

major work" but not "an unqualified success" p. 22) reveals Joyce's "realization that emotional, intellectual, and spiritual exile can be embodied in the domestic relation of the husband and wife . . . crucial to his analysis of the artist's alienation from the community . . ." (p. 24). *Ulysses* reveals "the possibility that the sympathy and compassion an ideal love would promote would enable man to escape the prison of self, to merge with the community"; but it also emphasizes "the enormous difficulty of realizing this ideal love" in the modern world (p. 28). Finally, in *Finnegans Wake* the theme extends to the audience "because comedy and complexity demand similar and corresponding abilities in the reader to participate emotionally and intellectually in the author's vision. Joyce views the individual's capacity for laughter as yet another index of his capacity for love; both love and laughter take the individual out of himself . . . and foster a communion of minds between the artist and his audience" (p. 31). The book "becomes the model for Joyce's theme of the transcendence of the ego, to commune with humanity through the celebration of the common connections within the community" (p. 33).

From this bald summary, Rice's approach may seem reductive, but he does not claim to offer *the* key to an interpretation of his subject. Instead, it enables him to focus his account and view the corpus steadily, the parts in a coherent relationship to the whole.

The approach does lead Rice to neglect Joyce's fictional strategies. He does not analyze the limited point of view and its relation to style in *A Portrait of the Artist as a Young Man*. He does not explain the multiple point of view, the variations in quality of vision and style, in *Ulysses*. He does not outline the language base and its extension via allusions and puns in *Finnegans Wake*. Seasoned readers do not need such explanations; but their omission does limit the value of this otherwise sturdy, intelligent text for the audience it attempts to reach.

Arthur F. Kinney  
*CRITICAL ESSAYS ON WILLIAM FAULKNER:  
THE SARTORIS FAMILY*  
Boston: G. K. Hall, 1985. Pp. 374  
Reviewed by Roy K. Bird

While it may be true that "Faulkner is the subject of more criticism in English than any other author except Shakespeare," it is nevertheless just as true that few books make a genuine contribution to Faulkner studies. Happily, Arthur F. Kinney's collection of materials on Faulkner's Sartoris family is such a book.

Faulkner himself often urged the importance of his Sartoris stories, calling them the "germ of my apocrypha." In addition to such direct accounts of the Sartoris family as appear in the novels *Sartoris* and *The Unvanquished*, references to Sartoris are sprinkled throughout Faulkner's fiction. Sartoris materials take on greater significance because they occupied Faulkner early in his career, when he was turning his attention to his own "postage stamp of native soil" as a source for his fiction. Quite naturally, Faulkner was deeply influenced by his own family history, particularly the flamboyant career of his great-grandfather, William Clark Falkner—writer, Confederate military leader, entrepreneur—who was the direct inspiration for Faulkner's creation of Colonel John Sartoris. Kinney's collection is strong in its treatment of W. C. Falkner, as well as in its discussion of young Bayard Sartoris, almost the last of the Sartoris men, who, like William Faulkner himself, suffered a disillusioning return to Mississippi after training to be a pilot in the First World War.

After an introduction by Kinney which is particularly useful because of its discussion of the importance of the Civil War as an influence on Faulkner's imagination, the book is divided into six sections. Along with recollections of Civil War incidents relevant to Faulkner's work in northern Mississippi, the first section, "Materials," is particularly rich in its treatment of W. C. Falkner. Next, "Beginnings" reprints some of Faulkner's early work with the Sartoris family, including the story "Landing in Luck" and the original opening of *Flags in the Dust* (which, in shortened, heavily edited form, appeared as *Sartoris*). "Early Reactions" reproduces some contemporary reviews of Faulkner's Sartoris novels. While most are characteristically negative, the section includes a refreshingly positive assessment by Kay Boyle.

The fourth section, "Subsequent Commentary," reprints essays or parts of essays by Donald Davidson, Jean-Paul Sartre, Carvel Collins, and others. Section V, "Revisions," carefully documents the controversy over Douglas Day's editing of *Flags in the Dust*. The sixth and last section, "Present Reflections," contains nine essays printed for the first time in this book. Somewhat tedious and repetitious, the section nevertheless contains lively essays by François L. Pitavy ("Anything but Earth: The Disastrous and Necessary Sartoris Game") and by Judith Bryant Wittenberg ("Vision and Re-Vision: Bayard Sartoris"). Obviously, the strength of Kinney's collection is the intelligent, lively selection of pertinent source materials, early work by Faulkner himself, and contemporary reactions to the Sartoris stories. While the more recent essays are less useful, they nonetheless represent the kinds of articles recent scholars have been producing on Faulkner's Sartoris family. Inherently interesting as an account of Faulkner's family and region, Kinney's collection should appeal to casual readers as well as to those with more erudite interest in Faulkner's career.