METAMORPHOSIS: WILLIAM FAULKNER'S INCORPORATION
OF SHORT STORIES INTO LONGER NARRATIVES

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PREFACE

William Faulkner, winner of both the Nobel and Pulitzer Prizes for literature, published his first book of fiction, *Soldiers' Pay*, in 1926. In the next four years he published four more novels, including *The Sound and the Fury* (1929) and *As I Lay Dying* (1930). None of the first five books brought Faulkner much financial success. With the publication of *Sanctuary* in 1931, however, Faulkner's works began to sell readily for the first time. Between 1931 and 1957 the Oxford, Mississippi, writer turned out sixteen more books of fiction: ten novels, five collections of short stories, and one play. Faulkner issued his seventeenth novel and twenty-third volume of fiction, *The Mansion*, in 1959.

Although for a time after the publication of *Sanctuary* few critics acknowledged his literary merit, his new-found notoriety opened up a large new market in magazines for his shorter fiction, at least in the United States. To date (1960) Faulkner has published in American periodicals sixty-seven short stories. Twenty-seven, in revised form, later appeared as episodes in eight of his longer narratives.

This study analyzes these stories in their original and later forms, both to discover the types of changes Faulkner made and to determine whether or not he followed any pattern in the revisions. The scope is limited to the stories
incorporated in eight structurally or thematically unified works: seven novels and the play. (It does not take up revisions made in The Big Woods, a collection of four short stories and eight preludes and epilogues, all parts of previously published works. Since the revisions remain short stories and are not integrated into the longer work, they fall outside the scope of this study.)

Following a brief summary in Chapter I of Faulkner's story-publications and of special problems inherent in the author's works, Chapters II and III analyze stylistic and structural changes in that order. Chapter IV summarizes the significance of the changes in Faulkner's works.

In the interest of efficiency, this thesis has been arranged so that a reader may turn to Chapter V for a concise statement of the whole argument, to Chapter IV for an evaluation of the effects that the short story revisions had on Faulkner's fiction, and to the concluding section of any given chapter for a summary of the main points presented in that portion of the thesis. For the sake of clarity (especially on behalf of those who elect not to read the detailed accounts of Faulkner's revisions), the conclusions have been illustrated with a few representative examples, even at the risk of becoming repetitious. The appendix records the place where the short stories have appeared—in both magazines and longer works; it also indicates the amount of revision each story underwent.
Primary sources for the study are Faulkner's short stories in their original periodical form and the revised versions in the longer narratives. Secondary sources are the relatively few critical analyses of the stories and their revisions, none of which has evaluated revisions in more than one of the longer narratives; the study also cites critical essays which examine in general Faulkner's style and structure.

Two of the twenty-seven stories appearing in the longer narratives present no problem in analysis, since their form did not change during the transposition from magazine to longer work. These stories are "The Jail," published in Partisan Review (September-October, 1951), and "The Waifs," printed in Saturday Evening Post on May 4, 1957. "The Jail" appeared as the narrative essay before Act III of Requiem for a Nun, published on September 27, 1951. "The Waifs" appeared as the final chapter of The Town, published on May 1, 1957. The two stories will not be discussed in Chapters II and III.

The titles of certain stories which appear several times are confusing. In 1950 the Levee Press in Greenville, Mississippi, published a seventy-one-page book called Notes on a Horsethief. In July, 1954, Vogue Magazine printed an 18,000-word expansion of this book. Included in the magazine version was a reworked Notes on a Horsethief plus an additional episode which moved the setting from Missouri to Paris, France. Vogue also entitled its version "Notes on a Horsethief." A month later Faulkner published his novel, A Fable, in which the
revised and enlarged "Notes on a Horse thief" episode from 
Vogue appeared unchanged in the chapter "Tuesday, Wednesday, 
Wednesday Night." Primarily, this study compares the original 
seventy-one-page story with that in A Fable. Since the Vogue 
Magazine version is the same as the episode in the novel, it 
is of no importance in a stylistic analysis and it will, there- 
fore, be omitted from consideration in Chapter II; but, 
because it contained a new concluding episode, which enlarges 
the meaning of the piece as a short story, its structure will 
be compared in Chapter III with that of its pristine form.

Other confusing repetitions occur in the multiple use of 
the titles Absalom, Absalom and Go Down, Moses. Both are 
which was published in American Mercury in 1936, reappeared in 
extensively revised form as Chapter I of the novel, Absalom, 
Absalom. The title "Go Down, Moses," which was the name of 
a short story published in Collier's in 1941, also is the 
title of a chapter in the novel Go Down, Moses. The stories 
are essentially, but not exactly, the same. Faulkner, more- 
ever, gave a friend, Dan Brennan, a few pages of the original 
short story; these pages are given the same name and constitute 
a third version of the tale and a fourth use of the same title.

The other twenty-five stories herein considered may 
generally be labeled the "original" (short story) or "revised" 
(book) version without confusion.
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CHAPTER I

INTRODUCTION: PUBLICATION HISTORY
AND SPECIAL PROBLEMS

The publication of William Faulkner's short stories began in April, 1930, when Forum, a small-circulation magazine, broke the dam of disinterest by publishing "A Rose for Emily." In July "Honor" appeared in American Mercury, and Saturday Evening Post published "Thrift" in September and "Red Leaves" three months later (11, p. 11).* With the appearance of his stories in two major American magazines, Faulkner achieved his first general recognition as a writer of merit.

After the shocked public reception given Sanctuary in 1931, Faulkner's short stories immediately were in demand by major American periodicals, and the author found himself in the enviable position of being able to resubmit rejected stories---and to name his own price (7, p. 205; 12, p. 66). During 1931 eight Faulkner stories were published; between 1931 and 1936 thirty-seven Faulkner short stories were put before the American public by the large-circulation and literary magazines. Moreover, nine hitherto unpublished

*All subsequent information given on publication dates of Faulkner's works will be taken from Meriwether, William Faulkner: A Check List.
stories and fifteen tales previously printed in magazines were incorporated into two volumes of short stories, *These Thirteen*, issued in 1931, and *Doctor Martino and Other Stories*, published in 1934.

A steady, though slowing, number of Faulkner stories continued to be printed in magazines throughout the late 1930's and early 1940's. By the end of 1943 fifty-nine Faulkner stories had appeared. Faulkner's production of shorter fiction for journal consumption in the last seventeen years has decreased considerably; recent bibliographies listing his works indicate that only eight short stories have appeared in magazines between 1943 and 1960.

Since the first two volumes of Faulkner's short stories were published in the early 1930's, three other collections of his tales have appeared. They are *Knight's Gambit*, a collection of detective stories, issued in 1949; *Collected Stories of William Faulkner*, a compilation of forty-two previously published pieces, issued in 1950; and *The Big Woods*, a group of four previously-published—although—now-revised stories concerning hunting, each one being surrounded by a prelude and an epilogue, published in 1955.*

The majority of Faulkner's works--fourteen longer narratives and forty-two short stories--are closely related to each other. In all of them Faulkner has closely tied much

*See supra, p. iv.*
of his fiction together by using Yoknapatawpha County, Mississippi, as his setting; his major and minor characters have appeared over and over in both short stories and longer narratives; and Faulkner has recapitulated episodes from previously-published tales or has foreshadowed episodes not yet developed in his published fiction. (The brief recapitulations and foreshadowings of various bits of Yoknapatawpha history are not subjects for analysis here, inasmuch as they are not previously published stories reworked as complete episodes—-with dialogue, character development, and sub-plots—-for inclusion in longer narratives. Recapitulations of old Bayard Sartoris' death in his grandson's automobile, developed as part of the plot in Sartoris (1929), occur in "The Jail," prologue to Act III of Requiem for a Nun (1951), and in The Town (1957). An instance of Faulkner's foreshadowing is Bayard Sartoris' recollections in The Unvanquished (1938) of Buck and Buddy McCaslin's advanced theories on slavery, which are not developed until the publication of Go Down, Moses (1942).)

Faulkner also has written several stories which closely precede or follow in fictional time events related in longer works. Two such instances occur in the stories "There Was a Queen" and "Barn Burning." The first tells of Narcissa Sartoris' adultery with an FBI agent as a means of securing the return of a packet of indecent amorous letters—-letters which Byron Snopes had written to Narcissa but which he
later had stolen from her. The theft, however, occurs in the novel *Sartoris*, which was published four years before the short story. In "Barn Burning" Ab Snopes' ten-year-old son tells his father's landlord that his father and older brother are planning to burn the landlord's barn. In *The Hamlet*, published a year after the short story appeared, Ab Snopes' barn burning past is used by Ab's son, Flem, to get Flem a job in Jody Varner's store. However, no barn is ever burned in *The Hamlet*, and Ab's second son never appears there. Such peripheral stories as these are not included in this analysis since the retold facts do not constitute a revision of original material.

Since Faulkner's experimentation with literary types has caused critics to differ about how to classify certain of his writings, the terms that this study will employ for the works must be defined.

No critic would call Faulkner simply a writer of "short stories" and "novels." One of the most active innovators in form in modern American fiction (13, p. 1), Faulkner had left critics floundering over what to call his works long before he juxtaposed an historical essay with each of the three acts of the play in *Requiem for a Nun* in 1951. In 1932 Faulkner appeared to some critics (8, p. 24) to have haphazardly woven at least two entirely unrelated plots into the "novel" *Light in August*. *Absalom, Absalom!* in 1936 was greeted with the same kind of criticism (8, pp. 24-25). *The
Unvanquished (1938), The Hamlet (1940), and Go Down, Moses (1942) were all labeled "episodic," and critics are still debating whether the books should be called "novels."

Not all of his shorter pieces of fiction, moreover, conform to the short story criteria of rising action, climax, and denouement. "Absalom, Absalom," published in American Mercury in 1936 as one of a series of excerpts from works in progress by leading American writers (shortly before the novel Absalom, Absalom! was released), hardly tells an intelligible story on its own terms. For the purpose of this study, however, original pieces of short fiction are referred to simply as short stories; they are all "short" enough to have been found coherent as separate entities by magazine editors who accepted them for publication.*

Although each of the longer narratives under consideration has been labeled by at least one critic as a "novel" (6, p. 19, 42), this analysis calls only seven of the eight works novels; it designates Requiem for a Nun as a play with historical narrative prologues before the acts.

Faulkner's works are examined in this study from both structural and stylistic standpoints. Following the definition given by Thrall and Hibbard, the term structure is used here in its broadest sense, referring to the framework

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*Some of the pieces do not conform to the 6,000 to 10,000-word limit usually imposed upon the short story. For example, the version of "Notes on a Horse thief" printed in Vogue Magazine ran to 18,000 words.
into which the events of the narrative fit (15, p. 424). Structure encompasses such organizational units as plot, narrative perspective, and time sequence, by which the author achieves suspense and narrative unity. The term style in this analysis refers to Faulkner's characteristic manner of expression and thus includes such elements as language, sentence construction, and imagery, by which Faulkner conveys both his personality and meaning.

Another problem, determining accurate dates for the composition of Faulkner's early short stories, is extremely difficult for two reasons. As stated above, Faulkner was unable to sell much of his work before the success of Sanctuary in 1931. During his residence as guest lecturer at the University of Virginia in 1957 and 1958, Faulkner told one group, "... for the first few years when I'd try to write short stories I got plenty of rejection slips." When asked what happened to those stories, he answered, "... I kept them and after a while the folks that rejected them bought them" (7, p. 205). Something of a self-styled outcast, naturally shy, and sometimes moody, even petulant (1, pp. 20, 24), Faulkner never confided to friends what he was working on or when he received rejection slips. During an interview with Cynthia Grenier in Paris, France, in 1955, Faulkner explained his solitary authorship thus:

No one but me knew what I was writing about or writing from. I always knew whether what I'd done was
right and good or not. If I thought it was right, then it didn't make any difference to me what anyone else thought (5, p. 170).

Faulkner himself during his goodwill lecture tour to Japan in 1955 admitted that publication of works had not always followed closely upon their composition. His early novels, *Sartoris*, *The Sound and the Fury*, *As I Lay Dying*, and *Sanctuary*, were published in that order; Faulkner told a Japanese audience, however, that *Sanctuary* preceded both *The Sound and the Fury* and *As I Lay Dying* in original composition (9, p. 80). He has not been as helpful in dating his stories written during the same period. He has, however, identified the time of germination of the Snopes saga: "... I wrote it in the late '20's," he said during a session at the University of Virginia (referring to *The Hamlet*, the first Snopes novel). He added, "It was mostly short stories. In 1940 I got it pulled together" (7, pp. 14-15). More recently, Faulkner wrote in the preface to *The Mansion* (1959) that this novel, third book in the Snopes cycle, is "the summation of" a work "conceived and begun in 1925" (3, p. 2). In a letter written to Malcolm Cowley some time before the latter's publication of *The Portable Faulkner* in 1946, Faulkner stated that he wrote "The Hound" and "Lizards in Jamshyd's Courtyard" "mainly because 'Spotted Horses' had created a character I fell in love with," Suratt, the sewing machine agent, whose name was later changed to Ratliff when a "man of that name [Suratt] turned up at
home" (2, p. 366). Cowley, apparently relying on information supplied by Faulkner, stated that "Spotted Horses" was written two years before "The Hound" and "Lizards in Jamshyd's Courtyard" (2, p. 366). Citing Cowley, in turn, Peter Lisca dated the composition of "Spotted Horses" before 1929 by using internal evidence in the works published between 1929 (Sartoris) and 1932 ("Lizards in Jamshyd's Courtyard" and "Centaur in Brass") to establish when Suratt became Ratliff (10, p. 7).

Faulkner had shown himself by 1925 to have at least part of the material which he later used in "Spotted Horses." "The Liar," one of the last of sixteen sketches Faulkner wrote for the New Orleans Times-Picayune, was published on July 26, 1925, before he landed in England to begin a European vacation. The story marked Faulkner's first use of the Mississippi backwoods as a setting. In "The Liar" a horse, scared by a train, runs over a man in a buggy, destroying it and causing the team to bolt free; the skittish horse also makes a dash through a house owned by Mrs. Harmon. A horse in the later story, "Spotted Horses," causes similar havoc (4, p. 173).

No similar information has been made available on The Unvanquished, the setting of which precedes by fifty years and fifty generations the action in Sartoris, published nine years before The Unvanquished. It would be extremely helpful, therefore, to know when, in relation to Sartoris, the idea for the earlier part of the Sartoris history was conceived.
Cowley's comments in *The Portable Faulkner* are helpful in dating the probable genesis of *Absalom, Absalom*. Around 1934, Cowley states, Faulkner was working on a series of stories about poor whites in preparation for writing *The Hamlet*:

"... but he found that 'Wash' didn't belong in the cycle. It seems to have been the germ out of which developed another novel, *Absalom, Absalom!*" (2, p. 132). "Wash" first appeared in magazine print in February, 1934; Cowley sets its composition at a time just before its publication.

Since Faulkner's short stories were much in demand, as the number published after 1931 indicates, the example set by the quick publication of "Wash" was probably often repeated. This seems to be true of the stories later incorporated in *Go Down, Moses*. Dan Brennan, an aspiring young writer who visited with Faulkner in July, 1940, found him working on a whole series of stories revolving around the McCaslin family. At that time Faulkner was working specifically on the episodes that became "Was" and "Go Down, Moses" (14, p. 219). All the stories revised for *Go Down, Moses*, with the exception of "Lion" (which was published in 1936 and originally had no connection with the McCaslin story), appeared in magazines from June, 1940, right up to May 9, 1942, two days before the book appeared.

In resume, Faulkner's early short stories are difficult to date because of his self-imposed literary isolation and his inability to sell the stories before the publication of
Sanctuary in 1931. A second problem inherent in dealing with Faulkner's works stems from his experimentation in literary form; critics have disagreed about the appropriate classification for such works as The Unvanquished, Go Down, Moses, and Requiem for a Nun. This analysis considers seven of the eight selected longer narratives to be novels but calls Requiem for a Nun a play with historical narrative prologues. It designates as short stories all of the twenty-seven episodes which appeared first in magazines, although they do not all meet short story requirements in length and unity. In examining Faulkner's revisions of the stories, this study defines structure as the framework of the episode and style as the distinctive characteristics of language and sentence construction.
CHAPTER I BIBLIOGRAPHY


CHAPTER II

STYLISTIC CHANGES

In rewriting the short stories for inclusion in longer narratives, Faulkner has made an enormous variety of stylistic changes, ranging from almost total revisions in language, sentence construction, punctuation, and imagery to slight revisions in one or more of the four areas. The degree of revision, it appears evident, has depended upon two factors: the number of changes needed to fit the stories to the theme and tone of the longer works and Faulkner's preferences in style at the time.

Faulkner's style has changed perceptibly since the first of the later-to-be-incorporated stories, "Spotted Horses," was published in 1931. "Spotted Horses" and several other early stories, notably "Centaur in Brass," "Mule in the Yard," and "Fool About a Horse," are outrageously tall tales which depend for their humor primarily upon the uneducated narrators and other characters who use dialect. Most of the characters in these early stories are Mississippi illiterates—Negroes, children, and backwoods whites. The style is notable for its simple sentence patterns, its conventional punctuation, and its uncomplicated imagery, primarily in the form of rustic comparisons, as well as for its colloquial language. The imagery, in nearly all instances, paints lucid pictures: the spotted
pony that the Texas auctioneer caught in "Spotted Horses" "was trembling like a new bride and groaning like a sawmill" (29, p. 587).

The story "Absalom, Absalom," published in 1936, introduced a group of educated Southerners, members of the aristocracy, as main characters. And Faulkner made changes in style to suit the change in character types: the vocabulary contains numerous words of uncommon usage and Latin derivation, and the educated characters express their thoughts in sentences more complex than those used by the uneducated characters in the earlier tales. The sentences lengthen; they become distended with subordinate clauses, appositives, and parenthetical insets. Faulkner also begins in this story to establish punctuation rules of his own: he appears to use whatever punctuation best suits his meaning.

Faulkner varies the use of his "new" style in succeeding stories, the criteria for usage apparently being the type of characters, the theme, and the tone desired for each piece. When he returns to a child narrator in "The Unvanquished" and "Vendée" and to a Negro main character in "A Point of Law," for instance, he adapts the less complicated, earlier style for his purposes: he uses fairly simple sentence patterns and varying amounts of colloquial language. He continues, however, to apply whatever punctuation suits his meaning.

He has continued to mix what F. C. Riedel (36, p. 462) has called Faulkner's "terse, earthy, simple, straightforward, and
clear" and his "obscure" styles throughout his career. But by the time that his later-to-be-incorporated stories began appearing in magazines in the 1950's, Faulkner had made some further modifications in his style. In places (notably Notes on a Horse Thief) his sentences had become even longer than the ones of "Absalom, Absalom." More abstract language with the voice of the author frequently felt in expository passages had replaced much of the more specific descriptive and dramatic language of earlier times. The stories of the 1950's contain weightier imagery—no longer imagery evoking humor through folk comparisons but imagery equating events to abstract universals. For example, in "By the People" (1955) after Clarence Snopes becomes a deputy constable, Faulkner described his subsequent rise to political prominence thus: "... his, Snopes's, whole life, existence, destiny, fate found itself become one and intact as the rocket finds itself and becomes one with its destiny at the first nudge, touch, taste of empyrean" (6, p. 89). However, Faulkner still retains nuances of the earliest style when he uses children, Negroes, and backwoods whites as major characters, as is evidenced in parts of "By the People" (1955) and "The Waifs" (1957).

The theme and the tone which Faulkner wants to present through an episode, it seems obvious, have been major determiners of which style he uses. In 1947 he explained this fact to an English class at the University of Mississippi: "If you
have something to say, . . . it will choose its own type of
telling, its own style . . . " (37, p. 301).

He said essentially the same thing eight years later to a
group of Japanese writers, who had had great difficulty in
translating him primarily because of his varying styles: "I
think that the work the writer is trying to do commands,
compels, its own style . . . " (35, p. 152). And the Nobel
Prize winner's later-incorporated stories, published origi-
nally over a twenty-six year period--from 1931 to 1957, retain
as many variations in style in their revised forms as they
exhibited in the originals. In fact, Faulkner did not always
make similar changes in stories slated for incorporation in
the same work. Some revised episodes retained practically all
of their original language, imagery, and sentence structure;
thus they remained the same in tone. Others were completely
or almost entirely reworked, and they assumed a new tone. For
example, the revised episode of "Fool About a Horse" in The
Hamlet remains a tall tale while "Spotted Horses," revised for
the same work, loses many of its humorous characteristics and
assumes a new, bitterly ironic tone.

The fact that the time between original publication and
later revision of the stories varies widely hints at the number
of possibilities for stylistic change available to Faulkner.
The eight longer narratives which incorporate the stories
appeared between 1936 and 1959, a span almost as long as that
over which the stories were published. While some stories
were incorporated into longer works shortly after they appeared in periodicals, others were not reused for one or two decades. *Faulkner made fewer changes in short stories which appeared in longer works soon after their magazine publication than he did in stories whose metamorphosis occurred only after several years. Several stories, including "Absalom, Absalom," "Pantaloons in Black," "Vendee," and "A Name for the City," received magazine publication shortly before they appeared in longer works, and the changes in these tales were not so numerous or extensive as those in other works. Yet this was not always the case, for the version of "The Bear," which appeared in Saturday Evening Post only two days before it reappeared in Go Down, Moses, was extremely different from the revised form. However, a great time span between publication of the original story and its revised form did not indicate that great changes would be made. "Centaur in Brass" and "Mule in the Yard," published as parts of The Town in 1957 twenty-five and twenty-three years respectively after their appearances in magazines, are closer to their original forms than is the version of "Notes on a Horsethief" in A Fable; yet Notes on a Horsethief appeared first in book form in 1951, only three years before A Fable was printed.

*"Spotted Horses," published in magazine form in 1931, appeared in The Hamlet (1940); "Centaur in Brass" and "Mule in the Yard," published in 1932 and 1934 respectively, did not reappear until 1957 when The Town was published.
Although some of Faulkner's comments about his writing practices, such as his having written *As I Lay Dying* in six weeks and having submitted it to a publisher without a change, have caused some critics to attribute his unusual and numerous styles to unrefined craftsmanship (1, p. 4), critics who have examined his revisions have found Faulkner to be an "extremely conscious craftsman" (38, p. 219). In examining two unpublished tales which were later revised for *Go Down, Moses*, Russell Roth decided:

When Faulkner says, "I had just written my guts into *The Sound and the Fury*," the great mass of his readers is apt to take him literally, not suspecting that those "guts" may well have undergone the refining transformations of art (38, p. 254).

Addressing the English class at the University of Mississippi in 1947, Faulkner hinted at two interesting characteristics of his writing manner: at first he writes impulsively, in a heat; revision comes only later. "In the heat of putting it down you might put down some extra words. If you rework it, and the words still ring true, leave them in" (37, p. 300).

Russell Roth, examining the unpublished versions of "Was" and "Go Down, Moses," discovered that Faulkner's method of revising also included impulse:

Faulkner rewrites whole passages rather than to correct them word for word: it is as though he does not want to straiten or deaden the original impulse behind the words (38, p. 223).

The fact that Faulkner revises entire sections of stories is extremely important. Perhaps it explains some of the
inconsistencies which crop up in the revisions. Also, it indicates the difficulty of eliciting a pattern from the types of changes he makes: since many parts of the original episodes are rendered completely unrecognizable by the thoroughness of the revisions, it is impossible to compare exactly the original language and punctuation with those of the new passages. General shifts in vocabulary and in sentence construction, however, are discernible.

The reworked short stories exhibit four kinds of stylistic revisions: changes in language, revisions in sentence construction, changes in punctuation, and reworkings of imagery.

Language

When Faulkner revised the language of the episodes, he frequently traded colloquial and everyday language for less common and more learned words and expressions. Anglo-Saxon monosyllables, for instance, often became Latinate polysyllables. However, the changes occasionally worked in reverse, with standard English becoming more colloquial and polysyllables being exchanged for monosyllables in places. In general, Faulkner appears to have been groping for words which more exactly fit his meanings.

Absalom, Absalom! (1936) is the first novel in which short stories were incorporated. In the revised version of the story "Absalom, Absalom," which appears as Chapter I of the novel, language changes such as these appear: gave (2, p. 469) to supplied (3, p. 15), picture (2, p. 472) to
vision (3, p. 23), on either side of (2, p. 472) to flanking (3, p. 23), realize (2, p. 472) to comprehend (3, p. 24).

Several of the original and most of the new words are of Latin origin. By the inclusion of the less common words, the vocabulary assumes a more literary, educated tone. Four changes made in this story are repeated in almost every revision:
like (2, p. 473) to as (3, p. 29), as though (2, p. 473) to as if (3, p. 23), Negro (with a capital N) (2, p. 473) to negro (3, p. 24), and niggers (2, p. 473) to negroes (without a capital) (3, p. 29). By changing "like" to "as" before subordinate adverbial clauses, Faulkner corrected a grammatical error; the change from "as though" to "as if" appears to add nothing to the revisions. His growing concern for the Negro, noticeable from *Light in August* (1932) on, is apparently behind the changes in capitalization and wording of the last two items. In *Absalom, Absalom* the term niggers is limited primarily to the Wash Jones section: Wash, Sutpen's poor white trash neighbor, calls the Negroes "niggers" (3, p. 281), but the Negroes, emphasizing Jones' poor status, laugh at him and ask him, "Who him, calling us niggers?" (3, p. 281). Thomas Sutpen's wild Negroes, who came to Sutpen's Hundred with Sutpen, are called "negroes" instead of "niggers" in the revised "Absalom, Absalom" episode in the novel. One can only speculate about the change from "Negroes" to "negroes"; perhaps Faulkner wanted to de-emphasize the difference between the terms whites and negroes.
Words of Anglo-Saxon origin predominated in both dialogue and exposition in the short story, "Wash." In the revised episode in Absalom, Absalom!, except in dialogue the language becomes more Latinate and polysyllabic. A passage added to the story in the revision illustrates the blending of Anglo-Saxon and Latin-based words:

"...—Well, Wash. I was unable to penetrate far enough behind the Yankee lines to cut a piece from that coat tail as I promised you; the (from Jones) guffaw, the shortle, the old imbecile stability of the articulated mud which, Mr Compson said, outlasts the victories and the defeats both... (3, pp. 277-278).

Latinates in the above passage include penetrate, imbecile, stability, articulated. Other word changes elsewhere in the revised episode illustrate, perhaps, Faulkner's desire for less common words: good (33, p. 263) to decent (3, p. 288), carry (33, p. 264) to bear (3, p. 290).

The six short stories incorporated in The Unvanquished (1938) contain fewer stylistic changes than any other revised episodes. They exhibit a few changes to more sophisticated wording: ground (4, p. 12) to earth (32, p. 3), umbrella (27, p. 17) to parasol (32, p. 51), hat (27, p. 17) to bonnet (32, p. 51), coming up (27, p. 17) to rising (32, p. 51), got (31, p. 124) and came to (25, p. 72) to reached (32, p. 98), noise (4, p. 81) to sound (32, p. 26). Changes to Latin-based words include went up (4, p. 12) to mounted (32, p. 9), look (4, p. 12) to expression (32, p. 5), dirt (27, p. 82) to soil (32, p. 62), once (27, p. 84) to presently (32, p. 68).
An interesting change in the "Skirmish at Sartoris" episode—and the only word change made there—is the use of the word **women** (32, pp. 215-216) everywhere the word **ladies** (28, p. 193) appeared in the original story. The change, which occurs four times in the first paragraph of the revised episode, violates the general trend to more sophisticated language. Perhaps Faulkner meant to emphasize the typical female folly—not a folly limited to "ladies"—involved in the Southern aristocratic women's battle against their men to defend their sexual moral code, which has not been violated, while the men try to defend the Southern social system, which has been seriously threatened.

Faulkner's use of Latinates became more pronounced with the publication of *The Hamlet* (1940). In the revised "Spotted Horses" episode, the original colloquialisms of the sewing-machine-agent narrator are replaced by such polysyllabic Latinates as **cerulean** (14, p. 311), **diminution** (14, p. 313), **hallucinations** (14, p. 312), **impenetrable** (14, p. 325), **inextricable** (14, p. 311), **incredible** (14, p. 329), **periphery** (14, p. 329), **ceaseless** (14, p. 329), **orbit** (14, p. 329), **lapidary-dimensional** (14, p. 315). The original short sentences and simple colloquial language characterized well the backwoods narrator, Ratliff. But the author narrates the revision, and much of the colloquialism disappears. Ratliff's phrase **colored like parrots** (29, p. 586) becomes **vari-sized and colored tatters torn at random from large billboards—circus**
posters, say—(14, p. 309) and box of ginger snaps (29, p. 586) becomes a florid carton such as small cakes come in (14, p. 310).

The language in the revised "Lizards in Jamsyd's Courtyard" also becomes less colloquial and, in places, more polysyllabic: Along toward sundown (17, p. 12) becomes Then, just before sunset (14, p. 419), and reached (17, p. 57) becomes approached (14, p. 414). A few expressions become less sophisticated: dross (17, p. 57) becomes trash (14, p. 397) and descended (17, p. 12) becomes got down (14, p. 419).

In the short story Tull "was good for his" (17, p. 57) third of the price paid for the Old Frenchman's Place; in the revision Bookwright "paid his third in cash" (14, p. 407)—clarifying the meaning.

In the "Fool About a Horse" episode in The Hamlet, at least two changes—hackamore (10, p. 85) to rope (14, p. 47) and back band (10, p. 85) to reins (14, p. 49)—exchange specific terms for words which would be more easily understood by non-rural readers, perhaps indicating that Faulkner was, despite his own disavowal (34, p. 170), interested in widening his range of readers. A few expressions changed from the specific to the general: a pint (10, p. 84) to a bottle (14, p. 45) of whiskey, neighbor men (10, p. 80) to folks (14, p. 36). One expression changes from the general to the specific: into town (10, p. 83) to into the Square (14, p. 44). There seems to be no pattern behind the changes. One would be
tempted to guess that the new expressions simply "rang truer" (37, p. 300) to Faulkner than the original ones.

Most of the language changes in the revised "The Hound" episode reword or extend descriptive passages to establish mood or to reveal psychological state. In an early sentence Faulkner deleted some objective detail and added some long, abstract wording, apparently to stress the subjective effect of the sound of the gun shot on Mink. From "The Hound" comes

It continued to build up about the thicket, the dim, faint road, long after the hammerlike blow of the ten-gauge shotgun had shocked into his shoulder and long after the smoke of the black powder with which it was charged had dissolved, and after the maddened horse had whirled twice and then turned galloping, diminishing, the empty stirrups clashing against the empty saddle (15, p. 266).

In The Hamlet the passage appears thus:

It was as though the very capacity of space and echo for reproducing noise were leagued against him too in the vindication of his rights and the liquidation of his injuries, building up and building up about the thicket where he crouched and the dim faint road which ran beside it long after the gun-butt had shocked into his shoulder and the black powder smoke had reeked away and the horse had whirled, galloping, the empty stirrups clashing against the empty saddle (14, p. 250).

Some adjectival modifiers become more evocative in revision: the hot reek of the dog's breath (15, pp. 271-272) changes to the hot breath-reek (14, p. 290). In the short story Cotton entered the "well-house" (15, p. 266), while Mink in the revision enters "the rotting lattice which enclosed the well" (14, p. 253). "A rotting cypress shell" (15, p. 268) of the short story becomes "the shell of a once-tremendous pin oak" (14, p. 258).
Three clarifications in wording appear in the revised version of "The Hound": the hound "raised its head" (14, p. 291) instead of "lifted its muzzle" (15, p. 272); instead of Cotton "seeking that member of the body which he did not know was missing until after he had released it into the mist" (15, p. 273), Mink "groped furiously for the missing arm" (14, p. 292); and instead of Cotton putting "the coiled plowline into his bosom" (15, p. 268), Mink "thrust the coiled plow-line into the bib of his overalls" (14, p. 258).

One change in wording seems to indicate that Faulkner was more conscious of the race problem in the late 1930's, when he revised the episode for The Hamlet, than in the 1920's, when the story was probably written. In the story Cotton's cell was near "the common room, where the minor prisoners lived, the ones who were in jail for minor offenses or for three meals a day" (15, p. 273). In The Hamlet the inmates of the common room are "the negro victims of a thousand petty white man's misdemeanors" (14, p. 295).

The revisions of all eight short stories incorporated into Go Down, Moses (1942) add numerous words which suggest more learning than did the originals: hooks from which hung (13, p. 563) to hooks pendant with (12, p. 78), returned (13, p. 564) to emerged (12, p. 80), began to spin and jerk and quiver (13, p. 568) to jerked into life and gyrated and spun (12, p. 93), crowded sidewalk (24, p. 30) to thronged pavement (12, p. 71), see (5, p. 31) to discern (12, p. 200), got
down (5, p. 31) to dismounted (12, p. 200), moved backward (8, p. 48) to reversed (12, p. 340), wrapped (8, p. 53) to swaddled (12, p. 357), unreasoning (22, p. 419) to unreasoning (12, p. 170). (Latin-based words replacing Anglo-Saxon derivatives in this group include pendant, gyrated, pavement, discern, dismounted.)

However, the original language at times gives way to more colorful colloquialisms and to more exact expressions: niggers (11, p. 20) to darkies (12, p. 375), then sat and waited (11, p. 45) to cooled their heels a while (12, p. 378), soundless (8, p. 52) to without noise (12, p. 356), extended (8, p. 53) to fumbled at (12, p. 357), tremendous bear (5, p. 30) to big old bear (12, p. 193), polecat (16, p. 69) to skunk (12, p. 221), sprouting (24, p. 32) to springing up (12, p. 75), field (24, p. 32) to patch (12, p. 75), clientele (24, p. 20) to trade (12, p. 35), manufacture (24, p. 20) to turn out (12, p. 35), stablemen (13, p. 564) to lotmen (12, p. 83), earth (13, p. 567) to ground (12, p. 88), and tree (5, p. 76) to cypress (12, p. 211). While the first change occurs in dialogue, the rest appear in exposition. Faulkner, perhaps, supplied them as compensations for other changes to unspecific and abstract words (37, p. 332).

A few revisions add emphasis or bolster up changes which Faulkner made in some characters' roles: The Negro Lucas in "Gold Is Not Always" had on "his clean, faded overalls and shirt and the open vest looped across by a heavy gold watch
chain, and the thirty-dollar handsome beaver hat which Edmond's father had given him forty years ago" (13, pp. 569-570); in "Fire and the Hearth" (Go Down, Moses) he is garbed in:

... threadbare mohair trousers such as Grover Cleveland or President Taft might have worn in the summertime, a white stiff-bosomed collarless shirt beneath a pique vest yellow with age and looped across by a heavy gold watchchain, and the sixty-dollar handmade beaver hat which Edmonds' grandfather had given him fifty years ago ... (12, p. 97).

The revised description of the apparel adds a finely-etched emphasis to Lucas' aristocratic bearing: although his trousers are "threadbare" and his vest "yellow with age," he retains the dignity of a grandson of old Carothers McCaslin, the white plantation owner. Also, in the short story "A Point of Law" Lucas was always addressed as "Luke" (24); in the revision he is always called "Lucas" (12).

One change seems to foreshadow Faulkner's antagonistic attitude toward the legal machinery in this country, an attitude which is not fully developed until A Fable (1954). The lettering on George and Nat's marriage license in the short story "A Point of Law" was "blunt and forthright lettering" (24, p. 30); in the revised episode in Go Down, Moses it is "meaningless and unread lettering" (12, p. 72).

In the revised "Pantaloons in Black" a colloquialism is retained, but its meaning is made clearer: miss-outs (23, p. 512) to miss-out dice (12, p. 156).

Similar changes primarily to less common words occur in the revised "A Name for the City" in Requiem for a Nun (1951):
records (20, p. 201) becomes documents (26, p. 4), found (20, p. 201) changes to discovered (26, p. 5), old (20, p. 202) changes to ancient (26, p. 7). The changes show the tendency toward less common language which is generally evident throughout the revisions except in passages of dialogue.

The language changes in the "Notes on a Horsethief" episode incorporated in A Fable reveal primarily a search for more exact words and more evocative phrases: American ship (21, p. 6) to American freighter (9, p. 155) and his clothes still heavy with mud and water (21, p. 10) to his swamp-fouled alien jodhpurs (9, p. 155). A few expressions undergo pejoration: mansions (21, p. 59) to houses (9, p. 183), commonwealth (21, p. 60) to state (9, p. 183). A few words become less sophisticated: trousers (21, p. 10) to pants (9, p. 155), believed (21, p. 15) to found that (9, p. 158), unscribed (21, p. 15) to recordless (9, p. 153). In this episode nigger (21, p. 16) becomes Negro (with a capital N) (9, p. 159).

The two stories revised for The Town (1957) follow the pattern in Faulkner's revisions toward more sophisticated language in general but to more precise terms and phrases in specific instances: glasses (7, p. 204) becomes spectacles (30, p. 21), something wrong (7, p. 204) becomes something a little out (30, p. 21), begun to haul it around (7, p. 208) becomes wrenching it around (30, p. 27). One change which seems to add nothing in revision is that of runaway (7, p. 203)
to gangway (30, p. 19) as a description of the place where Flem Snopes pitched the brass that he planned to steal from the power plant. Faulkner chose specific and common language to effect one improvement in the revised "Mule in the Yard" episode: the "convenient paper receptacles" (19, p. 65) which old Het could get at the chain stores by paying a few cents become simply "shopping bags" (30, p. 232) which the stores gave away. One change in the revised "Centaur in Brass" may indicate Faulkner's increased sensitivity to the Negro-white problem in the South—a problem which had changed greatly from the time "Centaur in Brass" was published in 1932 to the time The Town appeared in 1957. Flem "segregated" (7, p. 203) the brass from the iron in the original story; in revision he "separated" (30, p. 19) it.

Faulkner's language revisions in the reworked "By the People" episode in The Mansion (1959) exhibit the same dichotomy: some expressions become more exact; others become more general and abstract. Of the first type are knew (6, p. 130) to found out (18, p. 300) and vote (6, p. 130) to mark an X (18, p. 301). Less common expressions include previous (18, p. 299) from before (6, p. 89), discerned (18, p. 301) from saw (6, p. 130), paladin (18, p. 302) from champion (6, p. 131). In a few instances the author replaces specific phrases with other expressions which intensify the tone of the passage: rural constable (6, p. 130) becomes hick constable (18, p. 301) and parliamentary procedure (6, p. 131) becomes rules of the
new trade (18, p. 303). Both changes occur in expository passages controlled by the omniscient-author perspective, and both new expressions accentuate the characterization of Clarence Snopes as an uneducated backwoodsman totally unsuited to be a state politician, much less a United States senator.

Faulkner uses contractions in several ways in both the short stories and the longer narratives. Usually in his stories he spelled words out—would not (7, p. 202), did not (19, p. 67) in exposition—or he contracted them in the approved dictionary manner—ain't (7, p. 202), wasn't (10, p. 85), can't (29, p. 597) in dialogue. However, sometimes he omitted the apostrophe in contractions: haven't and don't (21, p. 53). He also utilized the apostrophe to show dialectal variations—of'en (13, p. 564), wakin' (24, p. 21), ne'mine (13, p. 567), messin' (24, p. 20). One of his most frequent devices in the revisions was the use of contracted words written without an apostrophe in dialogue and in passages controlled by uneducated narrators—aint (14, p. 397), don't (30, p. 17), wont (3, p. 291), cant (12, p. 336). His use of the apostrophe in a given word appears to be consistent throughout a work, but some contractions may appear with the apostrophe while others may not. In a conversation between the New Orleans lawyer and the old Negro groom in A Fable, the apostrophe is omitted in one sentence but added in the next: "'You haven't got any money, have you? . . . You don't
even know where any is, do you?" (9, p. 179). The word 
dont is consistently written without the apostrophe through-
out A Fable, but the apostrophe appears in almost all other 
contractions.

Faulkner replaces with standard English a great portion 
of the colloquial speech of the original stories. Although 
he retains nuances of the former language, the words only 
hint at the original heavy dialects. Floyd G. Watkins and 
Thomas D. Young point out that the changes in dialect mod-
ernized Faulkner's works, since the nineteenth century local 
colorist "tried to call attention to peculiarities of language 
and character by using the strangest and most dialectal words 
possible," while the modern writer "merely tries to suggest 
peculiarities of idioms, dialect, and speech rhythm" (40, p. 
328). The shifts from dialect to standard language include:
whar (13, p. 569) to where (12, p. 96), dar (33, p. 259) to 
there (3, p. 281), Gunnel (33, p. 259) to Colonel (3, p. 281), 
dese steps whilst (33, p. 259) to this door while (3, p. 281), 
ain't shy' do hit now (33, p. 259) to you aint going to cross 
it now (3, p. 281), he done fetch the machine with him . . . I 
seed hit work (13, p. 563) to he brought it with him . . . I 
saw with my own eyes--(12, p. 79), whar . . . wuz (13, p. 563) 
to where . . . was (12, p. 79), ne'mine (13, p. 567) to never 
mind (12, p. 91), um (13, p. 569) to them (12, p. 97), gwine

*In Notes on a Horse Thief Faulkner omitted the apostrophe 
from both contractions: "'You haven't got any money have you? 
. . . You don't even know where any is!" (21, p. 53).
(24, p. 20) to going (12, p. 42), er (24, p. 20) to of (12, p. 42), in de field when de sun cotch you (24, p. 20) to to the field a good hour after sunup (12, p. 42), teched (10, p. 81) to touched (14, p. 38), durn (10, p. 86) to damn (14, p. 53), patter rollers (4, p. 80) to Patrollers (32, p. 25), would a (13, p. 563) to would have (12, p. 80), and highest (6, p. 138) to nearest (18, p. 317).

Not all of the colloquialisms are taken out, though, and in a few instances some new ones are added. Examples include: I'm just 'fo' gettin' hit (24, p. 32) to I'm just fo' gettin' the rest of it (12, p. 74), we had been feeding it (10, p. 81) to we had done been feeding it (14, p. 37), suggested (6, p. 136) to suh-jested (18, p. 317), and away from (6, p. 138) to outen (18, p. 317). In "Fool About a Horse" "a little more and a little more concerned" (10, p. 81) becomes "worrieder and worrieder" (14, p. 38). In some places part of a colloquialism is left while part is excised: telefoam for dem shurfs (24, p. 30) to telefoam them shurfs (12, p. 68), he hain't no more despair (29, p. 588) to he aint no more despair (14, p. 332). "You needs to be in bed" (24, p. 20; 12, p. 42) is left the same. "Soot" (7, p. 204) is re-spelled "sut" (30, p. 21). "Cuckoldry" (7, p. 206) is misspelled to show character idiosyncrasy as "cockolry" (30, p. 24). "How-de-do" (27, p. 17) is re-spelled in one instance as "how-dy-do" (32, p. 51); it remains "how-de-do" in another instance within the same story (32, p. 61). "Sometimes I think I will die"
(7, p. 206) is colloquialized to "I think I will jest die" (30, p. 24).

Some of the dialectal changes retain colloquialisms but indicate in the new forms that, perhaps, Faulkner wanted his idioms more easily understandable by non-Southern readers: *bottom piece* (10, p. 80) becomes *far field* (14, p. 35), *feeding it a good bait of salt* (10, p. 81) becomes *mixing a right smart of salt* (14, p. 37), and *seed* (13, p. 563) becomes *laid eyes on* (12, p. 80).

Faulkner not only thoroughly rewrites passages, but he also practices the difficult art of deletion. The greatest number of deletions of entire sections comes in the revised "Notes on a Horsethief" episode in *A Fable*, in which several page-long paragraphs are revised to quarter-page paragraphs. One of the reasons for the extensive paring is that Faulkner changed techniques between the time he wrote the original and later versions. The original version encapsulated the entire plot before it was developed, much as was done for each episode in *Absalom, Absalom!* However, in *A Fable* the groom's experiences in America are foreshadowed only in the first and fourth paragraphs; thereafter the plot develops in chronological order. The revision also pared out single-word and phrasal modifiers as well as figures of speech. In the original episode the federal deputy marshal ultimately sees the theft of the thoroughbred horse not as a crime with money as motive, but as:

... the immortal pageant-piece of the old deathless legend which was the crown of his long painful indomitable
aspiration upward out of the primal ancestral mud where nameless and unrecorded his first paired children lost well away the world: from which unsung prototypes they still challenged paradise repetitive and shining down the chronicle’s grimed and bloodstained pages, still immortal and still paired: Adam and Lilith and Paris and Helen and Pyramus and Thisbe and all the other unscribed Romeos and their Juliets:--the man and the horse (the two Negroes too: no mere adjunctive eunuch-role but a priest and an infant boy lent to the meteor's passing an air not only mediaeval but consecrated and already absolved too) flashing out of a pastless yesterday toward no tomorrow so that what last year was the man's fate had become today the world's oldest and most shining tale, limming and aureoling in his brief turn the warped legged, foul-mouthed English horse-groom as ever Paris or Lochinvar or any else of the world's splendid rapers and what that bucolic Mississippi Valley hinterland had watched for going on fourteen months now was not a flight but a passion: no (to the one anyway) chase of a horse-thief but the doomed glorious frenzy of a love story, pursued not by retaliation in the shape of an unclosed office file but by its inherent doom since being immortality /sic/ it was not to be owned by any but only to be passed through by each in brief doomed glorious homeless turn, already and forever doomed, already and forever homeless (21, pp. 15-16).

This lengthy description occupies the final half of one sentence. In the revised episode many phrases are completely dropped while new expressions are more concise than were the originals. A version approximately two-thirds the length of the original remains:

... the immortal pageant-piece of the tender legend which was the crowning glory of man's own legend beginning when his first paired children lost well the world and from which paired prototypes they still challenged paradise, still paired and still immortal against the chronicle’s grimed and bloodstained pages; Adam and Lilith and Paris and Helen and Pyramus and Thisbe and all the other recordless Romeos and their Juliets, the world’s oldest and most shining tale limming in his brief turn the warp-legged foul-mouthed English horse-groom as ever Paris or Lochinvar or any else of earth’s splendid rapers; the doomed glorious frenzy of a love-story, pursued not by an unclosed office file nor even the raging frustration of the
millionaire owner, but by its own inherent doom, since being immortal, the story, the legend, was not to be owned by any one of the pairs who added to its shining and tragic increment, but only to be used, passed through by each in their doomed and homeless turn (9, pp. 153-154)."

In many of the other episodes no extensive analysis is possible because of Faulkner's addition of completely new passages which hardly bear a resemblance to the original sections. For example, in "Spotted Horses," Suratt, the sewing machine agent, describes the activities of the spotted horses in the barn lot on the eve of the auction:

You all mind the moon was high full that night, and we could watch them spotted varmints swirling along the fence and back and forth across the lot same as minnows in a pond. And then now and then they would all kind of huddle up against the barn and rest themselves by biting and kicking one another. We would hear a squeal, and then a set of hoofs would go Bambi against the barn, like a pistol. It sounded just like a fellow with a pistol, in a nest of cattymounts, taking his time (29, p. 587).

This section in The Hamlet is recognizable by the action, but certainly not by the language:

The moon was almost full then. When supper was over and they had gathered again along the veranda, the alteration was hardly one of visibility even. It was merely a translation from the lapidary-dimensional of day to the treacherous and silver receptivity in which the horses huddled in mazy camouflage, or singly or in pairs rushed, fluid, phantom, and unceasing, to huddle again in mirage-like clumps from which came high, abrupt squeals and the vicious thudding of hooves (14, p. 315).

Many of the deletions result from Faulkner's tightening of descriptions and shortening of dialogue. In "Raid" (The Unvanquished) Faulkner changes "we began to go around a hill" (25, p. 72) to a shorter "we were descending again (32, p. 97).

*The underlined words and punctuation marks indicate those which were changed or added in revision.
In "Fire and the Hearth" (Go Down, Moses) a twenty-five word description of Lucas is shortened by fifteen words: "He continued to stare at George; he raised his voice though only a little: a single word, peremptory and cold, still staring at George: 'Nat'" (24, p. 21) becomes "He didn't move; he hardly raised his voice even: 'Nat'" (12, p. 68). In "Mule in the Yard" (The Town) the phrase "life of the town" (19, p. 66) becomes the "Jefferson scene" (30, p. 236), and the description of Snopes' gait changes from a "harried and panting trot" (19, p. 66) to simply a "panting trot" (30, p. 236). Faulkner shortened "He waited until dark before he died" (16, p. 76) in "Lion" to "He died at sundown" (12, p. 248) in Go Down, Moses.

Faulkner sometimes, however, lengthens phrases in re-editing the stories. In "Retreat" (The Unvanquished) "tomorrow" (27, p. 16) is extended to "in the morning" (32, p. 42); "right after supper" (27, p. 16) becomes "as soon as they have finished eating" (32, p. 42). In "Pantaloons in Black" (Go Down, Moses) "inside" (23, p. 510) becomes "through the door" (12, p. 152). In "The Old People" (Go Down, Moses) "the People whom he had never known" (22, p. 420) becomes "the People whom he had not had time to know" (12, p. 171). The first three changes perhaps are meant to be clarifications in wording; none of these, however, are of great significance in the stories. The final change, however, illustrates Faulkner's major concern with time. Ike McCaslin, becoming one of the
"Old People" (39, p. 132) through his initiation into the hunting ritual, lives in past time and will eventually meet the "Old People," i.e., the wilderness spirits embodied in bears, deers, and snakes: the revision implies that he had not yet "had time" to know them.

Sentence Construction

In general, Faulkner added complexities in the form of subordinate clauses, parenthetical phrases, and appositives when he revised the sentence structure of the short stories. For example, in "The Hound," published in August, 1931, the description of the killer's cabin was contained in a nineteen-word simple sentence: "He lived in a chinked log cabin floored with clay on the edge of the bottom, four miles away" (15, p. 266). In The Hamlet the description of Mink Snopes' cabin takes well over two hundred words to develop. Almost two hundred of the words follow the direct object it.

He emerged from the bottom and looked up the slope of his meagre and sorry corn and saw it—the paintless two-room cabin with an open hallway between and a lean-to kitchen, which was not his, on which he paid rent but not taxes, paying almost as much in rent in one year as the house had cost to build; not old, yet the roof of which already leaked and the weather-stripping had already begun to rot away from the wall planks and which was just like the one he had been born in which had not belonged to his father either, and just like the one he would die in if he died indoors—which he probably would even if in his clothes, repudiated without warning at some instant between bed and table or perhaps the door itself, by his unflagging furious heart-muscles—and it was just like the more than six others he had lived in since his marriage and like the twice that many more he knew he would live in before he did die and although he paid rent on this one he was unalterably convinced that his cousin owned it and he knew
that this was as near as he would ever come to owning the roof over his head (14, pp. 251-252).

As he almost always does, Faulkner maintains his meaning although the grammatical construction breaks down after the third dash: "—and it was just like the more than six others..." And he retains a fair degree of grammatical propriety in construction through the first nine adjectival clauses, even though the nine modify four different substantives.

The reworked sentence contains much more than mere description of the cabin: here Faulkner reveals much of Mink's biography—Mink's poverty, his necessity for living in such a dilapidated place, his lifetime existence in such a cabin, his ambiguous relationship with his cousin Flem Snopes.

The sentence construction of the revised "Wash" in Absalom, Absalom! is also greatly complicated with compound and subordinate clauses. For example, the first episode of the short story requires twenty-four sentences to develop, while one distended sentence contains all of this information in the revised version:

Then about a week later they caught the nigger, the midwife, and she told how she didn't know that Wash was there at all that dawn when she heard the horse and then Sutpen's feet and he came in and stood over the pallet where the girl and the baby were and said, "Penelope—" (that was the mare) "—foaled this morning. A damned fine colt. Going to be the spit and image of his daddy when I rode him North in '61. Do you remember?" and the old nigger said she said, "Yes, Marster" and that he jerked the riding whip toward the pallet and said, "Well? Damn your black hide: horse or mare?" and that she told him and that he stood there for a minute and he didn't move at all, with the riding whip against his leg and the
lattices of sunlight from the unchinked wall falling upon
him, across his white hair and his beard that hadn't
turned at all yet, and she said she saw his eyes and then
his teeth inside his beard and that she would have run
then only she couldn't, couldn't seem to make her legs
bear to get up and run: and then he looked at the girl
on the pallet again and said, "Well, Milly; too bad you're
not a mare too. Then I could give you a decent stall in
the stable" and turned and went out (3, pp. 285-286).

Although not as complicated as some of the changed
constructions in The Hamlet, the sentence construction in The
Unvanquished also becomes more complicated than that in the
original short stories. The first episode, "Ambuscade," as a
short story began:

Behind the smokehouse we had a kind of map.
Vicksburg was a handful of chips from the woodpile and the
river was a trench we had scraped in the packed ground
with a hoe, that drank water almost faster than we could
fetch it from the well (4, p. 12).

The paragraph in the novel adds several subordinate
clauses, participial and appositional phrases, a phrase in
parentheses, plus a number of new figures of speech.

Behind the smokehouse that summer, Ringo and I had
a living map. Although Vicksburg was just a handful of
chips from the woodpile and the River a trench scraped
into the packed earth with the point of a hoe, it (river,
city, and terrain) lived, possessing even in miniature
that ponderable though passive recalcitrance of topography
which outweighs artillery, against which the most
brilliant of victories and the most tragic of defeats are
but the loud noises of a moment. To Ringo and me it
lived, if only because of the fact that the sunimpacted
ground drank water faster than we could fetch it from the
well, the very setting of the stage for conflict a
prolonged and wellnigh hopeless ordeal in which we ran,
panting and interminable, with the leaking bucket between
wellhouse and battlefield, the two of us needing first to
join forces and spend ourselves against a common enemy,
time, before we could engender between us and hold intact
the pattern of recapitulant mimic furious victory like a
cloth, a shield between ourselves and reality, between us
and fact and doom (32, pp. 3-4).
Faulkner established the revised "A Name for the City" in Requiem for a Nun in an almost continuous time—a continuum maintained by means of punctuation changes. In the original story the sentences which concluded paragraphs ended with periods. This is not so in the version in Requiem for a Nun. Although some of the even-lengthened paragraphs contain a few complete sentences, all except one of them have only semi-colons before the paragraph breaks. (The paragraph ending with a period is the only one that concludes a direct quotation.)

The complicated sentence and paragraph construction in Notes on a Horse Thief, however, was simplified in revision; the original story raced from fact to fact at full speed, with paragraph indentation used only for the infrequent conversations and with few full sentence-stops in the seventy-one-page book. The revised version shortens the sentences and breaks the passages with more frequent paragraph indentations, making reading much easier. The original

... somewhere behind the Mississippi Valley hinterland where within the first three months he had vanished a new man had been born, without past, without griefs, without recollections. He was not merely included in the sale of the horse, he was compelled into it, and not by the buyer nor even by the seller but by the sold: the chattel: the horse: with an imperiousness not even to be temporised with, let alone denied: not because he was the exceptional groom ... (21, pp. 1-2)

became

... somewhere behind the Mississippi Valley hinterland where within the first three months he had vanished, a new man had been born, without past, without griefs, without recollections.
He was not merely included in the sale of the horse, he was compelled into it. And not by the buyer nor even the seller, but by the sold: the chattel: the horse itself, with an imperiousness not even to be temporized with let alone denied. It was not because he was the exceptional groom. . . (19, pp. 151-152).

Faulkner also uncomplicated some sentences when he revised "By the People" for inclusion in The Mansion. The "non-stop" sentences of the original episode sound somewhat like those of Notes on a Horse Thief; the revisions create a style similar to that found in A Fable and The Town, the novels nearest in time to The Mansion. From the short story comes this passage:

. . . Uncle Billy became irritated and exasperated enough to order the local J. P. to appoint Snopes his constable whereupon his, Snopes's, whole life, existence, destiny, fate, found itself become one and intact as the rocket finds itself and becomes one with its destiny at the first nudge, touch, taste of empyrean (6, p. 89).

In the novel the sentence is revised to read:

. . . old Varner became irritated and exasperated enough to take him out of the public domain by ordering the local J. P. to appoint Clarence his constable. That was where and when Clarence's whole life, existence, destiny, seemed at last to find itself like a rocket does at the first touch of fire (l8, pp. 298-299).

Punctuation

Faulkner followed no consistent pattern in revising punctuation in the incorporated episodes. But though an apparent lawlessness exists over-all, the changes made in the episodes that he incorporated in the individual longer narratives show fair consistency toward either minimizing punctuation or adding it. In a majority of the revised
episodes, he appears to omit merely conventional punctuation while retaining punctuation that is needed for clarity.

In reworking "Absalom, Absalom," Faulkner added perceptibly to clarity by increasing the amount of punctuation used in individual sentences, many of them pages long. In the second paragraph of Absalom, Absalom, for instance, Faulkner added seven marks of punctuation—five commas and two hyphens:

... the voice not ceasing but vanishing into and then out of the long intervals like a stream, a trickle running from patch to patch of dried sand, and the ghost mused with shadowy docility ... Out of quiet thunder-clap he would abrupt (man-horse-demon) upon a scene peaceful and decorous as a schoolprize water color, faint sulphur-reek still in hair clothes and beard, with grouped behind him his band of wild niggers like hearts half tamed to walk upright like men, in attitudes wild and reposed, and manacled among them the French architect with his air grim, haggard, and tatter-ran (3, p. 8).*

The stories incorporated into The Unvanquished lost commas that were actually not needed for clarity.

Then Ringo and I drove the wagon on to the store and we were just coming out with the sack of salt when Uncle Buck McCaslin came hobbling across the square ... (32, p. 52).

"Get on him from that side," Father said laughing (32, p. 72).

We began to see the dust almost at once and I even believed that I could already smell them ... (32, p. 116).

*Underlined punctuation marks were added in revision. Brackets around punctuation denote marks which appeared in the original versions of the episodes but not in the revised versions. If wording changes complicate the revised passage under examination to the degree that these symbols for the punctuation changes would be unclear, then both the original and revised passages are shown, but without symbols.
... I saw men and women and children going down under the horses and we could feel the wagon going over them and we could hear them screaming (32, p. 118).

When he revised the four short stories for *The Hamlet*, Faulkner seems to have eliminated some merely conventional punctuation marks, which were unnecessary for clarity. While he frequently ran the short sentences of the stories together, separating them by means of semicolons, he does not seem to have included new commas in the lengthened constructions. In the "Fool About a Horse" episode commas are omitted between sentence elements in several instances. Faulkner thoroughly reworked so much of "The Hound" episode that few sentences admit comparison; however, one instance shows the omission of commas: When Mink tries to tell the Negro prisoners in the jail how Houston's body came apart, "He held his throat, his voice harsh and dry and croaking" (14, p. 296).

Also in the revised "Spotted Horses" and "Lizards in Jamshyd's Courtyard" the sentences are so reworked that it is impossible to tell whether or not punctuation is greatly changed.

The punctuation used in the revised "A Point of Law" episode in *Go Down, Moses* is much simplified. Sentences are shortened; colons, semicolons, and commas are omitted. In "A Point of Law" this passage appeared:

When he got into bed his wife said, without even waking: "Whar you been? Pawkin' de roads all night wid de ground cryin' to git planted--" Then she stopped talking without waking either, and sometime later he waked.
It was after midnight; he lay beneath the quilt ... (24, p. 20).

The passage in Go Down, Moses appeared thus:

When he got into bed his wife said without waking, "Whar you been? Walking the roads all last night. Walking the roads all tonight, with the ground crying to get planted. You just wait unto Minter Roth--" and then stopped talking without waking either. Some time later, he waked. It was after midnight. He lay beneath the quilt ... (12, p. 62).

Although he utilized more complex patterns of punctuation in the greatly-expanded "The Bear" than he did in the original short stories "Lion" and "The Bear," Faulkner appears to have employed punctuation only when it was necessary to clarify his meanings. He excluded commas when they were not essential for understanding:

... he knew only that for the first time he realised that the bear which had run in his listening and loomed in his dreams since before he could remember and which therefore must have existed in the listening and the dreams of his cousin and Major de Spain and even old General Compson before they began to remember in their turn, was a mortal animal and that they had departed for the camp each November with no actual intention of slaying it, not because it could not be slain but because so far they had no actual hope of being able to ... (12, pp. 200-201).

He eliminated stronger punctuation marks when commas were adequate:

With the gun which was too big for him, the breech-loader which did not even belong to him but to Major de Spain and which he had fired only once at a stump on the first day to learn the recoil and how to reload it with the paper shells, he stood against a big gum tree ... where, invisible, a bird the big woodpecker called Lord-to-God by negroes [Negroes] clattered at a dead trunk (12, p. 202).

*The underlined phrase was added in revision.
The revised "A Name for the City" in *Requiem for a Nun* omits much of the punctuation of the earlier version. Hyphenated words are run together: *dog-eared* (20, p. 200) to *dogeared* (26, p. 3), *post-office-trading-post-store* (20, p. 201) to *postoffice-tradingpost-store* (26, p. 3), and *boy-size* (20, p. 214) to *boysize* (26, p. 29). Commas are eliminated: "... it would create produce train support and perpetuate ..." (20, p. 210; 26, p. 20), "the mortised-log mud-chinked shake-down jail" (20, p. 201; 26, p. 4). The punctuation at the end of all except one paragraph changes from periods to semicolons.

As discussed in the section on sentence construction, the marathon run-on sentences of *Notes on a Horse thief* were broken to more readable—but hardly simple—units in *A Fable*. Faulkner made more extensive changes in punctuation in this episode than in any of the others under study; the punctuation revisions greatly clarify meaning since they block off sentence units into meaningful segments by the addition of commas, dashes, and semicolons.

The somewhat more involved sentence constructions in *The Town* necessitated punctuation changes to clarify the meanings of the longer sentences. This sentence appeared in "Mule in the Yard":

... It was old Het, the now bulging shopping-bag on her arm, eating bananas from a paper sack (17, p. 69).

In *The Town* the passage became
... Then old Het came in; the shopping bag was bulging now and she was eating bananas from a paper sack which she clamped under one arm, the half-eaten banana in that hand while with the other she dug out a crumpled ten-dollar bill and gave it to Uncle Gavin (28, p. 244).

Imagery

Faulkner's revisions of imagery followed no consistent pattern: in several revisions Faulkner lost colorful and precise figures of speech through his shift from colloquial to less common, more sophisticated language; however, he made a number of figures more effective by adding adjectives and by substituting more evocative nouns and verbs than were originally used; some new, apt figures appeared, while others vanished or turned up in new settings. The most significant changes in figurative language occur in the stories revised for The Hamlet, The Town, and Go Down, Moses.

In The Hamlet most of the changes in figures appear in "Spotted Horses," in which some images lose color because of vocabulary revision while other figures gain clarity and effectiveness, and in "The Hound," in which several new figures emerge and others become more vivid through changes in language. Watkins and Young suggest that this inconsistency may have resulted because Faulkner, losing much in vividness and flavor by substituting standard English for provincialisms, occasionally tried to compensate for the loss with apt new figures (40, p. 333).

Many of Ratliff's vivid folk figures in "Spotted Horses" disappear in the revision because of the change from
colloquial to standard English. The Texan's vest is cut "clean off en him, same as with a razor" (29, p. 586) in the short story; in the novel his vest is severed "exactly as the trick swordsman severs a floating veil with one stroke" (14, p. 312). Instead of "spotted varmints swirling along the fence and back and forth across the lot same as minnows in a pond" (29, p. 587) the "horses huddled in mazy camouflage, or singly or in pairs rushed, fluid, phantom, and unceasing, to huddle again in mirage-like clumps" (14, p. 315). In the short story when the Texan caught one of the ponies, "it was trembling like a new bride and groaning like a sawmill" (29, p. 587), but in revision "it breathed in labored and hollow groans" (14, p. 329).

One unique reuse of a figure of speech from "Spotted Horses" occurs in Go Down, Moses. In the magazine version of "Spotted Horses" the narrator Ratliff observes that the horses, which almost tore the barn down after they were given shell corn to eat, must have thought the corn "was bugs" (29, p. 587). The metaphor does not occur in the revised episode in The Hamlet. The Texas auctioneer observes, "They aint never seen any corn that I know of" (14, p. 322). But the figure does reappear in the third section of the revised "The Bear" in Go Down, Moses, published two years after The Hamlet. Boon Hogganbeck helped Isaac McCaslin try to break a "never-bridled Texas paint pony" (12, p. 232), and Isaac recalls that the horse "had never even seen shelled corn before and didn't
even know what it was unless the grains were bugs maybe" (12, p. 232).

Some of the revisions of the "Spotted Horses" episode in *The Hamlet* added sophistication in language. In the short story "Spotted Horses" the Texan's "two-gallon hat come sailing out" (29, p. 588), but in the novel "the broad clay-colored hat soared deliberately outward" (14, p. 329). Mrs. Armstid's passivity is deepened by the description of her dress as "the gray shapeless garment" (14, p. 331)—changed from Ratliff's "that ere faded wrapper" (29, p. 588). The spotted pony in Mrs. Littlejohn's house in the short story hit the melodeon, and it "sounded like a railroad engine" (29, p. 591). In the novel "it produced a single note, almost a chord, in bass, resonant and grave, of deep and sober astonishment" (14, p. 346). In the revised "Lizards in Jamshyd's Courtyard" Faulkner's addition of an adjective to the description of Mrs. Armstid's dress—from "rigid folds" (17, p. 12) to "rigid carven folds" (14, p. 419)—increases her statuesqueness and passivity. In "The Hound" the dog hits Cotton before he can turn from dragging the body out of the stump. In the novel a new image sets the stage for the hound's attack on Mink. "Then—there was no sound, the darkness itself merely sighed and flowed behind him, and he tried to turn but it was too late—something struck him between the shoulders" (14, pp. 289-290). In that story "it was almost light" (15, p. 272) changes to "the east was
turning red" (14, p. 291). Personification of the axe with which Mink strikes at the dog adds a strong effect in the novel: in the short story Cotton feels "the axe strike something and whirl from his hands" (15, p. 272); in the novel Mink feels "the axe strike and leap grinning from his hands" (14, p. 290): the personification seems to make the axe grin at Mink’s guilt and fear (40, p. 332). Cotton sees the avenging hound "in midair like a bird" (15, p. 272) vanish into the mist. An adjective adds to the effectiveness of the image in revision, as Mink sees it "in midair like a tremendous wingless bird soar out and vanish . . . " (14, p. 292).

One curious rewording appears in "Fool About a Horse." In the short story Ab and his son drove their new mules into town "like a roach down a rathole" (10, p. 84). In revision they "come swurging" (14, p. 44) into the Square "like a roach up a drainpipe" (14, p. 44). The change presents the viewer with a much more startling image than the original figure presented: a roach popping up from a drain and coming toward, instead of running away from, the spectator. Ratliff, narrating the revised episode in place of Ab Snopes’ young son, embellishes the tale with his vivid, colloquial figures of speech. Ab drank a bottle of whiskey and set the bottle down "in the corner of Uncle Ike’s warehouse" (10, p. 84) in the story. In the novel Ab set the bottle down "in the corner careful as a egg" (14, p. 45). Recalling Ab’s attempt
to ride the horse he intends to buy from Pat Stamper, Ratliff adds a description of the horse that is not in the short story: "... it looked round as a ball, without no more front or back end than a Irish potato" (14, p. 47).

New sophisticated figures are added to "The Hound."

Waiting until dark to stalk the hound, Mink

... watched the night emerge from the bottom and mount through the bitten corn, taking corn, taking the house itself at last and, still rising, become as two up-opening palms releasing the westward-flying ultimate bird of evening (14, p. 263).

Lump Snopes, Mink's greedy tormenter, takes a drink of sweetened water,

... his features all seeming to flee from the tumbler's rim, upward, gathering, eyes, nose, even mouth, toward his forehead, as if the skin in which they were embedded was attached to his skull only at one point somewhere in the back (14, p. 280).

While losing several figures of speech entirely, the revised "Centaur in Brass" and "Mule in the Yard" episodes in The Town gained several new, more colloquial images. In "Centaur in Brass" the Negro fireman Tom-Tom "stood there, huge, hulking, with his hard round little head" (7, p. 203). In the novel TomTom looks "about the size and shape and color (disposition too) of a Black Angus bull..." (30, p. 20).

Also, when in the short story Tom-Tom leaped on Turl's back with butcher knife in hand, Turl carried "with him on the retina of his fear a single dreadful glint of moonlight on the blade of the lifted knife" (7, p. 208); the image is completely lost in revision.
In "Mule in the Yard" some figures are deleted, reworked, or shortened. The metaphor explaining the 'not-cold' of the January day takes fifty-five words to express in the short story but only thirty-four in the novel. Specific phrases, "the sleeping and breathing of Jefferson" (30, p. 234) and "long January night" (30, p. 234), replace "the long winter night's suspiration of the sleeping town in dark, close rooms--the slumber and the rousing" (19, p. 65). A realistic description of I. O. Snopes' appearance after he obviously has collided with the mule replaces a long image, which seems particularly unsuitable for I. O. and which slows the narration:

He lay flat on his stomach, his head and shoulders upreared by his outstretched arms, his coat tail swept forward by its own arrested momentum about his head so that from beneath it his slack-jawed face mused in wild repose like that of a burlesqued nun (19, p. 68). In revision the figure becomes "He was lying flat on his face, the tail of his coat flung forward over his head by the impetus of his fall . . . " (30, p. 240).*

*Faulkner's antagonism toward organized religion obviously dictated several of the complimentary views he presented of religious personages in his early writings. "Mistral," which came out in 1931, and "A Leg," published in April, 1934--four months before "Mule in the Yard" was published, contained similar jarring pictures of clerics. In "Mistral" a Catholic priest, morally unable--because of his own desire for her--to stop his beautiful young ward from committing fornication in a nearby ditch, lies on the ground while his robes billow over his head, a picture very similar to the one painted of I. O. Snopes in "Mule in the Yard." The padre in "A Leg" is described as devoid of any real religious convictions. This antagonism seems to have disappeared from his writing after Faulkner published Go Down, Moses (1942).
Wording of other figures in "Mule in the Yard" becomes more colorful: apparently bent upon charging (19, p. 65) becomes let alone looking like it aimed to run (30, p. 237), the cow's head . . . sucked into invisibility like a match flame (19, p. 66) becomes . . . the cow snatched her face back inside the shed like a match going out . . . (30, p. 237); analogous to a single note from a profoundly struck lyre or harp (19, p. 66) becomes like when you pluck a single string on a harp or a banjo (30, p. 238).

Figures of speech in Go Down, Moses gained exactness and effectiveness, as a general rule, in the revisions. In "The Old People" Sam Fathers wipes the "hot blood" (22, p. 418) of the boy's slain deer across the boy's face. The symbolism of the ritual to be developed in this story and the next, "The Bear," is heightened by the addition of an adjective to the revised phrase hot smoking blood (12, p. 164). In "Pantaloons in Black" tightening the word arrangement of one figure makes it more evocative than the original phrase: eyes sticking out like the headlights on a car (23, p. 513) becomes eyes sticking out like car headlights (12, p. 159). Conversely, an extended development given one figure serves to heighten the pathos involving Rider, the grieving Negro: in the short story Rider lies on the jail floor "with tears big as glass marbles popping out of his eyes" (23, p. 513); in revision the tears "big as glass marbles" run "across his face and down past his ears" and make "a kind of popping sound on the floor like
somebody dropping bird eggs" (12, p. 159). In sections of "The Bear" revised from "Lion," new figures deepen the mythic nature of the wilderness, the bear, the dogs. The bear is personified; Ike and Sam waylay the bear "as if they were meeting an appointment with another human being" (12, p. 211). The deadliness and mechanization of the dog Lion are emphasized by his color: originally he was "the color of a blue sorrel horse" (16, p. 71); this becomes "that strange color like a blued gun-barrel" (12, p. 218). Boon Hogganbeck is more closely identified with Lion by having his whiskers described as "that blue stubble on his face like the filings from a new gun-barrel" (12, p. 231); in the short story the whiskers had looked "like used steel wool or like ravelings from screen wire" (16, p. 69). New descriptions of the wilderness, which is being desecrated by lumber companies, occur throughout: "The wilderness soared, musing, inattentive, myriad, eternal, green; older than any mill-shed, longer than any spur-line" (12, p. 322).

Relationships of Changes

Faulkner's two major stylistic changes in the revised short story episodes were shifts to more sophisticated language and to more complex sentence constructions. The changes in vocabulary often parallel the shifts to longer, more complex sentences; and they seem to have greatly affected the figures of speech. Punctuation changes, however, seem to
have arisen primarily from Faulkner's desire to clarify meaning and not from a need to re-punctuate the lengthened sentences.

In many of the stories which he fitted with a revised vocabulary, Faulkner also increased the length of the sentences—piling up subordinate clauses and multiple predicates, adding parenthetical clauses and phrases, and using extended appositives. Apparently, the underlying meaning of the episodes called for both types of changes.

Frequently when Faulkner rewrote a selection, making the language less colloquial and more sophisticated, he also rewrote the figures of speech to reflect the revised language. For instance, the revised "Spotted Horses" episode in The Hamlet contains many more general, less folksy words, even in its figures of speech. This was not always the case, however; some of the revised images are more exact, more evocative.

Faulkner relies on simpler punctuation in the revisions than he did in many of the original stories, even though sentences lengthen between versions. In the revised "The Bear," for instance, the author frequently replaces a dash, a strong sentence-breaker, with a comma. In many of the revised episodes Faulkner eliminates punctuation within sentences when the marks are not essential to clarity, whether or not the changed marks conform to conventional punctuation rules.
However, Faulkner did make changes in each of the four areas—language, sentence construction, punctuation, and imagery—without effecting revisions in the other areas. Many of his language shifts seem to be simply gropings for more exact words rather than over-all vocabulary rebuildings. Also, Faulkner revised sentence constructions in some stories which did not receive new, more polysyllabic and sophisticated vocabularies. For example, in Absalom, Absalom! Faulkner contained in one sentence the material originally written as the first twenty-four sentences of the short story "Wash"; yet the language in the revised sentence differs little from that of the original.

In resume, Faulkner appears to equip the revised episodes with perhaps even more varieties of style than the original stories had. While he follows a general pattern toward less common, yet also less dialectal language, he not only does not eliminate all dialect, but he even increases the amount of colloquial language in a few episodes. Moreover, he mixes dialect and more sophisticated language in some instances, the most noticeable example of which is the revised "Spotted Horses." And although he moves toward more complicated sentences in general, he pares and rewrites the complex and lengthy sentences of some stories, such as Notes on a Horse-thief, in order to suit the episode to the sentence pattern of the longer work and, perhaps, also to make the section more readable. Faulkner forsakes standard punctuation practices
for rules of his own design in the revisions, the apparent reason being a desire for swift-moving sentences broken by punctuation only when necessary for clarity. His revisions of figurative language correspond to the prevailing shifts in his vocabulary; however, in all instances Faulkner tends to revise imagery to better establish the tone of the episode.
CHAPTER II BIBLIOGRAPHY


11. "Go Down, Moses," Collier's, CVII (January 25, 1941), 19-20, 45, 46.


27. "Retreat," *Saturday Evening Post*, CCVII (October 13, 1934), 16-17, 82, 84, 85, 87, 89.


CHAPTER III

STRUCTURAL CHANGES

One major factor appears to have necessitated most of the structural revisions in the twenty-five short stories analyzed by this study: their use in longer narratives required that they complement the tone and carry forward the theme of the longer works. And, in general, the tones and themes of the novels and the play differ greatly from those of the original short stories. To make the stories "fit," thematically and structurally, in the longer works, Faulkner made changes in narrative perspective, in plot and characterization, and in time sequence.

A second important factor behind some of the structural revisions seems to have been Faulkner's desire to present his recurrent characters in consistent roles and his interrelated episodes in a consistent historical pattern. Malcolm Cowley (1, p. 7) and Russell Roth (39, p. 220) suggest that some subconscious pattern of history or legend underlies all of Faulkner's Yoknapatawpha tales, that Faulkner sees all of the characters and events existing in time and setting before he puts them on paper. This contention is supported by the fact that sixteen of Faulkner's books are set primarily within Yoknapatawpha County, Mississippi, and that the reappearance
of characters and recapitulations of incidents cause relatively few contradictions.

Numerous changes in the structural details of the revised episodes appear to confirm this view. For example, when Isaac McCaslin replaces Quentin Compson as main character in the revised "The Old People," the fact that Isaac is twenty-four years older than Quentin requires that the adult Compson character become Quentin's grandfather instead of his father. The revised chronology also makes necessary Sam Fathers' being the son, instead of the grandson, of the Chickasaw chief if the over-all Yoknapatawpha history is to remain consistent. Faulkner violates this consistency in places;* however, the desire to create a uniform and consistent history for his legendary northern Mississippi county appears as a probable reason behind a number of the short story revisions.

A small group of changes apparently stem neither from Faulkner's revised purposes for the stories in the longer narratives nor from his desire to fit a consistent historical pattern. No easily discernible reason appears to explain them. Perhaps they reflect changes in Faulkner's interests or opinions between the writing of the first stories in the 1920's and the completion of the revisions. These changes,

*By making Isaac McCaslin a store proprietor in The Mansion (1959), Faulkner negates a change he made in the revision of "Fool About a Horse" in The Hamlet (1940). A store proprietor in the original "Fool About a Horse," Isaac is replaced by Cain as the Jefferson store owner in the revision of the tale.
such as that from Rhode Island Red hens in "Mule in the Yard" to white leghorns in *The Town* and from Walker hound in "Lion" to Airedale in "The Bear" (*Go Down, Moses*), appear inconsequential in the structure. Perhaps some of these changes have arisen from Faulkner's habit of rewriting entire passages for the new episodes instead of working word for word through the original versions (39, p. 223). This could have resulted in minor dissimilarities such as the change in the price of Mrs. Ab Snopes' cream separator from $27.65 in "Fool About a Horse" to $24.65 in *The Hamlet*.

**Narrative Perspective**

To establish the short stories as integral and thematically significant parts of the longer works, Faulkner revised the narrative perspectives of ten of the tales. Primarily he exchanged the relatively simple first person and omniscient-author viewpoints of the stories for more complicated multiple narrations, memory-recall perspectives in first or third person, and omniscient-author viewpoints in which Faulkner identifies himself so closely with a character or comments so emotionally that he appears as an amorphous character within the episodes. These revisions in narrative perspective necessitated that other changes be made—in personal pronouns, dates, ages, and settings, and in reassignment of some characters.

Since in almost all instances he uses only one type of perspective throughout each of the longer works examined in
this thesis, the choice of perspectives for the revised revised stories was dictated by whichever viewpoint Faulkner adopted for the entire work. For example, both "Lion" and "The Old People," in revision, lost their first person viewpoints and assumed omniscient-author perspectives matching those used for the other episodes in Go Down, Moses. Again, "Mule in the Yard," originally told by an omniscient author, is set in a multiply-narrated perspective in The Town; thus the episode assumes the type of perspective used throughout the novel. In The Hamlet, however, Faulkner leaves one episode, revised from the story "Fool About a Horse," in the first person, while he revises another tale, "Spotted Horses," to fit the omniscient-author perspective which predominates in the novel. (It will be demonstrated later in the chapter that the first person narration in this episode has definite thematic significance.)

In the original stories Faulkner used first person (singular or plural) narrative perspectives in thirteen of the twenty-five tales. This viewpoint appears to have been a favorite early technique: a community voice "we" narrated his first published story, "A Rose for Emily." Three of the early Snopes stories, "Spotted Horses," "Centaur in Brass," and "Fool About a Horse," and one later Snopes tale, "By the People," contained either clearly defined or amorphous first person narrators. The backwoods sewing machine agent told "Spotted Horses"; "we," the community voice, related "Centaur
in Brass"; Ab Snopes' unnamed son told "Fool About a Horse"; and Chick Mallison related "By the People." All six of the Sartoris stories—"Ambuscade," "Retreat," "Raid," "Vendee," "The Unvanquished," and "Skirmish at Sartoris"—were told by young Bayard Sartoris. Quentin Compson recounted "Lion" and appears to have been the narrator for "The Old People," and Chick Mallison recalled "A Name for the City."

While most of the other original stories were told by an omniscient author, three of the tales utilized shifting perspectives: "Absalom, Absalom," printed as an excerpt from the soon-to-be-published novel Absalom, Absalom!, was told from what appeared to be an omniscient-author perspective, except in three instances when italicized lines indicated that Quentin Compson's exact thoughts were being given; "Wash" similarly changed from an omniscient-author to a stream-of-consciousness perspective in five instances, with italicized type again indicating that a character's thoughts were being expressed; and, while the omniscient-author viewpoint predominated in Notes on a Horsethief, one italicized passage moved the perspective to a stream-of-consciousness view controlled by the turnkey.

One of Faulkner's most common techniques in the longer narratives has been to multiply the perspective to include the views of several characters, sometimes moving from the controlling omniscient-author view to an individual voice (The Hamlet), sometimes moving from a controlling-character voice
to subsidiary characters (*Absalom, Absalom*). Faulkner utilized this technique in five revisions. He also eliminated first person narrations and substituted omniscient-author perspectives in several instances. Such a shift from character narrators to the omniscient-author viewpoint provided Faulkner with greater narrative flexibility, since he can visit the minds of several characters while he himself controls the perspective.

Utilizing a complex multiply-narrated memory-recall perspective in the novel *Absalom, Absalom*, Faulkner needed to make few changes to fit the short story "Absalom, Absalom" to the novel's structure; however, he had to revise completely the viewpoint in "Wash," told originally by an omniscient author. The apparent omniscient-author perspective of the short story "Absalom, Absalom" showed itself to be a memory-recall narrative, controlled by Quentin Compson (41, p. 19), when the episode appeared in the novel. Quentin's recollected conversations with Miss Rosa Coldfield and with his father fill the first five chapters of the novel; and present time--Quentin's reconstruction of the Sutpen saga with his roommate, Shreve McCannon, at Harvard--does not begin until Chapter VI (44, p. 386). In the revised "Absalom, Absalom" episode, which appears as Chapter I in the novel, Miss Rosa Coldfield's voice dominates the plot as it did in the short story; Quentin's and his father's remarks in
parentheses are added, however; and Quentin's italicized
stream-of-consciousness asides are lengthened (33, p. 898).

Although the perspective of the "Absalom, Absalom" epi-
sode is only slightly altered in revision, the slight changes
begin a technique, capsuling events before they occur, which
is utilized by Faulkner throughout the rest of the novel.
The original version in its tortuous unwinding of Sutpen's
early life in Jefferson was hardly a complete short story:
its climax of Sutpen fighting with his Negroes to the delight
of his young daughter fails to relate to Miss Rosa Goldfield's
reasons for telling the Sutpen story to Quentin Compson. In
the revision the added parenthetical conversation about Miss
Rosa between Quentin and his father—in the middle of Miss
Rosa's "demonizing" about Sutpen—begins foreshadowing the
significance of the Sutpen story for Quentin. Faulkner runs
the general facts of the Sutpen story through Quentin's con-
sciousness on the third page of the novel and two pages later
repeats the same information through the apparent omniscient-
author perspective in explaining Quentin's possession of the
Sutpen story as part of his Southern heritage. The Sutpen
story then unfolds in detail throughout the rest of the novel.

The short story "Wash" was originally told from the
omniscient-author perspective, although in five instances the
perspective shifted to the consciousness of Wash Jones. One
such shift allows Wash to project what he believes the men
who are coming to arrest him must be thinking:
"Hit kain't be much longer," he thought. He could feel them quite near now, the curious and the vengeful. He could even seem to hear what they were saying about him... Old Wash Jones he come a tumble at last. He thought he had Sutpen, but Sutpen fooled him. He thought he had Kernel where he would have to marry the gal or pay up. And Kernel refused (27, pp. 264-265).

An extremely complex third person memory-recall narrative, similar to the one which operates in the revised "Absalom, Absalom," replaces the omniscient-author perspective in the revision of "Wash." Quentin and Shreve, closest in time to the reader, are the external filters for the events. They retain the perspective throughout; but, speculating about what Wash must have thought, they reiterate the words attributed to Wash in the earlier version. Forty years removed from Wash's murder of Thomas Sutpen in Jefferson, Mississippi, in 1869, they try to reconstruct Wash's motives for the crime in their room in Cambridge, Massachusetts, in 1910.* In the reconstruction of the story they use information which Quentin learned from his father, who in his turn had learned it from his father, General Compson, a contemporary of Sutpen and Sutpen's sole friend in Jefferson. Yet Quentin's grandfather had learned part of the details from other contemporaries of Wash and Sutpen: the Negro mid-wife, who fled at the sound of Sutpen's whip on Wash's face, and the sheriff, Major de Spain, who attempted to arrest Wash.

The shift in perspective for "Wash" radically changes the reader's point of interest in the episode. The crisis in the short story centered around Wash's own realization of Sutpen's worthlessness as an ideal and Wash's shocked understanding of the reason the South lost the Civil War. The crisis in the novel arises from the same kind of a perception; but it involves Quentin, not Wash. The "Wash" episode becomes important because of the knowledge it brings Quentin: he realizes the reasons behind the failure of Sutpen's "design" and, ultimately, the failure of the "design" of the entire South.

Faulkner retained the original first-person perspective when he incorporated the six Sartoris short stories into The Unvanquished. (A final episode, "An Odor of Verbena," appears for the first time in the novel, and it, too, has a first-person perspective controlled by Bayard Sartoris.)

In his re-use of short stories in The Hamlet, Faulkner did not hold to a single perspective throughout all four revised stories. In their original form, two of the tales, "Spotted Horses" and "Fool About a Horse," utilized first-person perspectives, whereas the other two, "The Hound" and "Lizards in Jamshyd's Courtyard," were told from an omniscient-author perspective. Throughout most of The Hamlet the omniscient author relates the events, and the viewpoint of the "Spotted Horses" episode changes to omniscient-author perspective to fit that of the surrounding episodes. But the
revised "Fool About a Horse" episode, the first of the stories to appear in the novel, retains its first-person perspective. Whereas Ab Snopes' son related the short story, the narrator in the revised episode is Ratliff, the whimsically sardonic sewing machine salesman. Since Ratliff makes frequent comments throughout the book, Faulkner could effect the transition from the omniscient-author perspective to Ratliff's first-person narrative easily and smoothly: Ratliff tells the story to the men gathered on the porch of Littlejohn's hotel. Ratliff's role as narrator of the episode accomplished two important purposes in the structure of the novel: his early relationship with Ab Snopes, recounted in the episode, establishes him as an informed commentator on the Snopeses, and as the acknowledged traveling newspaper of Frenchman's Bend, he becomes the character-link tying the diverse episodes together (30, p. 130).

Ratliff's dual roles established, Faulkner returns to the omniscient-author perspective for all except one of the other episodes in the novel.* From this vantage point he may easily supply all pertinent details about a character or a setting or an episode while still allowing Ratliff to comment on events in conversation with other characters. On the other hand, Faulkner sacrifices the close identification with the character-narrator

*In a stream-of-consciousness narration Ratliff envisions Flem's triumphant encounter with the devil (after Flem's triumph over the wealthy Varner is completed by his marriage to Bula) (12, pp. 171-175).
as well as some of the sense of reality which a first-person narration imparts. In discussing the loss of Ratliff as narrator of the "Spotted Horses" episode, however, Carolyn Gordon and Allen Tate found the omniscient narrator to be "so passionate and meticulous an observer that he does not need to view the scene through the eyes of any of the characters . . . " (28, p. 532). The shift in perspective in the "Spotted Horses" episode enables Faulkner to strengthen the significance of the passage: Ratliff deliberately absents himself from the scene—he has warned the men of Frenchman's Bend against succumbing to the temptations of getting something for practically nothing; he does not want to see them fall to Flem.

In *Go Down, Moses* an omniscient-author perspective operates in all seven chapters. Of the eight short stories incorporated into the novel only "The Old People" and "Lion" required changes in perspective: a young boy narrated both original stories. In "Lion" the boy was identified as Quentin Compson. The "I" narrator of "The Old People" is not specifically identified; several pieces of internal evidence, however, establish the narrator here, too, as Quentin. Thus in the revised, omnisciently-told episode, whenever the original narrator had spoken of "Father," the name of Isaac McCaslin's cousin McCaslin Edmonds appears. (Since Ike's father died when Ike was three, Ike's cousin, sixteen years older than Ike and more like a father than a cousin, takes
the place of the father in the revised stories. Moreover, whenever Uncle Ike McCaslin was spoken of in the original story, the name of General Compson is substituted in the revision, indicating that an interchange in families has occurred. In "The Old People," told by "I," this passage appeared:

Each November we would go into the big bottom, to the camp—Major de Spain and father and Walter Ewell and Boon and Uncle Ike McCaslin and two or three others, with Jimbo and Uncle Ash to cook, and the dogs (20, p. 421).

When Faulkner tells it in Go Down, Moses, it appears thus:

Then November came at last, and now the boy made one—himself and his cousin McCaslin and Tennie's Jim, and Major de Spain and General Compson and Walter Ewell and Boon and old Uncle Ash to do the cooking (10, p. 175).

A change in setting also helps to identify Quentin. The Compson farm was four miles from Jefferson in the 1931 short story "A Justice," in which Sam Fathers works at the Compson farm. The farm of the narrator in "The Old People" is located four miles from Jefferson. In the revised version, however, the setting changes to the McCaslin plantation, seventeen miles from Jefferson.

Faulkner's complete shift of intention for the series of stories incorporated into Go Down, Moses also is illustrated by the fact that another Yoknapatawpha character, Bayard Sartoris, was the main character in an early, unpublished version of "Was," the first episode in the novel. That early version was told from a first-person perspective. In the revision, Isaac McCaslin's older cousin McCaslin Edmonds
replaces Bayard as actor in, but not as narrator of, the epi-
sode (39, p. 223); and the perspective changes to an apparent
omniscient-author viewpoint in agreement with the perspectives
of the other episodes (42, p. 199). Actually the page-and-a-
half unpunctuated and uncapitalized introduction to "Was" in
the novel identifies the episode as Ike McCaslin's memory of
his cousin McCaslin Edmonds's memory of the Negro hunt.

The shift in perspective for "The Old People" and "Lion"
made other changes necessary. Early in the revised "The Old
People," twenty changes in personal pronouns are made within
two paragraphs. Three examples will illustrate the nature of
the changes:

"The Old People"
(Told by Quentin)

You could see the difference
at once when you saw them
together . . . (20, p. 419).

He was a mastiff, absolutely
faithful to father and Major
de Spain, absolutely de-
pendent upon them . . . (20,
p. 419).

I would not question him; he
did not react to questions.
I would just wait and then
listen and he would begin
. . . (20, p. 419).

Go Down, Moses
(Told by Faulkner)

To the boy at least, the dif-
ference was apparent immedi-
ately you saw Boon and Sam
together . . . (10, p. 170).

Boon was a mastiff, absolutely
faithful, dividing his fi-
delity equally between Major
de Spain and the boy's cousin
McCaslin . . . (10, p. 170).

The boy would never question
him; Sam did not react to
questions. The boy would just
wait and then listen and Sam
would begin . . . (10, p. 171).

The shift from first person in "Lion" to omniscient-
author perspective in "The Bear" again necessitated word
changes:
"Lion"  
(Told by Quentin)  

It was December; it was the coldest December I ever saw. We--I was just sixteen that year had been in camp a week now... (14, p. 67).

Go Down, Moses  
(Told by Faulkner)  

It was December. It was the coldest December he had ever remembered. They had been in camp four days over two weeks... (10, p. 226).

Because of the use of numerous personal pronouns, the changes from first person to omniscient perspective for the revised "The Old People" and the reworked "Lion" in "The Bear" makes the identification of characters somewhat difficult. The pronoun he in the revisions must refer not only to Sam Fathers, the bear, Boon Hogganbeck, McCaslin Edmonds, and Major de Spain, but even to the main character Isaac McCaslin. In the short stories, of course, the young boy was the narrator and used the first person singular pronoun.

The multiply-narrated perspective of "A Name for the City" changes to an omniscient-author viewpoint in revision. The short story is told by Gavin Stevens through the external narrator Chick Mallison. The "I" narrator is Chick, unnamed in the story but identifiable because of his established relationship to Uncle Gavin. Chick sets the stage for a story-within-a-story in which Gavin relates the historical legend surrounding the naming of the city of Jefferson:

And as he--Uncle Gavin--grew older, he began to spend more and more of his time trying to prove this to me. I mean, he used to tell me the old tales about Jefferson and the county in order to explain something I had seen, or that he and I had seen together; now he began to tell them for their own sake, as though he himself had been there a hundred or a hundred and fifty years ago; he, the middle-aging country lawyer in the second half of the
twentieth century, was the I was and I did and I saw of a
time when some of the progenitors of America still lived
and breathed, and General Andrew Jackson's political star
had not even risen yet, and even old Issetibbeha, the
Chickasaw King, still existed in the memories of living
men. Which was where this one came from about the
ancient clumsy monster of a homemade iron lock which came
all the long way overland by horseback from Carolina to
Mississippi, and not only named a town but even created
it (17, p. 200).

Then the tale about the naming of Jefferson is related through
a third person perspective, and the first person narrator
never reappears. Faulkner apparently had a different plan of
organization in mind for the episode when he wrote the above
quotation than he did when he composed the rest of the tale:
Gavin Stevens does not relate the story in the first person;
thus he does not become the I was, I did, I saw that the first
paragraph indicated that he would be. In the revised version,
which appears as the historical essay preceding Act I of
Requiem for a Nun, the introductory frame for the story is
eliminated and the episode is told throughout from an
132) considers it very probable that "A Name for the City" was
originally written as part of Requiem for a Nun. If this is
so, then it would appear that Faulkner either added the intro-
ductory Chick Mallison-Gavin Stevens framework for the magazine
publication or that he changed his plans somewhat for the
introductory essay, or perhaps for all three essays, in the
play. No specific evidence appears to support either
assumption, however. Whatever the reason for it, the change
made the perspective of the first narrative essay agree with
the perspective of the other essays. (The third essay, "The Jail," also appeared in a magazine, but the magazine version was taken, unchanged, from the book.)

In its original version Notes on a Horsethief was controlled primarily from an omniscient-author viewpoint, with one digression to the turnkey's consciousness. The turnkey's thoughts on Negroes with money are recorded:

... between the instant when he snapped the handcuffs and the one when he reached the courthouse something had happened to him: that what he had meant wasnt what a shame for a nigger to have that much money but what a shame he has to defend it with only his black skin which itself is the first and deadliest enemy to his keeping it: ... (19, p. 46).

In revision the episode is set in a third person memory recall narrative. The old Negro minister-groom, Tooleman or Toby Sutterfield, and his grandson recall for the battalion runner the events which began five years before when the British horse groom called Mistaity and the two Negroes entered a three-legged thoroughbred horse in races all over the central United States. The runner sets the stage:

... So he [the old Negro] told it: what he had seen, watched at first hand, and what he had divined from what he had seen, watched: which was not all; the runner knew that, thinking, A protagonist. If I'm to run with the hares and be the hounds too, I must have a protagonist, even while the youth [the grandson], speaking for the first time, answered that:

"It was the deputy marshal that sent the New Orleans lawyer."

"The who?" the runner said.

"The Federal deputy marshal," the youth said. "The head man of the folks chasing us."

"All right," the runner said. "Tell me" (8, p. 151).
The perspective shifts from the runner's third person paraphrasing of the Negro's story in several instances, at which times parenthetical first-person comments by the old Negro emphasize or clarify points. The Negro reaffirms that records set by the race horse are so exceptional that they will not be broken: "'Not nowhere. At no time. By no horse,' the old Negro said" (8, p. 152). The New Orleans lawyer, hired to defend the British groom and the two Negroes, controls the perspective through his thoughts in three instances. In one instance the lawyer thinks that the fight to give the Negroes freedom has been won:

... and (the lawyer) thought: I didn't really earn this. I didn't have time. I didn't even need to earn it; man out of his boundless and incalculable folly foisted it on me before I even had time to resist him... (8, p. 184).

One notable change between versions is the elimination of the turnkey's thoughts, which reveal the maturation of an uneducated American's racial opinion. The turnkey's part is practically eliminated in the revision, perhaps because Faulkner found it distracting from his main purpose for the episode. The point made by the mob's release of the groom and the Negroes from the offices of justice—the jail and the courthouse—does not hinge upon the race question for its significance: the townspeople let the groom out of jail and get the Negroes away from the turnkey to subvert Authority, which, Sylvan Schendler pointed out, denies the individuality of man (40, p. 4). That they then warn the Negroes to leave
town by the next train because they "dont like rich niggers" (8, p. 189) illustrates that the townspeople thought of race as secondary to individual freedom.

The revised perspective does the same thing for Notes on a Horse Thief that it did for "Wash" in Absalom, Absalom! Although action within the episodes is unchanged by the perspective shift, the stories are thereby related to the longer narratives. The story within the novel becomes clearer than the original version because of the further identification of the British groom and the Negroes. Since Faulkner has said that he began writing A Fable in 1945 (31, p. 79), it appears almost certain that the groom-horse section was originally written as part of the novel. And like the excerpt entitled "Absalom, Absalom" from the novel of the same name, the groom-horse episode really does not stand as a complete story outside of A Fable.

Faulkner probably employed different perspectives in the versions of the tale because of the difficulty involved in establishing the identity of the runner in the original version. In the novel the horsethief episode begins after a break in the chapter; the runner's role as listener and narrator of the Negroes' tale is established before the chapter break. The runner is not mentioned anywhere within the original or revised groom-horse episode. In the conclusion added to the tale in the novel and also printed in Vogue Magazine,
the runner is mentioned; however, the editor of *Vogue* had to
add a note explaining the identity of the runner (18, p. 106).

Faulkner uses a circuitous multiple perspective for his
to, but not as complex as, the viewpoint of *Absalom, Absalom!*,
the perspective shifts among three main narrators—Chick
Mallison, Gavin Stevens, and V. K. Ratliff. Each of these
characters, but especially young Chick, recalls the episodes as
he has heard them from other characters, although all three,
of course, relate events they themselves have seen. Asked the
purpose of the triple perspective during his residence as a
lecturer at the University of Virginia in 1957-58, Faulkner
explained the technique thus:

... one was the mirror which obliterated all except
truth, because the mirror didn't know the other factors
existed. Another was to look at it from the point of
view of someone who had made himself a more or less
artificial man through his desire to practice what he had
been told was a good virtue, apart from his belief in
virtues, what he had been told, trained by his respect
for education in the old classical sense. The other was
from the point of view of a man who practices virtue from
simple instinct ... because it was better. ... (29,
p. 140).

To fit one of the two short stories into a multiple per-
spective was a fairly easy job. The original version of "Centaur
in Brass" had been told by Faulkner assuming the role of a
community voice "we" narrator: Chick became the community
spokesman in the revision. The story originally began thus:

In our town Flem Snopes now has a monument to him-
self, a monument of brass, none the less enduring for the
fact that, though it is constantly in sight of the whole
town and visible from three or four points miles out in the country, only four people, two white men and two Negroes, know that it is his monument, or that it is a monument at all (6, p. 200).

Before Chick introduces the story in similar fashion in the novel, this introduction is made:

I wasn't born yet so it was Cousin Gowan who was there and big enough to see and remember and tell me afterward. . .

. . . when I say "we" and "we thought" what I mean is Jefferson and what Jefferson thought (24, p. 3).

The entire episode (the first chapter in the novel) is a second-hand memory-recall narrative by Chick, who is an external narrator (non-participating and removed in time from the events). Chick introduces the primary internal narrator (non-participating but close to the events in time), Chick's older cousin Gowan Stevens, and also sets the stage for Chick's own community voice to take over as narrator at various intervals.

In the original story the perspective shifted in several instances to two individual characters. Harker, the night engineer at the Jefferson power plant, told much of the story of Flem Snopes' troubles at the plant. And in two places an unidentified "I" becomes the narrator.

In the very quiet hearing of it I seemed to partake for the instant of Turl's horrid surprise. . . (6, p. 207).

The first thing I wanted to know was, what Tom-Tom used in lieu of the butcher knife. . . (6, p. 208).

As the rememberer for Chick, Gowan replaces the unidentified "I" in the revision:
And Gowan said how even twenty-four hours afterward he partook for the instant of Turl's horrid surprise . . . (24, p. 26).

The first thing Gowan wanted to know was, what Tom Tom had used in lieu of the dropped butcher knife (24, p. 27).

Three of the main actors in Flem's brass-stealing business--Turl, Tom Tom, and Harker--tell portions of the events to Gowan. The story returns ultimately to Chick's community voice for comments which underscore the significance of Flem's defeat at the hands of the Negroes Tom Tom and Turl.

The same type of external-internal narration is used to "get at" events in the revised episode of "Mule in the Yard," which appears as Chapter Sixteen in the novel, some two hundred pages after the revised "Centaur in Brass." The original story was told from an omniscient-author perspective. Again, as in the revised "Centaur in Brass" episodes, Chick Mallison is the ultimate filter through which the events reach the reader. He receives his information concerning the I. O. Snopes-Mrs. Mannie Hait mule feud from his Uncle Gavin and from Ratliff: "This is what Ratliff said happened up to where Uncle Gavin could see it" (24, p. 231). Also, in a further extension of the perspective, Chick recalls that Uncle Gavin got part of his information from Ratliff and old Het, the third main participant along with Mrs. Hait and I. O. Snopes in the episode.

The original shifting perspective of "Centaur in Brass" was easily adapted to the multiple viewpoint of The Town.
The identification of the "we" and "I" narrators of the short story as Chick Mallison and Gowan Stevens in the revision add clarity to the episode. However, the multiplicity of the revised perspective also adds some confusion. For example, there are so many narrator-observers that it is difficult to keep all of the first-person comments straight. The shift in perspectives for "Mule in the Yard," also, is not effected without some adverse consequences. The multiple perspective, replacing the omniscient-author viewpoint, slows the narrative perceptibly. Chick's stage setting—he and Aleck Sander were hunting at Sartoris Station when old Het came to see Uncle Gavin—certainly throws roadblocks into the narrative. The changed perspective, of course, serves effectively to glue the short story into the novel, but the mule story is hurt in the process.

The latest short story to be re-used in a longer work, "By the People," was told originally by a mature Charles Mallison, who recalled having learned from his Uncle Gavin about Clarence Snopes' political defeat. The narrative technique is quite similar to that employed in The Town, a fact which gives rise to the speculation that "By the People" may have been originally thought of as a part of The Town. This appears at least possible in view of the fact that "By the People" was published in October, 1955, and that Faulkner began writing The Town about that time (in November, 1955) (24, p. 371).
By the time the story reappeared in *The Mansion* (1959), however, Faulkner had altered his narrative technique. Although he does use several character narrators—Charles Mallison, Ratliff, Gavin Stevens, and Montgomery Ward Snopes—in the novel, the author himself controls the perspective much of the time. He becomes the commentator for the revised short story, although its organization shows Charles Mallison to be the controlling character to whose view Faulkner relates the episode:

> When Charles Mallison got home in September of 1945, there was a new Snopes in Jefferson. . . (15, p. 294).

> . . . It happened during the campaign which ended in the August primary election; Charles hadn't got back home yet by a month, nor was his Uncle Gavin actually present at the picnic . . . That's what he, Charles, meant by Ratliff doing it. He was in the office when his Uncle Gavin this time ran Ratliff to earth and bayed him and said, "All right. Just exactly what did happen out there that day?" (15, p. 295)

> . . . (This was Charles' Uncle Gavin telling him what had happened when he got back home in September after it was all over . . .; this was back in April when his uncle and Ratliff were talking.) (15, p. 306)

The chapter ends with Charles actually controlling the perspective through his thoughts:

> . . . Now his uncle looked up at him and suddenly Charles thought Oh yes, I liked Father too all right but Father just talked to me while Uncle Gavin listened to me . . . (15, p. 321).

Faulkner's use of the limited omniscient-author perspective in the "By the People" episode as well as in other portions of the novel seems to have been an attempt to bring events closer to the reader. Faulkner takes the reader to the Varner picnic
with him in *The Mansion* just as he was able to move the reader close to the spotted horses auction in *The Hamlet* through the omniscient-author viewpoint. By eliminating the character-narrator, however, Faulkner shuts off an extremely effective means of revealing a character’s emotions to the reader; he is left to convey his characters’ emotional states mainly through dialogue and action. Although Faulkner includes nearly as many stage directions pertaining to the times when Charles or Gavin learned each fact in the revision as he did in the original, the shift in perspective appears to add a little unity and perhaps a small amount of clarity to the revised story.

**Characterization and Plot**

Faulkner’s primary reason for revising characterization and plot in the short stories was to effect their successful integration into the structure of the longer narratives. For the tales to become integral parts of the longer thematic wholes, some of the stories had to add events to, or subtract them from, their plots; the majority required changes in plot details and in character names. The variety of the changes makes assignment of specific reasons for some of them extremely tenuous; although the themes and tones of the longer works obviously required many of the revisions, it appears, however, that some occurred because of Faulkner’s desire to create a consistent history within his works and because of his practice of rewriting entire sections of episodes, apparently without looking closely at the original material.
Even though "Absalom, Absalom" was published as an excerpt from the novel Absalom, Absalom!, Faulkner revised the given name of his primary actor—from Charles Sutpen to Thomas Sutpen—during the three months between publication of the story and the appearance of the novel. In the novel Sutpen’s unacknowledged part-Negro son by a French plantation owner’s daughter bears the name Charles. Perhaps Faulkner made the change so that the son’s name, Charles Bon, would be purely French.

Although the original characters remained the same when "Wash" was incorporated into Absalom, Absalom!, the external filters for the story, Quentin Compson and Shreve McCannon, were added to the revision.

Faulkner made changes in characters in all four of the short stories incorporated into The Hamlet. The revisions serve both to connect and unify the stories with the longer work and to add continuity to characters’ roles in the Yoknapatawpha history.

Although the first person narrative perspective does not change in the revised "Fool About a Horse," the narrators do. An unnamed twelve-year-old son of Ab Snopes told the short story; but the eight-year-old Ratliff becomes narrator in The Hamlet. The change in characters is understandable in the light of the dominant role Ratliff assumes in the novel as commentator on the Snopeses and as the protagonist against the antagonist Flem: Ratliff tells a group of Frenchman’s Bend
men that Ab Snopes, Flem's father, was not always soured on the world and illustrates his point with the horse trading tale.

Apparently to add plausibility and consistency to the characters' Yoknapatawpha histories, Faulkner made three other character changes in the revised "Fool About a Horse" episode. In the story Ab went to Uncle Ike McGaalin's store in Jefferson to buy his wife's cream separator. By the time Faulkner rewrote the episode, he was probably already developing a new role for Ike: he became a redemptive figure who gave up worldly wealth in *Go Down, Moses,* published two years after *The Hamlet.* The store owner in the episode in *The Hamlet* was called Cain, a name not otherwise used in Faulkner's fiction. Also, the rural store at which Ab learned that Pat Stamper was a previous owner of Ab's new horse changed from Varner's store to Whiteleaf's, and the name of the character who tells Ab about Stamper changed from Jody Varner to Hugh Mitchell. Since the episode, as Ratliff recalls it, took place some years before the Snopeses began infiltrating Frenchman's Bend, where Varner's store is located, another part of Yoknapatawpha county had to be used for the earlier episode. The name of the man who gives Mrs. Snopes a ride home with her new cream separator changes from Odum Tull to Cliff Odum; perhaps Faulkner meant

*The consistency given to Ike's Yoknapatawpha role by the change in *The Hamlet* is nullified, however, by his appearance as a hardware store owner in *The Mansion.*
to avoid confusion between Odum Tull and Vernon Tull, an important Frenchman's Bend character in the "Spotted Horses" episode later in the novel.

Originally "The Hound," the second short story incorporated into The Hamlet, had no primary connection with the Snopeses: Ernest Cotton was the embittered, poor farmer who killed the wealthier, arrogant Jack Houston. Only a minor character related the story to the Snopes clan: the clerk in Warner's store, identified simply as Snopes, told Cotton that the killer's gun had been found.

Mink Snopes, a character who did not appear in any of the early Snopes short stories, inherited the killer's role in the revised story in The Hamlet. The basic Mink-Houston episode develops around a plot similar to the one in the short story: Mink kills Houston who has impounded the poor farmer's yearling; his fight with Houston's dog ultimately causes Mink to reveal the location of the victim's body, thus betraying himself. Faulkner, however, made several major changes between versions. Both Cotton and Houston were bachelors in the short story. In the novel Mink has a wife and two children, and Houston is a grieving widower. The backgrounds and marriages of the men receive extensive development in the novel: Houston's story in the chapter before Mink kills him, and Mink's in the chapter revised from the original story.

Although Cotton's character is less fully developed than Mink's, Faulkner delineates the exact reasons for Cotton's
crimes; but he merely outlines the Mink-Houston feud: Houston, bitter because Mink lived on land Houston had lost through a foreclosure, had penned up Mink's yearling, which had strayed across Houston's planted fields. In the short story Cotton killed Houston after Cotton had fed one of Houston's yearlings all winter and had received only a dollar for its feed. For both Cotton and Mink the killing is a means of salving their pride. Mink, however, appears more bitter than Cotton: Ratliff calls Mink "a different kind of Snopes like a cotton-mouth is a different kind of snake" (12, p. 104). This "cotton-mouth" quality exhibits itself after Mink has shot Houston, when he thinks that he would like to leave a sign on Houston's breast: "This is what happens to the men who impound Mink Snopes' cattle" (12, pp. 250-251).

At the time that he revised "The Hound," Faulkner apparently planned to use Mink as a main character in a later Snopes book; in 1958 he affirmed that he had conceived of the entire chronicle of Snopes events (including those still unpublished) at the same time "thirty years ago" (29, p. 90). While he only sketched the trouble between Houston and Mink in The Hamlet, Faulkner developed the cause of the feud fully in The Mansion (1959): the yearling becomes a cow; Houston appears more prosperous, more arrogant; Mink becomes a patient, law-abiding man who works out the $18.75 wintering payment to Houston, but who feels impelled, after Houston forces him to work out an additional one dollar pound fee, to kill Houston.
(While the Mink-Houston story in *The Mansion* clarifies and develops the motive behind the murder, it does not recount the events which follow the murder and precede the trial—Mink's attempts to hide Houston's body and to kill Houston's dog—which the short story and *The Hamlet* dwelt on. In *The Mansion* Faulkner begins with Mink's murder trial, skips back to the feud, takes Mink through the murder, and then returns to the trial.)

The Mink-Houston feud is a minor theme unifying *The Town*, the second Snopes book, to *The Hamlet* and a major key joining *The Mansion* to the other two books. In *The Town* Ratliff recalls the killing, but Mink's trial and his subsequent confinement in Parchman State Penitentiary are the only parts of the story which receive emphasis. Mink's feud with Houston, his preparation for the murder, the trial and confinement in the penitentiary, his escape attempt, his release from prison thirty-eight years after his imprisonment, and his return to exact "Give-me-lief"* (15, p. 430) from Flem Snopes are the primary episodes around which *The Mansion* is built.

In his recapitulation of the Mink-Houston story in *The Town*, Faulkner made several variations in the story as it was told in *The Hamlet*. In *The Hamlet* Houston had married Lucy Pate after fleeing from her for twelve years; three months

*Ratliff explained "Give-me-lief" as a country game in which the challenger struck his opponent with whatever weapon the challenger chose; the challenged then got his chance to return in kind.
later the stallion that Houston had given his wife as a wedding present killed her, and Houston promptly killed the horse. In *The Town*, in events recalled by Ratliff, Jack Houston becomes Zack Houston, and his wife becomes Letty Bookwright. There is no mention of Houston's having been away for twelve years; also, at the time Mink shoots him, Houston is riding the stallion which killed his wife. Since Faulkner returns in *The Mansion* to Houston's original name and to the pristine facts concerning his killing of the horse, the discrepancies in *The Town* appear to indicate that Faulkner referred to memory, which was faulty, and not to *Hamlet* for his information when he wrote *The Town*. Whatever the reason for them, the changes in *The Town* make Houston appear a much more arrogant, less sympathetic character than he seemed to be in *Hamlet*.

Other changes and clarifications of characters in the revised "The Hound" episode in *Hamlet* unify the episode with the other sections of the novel. The store clerk, identified only as Snopes in the short story, becomes Lump Snopes in revision. To offer yet another contrast between Mink, the human Snopes, and the followers of Flem (the totally inhuman Snopes), Faulkner uses Lump's greed for the fifty dollars that he believes are still in Houston's pockets to goad Mink into revealing Houston's body; Mink's attempts to elude Lump and to kill Houston's dog delayed his moving the body, and Mink was caught by the sheriff. In the short story Cotton's desire to
silence the dead man's dog and his horror of the buzzards
swooping into the swamp caused him to move the corpse and, in
the noisy, time-consuming fight with the dog, to be captured.

Two Snopes characters assumed new first names, and a new
Snopes appears in the revised "Spotted Horses," the third
story incorporated in *The Hamlet*. Eck Snopes' son—Ad in the
short story—becomes Wallstreet Panic in the revision. The
store clerk, originally identified as I. O. Snopes, becomes
Lump Snopes in the novel; I. O. takes over the jobs of black-
smith and school teacher. Perhaps by the time he revised this
episode, Faulkner already had decided to let I. O. become the
founder of the mule-railroad insurance business in Jefferson;
a character identified simply as Snopes established the
lucrative business in the 1934 short story "Mule in the Yard."
Certainly the name *I. O. Snopes* fits the character as he
appears in *The Town*. Faulkner prepares the way in *The Hamlet*
for I. O. to appear in *The Town* by having him leave Frenchman's
Bend hurriedly for Jefferson when wife number one shows up to
claim I. O. from wife number two.

From the fourth short story incorporated into *The Hamlet,*
"Lizards in Jamshyd's Courtyard," Faulkner eliminated Vernon
Tull and substituted Odum Bookwright as the third partner with
Ratliff and Armstid in the buried treasure episode. (Ratliff
was originally named Suratt in both "Spotted Horses" and
"Lizards in Jamshyd's Courtyard"; Faulkner has explained to
Malcolm Cowley that Ratliff inherited the role of the sewing
machine salesman when a man named Suratt appeared in Oxford.) The original third partner in the treasure escapade, Tull, was identified as a rich bachelor; however, Tull had been given a wife as early as *As I Lay Dying* (1930). (This fact suggests that "Lizards in Jamshyd's Courtyard," published in 1932, was written before *As I Lay Dying.*) Bookwright's bachelor status, his comparative wealth as a cattle trader, and his interest with Ratliff in watching the rise of Snopesism had been established in the goat-buying episode much earlier in the novel; thus his new role in the "Lizards in Jamshyd's Courtyard" episode makes both characterizations—Tull's and Bookwright's—consistent.

To tie "Lion," "The Old People," and "Delta Autumn" thematically to the chronicle of sins and expiations performed by McCaslin whites and Negroes in *Go Down, Moses*, Faulkner had to assign McCaslin characters to roles originally held by other Yoknapatawpha characters. The three stories become pivotal points in *Go Down, Moses*, in which the double sin of ownership of land and of slaves is explored in five generations of McCaslins. In "The Old People" and "Lion" Isaac McCaslin assumes Quentin Compson's role* as the young novitiate in wilderness lore. In "Delta Autumn," which included an old Uncle Isaac as a main character in the original story, Ike's nephew, Roth Edmonds, replaces Don Boyd as the white father of the part-Negro bastard. To tie the Negro and white McCaslin stories

*See *supra*, pp. 70-71.
together and to re-emphasize the significance of the "sins of
the fathers visited upon the children unto the third and fourth
generations," Faulkner identified the Negro mother of Edmonds'
bastard son as the granddaughter of Tennis's Jim, or Jim
Beauchamp (the Negro servant of the revised "The Old People"
and "The Bear"), the part-Negro grandson of Edmonds' great-
great-great-grandfather Carothers McCaslin. Thus, by refusing
to marry his Negro mistress, Roth commits the same type of sin
against the Negro that the progenitor of the Yoknapatawpha
McCaslins did over a century before. (It is true, of course,
that old Carothers McCaslin's sin was more flagrant than
Roth's: he fathered children by his own mulatto daughter.)

The character changes which coincide with the shifting
point of view of the revised "The Old People" and "Lion" have
been enumerated in the section on narrative perspective:* in
brief, since Ike McCaslin—the main character in the
revisions—is a generation older than Quentin Compson—the
narrator and primary character in the short stories—the other
characters in the stories had to be chosen from an earlier
period of Yoknapatawpha history; Faulkner changed the Compson
and McCaslin characters accordingly. Besides the character
changes already discussed, one other occurs: the elderly
Uncle Ike of the original stories was accompanied on the semi-
annual hunt by his grandson, Theophilis McCaslin; since Ike

*See supra, pp. 70-71.
became a teen-ager in the revisions, mention of grandson Theophilus had to be eliminated. An even more important reason exists for excluding mention of Ike's grandson; Ike has no children in the novel; he becomes "uncle to half a county and father to no one" (10, p. 3). In Go Down, Moses, the name Theophilus is given to Isaac's elderly father.

Perhaps Faulkner's desire for unity in his history as well as his more serious purpose for the episodes caused him to revise the name of the Negro servant who accompanied the hunters in "Lion" and "The Old People." In the original stories the servant was referred to as Jimbo; in revision he received the name of Tennie's Jim. The original name is typical of the kind of name given either to the "Uncle Remus" type of Negro or to the Negro buffoon in Southern literature. The new name adds a serious and questioning tone to the character by depriving him of a last name while emphasizing his Negro mother's name. The significance of the name Tennie's Jim becomes clear in the revised "The Bear": the Negro servant is also Carothers McCaslin's grandson, as is Isaac McCaslin.

Also, Ad, the Negro cook in "Lion," becomes Uncle Ash in the revision. The name Ad was first used for Ess Snopes' son in one of Faulkner's earliest published short stories, "Spotted Horses" (23, p. 592). Both uses of the name are dropped in the revisions of the two short stories, perhaps because of the word's close eye and ear resemblance to Ab, the name of the oldest recorded member of the Snopes clan. Also, a character
named Uncle Ash was a cook at Major de Spain's hunting camp in the 1934 short story, "A Bear Hunt." The name change, therefore, gives a consistent role to the Major's Negro cook.

Except for the elimination of the first person narrative frame, in which Chick Mallison related Gavin Stevens' story of the giant Carolina lock, the revision of "A Name for the City" in Requiem for a Nun is the same as the original. Conversely, the only character added to the revised "Notes on a Horsethief" episode in A Fable is the narrator, the battalion runner. However, even in the revision the runner does not enter the story in the portion of the episode revised from the original story; he does become an actual presence (and not simply the narrator for the tale), in the additional final segment affixed to the episode in the novel. The new concluding incident connects the horsethief tale with the war in Europe, with which the novel primarily is concerned.

The main character changes in the revised "Centaur in Brass" and "Mule in the Yard," incorporated into The Town, relate to the shift in narrative perspective: Chick Mallison, Gowan Stevens, Gavin Stevens, and V. K. Ratliff become narrators for the revised stories. Gowan Stevens and Gavin Stevens also assume roles in the episodes. Gowan easily stepped into the role originally played by Faulkner as the unidentified community-voice "I" in the revised "Centaur in Brass"; Faulkner rewrote the plot of "Mule in the Yard" to allow the introduction of Gavin Stevens and Flem Snopes as
partisan witnesses to the conclusion of the mule feud between Mrs. Hait and I. O. Snopes.

A shift in the name of Eula Varner Snopes' lover is another major change which Faulkner made in revising "Centaur in Brass": Manfred de Spain replaces Major Hoxey, a character who has had no other roles in Yoknapatawpha. By the time The Town was published in 1957, Manfred's father, Major Cassius de Spain, had played an important and well-defined role in several stories, including Absalom, Absalom! and Go Down, Moses. Manfred, as mayor of Jefferson and president of one of the two Jefferson banks, carries on the full glory of the de Spain name. It is part of the episode's irony and much of its significance that it is Manfred, the epitome of the modern aristocratic Southerner, who carries on the backdoor affair with Flem Snopes' wife: Flem has an easier time corrupting the Southern aristocracy in Jefferson than he did the backwoods farmers in Frenchman's Bend.

The single folksy first names given the two Negro plant firemen, Tom-Tom and Turl, in the short story "Centaur in Brass" are expanded to full names; and Turl's possibly connects him with another part of Yoknapatawpha history. Tom-Tom becomes Tom Tom Bird; Turl becomes Tomey's Turl Beauchamp. In Go Down, Moses (1942) Tomey's Turl Beauchamp is the light-skinned quadroon son of old Carothers McCaslin, progenitor of the McCaslins of Yoknapatawpha. The Turl of Go Down, Moses, born in 1833, had three children: Lucas Beauchamp was
the only one of the children who remained in Jefferson. Faulkner relates that Lucas and his wife Molly had several children; since events in The Town occur between 1909 and 1927, Tomey's Turl could be Lucas' grandson.

One change which Faulkner made in revising "By the People" for inclusion in The Mansion seems to indicate either that he failed to check earlier material or that he was compelled by the evolving new portrait of Clarence Snopes to change a point in Clarence's previous history. In The Town Clarence "adopts" the four Snopes Indians sent by Byron Snopes from El Paso to Jefferson for Flem Snopes to rear. Clarence swiftly gives up his claim to parenthood, however, when the children try to burn him at the stake (24, pp. 368-369). In The Mansion Faulkner states that Clarence's brother Doris was the person involved in the stake-burning incident with the Indians (15, p. 298). (The reference to the stake-burning does not even occur in "By the People," which was published two years before The Town.) The picture painted of Clarence in The Town is that of a hulking man-child who apparently was mentally incapable of doing anything more complicated than playing children's games. This view is somewhat incompatible with Clarence's role as veteran state representative and candidate for the United States Senate in "By the People" and The Mansion.

Yet two changes that Faulkner made between the versions of "By the People" appear to indicate that he was consciously
trying to fashion consistent roles for Yoknapatawpha char-
acters whenever he could. In the short story Ratliff related
that the dogs stopping at the dog way-station would have
recognized the prior presence of the fyce that Eck Grier
swapped Bookwright (5, p. 137); in the revision the fyce was
one that Res Grier swapped Solon Quick for half a day's work
shingling a church (15, p. 316). In the 1943 short story
"Shingles for the Lord," Res Grier did agree to swap Solon
Quick a dog in exchange for work on the church. Since
Bookwright was the third character involved in shingling the
church roof, it appears that Faulkner simply wrote the comment
in the short story from memory and that he checked and cor-
rected the facts for the revision.

Faulkner included additional episodes when he revised the
plots of several of the short stories; the additions, in
general, serve to bring the stories into closer thematic unity
with the other plot segments in the longer narratives.

The revised episode of "The Hound" in The Hamlet gained
two lengthy plot additions, becoming four times as long as the
original (34, p. 9). One backgrounds Mink Snopes' love affair
and marriage. The other relates Lump Snopes' insistence that
Mink retrieve the fifty dollars from Jack Houston's concealed
corpse. The first chronicles a perverted but human love story,
which thematically relates to Flem Snopes' business-marriage
to Eula Varner (43, p. 256). The second reveals the fact that
the Flem-like Snopeses acknowledge no ties of kinship and that
they will even exploit their relatives. The Lump-Mink conflict foreshadows Flem's exploitation of Eck Snopes in the "Spotted Horses" section.

Two stories, the revised "Spotted Horses" and "Notes on a Horsethief" (both the magazine and A Fable versions), received new concluding episodes. The original "Spotted Horses" ended with the men of Frenchman's Bend still trying to catch their horses and with Flem denying that he has Mrs. Armstid's five dollars. In the novel the episode continues through a trial, at which Mrs. Armstid tries to prove that Flem was connected with the auctioneer and that he can be held responsible for returning her money. Mrs. Vernon Tull sues Eck Snopes because his gift pony had injured Tull when the horse ran over the Tull wagon. The Snopeses win both cases; the judge throws up his hands at the fact that he cannot legally rule otherwise.

In the revised "Notes on a Horsethief" Faulkner carries the action of the British groom-racehorse story past its original conclusion, in which the old Negro groom and his grandson--presumed to be rich by the Missouri townspeople--are told by the townspeople to leave the town because the citizens "dont like rich niggers here" (19, p. 71). The townspeople had subverted authority and the law by freeing the British groom from jail and by slipping the Negroes away before they could be brought to jail. Thus even though they resent the Negroes' suspected wealth, they do protect them from "justice";
Sylvan Schendler points out that the mob's action illustrates "that the mass of men may act to some spiritual purpose in opposition to evil and authority" (40, p. 4). The new ending chronicles the two Negroes' search for the British groom from Missouri across the United States to New York, and ultimately to the World War I camps in France. It reveals the effect that the racehorse incident had on the groom, now a sentry in a British infantry division: as the mentor and protector of the injured thoroughbred, the groom won only enough money with his phenomenal skill at dice (or by betting on the horse) so that he and the Negroes could live; he even became a Mason and a Baptist during the twenty-two months with the horse and the two Negroes in the United States. After he had to kill the horse to prevent its capture and to save it from shipment to a stud farm, he was dragged back into civilization by the war in Europe, to which he returned, Sylvan Schendler found, in order to fulfill his obligation to society (40, p. 141). He became a scavenger in the war, in essence betting fellow soldiers money that they would live through the next battle. Thus, according to Schendler, the groom lowers himself to the level of inhumane civilization, resigning his membership in the brotherhood of man by gambling with human lives (40, p. 141).

Faulkner wove four short stories into the plots of two long chapters, "The Fire and the Hearth" and "The Bear," in Go Down, Moses; in the revisions the four stories occur in frameworks which include much new material. For example, in the
new first section of chapter one of "The Fire and the Hearth,"
Lucas Beauchamp hides his corn-liquor still in an old Indian
mound, which partly caves in on him. In the soft earth Lucas
finds a gold coin, the discovery of which foreshadows the
second chapter, the revised "Gold Is Not Always," in which
Lucas hunts for a golden treasure horde, and the third chapter,
in which Lucas gives up the treasure divining machine. The
second section of chapter one introduces the revised "A Point
of Law," the comic story of Lucas' attempt to keep George
Wilkins from cutting into Lucas' illegal liquor business. In
the middle of this section appears another new episode—Lucas'
fight forty-three years before the present incident with his
white landlord (and cousin) over Lucas' wife Molly. During
this chapter Lucas also thinks of his relationship to his white
grandfather, Carothers McGaslin: thus the major theme of
miscegenation is introduced into the book for the first time.
In the third chapter, entirely comprised of new material, Lucas'
aged wife almost kills herself trying to hide the divining
machine. She asks for a divorce from Lucas and almost gets it
before Lucas decides to give up the machine. However, the most
important part of the chapter, thematically, concerns Roth
Edmonds' thoughts about Lucas and Molly: Roth, the present
owner of the McGaslin plantation, guesses that Lucas beat Roth's
father, Zack, in a fight over Molly. Roth also recalls the
shame he felt when he refused to share his bed with Lucas' son
Henry: before that time, for their first seven years, the
boys had known no race distinctions. Roth concludes that Lucas, instead of the white Carothers McCaslin descendants, embodies the greatness of old Carothers. Also included in the long story is Lucas' background: he is the only one of Turl and Tennie's children who stayed in Yoknapatawpha and who claimed the money set aside for his father by Turl's white half-brothers, Theophilus and Amodeous McCaslin. The inclusion of Lucas' visit to Jefferson to claim his share of Turl's money from Isaac McCaslin establishes a link between the two major figures in the novel, Lucas and Isaac—different-colored grandsons of old Carothers.

In the long fourth section added to "The Bear," Isaac McCaslin discovers in the ledgers kept by his father and uncle, the secret of old Carothers' double sins of incest and miscegenation. The section comes between parts of the hunting tale compounded from two short stories, "Lion" and "The Bear." The themes running through the novel—the ownership of Negroes and of land and the purgative and redemptive values of the wilderness—blend in the new fourth section; and Ike repudiates both the ownership of McCaslin land and the Negro sharecroppers still bound to the soil in favor of an ascetic life dedicated to atonement for his family's sins through his communion with nature.

Faulkner made numerous other plot additions less extensive than those discussed above; in a few instances he also excised segments from the original plots. These changes, in general,
accomplish three functions. Some add foreshadowing and, by so doing, help tie together the episodes in the longer narratives; some re-define the significance of an episode in the longer work; some add suspense.

The six short stories incorporated into *The Unvanquished* reveal few structural revisions. Because five of the six stories appeared over a two-year period in the *Saturday Evening Post*, however, they needed editorial comments* to remind readers of the identity of characters and past events; these reminders became useless when the stories were formed into the novel and thus were discarded. The stories gained only two additions to their plots. In "Retreat," the second episode incorporated into the novel, the young narrator Bayard Sartoris recalls what he has heard of the unusual social theories of Buck and Buddy McCaslin when he sees Uncle Buck in Jefferson (26, pp. 52-57). The digression becomes thematically important, since Uncle Buck later becomes an important character in one episode: he accompanies Bayard and Ringo on their search for the killer of Bayard's grandmother. The introductory digression about Uncle Buck establishes his place in Southern society; thus the reader understands Buck's emotion over Granny's murder. The second addition concerns the fantastic race between two locomotives, one stolen by the Confederates and the other Yankee-controlled, racing between Atlanta and

*The magazine editors placed summaries of the previous events in brackets at the beginning of each episode following the first one.*
Chattanooga. This section is also highly valuable since it allows Bayard to reveal his growing realizations of the emptiness behind the Southern facade:

... that's all it was. I know that now. Even the successful passage of a hundred engines with trains of cars could not have changed the situation or its outcome. ... It was like a meeting between two iron knights of the old time, not for material gain but for principle—honor denied with honor, courage denied with courage—the deed done not for the end but for the sake of the doing—put to the ultimate test and proving nothing save the finality of death and the vanity of all endeavor. ... (26, p. 111).

Two of the earliest stories concerning the Snopeses, "Spotted Horses" and "Lizards in Jamshyd's Courtyard," contained in capsule the entire history of Flem Snopes' rise to power in Frenchman's Bend. Flem's appearance as a clerk at Varner's store, his quick dominance over the Varner heir, Jody, and his marriage to Eula Varner were all capsuled and commented upon by the unnamed sewing machine salesman-narrator in "Spotted Horses." In "Lizards in Jamshyd's Courtyard" the sewing machine agent's first unsuccessful encounter with Flem in the goat selling business was used as stage setting for the treasure hunt. Since the events leading to Flem's domination over Frenchman's Bend are chronologically arranged in the novel and since the two short story episodes appear late in the book, the goat-speculation episode occurs in Book One shortly after Flem's rise to power in Varner's store and before his marriage to Eula.

Faulkner develops the goat episode into a much more significant piece of foreshadowing in the revision than he did in
the story. In the original version, the incident illustrated Flem's wizardry at manipulating people and events to his financial benefit. In the novel Ratliff beats Flem on the speculation: he gets Flem to buy the goats that he (Ratliff) wants in order to trade a note signed by Mink Snopes, one of the poor Snopes relations, for them. The episode establishes Ratliff's worth as a protagonist to be ranked against the antagonist Flem. But it also foreshadows his ultimate defeat by Flem: sickened by the other Snopeses' exploitation of Ike, Ratliff permits Flem to burn a second note, which would have been his profit on Mink's sewing machine; he also leaves even more than his profit on the goat transaction—a sum equal to Ike's original ten dollars plus interest on the amount for the three years that the I. O. U. has been in circulation—with Mrs. Littlejohn, who has generously and gratuitously been feeding Ike.

To the revised "Lizards in Jamshyd's Courtyard" (the final episode in the novel), Faulkner added some early comments about dates on the gold coins that the treasure hunters hope to find, thus foreshadowing and clarifying the significance of the dates on the coins that they actually do find. Faulkner has Ratliff and Bookwright comment that the coins, supposedly part of the horde buried by the owner of the Old Frenchman's

*Three years before the time of the goat speculation, Flem had borrowed ten dollars from Ike Snopes, the idiot, and had given him an I. O. U. for the money; later, needing some cash, Flem sold the I. O. U. to Mink.
place during the Civil War, would have been minted before 1861. They later discover that the earliest of the coins was minted in 1871.

A complex expansion and interrelation of the two short stories, "Lion" and "The Bear," occurs in the greatly re-worked and lengthened "The Bear" in Go Down, Moses. Sentences from both short stories become parts of the same paragraph in the revised story. Such a blending of material takes place in the second paragraph of the revised "The Bear":

... It was of the men, not white nor black nor red but men, hunters, with the will and hardihood to endure and the humility and skill to survive, and the dogs and the bear and deer juxtaposed and relieved against it, ordered and compelled by and within the wilderness in the ancient and unremitting contest according to the ancient and immutable rules which voided all regrets and brooked no quarter;—the best game of all, the best of all breathing and forever the best of all listening, the voices quiet and weighty and deliberate for retrospection and recollection and exactitude among the concrete trophies—the racked guns and the heads and skins—in the libraries of town houses or the offices of plantation houses or (and best of all) in the camps themselves where the intact and still-warm meat yet hung, the men who had slain it sitting before the burning logs on hearths when there were houses or about the smoky blazing of piled wood in front of stretched tarpaulins when there were not. There was always a bottle present, so that it would seem to him that those fine fierce instants of heart and brain and courage and williness and speed were concentrated and distilled into that brown liquor which not women, not boys and children, but only hunters drank, drinking not of the blood they spilled but some condensation of the wild immortal spirit, drinking it moderately, humbly even, not with the pagan's base and baseless hope of acquiring thereby the virtues of cunning and strength and speed but in salute to them (10, pp. 191-192).

Faulkner fashioned the first nine lines of the above passage from the earlier "The Bear":
... It was of the men, not white nor black nor red, but men, hunters with the will and hardihood to endure and the humility and skill to survive, and the dogs and the bear and deer juxtaposed and relieved against it, ordered and compelled by and within the wilderness in the ancient and unremitting contest by ancient and immitigable rules which voided all regrets and brooked no quarter, the voices quiet and weighty and deliberate for retrospection and recollection ... (4, p. 76).

Lines eleven through sixteen originally appeared thus in "Lion":

... in the libraries of town houses and the offices of plantation houses or, better still, in the camps themselves; before the burning logs on hearths where there were houses, or before the high blazing of nigger-fed wood before stretched and earth-pegged tarpaulins when there were not. ... (4, p. 67).

In "Lion" the final sentence in the above paragraph was "So this story might just as well begin with whiskey too."

Then followed the story of the young narrator Quentin's trip with Boon Hogganbeck to Memphis to buy whiskey. In the original version of "The Bear" the bottle was also mentioned, but then Faulkner developed the drink as a symbol of the sacrament of the hunter's Lord's Supper, much as is done in the revised story. The passage occurred, however, as part of the conclusion in the original "The Bear," while it appears on the second page of the revised tale.

Numerous amalgamations of plot details had to be effected to weld both stories into one. Sam Fathers, young Ike McCaslin's wilderness tutor in both versions of "The Bear," did not appear in "Lion"; moreover, Lion and Old Ben, the huge bear, had no symbolic meanings there. In the original version of "The Bear" the only important dog was Ike's little fyce,
Nip, who loses its name but not its significance as a symbol of foolhardy bravery in the revision. Lion's significance is intensified in the revision by the fact that Sam Fathers catches the dog and trains him—the animal changes from one of the hunting dogs in the short story "Lion" to a wild hound in the revision.

The first episodes in the revised "The Bear" come from the earlier "The Bear": Sam shows Old Ben's footprints to Ike; the boy gives up his gun, compass, and watch in order to see Ben; Ike brings the fyc to camp in order to hunt the bear; he rescues the dog from under the bear; and he does not shoot at Ben when he has the chance.

Then is inserted the new episode of Sam's catching and training Lion. The next episodes come from "Lion": Boon worships the dog and even takes him to bed with him; Ike and Boon go to Memphis for liquor; the men from Jefferson and Hoke's timber camp come for the annual running of Old Ben. In a major change between the bear chase in "Lion" and the one in the revised "The Bear," Ike becomes a witness to Old Ben's death; Quentin had returned to camp with his father to await news of the hunt. The presence of Ike at the scene of Ben's death is a tremendous improvement for two reasons: immediacy is increased since the reader, along with Ike, views the scene at close range; Old Ben's significance to Ike, fully explained in Section IV of the story, is also emphasized, in retrospect, by having Ike present. Sam Fathers' collapse at the time that
Old Ben died is added to the tale in the revision. The events of Ben's and Lion's deaths, Major de Spain's subsequent refusal to return to the hunting camp, and Ike's final return and encounter with Boon under the squirrel-infested tree all come from "Lion." However, Ike's meeting with a wilderness spirit just before he sees Boon is an addition: Ike, who has inherited Sam Fathers' love and understanding of the woods, salutes a snake with the words, "Chief. Grandfather" (10, p. 330), which earlier was Sam's greeting to a wilderness shade—a great buck. Ike, having freed himself from worldliness through his repudiation of the ownership of land and slaves, is permitted to see a forest spirit; moreover, he recognizes its altered form as a snake, which symbolizes the change that has taken place in the wilderness itself: no longer does an apparition take the form of a magnificent buck—symbol of the "abundant earth eager to produce" (36, pp. 13-14). Then the final scene of the hysterical Boon beating helplessly on his dismembered gun appears as a contrast to the picture just painted of Ike, the man at peace with nature, greeting and understanding the wilderness.

When he rewrote the story, Faulkner made the meaning of the last passage, Boon's torment over his useless gun, broader in significance but less immediately understandable than the original. When Quentin Compson told the story, Boon's action had no symbolic meaning. Quentin explained its significance thus:
... He [Boon] was living, as always, in the moment; nothing on earth—not Lion, not anything in the past—mattered to him except his helpless fury with his broken gun. He didn't stop; he didn't even look up to see who I was; he just shouted at me in a hoarse desperate voice.

"Get out of here!" he said. "Don't touch them! They're mine" (14, p. 77).

No such precise interpretation for Boon's actions appears when Faulkner relates the episode:

... Then he saw Boon, sitting, his back against the trunk, his head bent, hammering furiously at something on his lap. What he hammered with was the barrel of his dismembered gun, what he hammered at was the breech of it. The rest of the gun lay scattered about him in a half-dozen pieces while he bent over the piece on his lap; his scarlet and streaming walnut face, hammering the dis-jointed barrel against the gun-breech with the frantic abandon of a madman. He didn't even look up to see who it was. Still hammering, he merely shouted back at the boy in a hoarse strangled voice:

"Get out of here. Don't touch them! Don't touch a one of them! They're mine!" (10, p. 331).

Since Ike's view of Boon—his first since Boon killed Old Ben while trying to rescue Lion from the bear's grasp—comes just after Ike sees a wilderness spirit in its now—immajestic embodiment, it appears evident that Boon's insane unhappiness with his gun is meant to summarize what has happened to the wilderness and to mankind in relation to the wilderness. W. R. Moses concluded that Boon's close identification with Lion—pointed up by the fact that Faulkner revised imagery to make Boon's whiskers the same color as Lion's hair*—apparently indicates that Boon, deprived of Lion's powerful and heroic influence, is reduced to being nothing more than a squirrel hunter and a completely impotent one at that (37, pp. 29-30).

*See supra, p. 53.
Moses determined that Lion stood for "mechanization" as well as for "indomitable courage," but that the victory fight he led against Old Ben was too complete, represented too much power (37, pp. 28-29). Thus, with the deaths of Old Ben and Lion, the heroic, evenly-matched struggle between the wilderness and civilization ends, giving way to nostalgia for Old Ben's followers and to frenzy and anguish for the followers of Lion. Thus Boon tries, and fails, to hunt squirrels during a break from his new job, which is, symbolically, watchman at a lumber camp—the type of mechanized industry which is the primary wholesale desecrator of the wilderness (35, p. 69).

The final section of the original "The Bear," which followed the fyxes incident, detailed a conversation between Quentin and his father on the meaning of Quentin's refusal to shoot the bear. During the lengthy fourth section of the revision, one of Ike's stream-of-consciousness flashbacks records the same conversation: here, however, it occurs between Ike and his cousin McCaslin Edmonds.

Before it re-appeared in The Mansion, the two-page-plus introductory section of "By the People" was reduced to a six-line insert on the last page of the revised episode. The original story was Ratliff's; it began with a chronicle of the changes in his sales items—sewing machines, organs, radios, television sets—and his modes of transportation between the early 1900's and the Korean War. In the novel, however, the episode focuses on Clarence Snopes; although the central
action—Ratliff’s forcing Clarence into withdrawing from the Congressional race—remains the same, Faulkner increases the background information about Clarence and eliminates that about Ratliff. The author apparently felt that his characterization of Ratliff earlier in the book was sufficient to establish his role as a person militantly opposed to Snopesism and one who would resort to trickery in order to keep his fellow men from being preyed upon by a Snopes.

Besides adding elements to and subtracting others from the various plots, Faulkner made numerous other changes in small details in the structures of the revised episodes: some of the changes appear minimal in effect; others add touches of realism; others deepen meanings; a few clarify ambiguous points in the short stories.

Several minor changes which have no readily apparent significance occur. The name of the race which the champion horse wins in England changes from the St Leger (19, p. 2) in Notes on a Horse Thief to the Sillinger (8, p. 152) in A Fable; in "Mule in the Yard" the chickens which I. O. Snopes’ mule runs through in Mrs. Hait’s yard change breeds, from Rhode Island Red hens (16, p. 66) to white- leghorn hens (24, p. 238); the price of Mrs. Snopes’ cream separator goes down $2.97, from $27.65 (9, p. 82) in "Fool About a Horse" to $24.68 (12, p. 44) in The Hamlet.

Other minor changes add emphasis and reinforce the significance of episodes. The poor and inept Henry Armstid had four
children all under six years of age in "Lizards in Jamshyd's Courtyard": he has five children in the revised "Spotted Horses" episode in The Hamlet. Also, in order that the Armstids may play a more important part in the horse auction episode and that their plight may seem greater, the oldest child becomes a twelve-year-old girl who takes an axe to bed with her to protect herself and the younger children while her mother stays with the injured Henry at Mrs. Littlejohn's. The beaver hat old Carothers McCaslin gave his Negro grandson Lucas Beauchamp in "Gold Is Not Always" cost $30 (11, pp. 569-570); in "The Fire and the Hearth" (Go Down, Moses) the hat becomes a $60 investment (10, p. 97), the change emphasizing the incongruous picture of the aged, proud Negro dressed in well-worn, battered clothes which were once quite aristocratic. In the original version of "The Hound" the county seat to which Cotton was taken to await trial was fourteen miles away from Cotton's cabin (13, p. 273). In the revised episode in The Hamlet the sheriff decides to take the long route via Whiteleaf Bridge, a thirty-one-mile ride from Mink's cabin to Jefferson. If the officers and their prisoner had gone by Varner's store, the distance would have been twenty-five miles (12, p. 293). The change emphasizes the sheriff's fear of the Snopes clan: he decides to take the long route to avoid Frenchman's Bend. To fit the episode to a historically earlier time, Mink, too, is taken to Jefferson in a surrey instead of the Model T of the short story. And in the magazine version
of "Fool About a Horse," the reader is never told why Mrs. Ab Snopes has only a gallon of milk to run through her new cream separator. In the revision, Mrs. Snopes' intense desire for the separator is both humorously and pathetically underscored by her inclusion of her only cow in a third trade with Pat Stamper, by means of which she retrieves her cream separator money and buys the separator. Then the young narrator, Ratliff, promises to bring her a second gallon of milk to go with the one she still has.

A few of the small changes add touches of realism in the place of the somewhat exaggerated details of the early tall tales. For example, in the original version of "Mule in the Yard" old Het, the seventy-plus-year-old community welfare case, walks six miles almost daily from the poorhouse to Jefferson to beg for food, cast-off clothes, and money for snuff (16, p. 70). In both versions the story is set in January. In the revision Faulkner makes the old woman less of a cross-country walking champion by reducing the distance between Jefferson and the poorhouse to a mile and a half, so that Het's daily walk amounts to only three miles (24, p. 231). Also, in The Town Faulkner makes Flem Snopes appear more nearly human by removing some of the absurdity which surrounds his characterization in the original "Centaurs in Brass": in the revision Flem pays the auditors only once for the brass which he tries to steal. Originally the auditors came around twice, each time anxious to call the sheriff to arrest the
Negro firemen for theft, but each time Flem paid them for the brass——$525 in all (6, pp. 209-210); in the novel Flem paid only one audit deficit of $218.52 (24, p. 22) plus the $23.61 (24, p. 19) for three safety valves purchased to replace the ones he stole.

Time Sequence

Faulkner effected revisions in the time sequences of the stories in two ways: sometimes he retells in chronological order the events of a story which began in media res; sometimes he provides a narrator, or several narrators, who recalls the original stories as events which have already occurred.

The short stories "Wash" and "Lizards in Jamshyd's Courtyard" both began with episodes that were chronologically out of place. In "Wash" the first scene——Sutpen's visit to Wash Jones' cabin and his harsh rejection of Wash's granddaughter just after she has borne him a daughter——establishes the point of conflict between Wash and Sutpen. The following scenes develop the men's former amiable relationships, return to the point of conflict, and finally relate Wash's murder of Sutpen, Wash's granddaughter, and her baby, and his own suicidal charge at the sheriff. Since the details of Sutpen's life and death have already been presented to the reader through Quentin's stream-of-consciousness in the novel, there is no further need for the original suspense-building structure. Suspense is inserted into the revision, however, through the changed narrative perspective: Quentin and his roommate Shreve take
turns relating parts of what they imagine to be the events leading to the murders; Quentin does not seem to hear Shreve's repeated question about why Sutpen repudiated Milly if she had borne him a son to carry on his "design." Only at the very end of the chapter does Quentin remember to tell his roommate—and, thus, the reader—that the child was a girl.

In "Lizards in Jamshyd's Courtyard" the initial scene actually came last in fictional time. In the revision, however, scenes occur in chronological order: the former opening scene of Henry Armstid digging madly in the garden of the Old Frenchman's place serves as a summation of the moral and financial degradation to which Flem Snopes has brought Frenchman's Bend. Faulkner has Flem drive by the Frenchman's place, spit in the direction of the frantic treasure-seeker, Armstid—the symbol of his complete triumph over the little hamlet—and drive on toward Jefferson and further conquests.

Changes in narrative perspective effected shifts in the time sequence of five stories—"Absalom, Absalom," "Wash," "Fool About a Horse," "Mule in the Yard," and Notes on a Horse-thief. The main events in each episode are placed in past time by their present-time narrators, who use memory-recall perspectives to bring the old occurrences into the present. In each instance, the shift makes the original story less important on its own terms but more effective as a unified part of the longer narrative: the episode presents a basis against which to compare present-time characters and events.
A major change between versions, Quentin Compson recalls both the revised "Absalom, Absalom" and "Wash"; and both episodes assume greater importance in revision because of their effect upon Quentin: by examining and reconstructing the Sutpen story, Quentin finally realizes the sins which made the South sterile. In the original "Absalom, Absalom," Faulkner apparently related the present-time conversation between Quentin and Miss Rosa Coldfield about the long-dead Thomas Sutpen. In the revision, because of an additional paragraph, the Rosa-Quentin conversation itself reverts to a past time: Quentin and his father discuss Rosa after Quentin has talked to her. The conversation between father and son is inserted in parentheses between Rosa's droning comments—actually there is no break in her conversation:

... ("But why tell me about it?" he said to his father that evening, when he returned home, after she had dismissed him at last with his promise to return for her in the buggy... "Ah," Mr Compson said. "Years ago we in the South made our women into ladies. Then the War came and made the ladies into ghosts... ") (3, p. 12).

Yet, the time sequence again changes when the sixth chapter establishes the actual present narrative time—Quentin and Shreve reconstructing the Sutpen story in Cambridge in 1910. Thus, even Quentin's conversation with his father becomes a past event, part of the memory-recall Quentin has engaged in to reconstruct the Sutpen story for Shreve. The reader's adjustment to new present and past times is a primary method by which Faulkner conveys his theme: the reader is forced, along with Quentin, to examine each set of details about
Sutpen as if it were the absolute truth; yet, ultimately both Quentin and the reader realize the discrepancies between the truth and the facts supplied by Miss Rosa and Mr Compson. Thus they realize the nature of truth itself: only by an intelligent person's considering in both his mind and his heart all of the "facts" about a person or an event can "truth" be determined. And yet the reader must wonder, after the lesson in determining truth, whether or not Quentin's final view of Sutpen is actually "true."

The revised point of view from which the "Wash" episode is told moves the story from the realm of an actual event viewed at close range by the reader to that of a reconstruction of an occurrence which happened half a century before. Quentin and Shreve recreate the Sutpen story—which took place between 1833 and 1869—in their room at Harvard in 1910. The story becomes important because of what the Wash Jones—Thomas Sutpen story means to Quentin; thus the reader is no longer simply interested in learning why Jones killed Sutpen.

In the short story "Fool About a Horse," Ab Snopes' young son recalled his father's defeat at the hands of Pat Stamper; the narrator seems to be relating a recent occurrence. Faulkner increases the distance between the event and the reader in the revision by having a mature Ratliff recall that the episode occurred when he was eight years old. The changed time makes the story important because of what it reveals about the younger, prideful, yet sympathetic, Ab Snopes in
relation to the soured Ab of the present-time story; the change also establishes Ratliff's long association with the Snopeses—an important point since Ratliff becomes the primary foe of Snopesism in The Hamlet.

Chick Mallison recalls the events of the revised "Mule in the Yard," which originally had been told by an omniscient author. A young boy at the time of the mule feud, Chick gleans his information from other observers who are closer to the actual events. The changed perspective fits the episode into the prevailing structure of The Town; however, the story seems to lose more than it gains by the revision. The passages in which Chick announces how he found out the information which he is presently relating throw tedious roadblocks in the reader's way.

In the revised "Notes on a Horsethief" in A Fable, the old Negro groom and his grandson recall for the British runner the story of the British groom and the three-legged race horse, which had occurred in the United States five years before. Since the runner's present relationship to the British groom was established in an earlier chapter, the new narrative frame serves to relate the horsethief episode to the rest of the novel and especially to the runner's relations with the British groom.

In Go Down, Moses the four stories incorporated into "The Fire and the Hearth" and "The Bear" are reordered in time to fit them to the material surrounding them or included in them.
In the "A Point of Law" episode, revised for "The Fire and the Hearth," Lucas Beauchamp tells Roth Edmonds that George Wilkins is making moonshine on Edmonds' plantation: Roth immediately calls the sheriff. But inserted in the apparent instant between Lucas' explanation and Roth's reaction is Lucas' recollection of the morning forty-three years before when he and Roth's father Zack fought over Lucas' wife Molly. A similar shifting in time occurs in the revised "The Bear": in the original "The Bear" Ike McCaslin was ten years old when the story began and fourteen when it ended, the time passing in chronological sequence; in "Lion" the original primary character, Quentin Compson, was sixteen. In the revised story Ike is sixteen when the story begins (10, p. 101); however, the story, being a third person recall narrative of Ike's education in the woods, Ike's age shifts from sixteen to ten to fourteen to sixteen to eighteen during the story. The climactic events—Old Ben's, Sam's, Lion's deaths, and Ike's solution of the riddle of the ledgers in the commissary—all happen during Ike's sixteenth year (32, pp. 648-649).

Shifts in perspective and in characters required other changes in historical time, in duration of actions, and in characters' ages as a means of giving the revisions unity in the longer works and of giving the characters and events continuity in Faulkner's legend.

Because of Ike McCaslin's assumption of the main role in the revised "The Old People," the background of Sam Fathers,
the grandson of a Chickasaw Indian chief in the short story, had to be changed so that Sam could occupy an earlier place in Yoknapatawpha history. (The original primary character, Quentin Compson, was twenty-four years younger than Ike.) Therefore, Sam becomes the son, instead of the grandson, of the chief Ikkemotubbe.

In "Delta Autumn" (Go Down, Moses), Uncle Ike becomes nearly eighty, whereas he was in his sixties in the original story; thus the time of the action in Go Down, Moses is extended to the early 1940's, contemporary with the time when Faulkner published the novel in 1942. One might guess that Faulkner increased the time span in order to make the last view of the South--the wilderness almost annihilated by mechanization, the Negroes still sinned against by the whites--as contemporary as possible.

A date change in "Raid," the third of the six short stories that were reworked for The Unvanquished, corrects a time sequence that would have been historically impossible; but it also upsets the time sequence of the first two episodes. Mrs. Rosa Millard, her fourteen-year-old grandson Bayard Sartoris, and Bayard's Negro companion Ringo receive an order signed by a Yankee general returning to them trunks, mules, and Negroes in excess of the ones stolen by Yankee troops. In the original story the order was dated August 14, 1864 (21, p. 77). However, in the next episode in the novel, Ab Snopes states that Granny Millard has been illegally using copies of the
order for a year (25, p. 13; 26, p. 139) to requisition more mules from Union soldiers. That would advance the date to autumn, 1865, at least five months after Lee's surrender to Grant at Appomattox. In the revised story the original requisition is re-dated August 14, 1863.

But James B. Meriwether points out that the change in dating for "Raid" completely upsets the chronology in the first two episodes, "Ambuscade" and "Retreat." Internal evidence establishes the time of action in "Ambuscade" as July, 1863, when Bayard is twelve years old, and in "Retreat" as summer, 1864, without contradicting the time sequences of either episode. Yet, according to the reported time lapse between "Retreat" and "Raid," the latter story would have had to happen in 1865. The change in time for "Raid" makes "Ambuscade" occur in 1861: thus the fall of Vicksburg is represented as occurring only three months after Fort Sumter was fired upon! Still, the new date for "Raid" gives the episode a fairly consistent time in its relation to the four episodes which follow it (36, pp. 119-122).

In general, Faulkner shortened the time between events when he revised episodes, presumably to speed up the action of the stories. Also, the changes often reveal the characters' haste to attain their desires: for the sixty-year-old Sutpen, there is no time for social niceties if he is to beget a male heir to carry on his design before he dies; for the Snopeses, their greed is emphasized by the haste, the lack of normal
caution, with which they attempt to accomplish their goals. In the short story "Wash," Wash Jones' granddaughter bore Sutpen a child two years after Wash and Sutpen had a talk about Sutpen's designs on the fifteen-year-old girl (27, p. 261); in the novel the granddaughter bears the child only one year after the talk (3, p. 284). In the revised "Centaurs in Brass," Flem Snopes waits only two months (24, p. 17) instead of five (6, p. 203) after stealing the brass safety valves from the power plant before initiating a plan to steal more brass. In the "Mule in the Yard" episode, the death of Mr. Hait, assistant to I. O. Snopes in the mule-train-accident business, is moved from ten (16, p. 65) to three years (24, p. 236) before the main action of the story. Several of the time spans in Notes on a Horse thief were shortened in A Fable; no specific reason appears to justify these changes (perhaps Faulkner did not look at the original figures, or perhaps he felt the new time sequences to be more plausible). Three weeks, instead of three months, after the horse first feels the hand of the English groom, the animal begins setting records; two weeks, instead of five, out of the ship from England to Argentina, the horse again performs magnificently. The time taken in the sea crossing, however, is lengthened from a month to a month and a half; yet the time the horse and the groom spend on ship coming from Argentina to New Orleans decreases from three to two weeks, and the entire length of time from their departure from Argentina until the train wreck in the United States becomes
two weeks and two days instead of seven weeks. The number of days between the time the English groom kills the horse and the time the two Negroes appear at the jail is increased from five to seven days. Two of the major dates and times, however, remain unchanged: the sentry-groom begins his role as protector of the injured horse in 1912 and maintains it for twenty-two months in both versions.

In the episode revised from "Absalom, Absalom" in the novel of that name, a change in Miss Rosa Goldfield's age serves to increase for the reader the incongruity of Miss Rosa's role as protector of her older niece, Judith Sutpen. Judith's mother and Rosa's sister, Ellen Coldfield Sutpen, asks Rosa, who is four years younger than her niece in the novel (3, p. 15), to look after Judith when Ellen dies. In the short story Rosa was only two years younger than Judith (2, p. 469).

Since the final action in The Mansion--Mink Snopes' murder of Flem Snopes--takes place in September, 1946, the Clarence Snopes-V. K. Ratliff episode, revised from "By the People," had to occur before that date. Originally the story took place during the Korean War in 1952 (5, p. 134); Faulkner, however, moves the revised story within the time scope of the novel, to 1945 (15, p. 295). Faulkner also changed Clarence's age from fifty (5, p. 135) to forty (15, p. 311), to agree with the shift in time.
Relationships of Changes

Structural changes in narrative perspective, plot and characterization, and time sequence appear to have affected one another greatly; stylistic changes had less effect upon one another. Almost all of the revisions in narrative perspective required at least a few plot shifts; they frequently necessitated changes in time sequence, too. Major plot revisions usually required time sequence changes. In fact, all of the major changes in time appear to have arisen from revisions in the other two areas—narrative perspective and plot. Some of the less extensive changes, however, do not appear to have been interrelated to shifts in other areas, e.g., Ike McCaslin's exclusion as store owner in the revised "Fool About a Horse" episode in The Hamlet; the elimination of the first person narrative frame for "A Name for the City" in Requiem for a Nun; the change in time of Mr. Hait's death— from ten to three years before the action—in the revised "Mule in the Yard" in The Town.

When Faulkner fitted ten of the stories into new narrative perspectives, he also had to reorganize some elements in the plots and to shift some characters to new roles. For instance, the shift from omniscient-author to multiple perspective in the revised "Mule in the Yard" necessitated the inclusion of plausible background for the new narrator: Chick Mallison, not having been present for the action in the episode, frequently must explain how he learned the story. Also, the shift
from first person to omniscient-author perspective in "The Old People" and "Lion" in Go Down, Moses required reorganization of personal pronouns and enough clarification of names to enable the reader to understand which "he" Faulkner speaks of at any given moment.

Moreover, in several instances a shift in narrative perspective caused a reorganization of the time sequence; in the revised "Wash" in Absalom, Absalom! Quentin and Shreve become the present-time external narrators who both recreate and interpret the story of Wash and Sutpen, while the actual story recedes to a past time. Similar changes occur in the revised "Notes on a Horsethief" in A Fable and "Mule in the Yard" in The Town.

Reorganization of plot episodes also required some revisions in time sequences. Faulkner rearranged the plots of both "Wash" and "Lizards in Jamshyd's Courtyard" so that events occur in chronological order, whereas both original stories had a portion of the climax as their introductory passages.

Shifts in characters also made necessary changes in historical time and plot details. For instance, when Ike McCaslin replaced Quentin Compson as the main character in "The Old People," the relationship of Sam Fathers to the Chickasaw chief changed from grandson to son in order to make Sam's history fit an earlier chronology, necessitated by Ike's being twenty-four years older than Quentin in Yoknapatawpha history. And in the revised "Fool About a Horse" in The Hamlet, since
Ratliff recalls that the Ab Snopes-Pat Stamper horse trade took place years before the Snopeses moved to Frenchman’s Bend, mention of Varner’s store and Jody Varner, a Frenchman’s Bend character, had to be deleted. These changes help to unify the revisions; they also, for the most part, help to make consistent the roles of various characters in Yoknapatawpha history, a goal for which Faulkner apparently worked.

In resume, when he revised the tales, Faulkner generally complicated the narrative perspective of the stories: by multiplying the number of narrators, by including memory-recall perspectives, or by assuming an omniscient-author viewpoint in which he commented so emotionally that he became an amorphous character. Faulkner’s new purposes for the stories required that six tales receive different primary characters, that secondary characters change in thirteen stories, that three stories receive major additions to their plots, that four be entwined in much longer stories, and that most of them assume some new plot details. Changes in narrative perspective, plot, and characterization all effected revisions in time sequence; such revisions occurred mainly in two ways: Faulkner retold the plots chronologically, or narrators told the stories as incidents which already had occurred. In all of the revisions, Faulkner worked primarily to fit the short stories to the themes and tones of the longer narratives, although he also attempted to build consistent histories for his Yoknapatawpha County citizens. Yet, a few of the changes apparently resulted
from his changed interests and from his practice of rewriting entire episodes rather than working through the original material systematically.
CHAPTER III BIBLIOGRAPHY


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27. "Wash," *Harper's* CLXVIII (February, 1934), 258-266.


CHAPTER IV

SIGNIFICANCE OF CHANGES

Despite the publication of several extremely humorous incidents as short stories and as episodes in longer works, Faulkner is regarded principally as a brooding, serious commentator upon the "sterility and greed of our time" (13, p. 252). His predominant seriousness of tone and theme stems from his view that life is basically tragic: "man's immortality is that he is faced with a tragedy which he can't beat and which[ he still tries to do something with . . . " (10, p. 4).

Faulkner's over-all purpose for his fiction has been to dramatize man's former moments of glory and baseness in order to show modern man his faults (10, p. 125); he has done this by building the Yoknapatawpha legend into a microcosm from which to illuminate not only man's shortcomings but also his prospects for salvation. In a 1956 interview he explained that this had been his intention:

... I found out [after Soldier's Pay] 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. ... Beginning with Sartoris [published in 1929] 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 that by sublimating the actual into the apocryphal I would have complete liberty to use whatever talent I might have to its absolute top.
It opened up a gold mine of other people, so I created a cosmos of my own. I can move these people around like God not only in space but in time too. . . . I like to think of the world I created as being a kind of keystone in the universe; that, small as that keystone is, if it were ever taken away the universe itself would collapse. . . (15, p. 141).

Long before he summarized his own purpose, critics had perceived what he was doing with his fictional world. In 1939 George Marion O'Donnell pointed out that Faulkner's works were "primarily, a series of related myths (or aspects of a single myth) built around the conflict between traditionalism and the anti-traditional modern world in which it is immersed" (12, p. 49). Malcolm Cowley, in 1946, arrived at a similar conclusion about Faulkner's world: "All his books in the Yoknapatawpha saga are part of the same living pattern (5, p. 1). . . . his work has become a myth or legend of the South" (5, p. 13).

Since it has been, for over thirty years, Faulkner's admitted goal to construct a unified fictional world, it is not surprising that Faulkner has retold parts of the legend or that he has tried to make the facts agree. Yet, even though a number of his revisions indicate that he has tried assiduously to create a consistent history, he seems to have been willing to sacrifice consistency for characterization and effect in a few instances. For example, the highly articulate narrator, Ratliff, conjures up a new set of details for the Mink Snopes-Jack Houston feud in The Town. Since Faulkner returns to the facts originally developed in The Hamlet when
he amplifies the episode in The Mansion, he may have been letting Ratliff use "poetic license" (16, p. 183) as a means of characterizing him in The Town. Olga Vickery, however, has suggested that Faulkner's carelessness probably caused some bloopers—and that this deviation in The Town is such a blooper (16, p. 183). Yet, even though Faulkner may at times have subverted the Yoknapatawpha legend for the sake of exigencies of individual works (11, p. 7), the revisions Faulkner made in the short stories indicate that he has, in general, conscientiously attempted to make his legendary world a unified whole.

Even in view of his stated philosophy, Faulkner's insistent and excessive re-use of entire short stories in longer narratives appears an unusual literary phenomenon: of the ten longer narratives which he has published since 1936, all except two* have incorporated stories previously published in magazines; in all, over one third of the sixty-seven short stories which Faulkner published in periodicals have reappeared in longer works.

The phenomenon perhaps becomes more understandable in the light of conclusions drawn by two critics: that many of the stories actually were excerpts from the then-evolving longer narratives. James B. Mariwether concluded that this was true of all nine stories which later appeared in The

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*Only The Wild Palms (1939) and Intruder in the Dust (1948) failed to incorporate short stories.
Unvanquished, Requiem for a Nun, and A Fable and also of the five later-incorporated Snopes stories that appeared in magazines in the 1930's. He based his opinion on Faulkner's exclusion of these tales from his two collections of short stories, These Thirteen and Doctor Martino and Other Stories, into which a great majority of his earliest published magazine stories were gathered (11, p. 131). Supporting this contention is Faulkner's own statement that he originally thought of the Snopes yarns as more than just a group of short stories.* On the basis of these facts, it seems quite probable that the later Snopes tale, "By the People," also was written as a part of the evolving Snopes saga and not as a simple short story. Also Russell Roth suggested that Faulkner wrote most of the stories later incorporated into Go Down, Moses as parts of the already-formulating longer narrative: the tales appeared in relatively close succession in periodicals, and they were incorporated into Go Down, Moses shortly after their magazine publication (14, p. 219).**

Moreover, in three instances magazines identified stories—"Absalom, Absalom," "The Gaol," and "The Waifs"—as excerpts from forthcoming longer narratives.

From this evidence, it appears that twenty-four of the twenty-seven later-incorporated stories were segments of

*See supra, p. 7.

**"Lion" and "The Old People" must be excepted: originally neither of them directly concerned the McCaslin family.
longer works on which Faulkner had already at least tentatively begun to work. Only three tales—"Lion," "The Old People," and "Wash"—apparently were originally written as wholly independent short stories. Indeed, even these can be connected from the time that they were written with evolving longer narratives. From information that Faulkner supplied him, Malcolm Cowley reported that "Wash" evolved at the same time that Faulkner was writing the tales he intended to use in The Hamlet, and that the Wash Jones—Thomas Sutpen story probably was the germ out of which came Absalom, Absalom! since the story did not fit into the Snopes cycle (5, p. 132).* Moreover, "Lion," published the year before Absalom, Absalom!, involved Quentin Compson as a main character—as did Absalom, Absalom. "The Old People," another story about hunting, also had Quentin as main character. On the basis of these facts, it appears possible that Faulkner at one time thought of making Quentin a major figure in a longer narrative involving hunting, much as he ultimately did Isaac McCaslin in Go Down, Moses.

This conclusion, that Faulkner was probably writing segments of novels instead of single and complete short stories, seems to confirm Hyatt Waggoner's summation of Faulkner's literary talents as not primarily those of a short story writer: "From the beginning of his career Faulkner has been

*See supra, p. 9.
less consistently great in the short story form than in the novel. . . . His creative gifts seem not essentially those of the short story writer. . . . His typical gesture sweeps wide to try to include everything (17, p. 194).

Because of the probable close relationship between the short stories and their incorporating narratives, the stylistic and structural differences in the story versions may be examined as an even better gauge of Faulkner's development as a literary artist than if the stories were originally unrelated to the longer works. The changes reveal interesting facets in Faulkner's initial and later manner of dramatizing themes, of choosing styles, and of using structural tools.

Examining Faulkner's progression in his treatment of themes, Dorothy N. Overly found that he has been illustrating the same themes—greed and lack of spiritual values in contemporary civilization—throughout his career, but that his method of treating his themes has changed perceptibly from the early desperation and frenzy of *The Sound and the Fury* and *Absalom, Absalom!* to the less angry, less hysterical presentations in the works from *Go Down, Moses* on (13, p. 234). That this change would create a need for new methods of handling style and structure is obvious; we shall keep this point in mind and return to it presently.

Not all of the short stories analyzed by this thesis exemplified serious themes originally, however. Faulkner's tall tales and other humor stories—such as "Spotted Horses,"
"Fool About a Horse," "A Point of Law," "Centaur in Brass,"—had no underlying serious thematic purpose: they told a highly amusing story well. Their tones were light, they displayed numerous dialects, and their major characters were illiterates. Floyd C. Watkins and Thomas D. Young have suggested that Faulkner would not have been interested in creating an entire book from the simple, colloquialized situations of the tall tales because it would have been "tiring" (19, p. 335). His reason for not caring to do so may be put in much stronger terms: his essentially tragic view of life dictated that the themes of the major works primarily illuminate and examine the black spots in man's nature. Even though revised stories retain much of the humor or even add to the original lightheartedness, they ultimately become contributing voices to the central themes, which in all of the longer works are at least serious, if not tragic, in their delineation of man's character.

Upon their incorporation, the tall tales assumed, either immediately or in retrospect, a part in conveying the serious themes and tones. For instance, in revising two tall tales—"Spotted Horses" and "Fool About a Horse"—for The Hamlet, Faulkner rewrote the former into a tragedy, yet he retained much of the original humor in order to deepen the new, serious implications of the horse auction. Faulkner, instead of the witty Ratliff, narrates the revision: he underscores the tragedy in Flem's victory over Frenchman's Bend through
authorial comments embodied in Latinized and sophisticated language and frequently abstract imagery. Ratliff changes from the simple, genial Yankee peddler awed by and proud of his association with the phenomenally successful peddler, Flem, to a more mature character who understands Flem's sinister nature and who warns the townspeople against buying the spotted horses, which they suspect that Flem owns. But dramatically emphasizing Ratliff's knowledge that his friends will not resist temptation, yet foreshadowing his later surrender to a temptation planted by Flem, Faulkner has Ratliff stay out of town during the auction.

In the latter story, "Fool About a Horse," Faulkner heightened the humor by having the articulate Ratliff, instead of a young boy, recall the story. Used early in the book, the episode in retrospect contributes to the characterization of Flem as a totally inhuman force. Ratliff remembers Flem's father Ab, years before, as a human, emotional, and "unsoured" person. Ab's humanity presents a striking contrast later to the unemotional, inhuman Flem. Thus, both of the original stories ultimately comment upon the serious theme of the novel: the defeat by dehumanized man--symbolized by the Snopeses--of the romantic, the heroic, and the human elements in the community because those better elements aspire to the same mundane goals, wealth and power, as do the Snopeses.

Again, the tall tales in Go Down, Moses present contrasting images by which the tragedy, the pathos, and the mythic significance in the other episodes are intensified.
The amusing hunt of the run-away part—Negro Tomey's Turl in "Wash" (an episode not previously published in magazines) does not result in any more serious consequence than Uncle Buck's sitting on his broken pocket flask (16, p. 126). Yet the story, as hilarious as it is, introduces but does not explain the problem—the Negro Tomey's Turl is the half-brother of plantation owners, Buck and Buddy McCaslin—a fact which later causes Isaac McCaslin to renounce his patrimony; and the later developments ultimately cause the reader to reflect with horror upon the first episode, in which white men hunt their dark-skinned half-brother as if he were an animal. On the other hand, Lucas Beauchamp's hunt for buried treasure in the second chapter in "The Fire and the Hearth," initially humorous, assumes near-tragic proportions when Lucas' aged wife Molly, recognizing the symptoms and fearing the consequences of Lucas' greed, nearly kills herself trying to operate the divining machine (in a segment added to the plot of the magazine story, "Gold Is Not Always"): she hopes that Lucas will be shocked back into a recognition of proper, God-ordained aspirations. The third tale, which depicts a Negro's search for peace of mind, is entirely tragic: the Negro Rider, grieving convulsively over the death of his wife, kills a white man and is lynched; the deputy-sheriff commentator cannot understand Rider's grief, not recognizing that Negroes have emotions—"they aint human" (7, p. 154). Then, the next three hunting tales, "The Old People," "The Bear," and "Delta
Autumn," set in the at-first lush, at-last desecrated, wilderness, state in mythic form Faulkner's suggestions of a way of alleviating the curse imposed upon the South by its early settlers—the ownership of land and of Negroes. In "The Bear" Isaac McCaslin, accepting the world of the wilderness as his home, repudiates his inheritance of land and Negro sharecroppers in order to begin atoning for the sins of his forefathers: Ike gave up his patrimony after learning that his grandfather, old Carothers, had ordered his own mulatto daughter into his bed. In "The Bear" Faulkner blends the theme of the Negro with that of the desecration of the wilderness: man's assumption of ownership of both land and his fellow man upsets the relation that God intended between man and nature and between man and man, so that both are damaged or destroyed.

In the final hunting story, Faulkner presents the Negro's means by which he can live under the double standard of behavior established by the white man—one standard for himself and one for the Negro: Aunt Molly, sending Gavin Stevens on an abortive hunt for her grandson, wants the convicted-murderer grandson's body brought home and buried with proper ceremony. Her action is what Irving Howe calls the Faulkner "gesture"—an action taken in the face of injustice or catastrophe not for any practical consequence but for the sake of asserting one's dignity as a human being (9, pp. 105-106).

Faulkner's initial presentation of some of his material as dialectal tall tales and his subsequent revision of the
material into ultimately serious pieces of fiction perhaps indicates a characteristic in his working technique. Russell Roth, comparing the early, unpublished versions of two of the episodes in Go Down, Moses, determined that Faulkner began his stories about unsophisticated characters "in a completely colloquial, loose, and free-wheeling manner, gradually tightening his form and language in successive drafts" (14, p. 221). Both Leonard Doran (6, p. 12) and Malcolm Cowley (5, p. 1) have suggested that Faulkner was initially writing down tales which he had heard from Negro cooks and gardeners, from old men on the Courthouse lawn, and from fraternal drinking companions. Thus, perhaps these early humor stories reflect the tones of the oral anecdotes. The uncertainty of the time when Faulkner actually began writing the Yoknapatawpha short stories is especially to be regretted: it is quite possible that they preceded Sartoris in composition and therefore represent Faulkner's earliest conception of Yoknapatawpha—a conception more humorous, less tragic, than the one revealed in Sartoris.

While humor appears in almost all of Faulkner's works, it serves as the means to an end in the longer narratives; Robert Penn Warren, Harry Campbell and Ruel E. Foster found that humor for Faulkner is not used for its own sake, but is closely tied with other elements to bring about a total effect in the longer works (18, p. 93).
Faulkner is not primarily a humorous writer, but he is a writer with a unique sense of humor which is used to give new perspectives into the meaning of the human experience he is portraying (4, p. 113).

Thus, Faulkner kept much of the humor of the original stories, but used it for deepening the tragedy in the longer works.

Even when he did not need to reorient the tales in order for them to convey new themes and tones, Faulkner, in general, increased the meaning of the revised episodes. Although a large number of the stories presented brooding, tragic views of life, in their revised forms the episodes make their points much more forcefully. For instance, "Wash" commented emphatically upon the reason for the South's defeat in the Civil War, its moral degeneration as epitomized in Thomas Sutpen. The episode as it appears in Absalom, Absalom! makes the same main point; but the reader, caught up in trying to understand Quentin Compson's deep emotional involvement with the Sutpen story forty years after Sutpen's death, is much more profoundly affected. The greater effect stems not only from the heightened suspense built up through earlier episodes of the novel but also from the effect that stylistic and structural alterations had upon the original episode.

This fact remains true throughout the revisions: not only the amplified plots of the longer works themselves but also, to an enormous degree, the changes within the original episodes make many of the short stories greater, more effective pieces of fiction, better able to convey the "moral
confusion and social decay" (5, p. 14) which Faulkner finds in the modern South.

A great part of this added effectiveness arises from Faulkner's choice of stylistic devices to serve with the structural devices as conveyers of meaning. Warren Beck found that "... in Faulkner's novels drama is of that highest form which awaits the unfolding of composite action, characterization, mood, and idea, through the medium of style" (3, p. 162). Conrad Aiken, the first critic (8, p. 29) to perceive what Faulkner intended by his extremely complicated style (displayed quite prominently first in Absalom, Absalom!), found that the Mississippi writer's elaborate sentences, even though "monsters of grammar and awkwardness"

... parallel in a curious and perhaps inevitable way and not without aesthetic justification, the whole elaborate method of deliberately withheld meaning, or progressive and partial and delayed disclosure, which so often gives the characteristic shape to the novels themselves (1, p. 24).

Also, Olga W. Vickery pointed out how much aware Faulkner has been of the importance of language as a conveyer of meaning. She found that Faulkner's characteristic style has resulted from the author's attempts to articulate what characters were incapable of expressing for themselves; in such circumstances Faulkner has taken over narrative perspective, halted the characters' voices, and spoken for them in his own voice, one identified by its "imaginative lyricism" (16, p. 247).
Although both Vickery and Joseph Warren Beach have pointed out the greater range of this style, they concluded that Faulkner lost much by the change: characters formerly individualized by their varied and vivid colloquialisms became indistinguishable, each character sounding like all of the others (16, p. 249). Beach found Faulkner's own style at fault chiefly in its excesses:

He has the romantic disposition to make too much of adjectives. . . . He likes /them/, like his nouns, to go in pairs, reinforcing one another. . . . He likes them better if they are of Latin origin and polysyllabic, lending a certain pomp and magnificence to the whole passage . . . (2, p. 153).

He has the complacent scorn for English grammar of one who has construed Cicero and Horace and feels that he can trust his instinct when it comes to the vernacular . . . (2, pp. 154-155).

. . . his passion for squeezing the last drop of meaning from his subject plunges him (in some books) into sentences longer and more complicated than any yet produced in English fiction outside the dreamwork of *Finnegans Wake*. . . (2, p. 157).

Approaching the problem from a different angle, yet arriving at the same conclusion as did Vickery, Dorothy N. Overly found that Faulkner had followed a progression in his structural technique toward perspectives closely overseen by a narrator's presence (although not necessarily a formal narrator), by which method the narrator's voice becomes "an index to sensibility" (13, p. 245).

Such a progression is illustrated well by Faulkner's revisions of the short story perspectives. In "The Old People," "The Bear," "Lion," "Spotted Horses," and "By the
People"—all told originally by character-narrators—Faulkner becomes almost an amorphous character, so closely does he identify himself with events and characters in the episodes. In each instance his apparent motive was, as Vickery explained, to "articulate" an emotional effect or state that a narrator-character would have been incapable of expressing. For example, in the first three stories mentioned above, Faulkner as narrator states the effect of the wilderness training upon Isaac McCaslin, a young boy. A great deal of immediacy is gained by letting the reader view the youth's experiences at close range, rather than in a recall perspective; and, at the same time, Faulkner can hint at the future significance of the forest experiences on the boy.

Again, by changing perspective and extensively revising style in "Spotted Horses," Faulkner enlarged the significance of that episode and, consequently, of the entire novel. While some of the stylistic changes made the speech and characters seem less real, the revised style adds dignity and universality (19, p. 336).

Pointing out a reason for Faulkner's progression to more complex styles as well as to more complicated structures, Vickery found that alterations in Faulkner's method of characterization required stylistic changes. Shifts from the concrete and descriptive language of the earlier works to the abstract and logical language of the later ones, she stated, accompanied the structural changes in the author's principal
characters, who become thinkers instead of doers (16, p. 244).

Non-verbal experience must always provide the ground or basis for truth, for in the last analysis truth for Faulkner is the inseparability of the word and the act. . . . An excessive preoccupation with language tends to vitiate the capacity for action (16, p. 246).

Thus the language of Faulkner's thinkers, whom Vickery lists as Gavin Stevens, Mr Compson, Isaac McCaslin, and McCaslin Edmonds, is weighted with sophisticated, abstract language and imagery, while the sentences are complicated with innumerable qualifying clauses and phrases. But Vickery failed to explain two problems that this list poses: Mr Compson's and Gavin Stevens' styles are much more complex than that of Isaac McCaslin or McCaslin Edmonds, and, moreover, Mr Compson appears as a thinking character as early as 1929, in The Sound and the Fury. Indeed, Faulkner's change in language cannot be explained simply as a product of a change in character types. It is true that he has come to prefer the thinking type as primary characters, whereas previously he has had doers as main actors: Faulkner has used Gavin Stevens in three of his four latest books, Requiem for a Nun, The Town, and The Mansion. But it appears that his increased use of thinkers has followed a change in his own authorial style. When he told the fourth section of The Sound and the Fury, Faulkner used a terse, vivid style; but when he retold the "Spotted Horses" episode in The Hamlet eleven years later, he spoke in abstract, lyrical language, couching his thoughts in involved sentences. His later authorial passages
have been written in a complex style much like the one in which Gavin Stevens speaks; in fact, Faulkner often seems to be speaking through Stevens, so identical are their voices. The change to reflective characters has coincided, it appears, with Faulkner's shift to omniscient-author perspectives in which he himself is an amorphous character. Thus, the underlying explanation, apparently, is that he wants the reader to understand his point so much that he either tells the theme or speaks through a character closely resembling himself. Faulkner's obvious preference for the thinker, instead of the doer, as main character raises the question of whether or not he himself has lost his way in words and whether he still believes that truth arises from the inseparability of words from actions.

Faulkner's growing preference for thinkers can be seen in the short story revisions: the original stories contained none of the complex discussions in which these "thinkers" engage in the longer narratives. The short stories, to be kept within magazine-length requirements, had to develop theme through action; thus, Faulkner later added in revision the philosophies his characters expounded: witness the entirely new fourth section of "The Bear."

In Overly's estimation, Faulkner's early works in which characters acted out themes were more effective than the later ones in which characters talk out themes. She traced his progression away from action and toward dialectic
exposition from Go Down, Moses onward. 

... It would seem that many contemporary artists are at their best in their youth, in their negative stage; when they denounce and deny, they are credible; and often when they affirm, they cease to be artists and become pamphleteers (13, p. 248).

As was mentioned earlier, she concluded that Faulkner's dominant structural technique since the mid-1930's has been an episodic plot (13, p. 245). The longer narratives clearly reveal this progression. All but three of the longer works written from 1932 until the present have incorporated short stories; and, of the group of works, only Absalom, Absalom! holds all of its myriad parts before the reader, without completing any of them, until the final pages of the book. The others contain several complete stories within their frameworks. For example, each episode in The Unvanquished offers a plot complete in itself, although each ultimately assumes greater meaning because of its relation to the whole. Robert Penn Warren also has pointed out that The Hamlet may be called a novel on thematic, but not structural grounds (18, p. 99); each of the four original short stories incorporated into that novel continue to relate complete episodes within themselves. Therefore, while the use of short stories as episodes in Absalom, Absalom! appears not to have weakened its structure,* many critics have been loathe to allow

*Irving Howe concluded that "of all Faulkner's novels Absalom, Absalom! most nearly approached structural perfection" (9, p. 164).
Faulkner's later works the title of novels because of their unique structures. It seems either that, throughout much of his career, Faulkner has preferred the episodic structure or that he has been unable to reconcile the short stories to a longer plot without using an episodic arrangement. Since critics have found that he always has been a conscious innovator in structural and stylistic techniques, and since even his early works, such as The Sound and the Fury, reveal externally disjointed structures, it appears quite probable that Faulkner has published as short stories units from forthcoming longer narratives initially conceived of as episodic. One might wonder if such a practice—publishing segments of longer works—arose because of Faulkner's need for money at a time when magazine editors first became interested in him.

Even though the changes made the stories much richer and more complete, orienting them both to Faulkner's predominant view of life and to the continuity of his fictional world, some of them caused losses in characterization, immediacy, and verisimilitude. Ratliff does become less interesting and recognizable as a character in the revised "Spotted Horses" because of changes from Ratliff's colloquial narration to Faulkner's sophisticated language. Also, his "thinkers" all sound alike: their voices do not distinguish them as

*The Sound and the Fury is told in four segments by four different narrators; however, like Absalom, Absalom!, the story is not complete until the end.*
individuals. Faulkner's use of multiply-narrated perspective in such tales as "Mule in the Yard" greatly reduces the immediacy and verisimilitude of the earlier version. While Faulkner uses this perspective to advantage in "Wash," in which the reader is so intensely interested in Quentin's plight that he does not miss seeing Wash and Sutpen at close range, the reader is not apt to become as interested in the narrator of the mule episode as he is in the actors, Mrs. Hait and I. O. Snopes. Although plot additions make the revised story a fuller, more effective tale, better related to the meaning of the novel, the improvement occurs despite the narrative perspective.

In resume, Faulkner has relied so heavily upon already-published short stories as segments for his longer narratives that two critics have concluded that Faulkner had originally conceived most of the twenty-seven later-incorporated stories as parts of the evolving longer works.

Through most of his books Faulkner has built a fairly consistent legendary world in which man's fate is basically tragic, although there is hope for grace. Because of his view of life, all of his major works have propounded serious and tragic themes denoting modern man's greed and lack of spiritual belief; accordingly, Faulkner has revised his originally humorous tall tales to allow them not only to amuse but also to comment upon the essentially tragic themes of the enveloping longer works. Furthermore, throughout the revisions,
Faulkner has conscientiously attempted to build his fictional world into a unified whole, although at times, from carelessness or for effect, he has violated unity.

Generally, Faulkner has made more effective pieces of fiction out of the short stories by means of his stylistic and structural changes. Working in unison, the changes have made the episodes reflect more clearly Faulkner's view of life. Critics have found that Faulkner has progressed to a characteristic narrative perspective in which he is almost a presence in the works, emotionally commenting upon events, and that his complicated styles have arisen from his attempts to articulate ideas and moods that his characters would be incapable of expressing. Such a technique has allowed Faulkner almost explicitly to universalize his world into a myth or legend about everyman.

A second structural technique that is in evidence after Absalom, Absalom! is an episodic plot development; episodes that are complete within themselves are contained in the frameworks of the longer narratives. Faulkner appears to have begun employing this structural technique relatively early in his career and may actually have written the short stories as parts of longer works that were planned initially as episodic.

The short stories, though improved in large part by being integrated into broader plots and by being given varied styles, yet suffered somewhat from the changes. Characterization was sacrificed by the elimination of colloquial
language, and multiply-narrated perspective made some tales less immediate and less real to readers.
CHAPTER IV BIBLIOGRAPHY


CHAPTER V

A RETROSPECT

Between 1936 and 1960 twenty-seven of Faulkner's short stories reappeared in eight longer narratives: seven novels and a play. In all, over a third of his magazine stories have been re-used, and only two of his longer works printed in the last twenty-four years have not incorporated reworked material.

His insistent use of previously-published tales in longer narratives has led some critics to conclude that the short stories were Faulkner's earliest conceptions of the longer works then evolving in his mind. Faulkner himself has supported this assumption, affirming that he conceived of the entire Snopes saga in the mid-1920's, presumably at the time when the first Snopes stories ("Spotted Horses," "Lizards in Jamaishy'd's Courtyard," "Centaur in Brass," "Mule in the Yard") were begun.

Since Faulkner could not find a market for his short stories before the success of Sanctuary in 1931, it is impossible to determine exactly when he wrote the stories published in the early 1930's; indeed, forty-five of his sixty-seven short stories came out in magazines between 1931 and 1936. If the stories were composed before Sartoria (1929), it

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appears that Faulkner actually had begun to develop his Yoknapatawpha world before adopting in his fiction a basically tragic view of life: several of the early stories are tall tales which embody no serious commentary upon life. Because of his predominantly tragic view of life, however, Faulkner has propounded serious and tragic themes denoting modern man's greed and lack of spiritual values (such as honor, courage, and pity) throughout all of the major works. He has, moreover, revised his original tall tales to allow them, while retaining their humor, to comment upon and deepen the significance of the essentially tragic themes of the longer works into which they were incorporated.

Even when Faulkner did not revise the themes and tones of the stories, he usually made the tales more effective pieces of fiction by means of stylistic and structural changes. These changes not only enabled the episodes to reflect more clearly Faulkner's view of life but also adapted the pieces both to the longer narratives and to the author's legendary world.

His stylistic changes perhaps gave to the revisions even greater variety of style than the original stories had. While Faulkner progressed toward less common, yet less dialectal, language, he did not eliminate all dialect; indeed, he even increased the amount of colloquial language in a few instances. And although he moved toward more complicated sentences in general, he pared and rewrote the complex and
lengthy sentences of some stories to suit the episodes to the styles of the longer narratives in which these tales were incorporated—and, perhaps, also to make them more readable. Faulkner forsook standard punctuation practices for rules of his own design to create swift-moving sentences broken by punctuation only when necessary for clarity. His revision of figurative language corresponded to the prevailing shifts in vocabulary; however, in all instances he tended to revise imagery to better establish the tone of the episode.

Faulkner's structural changes arose primarily from the exigencies of fitting the stories into the longer narratives. To establish the stories as integral, thematically significant parts of the longer works, Faulkner revised the narrative perspectives of ten of the tales. In general, he exchanged the relatively simple first-person and omniscient-author viewpoints of the stories for more complicated multiple narrations, memory-recall perspectives in first or third person, and omniscient-author viewpoints in which Faulkner identified himself so closely with a character, or commented so emotionally, that he appeared as an amorphous character within the episodes. To transform the short stories into effective episodes, Faulkner changed the main characters in six of the stories, the minor characters in thirteen, added major plot elements to three stories, integrated four others in the framework of longer episodes, and revised such details as ages, names, and familial relationships in almost all of the stories.
All of the changes in time sequence resulted from the revision of other elements. Chronology was revised mainly in two ways: (1) events in a story, organized with a portion of the climax as the opening scene, were recounted in chronological order; and (2) narrators, added in the revisions, told the story episodes as if they already had occurred. In general, the structural changes affected each other more than the stylistic changes.

The shifts to more complicated styles and structures accompanied a change in Faulkner's method of treating his themes. Although he has continued to depict the greed and lack of spiritual values in contemporary civilization, his attitude has changed from the hysteria and frenzy of *The Sound and the Fury* and *Absalom, Absalom!* to the less angry, more thoughtful views presented in *Go Down, Moses* and later works. Faulkner began portraying "thinkers" instead of "doers" as major characters. This change followed the shift in Faulkner's own authorial voice: he began expressing his themes overtly in a complex, lyrical style. Because of his adoption of the closely-overseeing omniscient-author perspective as a means of articulating the effects of events upon characters incapable of expressing their emotional reactions for themselves, Faulkner now included in his works his own voice as well as those of his characters.

In general, the changes enhanced the quality of the original stories: they convey deeper meanings of life, and
they relate to everyman. Yet, some of the changes—primarily the loss of individual voices for characters and the reversion to past time for some episodes—made certain of the revised episodes less immediate and less real than the original stories.
APPENDIX

PUBLICATION HISTORY

OF THE LATER-INCORPORATED SHORT STORIES*

ABSALEM, ABSALEM!—published October 26, 1936.

"Wash"—Harper's, CLXVIII (February, 1932), 258-266. It appears in capsule in Chapter VI, pp. 182-185, then is developed in extensively revised form in Chapter VII, pp. 277-292.

"Absalom, Absalom"—American Mercury, XXXVIII (August, 1936), 266-274. It appears somewhat reworked as Chapter I, pp. 7-30.


"Ambuscade"—Saturday Evening Post, CCVII (September 29, 1934), 12-13, 80-81. Retaining the same title, it appears slightly revised as Chapter I, pp. 3-40.

"Retreat"—Saturday Evening Post, CCVII (October 13, 1934), 16-17, 82, 84, 85, 87, 89. It appears with few revisions, under the same title, as Chapter II, pp. 41-86.

"Raid"—Saturday Evening Post, CCVII (November 3, 1934), 18-19, 72-73, 75, 77-78. It appears little changed and with the same title as Chapter III, pp. 87-134.

"Skirmish at Sartoris"—Scribner's, XCVII (April, 1935), 193-200. It appears with hardly a change, under the same title, as Chapter VI, pp. 215-242.

*Listed here, in the order of their publication, are the eight longer narratives which incorporate short stories; under each, again in the order of publication, appears a list of the short stories in the major works. Following a resume of original publication data on each story comes the location and title (if any) of the story episodes in the longer works. (No attempt is made here to trace each publication of the stories in Faulkner's books of short stories or in literary anthologies.)
"The Unvanquished"—Saturday Evening Post, CCIX (November 14, 1936), 12-13, 121-122, 124, 126, 128, 130. It appears with little change under the title "Riposte in Tertio" as Chapter IV, pp. 135-175.

"Vendee"—Saturday Evening Post, CCIX (December 5, 1936), 16-17, 86-87, 90, 92-94. Slightly revised, it appears under the same title as Chapter V, pp. 177-213.

THE HAMLET—published April 1, 1940.


"Lizards in Jamshyd's Courtyard"—Saturday Evening Post, CCIV (February 27, 1932), 12-13, 52, 57. It appears somewhat reworked as the final episode in the novel, in Book Four, "The Peasants," pp. 383-421.

"Fool About a Horse"—Scribner's, C (August, 1936), 80-86. It appears somewhat revised in Book One, "Flem," pp. 33-53.

GO DOWN, MOSES—published May 11, 1942.


"A Point of Law"—Collier's, CV (June 22, 1940), 20-21, 30, 32. It appears somewhat revised and enlarged as a part of Section I of "The Fire and the Hearth," pp. 33-77.

"The Old People"—Harper's, CLXXXI (September, 1940), 418-425. It appears somewhat revised, under the same title, pp. 163-187.

"Pantaloon in Black"—Harper's, CLXXXI (October, 1940), 503-513. It appears with only slight revisions under the same title, pp. 135-159.

"Gold Is Not Always"—Atlantic, CLXVI (November, 1940), 563-570. It appears somewhat revised as Section II in "The Fire and the Hearth," pp. 78-98.
"Go Down, Moses"—Collier's, CVII (January 25, 1941), 19-20, 45-46. It appears slightly revised under the same title, pp. 369-383.

"Delta Autumn"—Story, XX (May-June, 1942), 46-55. It appears somewhat revised under the same title, pp. 335-365.


Requiem for a Nun—published September 27, 1951.

"A Name for the City"—Harper's, CCUI (October, 1950), 200-214. It appears somewhat revised and substantially enlarged as "The Courthouse (A Name for the City)," the narrative essay preceding Act I, pp. 3-48.

"The Gaol"—Partisan Review, XVIII (September-October, 1951), 496-515, 598-608. The magazine version was an exact reprint of the version in the play, which appears as "The Jail (Nor Even Yet Quite Quench)—" the narrative essay preceding Act III, pp. 213-262.

A Fable—published August 2, 1954.


"Notes on a Horsethief"—Vogue, CXXIV (July, 1954), 101-107. This version is an exact duplication of the episode in the novel, pp. 151-204.

The Town—published May 1, 1957.

"Centaur in Brass"—American Mercury, XXV (February, 1932), 200-210. It appears greatly reworked in Chapter One, pp. 3-29.

"Mule in the Yard"—Scribner's, XCVI (August, 1934), 65-70. It appears extensively revised and somewhat enlarged in Chapter Sixteen, pp. 231-256.
"The Waifs"—Saturday Evening Post, CCXXIX (May 4, 1957), 26, 116, 118, 120. This is an exact reprint of the final episode in the novel, from Chapter Twenty-Four, pp. 359-371.

(On pp. 78-80 of The Town appears a brief recapitulation, substantially at variance in its details with other versions, of a portion of "The Hound," which had previously been incorporated in The Hamlet.)


"By the People"—Mademoiselle, XLI (October, 1955), 86-89, 130-139. It appears extensively reworked in Chapter Thirteen, pp. 295-320.

(A revised, greatly expanded, version of "The Hound" appears as Chapter One, pp. 3-51.)
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