

## SELECTED BOOK LIST

- |   |   |
|---|---|
| <b>The Marble Faun, 1924</b>                  | <b>The Hamlet, 1940</b>   |
| <b>Soldiers' Pay, 1926</b>                    | <b>Go Down, Moses, 1942</b>   |
| <b>Mosquitoes, 1927</b>                       | <b>Intruder in the Dust, 1948</b>   |
| <b>Sartoris, 1929</b>                         | <b>Knight's Gambit, 1949</b>  |
| <b>The Sound and the Fury, 1929</b>           | <b>Collected Stories, 1950</b><br><i>(National Book Award)</i>                      |
| <b>As I Lay Dying, 1930</b>                   | <b>Requiem for a Nun, 1951</b>  |
| <b>Sanctuary, 1931</b>                        | <b>A Fable, 1954</b><br><i>(awarded a Pulitzer Prize and a National Book Award)</i> |
| <b>These 13, 1931</b>                         | <b>The Town, 1957</b>   |
| <b>Light in August, 1932</b>                  | <b>The Mansion, 1959</b>  |
| <b>Doctor Martino and Other Stories, 1934</b> | <b>The Reivers, 1962</b><br><i>(awarded a Pulitzer Prize)</i>                       |
| <b>Pylon, 1935</b>                            | <b>Flags in the Dust, 1973</b><br><i>(posthumous publication)</i>                   |
| <b>Absalom, Absalom!, 1936</b>                |   |
| <b>The Unvanquished, 1938</b>                 |   |
| <b>The Wild Palms, 1939</b>                   |   |

### 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

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c/o Rowan Oak

The University of Mississippi Museum and Historic Houses  
P.O. BOX 1848, UNIVERSITY, MS 38677



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### HOURS OF OPERATION

**Open Year Round:** Tues.–Sat.  
10 a.m.–4 p.m., Sun. 1–4 p.m.  
**June and July:** Tues.–Sat.  
10 a.m.–5 p.m., Sun. 1–5 p.m.

*Closed Mondays and most University Holidays*

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



**Scan QR code for admission prices and information.**

Free to children under 12, 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, LANDSCAPE, AND GROUNDS

**Servants' Quarters.** Built by William Faulkner in 1931, the servants' quarters was the first home of beloved Faulkner family caretaker Caroline Barr. She lived in the house from 1931 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 most likely used as a log cabin while the house was being built for the Sheegog family. 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.

**Scuppernon Arbor.** The scuppernon 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.

**Former Slave Dwelling/Kitchen.** This structure served as a dwelling for enslaved people during the Sheegog occupation (1844-1872). It also presumably served as a kitchen until one was added to the house in the early 1900s. In the 1930s, Faulkner converted this building to a smokehouse, where he smoked and stored his hams.

**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.

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

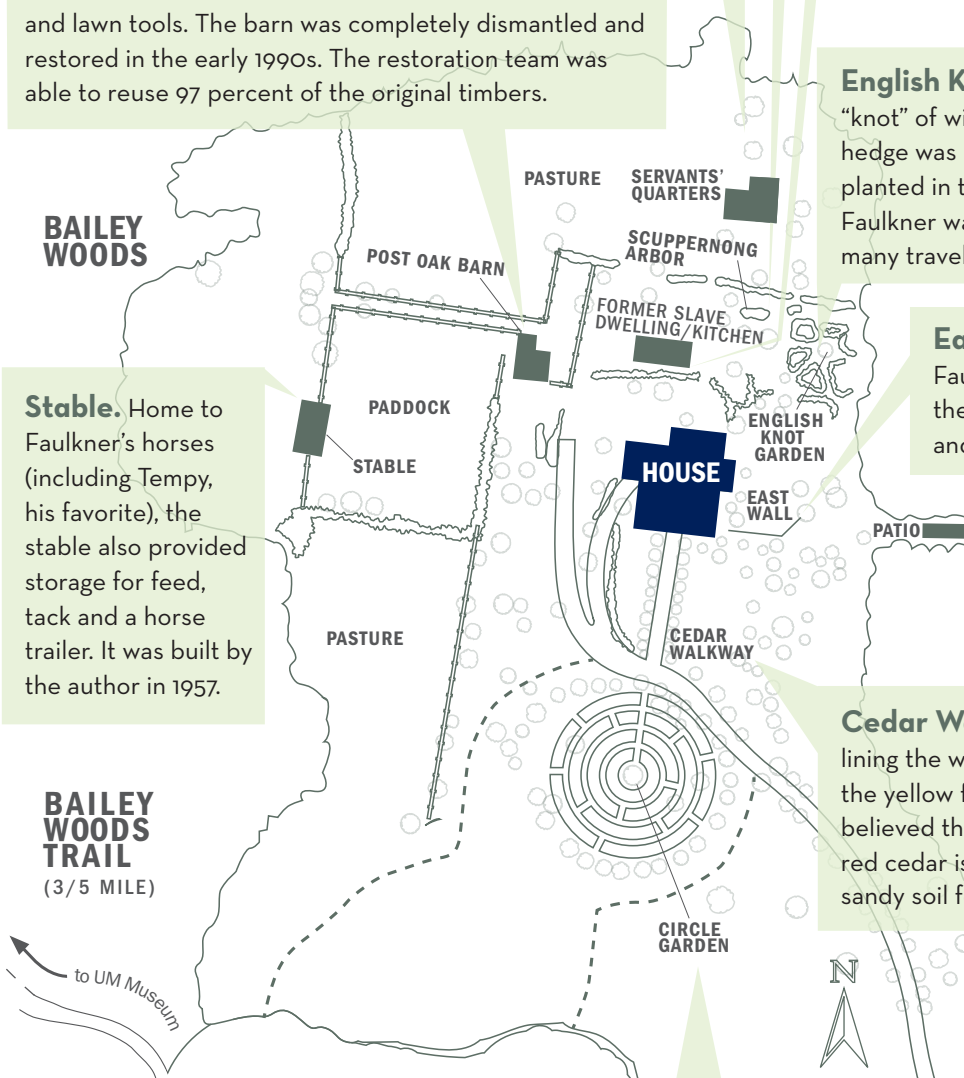
**Stable.** Home to Faulkner's horses (including Tempy, his favorite), the stable also provided storage for feed, tack and a horse trailer. It was built by the author in 1957.

**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.

**BAILEY WOODS TRAIL**  
(3/5 MILE)

to UM Museum

**Concentric Circle Garden.** This early antebellum garden in the front of the house was originally a maze garden, with a circle of cedars at its perimeter. Inside the circle of cedars are raised brick beds, which contain sweet shrub and privet hedges. In the center was a magnolia tree. During Reconstruction, the garden was abandoned, and, as a result, several volunteer trees grew among the brick beds, shading out the hedges. Faulkner liked the Gothic nature of the garden and left it in that condition. He told that the ghostly Judith Sheegog threatened to haunt the house if he "messed" with her garden.



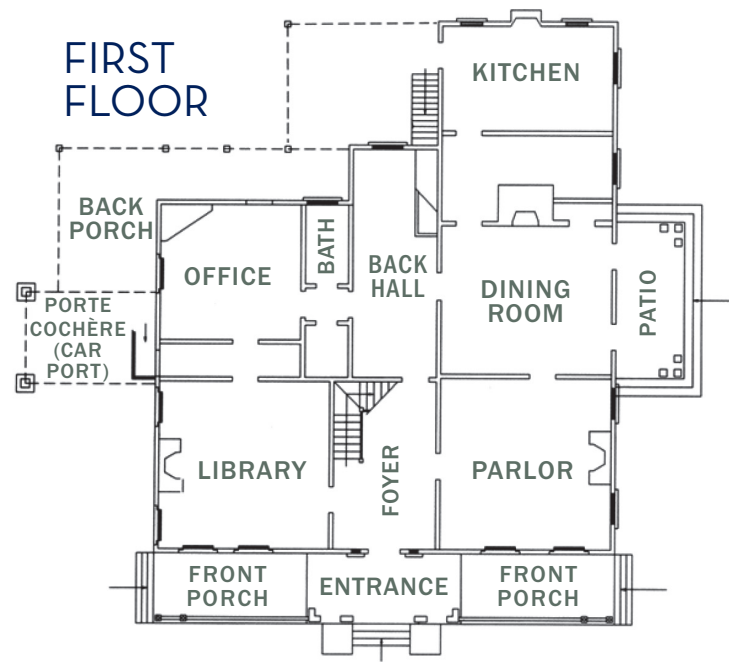


THE PAST IS NEVER DEAD.  
IT'S NOT EVEN PAST.  
— William Faulkner

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. The home was originally built in 1844 for Colonel Robert Sheegog, an Irish immigrant enslaver from Tennessee. In 1872, the Bailey family purchased the home and occupied it until 1923. It was left unoccupied for seven years until Faulkner purchased it in 1930. In 1931, Faulkner renamed it Rowan Oak after two trees: the rowan tree of Scotland, a symbol of peace and security, and the live oak of America, a symbol of strength and solitude.

Soon thereafter, he optioned the surrounding twenty-nine acres (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 Native Americans, 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.



**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 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.

## 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 Faulkner. This was her bedroom until she left for college in 1952.

**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 Faulkner (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. Faulkner (Faulkner’s great-grandfather), Murry Faulkner (Faulkner’s father) and J.W.T. Faulkner (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.

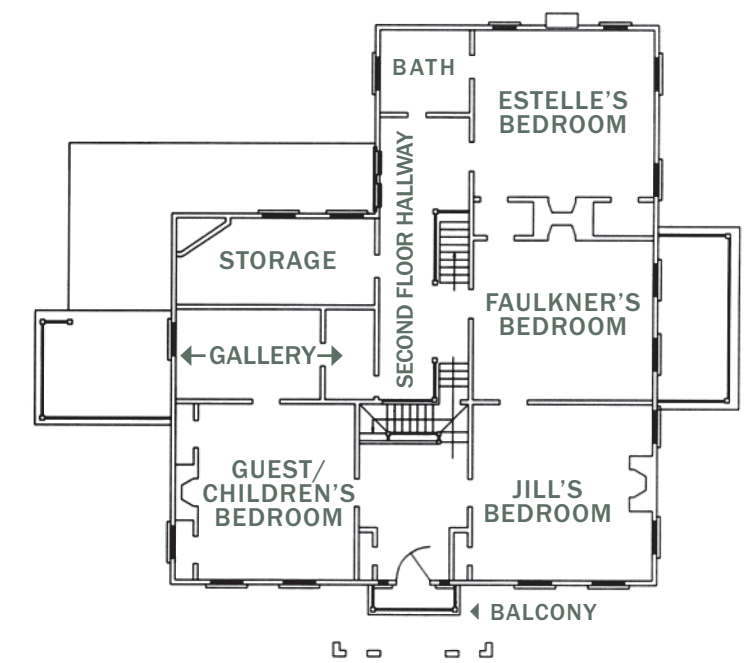
**Back Hall.** The Back hall was once a screened in porch. William Faulkner remodeled this area and made it into a hallway around 1954. In addition to this, he added a bathroom, a closet, and his office. Mrs. Faulkner refused to paint or decorate this area because she was not consulted on this remodeling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

**Guest/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.

**Dining room.** The two French Doors lead to a patio that was added during the second renovation of the house in 1933. It was on the patio that Faulkner’s wife Estelle gave him the idea for the title of his novel *Light in August*, when she remarked that there’s a special luminous quality about the light in August that’s different from other times of the year. The large still life above the mantel was painted by Faulkner’s mother. The two narrow doors lead to the pantry and kitchen. In the pantry, you can see where the Faulkner’s wrote phone numbers on the wall.

**Office.** 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.



**Gallery.** This space was added by the Faulkners in the 1950s as a bathroom and sewing room. It now functions as a gallery to display fine art and exhibitions related to Rowan Oak.