshine kit, remain as testaments of his love for the outdoors, especially riding sports.

Jill's Bedroom. The portrait of Jill as a young girl was painted by her grandmother, Maud Butler Falkner. This was her bedroom until she left for college in 1952.

Dining room. The two French doors lead to a porch and a “patio”. They were added to extend the living space of the dining area into the yard. Faulkner would often type on the patio. The large painting was done by his mother, Maud Butler Falkner. The two narrow doors on the left lead to a pantry and the kitchen. In the pantry, you can see phone numbers written on the wall.

Library. This room’s walls were originally covered with wildlife murals done by Ellen Bailey. Faulkner whitewashed the walls, then plastered and papered them.

Faulkner’s mother, Maud Butler Falkner (William Faulkner added the “u” to his name in 1918), was an accomplished painter. Her paintings in the library (beginning on the left) depict a magnolia blossom, William Faulkner c. 1929 (above the mantel) and, in order beginning at the far right bookcase, Preacher Green Liggins, Col. Wm. C. Falkner (Faulkner’s great-grandfather), Murry Falkner (Faulkner’s father) and J.W.T. Falkner (Faulkner’s grandfather).

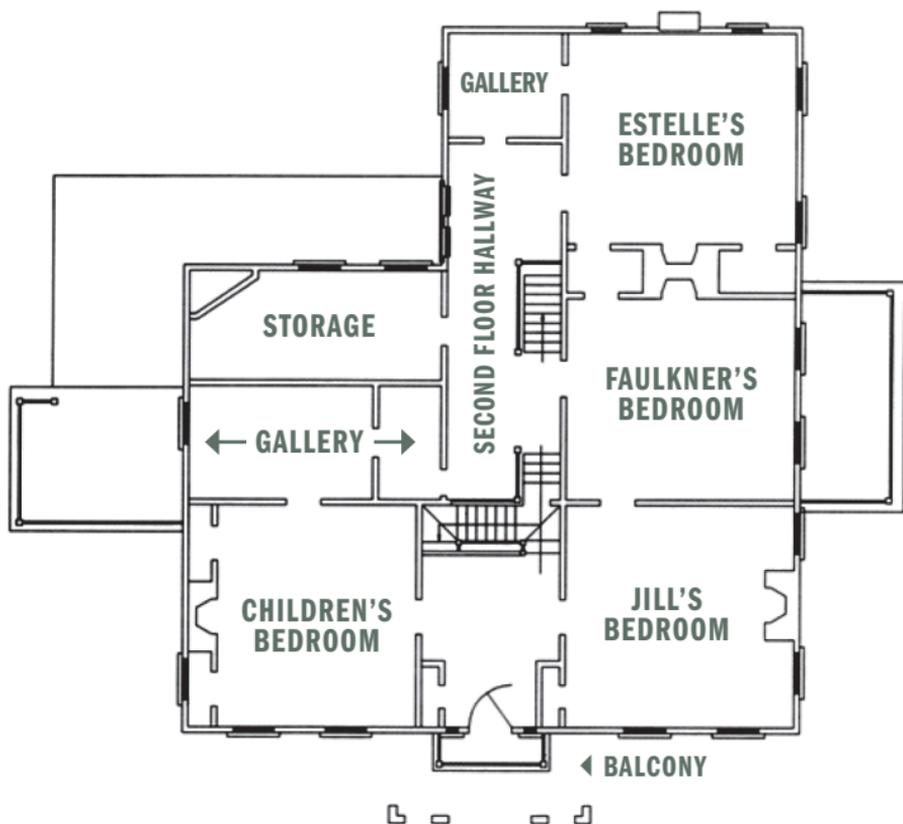
Faulkner built the bookshelves himself, building in locking compartments on the bottom to store his shotgun shells. Marnarz, a Brazilian artist who was a pupil of Jean Arp, gave the sculpture on the table to Faulkner. The bust of Don Quixote was acquired in Venezuela. Faulkner wrote in this room until he built his own writing room at the rear of the house.

Children’s Bedroom. This was occupied by a number of children during Faulkner’s life. Estelle’s children, Malcolm and Victoria, nephews Jimmy and Chooky, and his niece, Dean, all enjoyed Rowan Oak. Faulkner often entertained the children by telling ghost stories. One story was about a favorite fictional character Judith Sheegog, who was unlucky in love and flung herself off the front balcony when faced with becoming an old maid. Faulkner told the children that she was buried under the magnolia tree in the circle garden opposite the house. Faulkner may have been trying to ensure that the children would exercise caution when on the balcony.

Second floor hallway. The second floor hallway was originally a sleeping porch, accessible only by the back stairs. Around 1954, William Faulkner reconfigured the front staircase allowing you to go left instead of right only. The sleeping porch became a hallway and private entrances were created to each bedroom. Before this reconfiguration, the bedrooms were only accessible through Jill’s bedroom.

Parlor. This room was the site of many special occasions for the Faulkner family, including the wedding receptions for his daughter, Jill, and niece, Dean. The funeral viewing for Caroline Barr, Faulkner's "Mammy," took place here in 1940. Faulkner's own funeral was held in this room. The Chickering piano was Estelle's, and her sheet music collection was stored in the cabinet beneath the Japanese doll brought back from Faulkner's Nagano visit in 1955. The gold-framed portrait of Faulkner in his riding habit is an oil-painted Cofield Studio photograph.

Office/Writing room. Faulkner built this room after 1950. The plot outline of *A Fable* is written on the wall in Faulkner's hand. He used graphite pencil and a red grease pencil to set down this working plan of the novel, which is about Holy Week set during World War I. The outline is similar to the storyboard techniques he used when he was a screenwriter in Hollywood. The small table where the typewriter rests was given to him by his mother. He used it virtually all the years he lived at Rowan Oak, sometimes moving it outside with one of the Adirondack chairs to enjoy the outdoors while he wrote. To the left of the door is a small fold-top desk made by Faulkner and his stepson, Malcolm.



Sewing Room/Bathroom. This space was renovated into a gallery to display Rowan Oak-related fine art and informational displays.