Silvia Menegazzi

THE DOUBLE DEALER (1921-1926): A LITTLE MAGAZINE BETWEEN THE AVANT-GARDE AND THE SOUTH

The New Orleans Double Dealer is generally recognized by critics as one of the outstanding little magazines of the Twenties. Short-lived but lively, as most of them, it is a peculiarly interesting object of analysis, both because it was published in a period of experimental vitality in American letters, and because, by bringing this temper to the South, it helped to do away with the genteel tradition that still lingered there.

On the other hand, some critics – particularly H. L. Mencken, Donald Davidson and Jay B. Hubbell – thought that its “exoticism” and “cosmopolitanism” questioned its “Southernness”. To look at the history and editorial propositions of the magazine, however, is to realize that its local attachments were certainly strong and that the literary trends, sometimes contradictory, that it represented were working also in the formative years of the writers of the Southern Renaissance.

In January 1921, just a few months after the publication of H. L. Mencken’s famous essay “The Sahara of the Bozart” ¹, Julius Weis Friend and Albert Goldstein, who came from substantial Jewish New Orleans families, joined hands with the poets John McClure and Basil Thompson and, from an old office at 204 Baronne St., near the French Quarter, launched the first issue of The Double Dealer.

Although they were almost experienceless in the editorial field, in the following six years they managed to publish forty-two issues of

¹ In the collection Prejudices: Second Series, New York, 1920. Mencken had published a shorter version of the essay three years before (New York Evening Mail, 13 November 1917), but it was only when the book version appeared in 1920 that Southerners took notice of his attack against the cultural sterility of the South. See Fred C. Hobson, Serpent in Eden: H. L. Mencken and the South, Chapel Hill, North Carolina U. P., 1974.
increasingly good quality, if decreasing regularity. When in May 1926 the publishing was suspended, they had undergone the financial difficulties that are common to this sort of enterprises. The editorship of The Double Dealer had always remained an “extracurricular”, according to Friend’s definition, and non-commercial activity. The editors had to serve also as “copy boys and mailing department, advertising solicitors, circulation managers and typist, not to mention financial entrepreneurs” 2. Yet the magazine had reached a circulation of about 15,000-18,000 and had published such authors as Sherwood Anderson, Ernest Hemingway, William Faulkner, Thornton Wilder, Hart Crane, Jean Toomer, John Crowe Ransom, Robert Penn Warren, Donald Davidson and Allen Tate.

All of them in their twenties and just returning from World War I, the four editors shared a confidence in the possibilities of American letters oddly combined with the skepticism typical of the postwar years. While the founding of the magazine was intended to disprove Mencken’s definition of the South as a cultural desert, they in fact agreed with his analysis and set forth to rebel against the stagnation of Southern culture and to fight for more freedom of expression 3.

The title itself – taken from Congreve’s comedy, together with the motto “I can deceive them both by speaking the truth” – wanted to express a paradoxical commitment to honesty. In the first issue the editors wittily explained that in dealing double they meant “to show the other side”, “to be called Radical by Tory and Reactionary by Red” 4. They admitted no political or moral commitment, no policy other than “printing the very best material [The Double Dealer] can procure” 5. Friend, judging the merits of the magazine, stressed “its integrity of selection, its refusal to be led too far astray by the names and fashions of the hour”, and the fact that they managed to appear “outrè and ‘advanced’ to the conventional; and to the ‘schools’ old fashioned and eclectic” 6. In this way they ‘disco-

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2 See Leland H. Cox, Jr., ed., “Julius Weis Friend’s History of the Double Dealer”, Mississippi Quarterly, XXXI, Fall 1978, pp. 589 and 600. Friend’s manuscript “The Double Dealer: Career of a ‘Little’ Magazine” was given with other papers to the Howard-Tilton Memorial Library of Tulane University in 1963. Cox, who found and published it, says that it was not a final copy, yet it is impossible to say how long before 1963 it was written.

3 See Friend, op. cit., p. 591.


5 “The Magazine in America”, March 1921, p. 83.

6 Friend, op. cit., p. 604.
covered’ a number of writers who later achieved fame and accomplished what Frederick J. Hoffman and Charles Allen define as “the avant-garde function” of little magazines, that of encouraging unknown writers.

Mencken’s iconoclastic attitudes are reflected in many editorials displaying an elitarian conception of literature. At the beginning they had chosen the subtitle “A Magazine for the Discriminating” and addressed “that selected audience for whom romance and irony lie not so many leagues apart”, and they continued to polemize against popular art and the “charlatans” who deal with art as with “trade goods”. Moreover, the unconcern for any kind of commitment, moral or political, the witty and satirical language of the editorials, the admiration for James Branch Cabell, are as many signs of Mencken’s influence.

When in the July 1921 issue the magazine subtitle was changed into “A National Magazine from the South”, the stress was put on the editors’ desire both to be “a national medium for Southern writers and readers” and to continue to print “imported stuff”. They confirmed an impatience with the “trecly sentimentalities” of “well-intentioned lady-fictioneers” and with the “storied realm of dreams, lassitude, pleasures, chivalry and the Nigger” of the Southern tradition, a position that Mencken seemed to appreciate in “The South Begins to Mutter”, an article published in the August 1921 Smart Set. However, he found much more congenial the cautious policy of The Reviewer, a little magazine published in Richmond. “The Double Dealer”, he wrote to Emily Clark, editor of

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8 “...”, January 1921, p. 2.

9 The editorials appeared only during the first two years. When they were suspended the tone of the magazine became more sober but, according to Friend, their loss “pointed to a flagging verve” (op. cit., p. 601).

10 “A National Magazine from the South”, July 1921, p. 2. Among the contributors were many “sophisticated” authors and followers of “art for art’s sake” such as: Arthur Symons, Benjamin De Casseres, Carl Van Vechten, Elinor Wylie; the world of avant-garde magazines was represented by Alfred Kreymborg, Maxwell Bodenheim, Ben Hecht, Lola Ridge, Louis Untermeyer, Babette Deutsch, Royall Snow; experimental poetry by Richard Aldington, Amy Lowell, John Gould Fletcher, Malcom Cowley, Hart Crane, Edmund Wilson.


12 This magazine never openly disclaimed the past and proclaimed that it published national literary glories only as “bait” for young Southerners.
The Reviewer, "is wholly un-Southern". He thought that the New Orleans magazine had broken away from the past too drastically and had reached a sophistication that he thought possible only through a "renewal from within", that is by fostering Southern writers and "avoiding all Northerners". On the contrary, the editors of The Double Dealer insisted that theirs was "no sectional organ" and that there was no specific Southern battle to fight in defense of art, but a national one. Hypocrisy, philistinism, bigotry, hostility to art were a widespread malaise.

Therefore they continued to publish experimental writers, especially during 1922 and 1923 through the agency of Sherwood Anderson, who had elected New Orleans "the most cultural city I have yet found in America". He was a pioneer in discovering the charm of the city and in inviting other artists to enjoy its leisurely atmosphere. In those years New Orleans became a gathering place of artists and the offices of The Double Dealer attracted all sorts of writers and would-be writers.

It is not possible to set The Double Dealer into a category, to define it as a regional or as an experimental magazine. It aimed at being "catholic" and at welcoming "every style and fashion without partisanship". In 1926 Donald Davidson wrote that the Southern writer was inhibited at using his local environment and materials, because they had been worn out by a debased tradition. This interpretation can be applied to the case of the New Orleans magazine: in its attempt to force the issue of experimental writing in the South it appeared quite "uprooted". Yet, the notion of The Double Dealer as "completely un-Southern" is false. Its birth was due to a surge of regional pride; it often challenged the "intellectual tyranny of New York, New England, and the Middle West", just as it criticized the expatriates.

Editorial statements of both The Double Dealer and The Reviewer stress the importance of "honesty", of showing life as it is, without ornaments, of telling the truth. Basil Thompson's plea for a

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14 "Exploding a Vulgar Error", July 1922, p. 2.
15 "New Orleans, The Double Dealer and the Modern Movement in America", *Double Dealer*, March 1922, p. 124. Besides this essay he contributed to the magazine seven items titled "Testaments", written in what can be considered either poetic prose or free verse.
new Southern literature looked at the rebellion against the genteel tradition ushered in by Sinclair Lewis: “we have our Main Streets here, as elsewhere”, he wrote in “Southern Letters”. In the South the rhetorical tradition, intended as a celebration of a way of life, was being questioned by James Branch Cabell and Ellen Glasgow. The use of irony, which both novelists considered another weapon against that rhetoric, was appreciated also by the editors of The Double Dealer, who insisted that America as a whole needed a satirist, a “bubble-burster”. This was, of course, part of post-war disillusionment, which in the South gave a final blow to the romantic idealization of the Civil War.

However, a revision of that tradition and materials did not come soon and, as Donald Davidson pointed out, in the Twenties Southern writers moved between “protest and escape”. Cabell is the epitome of this attitude, in that he turned the typical Southern genre, the historical romance, into an instrument to express his skeptic view of life, while remaining at the bottom a romanticist. The Double Dealer partly adopts this attitude and keeps ambiguously in balance between a plea for honesty and realism and the exhortation to build up “artificiality” as the duty of the writer. The magazine rejected the romantic sentimentalization of reality typical of certain Southern literature, yet it was not so much interested in the exact representation of that reality as such, as it was in form, in craftsmanship, and finally in literary experiment – an interest, therefore, which merged with the contemporary research of the avant-garde.

This form of aestheticism, the concept of art as aristocratic diversion, the scorn for the public, however, had also an important implication for the role of the artist. While the magazine protested against the amateurism of Southern “well-intentioned lady fictioneers”, it was not able to envisage for the artist a role that would radically part from the traditional one. The chronic lack of a class of professional writers in the South and of a Southern audience, which was observed by Allen Tate, had obvious reverberations in the magazine field. Like many pre-Civil War magazines, The Double Dealer aimed at developing an independent Southern culture, but, paradoxically, it was mostly supported by Northern readers (and by a group of friendly New Orleans “shareholders”).

19 See JAY B. HUBBELL, “Southern Magazine”, in Culture in the South, ed. by W.T. Couch, Chapel Hill, N.C., North Carolina U. P., 1934, pp. 159-82; and
By attacking the intellectual tyranny of New York, “the Valhalla of the Vacuous” \(^{20}\), as they called it, the editors shared Anderson’s fears about the standardization in American life and art. On the other hand, they seemed to think that a form of patronage or the practice of art as amateur pastime would protect it from a leveling productive system. In this way they remained in line with the Southern aristocratic tradition of “leisure”, which could even be seen as a higher opportunity of escaping standardization. They looked at the New Orleans heritage with mixed feelings. While they scorned its romantic local color of “the Creole” and “the Nigger”, they could not help feeling that the city, with its cosmopolitanism and “the ancient Latin tradition of a native aristocracy and romanticism” \(^{21}\), had no reason to envy New York.

If the New Orleans magazine appeared to Mencken more cosmopolitan, or “exotic”, than *The Reviewer*, it is by comparing it with the most important Southern magazine, *The Fugitive*, that some common features of “unconscious Southernness” emerge.

In the Thirties Davidson saw a dilemma between “urban civilization – which is industrial, progressive, scientific, anti-traditional – and rural or provincial civilization – which is on the whole agrarian, conservative, anti-scientific, and traditional” and he said that it was impossible to be “modern” and “expressive of the South” at the same time \(^{22}\). Yet, granted that the Fugitive movement was the cradle of the four major Agrarians (Davidson, Ransom, Tate and Warren), it would be an oversimplification to identify *The Fugitive* with the regional party and *The Double Dealer* with the cosmopolitan.

The Nashville magazine, which was founded in 1922 by a group of Vanderbilt teachers and students and was meant as an outlet for their own poetry, set out by distancing itself from “the high-caste Brahmins of the Old South” and from “a tradition that may be called a tradition only through the haze of a generous imagination” \(^{23}\). Just as *The Double Dealer*, what *The Fugitive* dreaded most in the Southern tradition was a certain sentimental rhetoric. The policy of the editors and poets is summed up by Davidson in a letter to Laura Riding: “we look with a catholic eye on traditionalism

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\(^{20}\) “The Valhalla of the Vacuous”, April 1921, p. 129.

\(^{21}\) “New Orleans and the *Double Dealer*”, April 1921, p. 126.


\(^{23}\) See “Forword” (I, 1, p. 2) and “The Other Half of Verse” (II, 8, p. 99).
when it is good, or on experimentalism when it is honest” 24. Similar
statements of “non-policy” were expressed by the editors of The
Double Dealer. Therefore, one can only speak of “unconscious reg-

The experimentalism of The Double Dealer is equally question-
able, when in reading an editorial as “Modern Isms” (May 1922), we
find a thorough defense of “eternal values” and Joyce, Pound and
Eliot are defined “eccentric clowns” 25. In short, the catholicism of
both magazines testifies that the regional-traditional and the cos-
mopolitan-experimental trends were equally present in the early

Twenties.

The contradictory policy of the magazine can best be framed into
a pattern of development if one looks at William Faulkner’s contem-
porary struggle for self-expression. It is no coincidence that his
apprenticeship reached a turning point during his New Orleans stay
– between January and July 1925 26 – and his contributions to The
Double Dealer are a witness to it.

Firstly, the bohemian atmosphere of the city, the inducement of
having his pieces published by The Times-Picayune 27 and The Dou-
ble Dealer, the presence of Anderson, who helped him to publish
Soldier’s Pay, his first novel, by Liveright, were certainly important
factors in his decision of becoming a professional writer.

24 Quoted in Louise Cowan, The Fugitive Group: A Literary History, Baton
25 See John C. Steward, The Burden of Time. The Fugitives and Agrarians,
26 Similar doubts about modernist poetry are reflected, for instance, in John
Crowe Ransom’s criticism of The Waste Land (see Louise Cowan, op. cit., pp. 122-
125) and in a review by John McClure, who spoke of the “unsatisfactory discords”
of that poem (Double Dealer, May 1923, pp. 173-174).
27 Faulkner was in touch with the New Orleans group even earlier: James
Feibleman reported having seen him in the office of Baronne St. in the winter of
1921 (“Literary New Orleans Between World Wars”, Southern Review, I, July 1965,
p. 705); in June 1922 they published his poem “Portrait”. In the “Notes on Con-
tributors” of the Jan./Feb. 1925 issue the editors gave the following portrait of
Faulkner, probably based on his own – partly fanciful – account of himself: “Will-
iam Faulkner is a native of Oxford, Mississippi. Although in his twenties he has
served in a wide variety of capacities. He has worked in turn as clerk in a book-
store, postmaster and dishwasher. During the war he was with the British Air Force
and made a brilliant record. He was severely wounded. To date his literary interest
has been chiefly in poetry. He has lately published ‘The Marble Faun’ a book of
poems and is about to publish another ‘The Greening Bough’”.
28 The New Orleans newspaper published sixteen fictional pieces by Faulkner
between February and September 1925.
Secondly, both *The Double Dealer* and Faulkner's early production reveal an influence of English decadentism. Friend wrote that one of the "obsessions" they managed to overcome was "an inordinate love of the English authors of the 1890s" 29, which is betrayed by the covers drawn by Olive Leonhardt in the manner of Aubrey Beardsley and used during 1921 and 1922. This interest has a parallel in Faulkner's early infatuation for Swinburne and Beardsley, reflected in his poems – also those published in *The Double Dealer* --, in *Soldier's Pay*, and in his own drawings 30.

However, in 1922 Faulkner had already envisaged the possibilities of "language as it is spoken in America" and stressed the fact that "art is preeminently provincial" 31. The ideas that he expressed then present close similarities with the article "Serious Uses of the American Language" by John V.A. Weaver, published in the October 1921 issue of *The Double Dealer*.

Moreover, a number of contributions to the magazine by various authors show an interest in the issue of native versus uprooted art and develop a polemic against the expatriated. "The Refugee" (April 1922) and "Innocents Abroad" (October 1922), for example, are editorials dealing patronizingly with the expatriated writers and magazines (*Broom, Secession* and *Gargoyle*) and prophetizing that in a decade or so American books would be mostly written at home. On the other hand, as a sign that the experiments going on on both sides of the Atlantic were strictly connected 32, expatriated editors, such as Alfred Kreymborg, Malcom Cowley, Matthew Josephson, kept contributing to the New Orleans magazine. "Toward Walt Whitman" (September 1922) by Pierre Loving and "Ohio and the Seine" (January 1923) by Lawrence S. Morris invited American writers to tap more indigenous veins.

30 An analysis of "the Arts and Crafts, *art nouveau* affinities" in Faulkner's drawings is to be found in Lothar Hönninghausen, *William Faulkner: The Art of Stylization in his Early Graphic and Literary Work*, Cambridge, Cambridge U. P., 1987. Hönninghausen stresses how the *fin de siècle* Aesthetic movement was close to the new literary currents of the Twenties, especially in its view of the artist as craftsman, and quotes *The Double Dealer* as an example (p. 187).
32 See also R. Mamoli Zorzi, "Il grande (anti)romanzo americano di William
But it was in the last phase of the magazine that a series of contributions, in the form of imaginary conversations, by the English author Bernard Gilbert show a decided advocacy of autochthonous art. In “The Tragedy of James Joyce” (June 1925) Gilbert distinguished between the urban artist, who is doomed to be uprooted and “dramatises his own struggle” deforming reality, and the artist, like himself, committed “to present the inward essence of a rural community”. Even if in his own books he had used joycean techniques, he was convinced that it was not necessary to “be uprooted and stormtossed in order to become a great artist”. In “Poor America: The Exiles” (January 1926) he imagined to discuss with Pound “the danger to the artist of a severance of his roots from its native soil”. The literary project of this writer, which was described by R.W. Western in the April 1925 issue, was to show his native English district of Bly by the joint effect of a series of books – “each one complete in itself” – in which “the different aspects to be presented ... needed different methods of properly presenting them”. These statements suggest strikingly Faulkner’s subsequent achievement with Yoknapatawpha County. But Faulkner probably never read the English novelist, who has remained completely unknown. In any case he certainly saw Western’s article, which was titled “A New Literary Departure” and quite ironically ended on the same page where Faulkner’s own rather conventional poem “The Faun” was printed. A coincidence that matches the fact that, while New Orleans should have been only his starting point for Europe, as he himself declared ”, it was during his stay in this city that Faulkner’s interest for the English poetry of the nineteenth-century was decidedly being replaced by the interest in the tradition of American fiction. The debating of these themes on the pages of The Double Dealer probably added on to Anderson’s advice that he should stick to “that little patch up there in Mississippi”.

The growing importance of the native land is strictly connected with Faulkner’s passage from poetry to prose. His essay “Verse Old and Nascent: A Pilgrimage” in the April 1925 issue of The Double Dealer describes his progress from Swinburne to the moderns and then back to Shakespeare, the Elizabethans, Shelley and Keats, and explains his renunciation of modern poetry in this way:

The beauty – spiritual and physical – of the South lies in the fact that God has

Carlos Williams”, Annali di Ca’ Foscari, XIX, 2, 1980.

done so much for it and man so little. I have this to thank whatever gods may be:
that having fixed my roots in the soil all contact, saving by the printed word, with
contemporary poets is impossible.

It was “The Shropshire Lad” by Housman 14, he said, that revealed to him “the secret after which the moderns course howling
like curs on a cold trail”, that is “the splendor of fortitude, the
beauty of being of the soil like a tree” 15. Further on he calls it
“spiritual beauty”, “that beautiful awareness, so sure of its own
power that it is not necessary to create the illusion of force by frenzy
and motion”.

He said that the only “cause of interest” he found, in reading
modern verse in magazines, was “a tendency among them to revert
to formal rhymes and conventional forms again”. And he concluded:
“Can one still hope? Or is this age, this decade, impossible for the
creation of poetry? Is there a Keats in embryo, someone who will
tune his lute to the beauty of the world? Life is not different ... living may be different, but not life. Time changes us, but Time’s
self does not change” 16. Here Faulkner seems to identify “life” with
“beauty” 17, and this with the object of poetry, “the spiritual beauty
which the moderns strive vainly for with trickery”. Trickery was the
whole set of new poetic techniques he appeared to refuse.

Richard P. Adams has penetratingly discussed this point when he
wrote that “the total effect of Faulkner’s reading of the poets seems
to have been bad for his poetry and good for his fiction. His rejection
of modern methods and techniques in verse was poor strategy ...
He thereby prevented himself from using his own verse to express
his strongest feeling about his most congenial theme, the intense
conviction of the concrete sense of life as a dynamic process”. On

14 In March 1922 The Double Dealer published an essay by Howard Mumford
Jones titled “A.E. Housman, Last of the Romans”, where the critic ascribed to the
English poet the “sense of the antiquity of the land” that young American poets
wanted.

15 In his “Preface” to The Marble Faun (1924), Phil Stone had used the same
phrase about the author: “He has roots in this soil as surely and inevitably as has a
tree” (reprinted in W. Faulkner, The Marble Faun and the Green Bough, New

16 It is interesting to compare this idea with the Double Dealer editorial “American
Literature”: “great literature is rarely national and rarely local in aroma. It is, in
its nature, at once universal and individual”. (May 1921, p. 171).

17 In this essay he uses four times the word “beauty”, and three times “beautiful”,
always in connection with the aim of poetry, but also as “the beauty ... of the
South” or “the beauty of being of the soil”. The idea that “Beauty as ever is all that
counts” was expressed by Basil Thompson in “Modern Isms”.

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the other hand, "his use of poetic methods, devices, and techniques"—rhythm, imagery, pattern of symbolic images, mythic method—in his fiction contributed greatly to his achievement 58.

Elsewhere Adams has maintained that Faulkner's aesthetic doctrine is concentrated in a remark he made in 1954: "The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life" 59. The only way to represent the power of motion—of life and time going on—was to have something or someone oppose it, with all the dramatic results of the conflict. The idea of the arrested motion was what fascinated him in Keats's "Ode on a Grecian Urn", to which he returned several times in his fiction.

The image of the tree rooted in the soil, which is used repeatedly in this period, may help to focus the connection between the choice of prose as his artistic means and the election of his regional materials as his subject 60. In "Verse Old and Nascent" this image is a rudimentary attempt to express the idea of "arrested motion", because it is "a tree around which fools might howl and which winds of disillusion and death and despair might strip, leaving it bleak, without bitterness; beautiful in sadness" (p. 130) 61. The inner contradiction of this essay—where at first "frenzy and motion" in poetry are rejected only to be employed to heighten the beauty of the tree—points to Faulkner's eventual development.

Just as in concluding his Double Dealer essay Faulkner distinguished between life and living, later he would say that poetry deals

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60 On this regard a passage from Mosquitoes is interesting. When the poetess (Mrs. Wiseman) criticizes the novelist's (Fairchild's) "belief that the function of creating depends on geography", and he confirms that "You can't grow corn without something to plant it in", Julius, the Semitic man, gives this explanation: "Clinging spiritually to one little spot of the earth surface, so much of his labor is preformed for him. Detail of dress and habit and speech which entail no hardship in the assimilation and which, piled one on another, become quite as imposing as any single startling stroke of originality, as trivialities in quantities will. Don't you agree? But then, I suppose that all poets in their hearts consider prosewriters shirkers, don't they?" (New York, Washington Square Press, 1985, pp. 150-151).
61 The motion around the tree makes this image prophetic of such characters as Quentin Compson, whose roots in the Southern tradition block his accepting life as a dynamic process, while, nonetheless, he remains a very attractive character.
with the universal and prose with the particular 42. Both definitions are partial though, if what he really aimed at was to portray “the arrested motion”, if the aesthetic achievement was neither in stillness nor in motion by themselves, but in their dramatic interaction, in the “beautiful in sadness”, in seizing life in the “terrific” moment of dynamic rest. On the aesthetical level this corresponded to a distinction between art (beauty-life) and life (living) based on the use of “artificial” poetic devices (trickery) in his novels 43. In the end he joined in the field of fiction the moderns he had rejected in the field of poetry. As far as subject matter was concerned this meant his special regionalism that proved how “all universal art became great by first being provincial” 44.

“New Orleans”, a series of eleven sketches in poetic prose that Faulkner contributed to The Double Dealer (Jan.-Feb. 1925), is a significant example of this moment of transition. They are given unity by a symbolic pattern of images, which look forward to his future techniques but which still do not convey the New Orleans specific. An abundance of literary references – ranging from Mallarmé, Gautier, Swinburne to Eliot, Conrad, O’Neill – goes along with first attempts to reproduce spoken language and slang. These sketches offer a fair representation of the currents, sometimes contradictory, that swept the cultural scene in the early Twenties and are reflected both in The Double Dealer and in the early career of William Faulkner. In spite of the risk of “aestheticism” they both ran, which after all was a sign of their belonging to their times, they already manifested a more genuine American and Southern disposition. Yet aestheticism meant also a knowledge of literary tools, through which the results of the Southern Renaissance would eventually go beyond mere uncouth regionalism.

42 See Faulkner at Nagano, Robert A. Jelliffe ed., Tokyo, Kenkyusha Ltd, 1956, p. 16.
43 See George Garrett, “Faulkner’s Early Literary Criticism”, Texas Studies in Literature and Language, I, Spring 1959. The critic underlines how Faulkner, from an early stage, had put “an emphasis in all literary forms on artifice to distinguish art from life”.
44 A quotation from George Moore used by Phil Stone in his “Preface” to The Marble Faun.