



## Caddy in the picture : the Compson chronicle in "The Appendix, Compson: 1699-1945"

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Caddy in the Picture: The Compson Chronicle in “The Appendix,  
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Sixteen years after Faulkner had completed *The Sound and the Fury* (*TSF*) in 1929, his characters still lived in his mind and re-emerged in “The Appendix, Compson: 1699-1945.” The value and the place of the Appendix in reading *TSF* have alike troubled Faulkner scholars because of various differences in detail and characterization between it and the novel proper. James B. Meriwether presumes “a close, perhaps formal, relationship between the novel and the Compson Appendix” (282). But, at the same time, he quotes Faulkner (“I think it is really pretty good, to stand as it is, as a piece without implications”<sup>1</sup>) and then acknowledges the possibility that “[Faulkner] seems to have been stressing its independence”: the Appendix can, Meriwether affirms, “stand as it is,’ presumably, without the support of the excerpt from *The Sound and the Fury*, and the phrase ‘without implications’ may simply mean, without formal ties to the novel upon which it is based” (282). Whether the ties between *TSF* and the Appendix are formal or informal for the author, it seems obvious that the Appendix offers not merely a supplement to the story of *TSF* but a complete version of the Compson chronicle. To be sure, some episodes in the Appendix take place after the time-frame of *TSF*. We must take into consideration the inter-textual relation of novel to Appendix in order to reconsider the story that the Appendix tells, because that chronicle touches on a theme important in all of Faulkner’s novels: the nature of history.

During the period between which *TSF* and the Appendix were

published, Faulkner published *As I Lay Dying*, *Sanctuary*, *Light in August*, *Absalom, Absalom!*, *The Hamlet*, and a number of short stories, all of which concern the Yoknapatawpha Saga. As a result of the expansion of the Saga, carried out over some sixteen years, the history of Faulkner's fictional County acquired an extensive and detailed chronology. One of the most striking differences between *TSF* and the Appendix lies in the genealogy of the Compsons: the story of *TSF* deals only with three generations, while the Appendix embraces the history of the Compson clan from its origin to its demise. At first, the Appendix was understood as an aid to understanding *TSF* (when both were included in the *Portable Faulkner*, edited by Malcolm Cowley). For example, the description of the Compson brothers in the Appendix helps us put in proper order the main events of *TSF*. But, what's more, the Compson chronicle gives us another angle from which to reinterpret the story of the Compson family: the Appendix itself elucidates the family story, which is now reorganized as the Compson chronology. Thadious M. Davis suggests that "[t]o read the Appendix is to read a history that is a mythologizing of a fantasy, a constructed past, that somehow bears the insignia of fact, not fiction. It is history designed to reinterpret characters in the context of a present moment, which by Faulkner's own account was fraught with the debilitations of war and despotism" (243). Unlike *TSF*, whose narrative is mainly concerned with personal memories of, or feelings about, Candace (Caddy) Compson as the absent center of the family,<sup>2</sup> the Appendix treats the Compson chronology as dealing in objective facts correlated with actual history. For example, Philip Cohen suggests that "[u]nlike the psychological and emotional immediacy and intensity of the 1929 novel's stream-of-consciousness monologues, the genealogy showcases Faulkner's labyrinthine late expository prose style as it explains and assesses events and character motivation in the book" (241). Such a style suits the purpose: namely, to

condense the long-term story of the Compson genealogy as a kind of high-quality historical novel into only about twenty pages.

In this way, Faulkner composed the Appendix in a style quite different from the one familiar from *TSF*. Although Davis criticizes Faulkner's way of developing the Compson story as a chronicle for "[i]ts elevation of an aggressively white masculine heraldry with a concomitant erasure of all traces of female lineage" (238), it is plausible that Faulkner does not ignore the female Compsons so much as erase the mother's side of the family. The Appendix allows us to assume the Compson lineage has no female children other than Caddy and Miss Compson. In fact, Caddy, in the Appendix, retains her important place in the Compson chronology as well as in the lineage. What we should focus on is that the chronology has a particular pattern. Analysis of the lives of the Compsons reveals a pattern of repeated defeat and flight, and this pattern also plays out in Caddy's life, whose figure is shown only through a photograph Melissa Meek happens to find at the library. This picture showing Caddy, who left the Compson family, is the key to understanding the family story in the Appendix. We must evaluate her life as a feminine Compson descendant and reconsider the relationship between Caddy's story and the Compson chronology. My purposes here are to elucidate the pattern underlying the chronology and to show that the role the photograph of Caddy plays is, in a sense, "representative." Pursuing these lines of inquiry will help us better understand Caddy herself, as we analyze the varied ways in which Caddy's photograph is received and treated.

### **I. Defeat and Flight:—the Compson Pattern**

The addition of the larger Compson clan in the Appendix reconfirms that the rise and fall of the Compsons lies in the diachronic process of the family history. We can recognize a kind of cause and effect in the Compson

chronology through each episode relayed about a given ancestor. Despite the brevity of its descriptions, the Appendix contains a wide range of episodes that take place from Scotland to the U.S.A., and that span two and a half centuries (from 1699 to 1945); and the relationships woven through the characters' lives give us the impression that a single fate binds them all together. Faulkner constructs the long-term history of the Compson clan, which ultimately derives from beyond the bounds of Yoknapatawpha County. The Compson story in the Appendix does not fall within a strictly Southern context, as Philip Cohen points out: "If the 1929 *Sound and the Fury* concentrates on a single Southern family in disarray, the Appendix clearly mythologizes, through the declining Compson family fortunes, Faulkner's historical sense of the white man's sojourn in the South and perhaps in America as well" (242). Wherever the Compsons live, some of them follow the peculiar pattern to which they seem fated: repetition of defeat and flight. Although this pattern does not apply to all of the Compsons, the Compson history always reaches crucial junctures by following it at moments of a singular historical ferment. Constructing the story of the Compson family in significant moments of real history, Faulkner makes the Compson story magnificent and fertile enough to suggest the volatile dynamism, and also the downfall, of the Southern community as a whole. Thus it is not any single character but the Compson family taken as a whole (including Caddy and Miss Quentin) that plays the leading part in the Appendix. Davis may speak of the erasure of the feminine lineage, but in fact the Compson story changes, over time, from the male line to the feminine one. Hence, what we must confirm is how the Compsons, as a whole, formed the larger pattern, and then how each Compson repeats it.

From the outset, the fate of the Compsons is duly noted by the Native American Ikkemotubbe, who grants land to a grandson of the first Compson. Ikkemotubbe's life embodies a part of American history, in which

the country once was a colony of Europe and white men invaded the territory of native Americans. The sorrow of Ikkemotubbe, tossed about by Fate, is implied by his name, “‘The Man’; which translation Ikkemotubbe, himself a man of wit and imagination as well as a shrewd judge of character, including his own, carried one step further and anglicised it to ‘Doom’” (325). The similarity in pronunciation of “Du Homme,” “of the man” in French, and the English “Doom,” affiliates their meanings in his imagination, and his doom predicts the fate of his tribe (the Chickasaw), which is forced to move as a consequence of President Andrew Jackson’s “Indian removal” policies, carried out in the 1830s. Ikkemotubbe is spoken of as “[a] dispossessed American king” (325), and his Chickasaw nation suffered defeat at the hands of “[a] Great White Father with a sword” (326), as Jackson was known.<sup>3</sup> The notion that a defeated people will lose their place and be compelled to move to another is therefore exemplified in the episode of Ikkemotubbe, which shows that, though the historical pattern is constructed as a fiction, it is based on historical facts.

The Compson clan, in its history, suffers defeats, leaves their native land, and embodies the above stated fate. The first Compson, Quentin Maclachan, “[s]on of a Glasgow printer,” flees “to Carolina from Culloden Moor” (326), having lost his country when he suffered defeat in the Battle of Culloden in 1745—a battle that ended the Jacobite uprising. Maclachan then flees from Carolina to Kentucky to escape the battlefield of the American War of Independence. The second Compson, Charles Stuart, a soldier in a British regiment during the War for Independence, goes missing in action in a Georgia swamp. He then joins James Wilkinson in a plot “to secede the whole Mississippi Valley from the United States and join it to Spain” (327). As a result, he also flees from the country, “running true of family tradition” (327). In the episode involving Charles, the peculiar character of the Compsons reveals itself: “the gambler he actually

was and which no Compson seemed to realize they all were provided the gambit was desperate and the odds long enough" (326-27). The third Compson, Jason Lycurgus, exchanges his horse for Ikkemotubbe's land and lays the foundation of prosperity in Jefferson. The town develops around his land, now called the Compson Domain, a place "to avenge the dispossessed Compsons from Culloden and Carolina and Kentucky" (329). Subsequently the Compson clan comes into its own and flourishes. The Compson Domain produces a governor, Quentin Maclachan, and a general, Jason Lycurgus II. However, after General Lycurgus is defeated in the Civil War, the land known as the Compson Domain is sold off piecemeal during the Reconstruction. By the time the General's son, Jason III, comes into his own, the decline of the Compson clan is definitive.

When we read the above chronology, we see clearly the rise and fall of the Compsons in a story that blends historical and fictional characters. We can deduce, through the ever-accumulating facts, the story of the Compson "doom" that the introduction of Ikkemotubbe had always implied: the defeat-and-flight pattern. The part of the Appendix that takes us from Quentin Maclachan to Jason III comprises the history of Quentin Compson, Caddy, Jason, Benjy, and Miss Quentin. This readies the reader of the Appendix to better understand what befalls them in *TSF* as follows:

[Jason III] sold the last of the property, except that fragment containing the house and the kitchengarden and the collapsing stables and one servant's cabin in which Dilsey's family lived, to a golfclub for the ready money with which his daughter Candace could have her fine wedding in April and his son Quentin could finish one year at Harvard and commit suicide in the following June of 1910; already known as the Old Compson place even while Compsons were still living in it on that spring dusk in 1928 when the old governor's doomed lost nameless seventeen-year-old

greatgreatgranddaughter robbed her last remaining sane male relative's (her uncle Jason IV) secret hoard of money and climbed down a rainpipe and ran off with pitchman in a travelling streetshow, and still known as the Old Compson place long after all traces of Compsons were gone from it. (330-31)

This summary outlines the story of *TSF* in brief, and there would seem to be no need to append any new information to understand the Compson's decline.<sup>4</sup> However, Faulkner re-describes the life of each of the Compson children in *TSF* in a series of condensed, aptly-framed stories in the latter half of the Appendix. As a result of this, the first half of it prepares us to recognize the Compson story of *TSF* in the context of the defeat-and-flight pattern.

The Compson pattern reappears in the story of Jason III's children in the latter half of the Appendix, which is a kind of sequel to *TSF*. Faulkner carries the Compson history beyond 1928, when the action in *TSF* ends, and fills in as well the history of their ancestors. This allows readers to grasp the whole picture of defeat and flight as the pattern that characterizes the Compson clan. In this clan, it is Caddy rather than Quentin III, Jason IV, or Benjy who repeats the pattern most vividly; she becomes its archetype. The latter half of the Appendix devotes most of its pages to Caddy, dealing with her under the heading of her brothers. Each brother's life is explained in terms of his relationship to Caddy because she is still the center of the Compson story; these three brothers, to varying degrees, leave the Compson land, prompted by Caddy's move out of the Compson family.

Faulkner lays out, in the Appendix, the circumstances of the Compson brothers after the tale told in *TSF* ends. We can now view their lives coherently, in the full context of the Compson history. When we regard defeat-and-flight as the very type of the Compson lineage, the Compson

brothers seem somehow to repeat the pattern, in outline, when we consider what each of them loses. All of them fail to acquire what they want, are defeated in their aspirations, and then flee their land, whether by choice or by compulsion. Consequently, Quentin dies; Jason acquires peace and a quiet life without founding a family of his own; Benjy is isolated in a mental hospital. In this way, the male lineage of the Compson clan comes to its end; no male heirs exist to repeat the characteristic Compson pattern. Only Caddy, who is “[d]oomed and [knows] it, accepted the doom without either seeking or fleeing it” (332), and thereby makes it her own. By contrast to the lives her brothers lead, Caddy’s life, with its many vicissitudes, may properly be regarded as a repetition of the defeat-and-flight pattern, as if she were bent on following her ancestors’ history.

Caddy’s disturbing career is filled with instances of defeat and flight. Essentially, her defeat unfolds through male-female relationships that reflect the status of women in society. When she marries her first husband, she is already pregnant by another man, and the detection of this fact leads her husband to divorce her. We may assume that this disruption pushes her into a rootless life in which her ever-changing companions occasioned her to move from Hollywood, California, to Mexico, and to Paris. If we regard her failure in married life as a defeat in the sense that she can secure neither her family, her home, nor her daughter Quentin, then her frequent movement is the result of successive flights from collapsed relationships. Caddy’s dissolute past, in which she had sexual relations before marriage and got pregnant, disqualifies her from upholding the Compson family honor in Jefferson. Besides, Jason has to keep her away from the town in order to suppress the fact that he embezzles the funds she set aside for her daughter. Although there is no information about the source of this money, it is not unreasonable to assume that Caddy may profit from her several companions: she is “still beautiful and probably still

wealthy too since she did not look within fifteen years of her actual fortyeight" (332-33). Caddy may well have turned her beauty to financial advantage, and there is a reason to suspect that she has taken a Nazi officer for her lover: she may be said not merely to have abandoned her home town but also her country in order to live. Unlike her brothers, she keeps fleeing from place to place, and her career follows the essential Compson pattern.

## II Caddy in the Picture:—Caddy's Life and Compson History

Caddy's life after *TSF* plays itself out on a large scale, reaching beyond the South, and beyond America itself. That she led a checkered life may be inferred from the irregularity of the remittances she sends her daughter, and the Appendix sets out her situation chronologically just as it does in the cases of the Compson men. However, Caddy's tale is singular not only in its breadth but in the way Faulkner narrates it: her story, after she disappears from Jefferson, emerges only through rumor. Neither can the narrative in *TSF* register Caddy's life nor can the ever-varying viewpoints of the Appendix do so.<sup>5</sup> Setting aside the first sixth of Caddy's part, information about her is revealed only through Melissa, "the county librarian, a mouse-sized and -colored woman who had never married, who had passed through the city schools in the same class with Candace Compson" (333). Although this new character seems to appear out of nowhere, she stands at the center of Faulkner's Appendix. Instead of describing Caddy directly, the section dealing with Melissa reveals Caddy's later years through the medium of a photograph; it shows a woman beside a Nazi officer on the French Riviera. The picture compels us to locate Caddy's story in the larger context of the Compson pattern. If we assume that the woman in the picture is indeed Caddy, then it opens up for us, through a visual image produced by a camera, the last phase of the

Compson history; it repeats the pattern of defeat and flight again.<sup>6</sup>

The picture of Caddy represents not only her physical and material state; it also typifies the symbolic way whereby the Appendix reconstructs the Compson story as a history based on a pattern. In the first place, we must look at the surface of the picture in order to recognize what this picture shows to the reader:

—a picture, a photograph in color clipped obviously from a slick magazine—a picture filled with luxury and money and sunlight—a Cannebière backdrop of mountains and palms and cypresses and the sea, an open powerful expensive chromium-trimmed sports car, the woman's face hatless between a rich scarf and a seal coat, ageless and beautiful, cold serene and damned; beside her a handsome lean man of middleage in the ribbons and tabs of a German staffgeneral. (334)

This description allows us to presume that Caddy becomes the mistress of a high-ranking officer in the Wehrmacht, that she leads a life of luxury, and that she has retained her youthful beauty even as she aged. Although the context of her situation remains unclear, what I want to focus on is the fact that she was with a Nazi officer in the car in Cannebière, Marseille, which Nazi Germany occupied from December 1942 until August 1944. The Camera's eye reproduces a fact from which we may deduce a larger situation of the subject it depicts. In fact, the picture Melissa brings gives us the only accessible image of Caddy. The picture compels us to understand Caddy's story through the medium of this photograph, which now frames her story as a part of the entire Compson chronology. Indeed, it is as if the picture had caught, with the click of a shutter, not so much Caddy as the Compson pattern itself: the way the picture is composed suggests a figure in flight, despite the fact that the shot was likely not taken while the car was in motion. Moreover, the image, with its fugitive intimations of mobility

and flight, calls to mind what is likely inevitable: yet another flight, which must follow upon the defeat of the Third Reich. Being the former mistress of a Nazi staffgeneral in Allied-occupied Europe is simply untenable; Caddy will almost certainly have to flee. Her picture therefore catches perfectly the main motif in the Compson pattern: the whole tradition of the Compson family is condensed in a pin-pointed moment of a fugitive Caddy, whose beauty has stood up well against the march of time.

This picture of Caddy expands, once again, the settings of the Appendix, which now reaches far beyond Jefferson, and which now connects the fictive world with the historical one. Mary Jane Dickerson comments as follows: "the Appendix is not only the chronicle of the Compson family; it also embodies the essential meaning of Yoknapatawpha County and the story of the human condition inherent in the violent history of America, stretching from obscure origins across the ocean to the New World, and ultimately delineates a mid-twentieth-century image of America" (266). The long story of the Compson clan itself is the result of a trans-cultural relationship which begins in Scotland, matures in America, and then drifts to France through the movements of the Compsons. Moreover, the sheer scale of the backdrop Faulkner develops in *TSF* and the Appendix reflects world history in the 20th century, as the U.S.A. involved itself ever more deeply in international relations owing to war. The Appendix, by means of the picture of Caddy, places the Compson story squarely in the history of the U.S.A. beyond Yoknapatawpha in the South. Unlike her ancestors, who had laid the foundation of the family in Jefferson, building on defeats in warfare and flights from their homeland, a divorced Caddy abandoned her home-town and native country and appears to affiliate herself with Nazi Germany, the enemy of her native country. Notwithstanding these differences, the two sagas plainly bear the stamp of the Compson pattern: a drifting life led in a world always subject to violent change. Caddy cannot

help drifting, given that she lacks firm ties with any community.

It is not only the contents of the picture but also its characteristic that allows us to recognize this context. In the episode dealing with Melissa, the display of Caddy's picture performs two functions: it describes the present Caddy, who has long been absent from Jefferson, and it reminds us of the sorrow that attends her doomed life. Our understanding of her life is therefore affected by what we "see" in reading about the photograph. Obviously, the Appendix compliments and deepens our understanding of *TSF*. But it also prompts us to reconsider Caddy because of the remarkable difference between the ways she is described in these two related but distinct works. André Bleikasten, commenting on the Caddy we know in *TSF*, writes: "precisely because she is nothing but a haunting memory—Caddy remains to the end a being out of reach, an elusive figure not unlike Proust's 'creatures of flight.' She is the presence of what is not there, the imperious call of absence, and it is from her tantalizing remoteness that she holds her uncanny power over those she has left" (59). Notwithstanding that what we know of Caddy emerges from multiple narrators in *TSF*, her true self remains a mystery because she is always distant from each narrator both in time and in space. On the other hand, in the Appendix, the great distance between Marseille and Jefferson is rendered all but negligible owing to the photograph of Caddy: that image attests, quite precisely, to her appearance. The photograph disallows our seeing in her "what woman has always been in man's imagination: the figure par excellence of the Other, a blank screen onto which he projects both his desires and his fears, his love and his hate" (Bleikasten 65). Caddy is no longer refracted through the subjective memories of this or that narrator; she is represented objectively through the mechanical "eye" of the camera. What we perceive, to be sure, is not her inner self but the image of her created from the Compson history in the Appendix: a symbol of the Compson

pattern.

With the photograph of Caddy, the genealogy in the Appendix complements Caddy's story and provides a framework for understanding the characteristic Compson pattern; this allows us to integrate Caddy's story more fully into the story of her family, and to see, in an account of her picture, an image summing up the family chronology as the repetition of the inherent pattern which we have discussed. Nevertheless, we fail to grasp Caddy herself; she is fugitive, ever in flight; we cannot get a read on her. Her absence from Jefferson may be, in some sense, mitigated when Melissa brings the picture into view, but Caddy is nonetheless never fully "present" to us; she keeps her distance. We have only a description of an image, an uncaptioned still-picture torn from the pages of a slick magazine; this is too superficial to embody the depth of the Compson family history in all its complexity. Any attempt to "read" the picture requires the diachronic context of the Compson story, but at the same time any such reading cannot reckon the synchronic context in which Caddy exists. Our placement of Caddy's story into the larger Compson genealogy displaces her subjectivity; she is subsumed into the pattern that structures the Compson clan. The picture of her on the French Riviera captures, for us, one instance of the Compson "pattern"; however, Caddy herself is never captured, and her whereabouts remain unknown. When we try to understand Caddy, we must reconsider the way she is described and focus on the role the picture plays in bringing her to an intersection where the synchronic episode in Jefferson and the diachronic pattern of the Compson story meet.

### **III. The Absence of Caddy:—the Picture in Melissa's Episode**

The entry on Caddy in the Appendix obviously departs, to some degree, from the story of the Compson family, if only because Melissa

figures in it. She is unrelated to the Compson chronicle itself, and we may regard Melissa as the main character in the entry, because Melissa's resignation to save Caddy completes Caddy's story and reassures the meaning of the Compson history. The episode involving Melissa places Caddy's story in Jefferson but is also the medium whereby we learn of Caddy's situation in France. In contrast to our attempt to interpret Caddy's picture diachronically as a symbol of the Compson pattern, we can recognize synchronically how Caddy, in her absence, is regarded in Jefferson through Melissa's episode. Caddy's image in the picture is the point at which two angles cross. Jason and Dilsey reject to accept Caddy's picture as the "present" Caddy, who fled from them, and then Melissa conceals the picture. These responses to Caddy's picture lead us to reconsider the relationship between Caddy and the Southern community: Melissa's episode shows the inner code of the Southern community to reject Caddy's subjectivity through their attitude toward the now-fugitive Caddy. As a result of this, the absence of Caddy in Melissa's episode requires us to reconstruct the narrative of Caddy's life as a part of the Compson story which the Appendix provides.

    Melissa is an index measuring the distance between the community and Caddy. Melissa brings Caddy's picture to Jason and Dilsey seeking their help, but neither of them so much as identifies Caddy. Dawn Trouard remarks that "[t]o admit Caddy, to see her, would restore Caddy to the realm of female community" (56). Trouard shows how a patriarchal culture excludes female subjectivity, and she analyzes the significance, in this context, of Melissa's profession as a librarian. Trouard then offers the following assessment: "Melissa's quiet but passionate concern for Caddy in the face of rejection and denial relays a different message about the desirability of ordered places and the idealism of the masculine imaginary where they both reside—one a heart's darling, the other tenuously in the

work if at all" (57). Melissa's sympathy for Caddy ironically entails the denial of Caddy's subjectivity. She seems to want Caddy to return to Jefferson; "We must save her," she says (335). But bringing Caddy back to Jefferson would as likely repress her as save her. Although we cannot know Melissa's feelings about Caddy's nature, Melissa's unsettled state of mind, after encountering Caddy's picture in a magazine, drives her to act. Melissa's desire to save Caddy amounts to a denial of Caddy's life, which differs from the "authentic" version circulating in Jefferson. Despite the fact that Melissa is the only person to take thought for Caddy as she now lives, the distance between them makes it difficult for Melissa—who does not know Caddy's life after her time in Jefferson—to accept Caddy's situation. In fact, if we would understand Melissa's standards for moral judgment, we need only recall that she tries "to keep *Forever Amber* in its orderly overlapping avatars and *Jurgen* and *Tom Jones* out of the hands of the highschool juniors and seniors" (333). Her inner self is based on values traditional to proper Southern ladies. Melissa's sympathy for Caddy derives from a prejudice that leads her to believe that Caddy's life simply must be miserable.

What Melissa cannot admit is Caddy's subjectivity. Assuming that Caddy's disastrous life is caused not only by her circumstance but also by her personal character, we can see in her a hallmark trait of the Compsons: she is a gambler derived from the first- and second-generation Compsons. This characterization in the Appendix makes us recognize just how subject Caddy is to the Compson pattern. When she cannot help getting married to Herbert, we recall a remark made of her ancestor, Charles Stuart: "he gave up at last and became the gambler he actually was and which no Compson seemed to realize they all were provided the gambit was desperate and the odds long enough" (327): just so Caddy gambles her life. Although her decision to marry is reasonable, given that she has no choice but to

follow any man who undertakes to support her, her mental conflict shows how bitter the decision is. This is how Quentin recalls a conversation he had with Caddy the day before the wedding:

*Got to marry somebody*

*Have there been very many Caddy*

*I dont know too many will you look after Benjy and Father*

*You dont know whose it is then does he know*

*Dont touch me will you look after Benjy and Father* (115)

Her sexuality lands her into a desperate situation: she is going to have a baby whose father cannot be identified. As a result of this untoward incident, she makes her own decision in order to avoid being an unmarried mother. Caddy gambles not only her relationships with her brothers Quentin and Benjy but also the family property: the conditions of the marriage require money, and her father must sell some of the Compson land to cover the cost of the wedding. This gamble leaves the Compson family deeply in debt when her marriage falls apart. Her pregnancy and the life she subsequently leads put the family honor at risk as well as her ancestor Charles Stuart, who risked “the very integrity of the name he would leave behind him, by joining the confederation headed by an acquaintance named Wilkinson” (327). For Caddy, marriage is a means to better her position in society. Her nature as a gambler manifests itself in the serial relationships she has with men, time and again, after she divorces Herbert. As Melissa sees it, such a turbulent life leads to “damnation,” and that is why Caddy must be saved in her home town, where she’ll no longer need to assume total responsibility for her own life.

Despite Melissa’s negation of Caddy’s subjectivity, the portrait of Caddy as a woman ruined by her own decisions can neither be removed from the market nor erased because the picture is circulated in a “slick magazine” all over the nation. Melissa may cut the picture out of the

library's copy, and tuck it away in her handbag, but her efforts are essentially useless. She cannot undo the portrait of Caddy as the mistress of an enemy officer; she cannot stop the distribution of the magazine. The futility of the gesture reminds the reader of her meaningless effort to hide books which she thinks are inappropriate for boys; her project is mere fantasy, and is bound to fail. Although she shows the picture to Jason and Dilsey, they refuse to see her in the picture and entertain no thoughts of saving her. They realize that the distance in both time and geographical space makes it impossible to get a handle on Caddy. Their only recourse is to deny that the woman in the picture is, in fact, Caddy. Their refusal to accept that Caddy has associated herself with a Nazi officer effectively removes her from Jefferson: there is no longer any place for her, either in her community or in her family. Melissa comes to recognize: "Yes, she [Melissa] thought, crying quietly *that was it she [Dilsey] didn't want to see it know whether it was Caddy or not because she knows Caddy doesn't want to be saved hasn't anything anymore worth being saved for nothing worth being lost that she can lose*" (338). The expulsion of Caddy, who "no longer belongs to the organic (through decaying) unity of the Compson family or their society" (Varsamopoulou 144) is made complete when her values prove to be so unlike those of the community from which she came. As a result of this, we have to reconsider her image which remains only in the magazine.

No one can hear Caddy's voice, but Melissa speaks for her. The absence of Caddy's voice inevitably influences our understanding of Caddy's image. Despite the fact that Caddy's absence from the episode keeps her inner thoughts unrevealed, the picture functions as her surrogate through Melissa's act. From the picture alone, which bears no caption, we can know almost nothing because Melissa cut it out of a page in a magazine. We can read only her image, and this introduces an element of arbitrariness

into what we make of her. For example, Thadious Davis finds in the photograph the author's moralistic sense as follows:

Caddy's precarious position in the 1940s, an Eva Braun-like figure prostituting herself with evil, speaks to Faulkner's latent sense of the moral corruption of Southern white females. Unable to deal openly with his hostilities toward women (especially the females in his family who, he complained, were dependent upon him for everything including Kotex and toilet paper), Faulkner deflected his rage and justified his hostility by reincarnating Caddy as spectacle—the cold, beautiful face of corruption and evil. (245-46)

This emphasis on Faulkner's idea about women may be too narrow a basis on which to understand the significance of the image and of Caddy. But such a characterization of Caddy as Davis offers can be deduced from Melissa's response to the picture. We cannot dismiss the influence of the South in Melissa's episode; our understanding of Caddy depends on the gap between her and the Southern community. The South is, after all, the place from which she flees, and Southern values require that she be seen as a dammed woman. That is why Caddy's flight from the South provokes us to fill the absent image of her with the Compson pattern through the medium of Caddy's picture as the intersection between Caddy's story and the Compson story.

Through her absence, Caddy opens the door to certain indeterminacy in the Appendix. When we try to understand Caddy, we have to follow her image vanishing out of sight by reconstructing the narrated story about her instead of by seeing her directly. Bleikasten observes that "[t]o deplore that she escapes satisfactory definition is a hardly relevant complaint, for she is both more and less than a 'character': she is at once the focal and the vanishing point, the bewitching *image* around which everything revolves"

(56). Melissa's relinquishment to save Caddy proves the impossibility of recapturing Caddy in the South and of "restor[ing] Caddy to the realm of female community" (Trouard 56). When Melissa asks Jason for help, their collusion accomplishes nothing; it is as if they are obstructed by a barrier because Caddy, as she appears in the picture, is no longer a screen to reflect men's desire. Despite Caddy's presence in the picture, the unreadable surface resists our efforts at interpretation, unless we invoke, as our guide, the whole of the Compson story. Even in the picture, we cannot pin Caddy down; she rides in a car, as if she fled from our efforts to read her; she always escapes us; however, we can understand this is Caddy's story. As long as we try to capture Caddy, all we have are traces of her life.

Caddy, as "the focal and the vanishing point," is visible only through our interpretation of her picture. What we find is only an image of her, and she is well out of sight. In contrast to her geographical distance from Jefferson, the distance in time separating the story told in *TSF* and the episodes related in the Appendix enables us to understand Caddy's image in the long-term story of the Compsons. When we maintain our distance from her, taking into consideration the Compson chronicle, our perspective shows that the picture, under its surface, represents the deeper structure of the characteristic Compson "pattern." Stacy Burton comments that "[t]he Appendix burdens the Compsons with a history of doom and a closed future that refuse other plausible readings, while the interviews insistently mythologize the novel as a failed rendition of the image of Caddy Compson" (612). But the Appendix does not limit our possible reading; on the contrary, it expands the story of *TSF* by embedding Caddy's story within the total Compson history. It is likely that when we see *TSF* through the lens of the Appendix, Caddy disappears at the vanishing point; on the other hand, when we see the Appendix through the lens of *TSF*, her figure, refracted through the two works, comes into focus as an image of the Compson

pattern. To be sure, the lens distorts Caddy's image and makes it impossible to trace her true character: the distance between the lens and Caddy as the object of its gaze cannot be gauged, and Caddy herself remains absent and unreadable. Any attempt to seek the meaning of her life must remain inconclusive because she is always in flight. However, the picture of Caddy in which she exists as an absence is our recourse to read the image into the Compson chronicle. We can find the connection of Caddy's life and the Compson pattern in the picture. The Appendix thereby provides a possible reading of the absent Caddy as a part of the Compson story.

#### Notes

- 1 Noel Polk argues that "[w]hatever Faulkner meant when he said that the Appendix could stand alone, as a piece 'without implications,' it does indeed have numerous implications when attached, front or back, to the novel proper" (12). On the other hand, Susan Donaldson regards the Appendix as a problematic supplement to *TSF*. As for the relationship that produced Cowley's *Portable Faulkner*, see the essay by Michael Milligate cited below.
- 2 Doreen Fowler points out that "[Caddy] is never given an interior monologue of her own; she is seen only through the gaze of her brothers, and even then only in retreat, standing in doorways, running, vanishing, forever elusive, forever just out of reach" (32).
- 3 The Chickasaw entered into Pontotoc treaty with the federal government; most of them were removed to Indian Territory (present-day Oklahoma).
- 4 Carvel Collins claims that the Compson brothers "are injured by lack of love" (124), and Cleanth Brooks also observes that "[t]he basic cause of the breakup of the Compson family. . . is the cold and self-centered mother who is sensitive about the social status of her own family, the Bascoms" (127). However, we can hardly, in the Appendix, credit the influence of the lack of a mother's love (or the Bascombs) on the decline of the Compson family.
- 5 Erick J. Sundquist argues that "since Caddy is not a character but an idea, an obsession in the minds of her brothers, we cannot rightly be said to find out

much at all about her. Caddy is 'lost' psychologically and aesthetically as well as morally: she is the very symbol of loss in Faulkner's world—the loss of innocence, integrity, chronology, personality, and dramatic unity, all the problematic virtues of his envisioned artistic design" (125).

6 We cannot be certain that the person in the picture is Caddy because the representation of Caddy is confirmed and contradicted by her acquaintances; however, it is plausible that we should regard the person in the picture as Caddy, referring to Faulkner's comment in the following discussion at the University of Virginia:

Q. Speaking of Caddy, is there any way of getting her back from the clutches of the Nazis, where she ends up in the Appendix?  
 A. I think that that would be a betrayal of Caddy, that it is best to leave her where she is. If she were resurrected there'd be something a little shabby, a little anti-climactic about it, about this. Her tragedy to me is the best I could do with it—unless, as I said, I could start over and write the book again and that can't be. (1-2)

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