into literary works that were rich because of their ambiguities; into plots, characters, scenes, tone, and structure, novelists invested the paradoxes which their social mores and creative mission forced upon them. Witness the continuous emphasis on doubles, oppositions, contraries, and paradoxes in Twain, Howells, James, and lesser writers. Writers also found a shell of a social role which they occupied in order to be mediators. This was the role of the gentry, not really vital in America since the Revolution. Writers tended to adopt the moral and behavioral codes of the gentry precisely because the gentry class had become completely marginal by the end of the century, and thus provided writers with the semblance of a fixed position by which they could stand outside society yet criticize it from a superior position. (This analysis should help us to understand why, when the code of gentility finally crumbled at the century's end, writers looked for another role that was socially critical yet marginal — and adopted the point of view of radical revisionists. Writers of the last quarter of the nineteenth century justified their marginal position by their adherence to the past; writers of the early twentieth-century accomplished the same defensive claim by adherence to the future.)

So much of *Men, Women, and the Novelist* is interesting and illuminating that I would have liked to see other lines of development followed. Certainly the roles of male and female novelists were ambiguous in very different ways; and the differences I believe, could be drawn. Then, too, men and women do not cover all of society: especially in the late nineteenth-century, children seemed almost to form a separate class (as they do in the Soviet Union today); they were not, Louisa May Alcott to the contrary, just little men and little women. Yet, when any book makes us wish the author had made it longer, the achievement must be remarkable, as it is here.

One negative must be stated. Written by a Polish scholar but printed in America at a time when, for obvious reasons, the author could not easily proofread it, this book contains an extraordinary number of typographical errors. I can only hope that the book will attract the interest it deserves and the small first edition rapidly bought up so that a second, corrected printing can be made. The book is worth it.

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*Jay Martin*


Despite the enormous output of Faulkner criticism, the subject of William Faulkner's short stories is much neglected. Volume after volume is produced about his novels, and in recent years a lot of scholarly work has been presented which pays attention to biographical matters. In the field of Faulkner's more than one hundred short stories there remains much to be done, however. Hans H. Skei's study of Faulkner's short story career is a step towards redressing the balance.
Also Skei proceeds from the assumption that William Faulkner really should be regarded primarily as a novelist, but that this fact in no way diminishes the need for critical treatment of his short stories. The present volume is a revised section of Skei's doctoral dissertation from 1980, entitled The Novelist as Short Story Writer. Within the dissertation, the section which forms the basis for The Short Story Career served to give an outline of Faulkner's short story writing, dating the individual stories and tracing the author's work of revision as a background for the critical analysis of the stories in the main part of the dissertation. An enormous amount of detective-work must have gone into this chapter, the reading of manuscript fragments and typescripts, examinations of paper and ink etc., and in publishing The Short Story Career Skei attempts to share the benefits of this toil with a broader public of scholars.

Skei divides Faulkner's short story career into four periods. The dividing-lines in some cases seem rather arbitrarily chosen, but the subject is of course not one that presents clear-cut division. The first of these periods, the »Apprenticeship Years,« spans from 1919 — the year of Faulkner's first published item »Landing in Luck« — to 1927. The material of this period includes early sketches as »The Hill« and »Nympholepsy,« but also the stories Faulkner wrote, and published, in New Orleans in 1925. Skei here presents a chronology that differs substantially from the one Carvel Collins used in his edition of New Orleans Sketches. It is in cases such as this that Skei's work may be especially valuable. By ordering the stories according to dates of composition rather than of printing, he throws new light on the subject.

What Skei calls »The Major Period« lasts from 1928 to 1932. During this period Faulkner made his most persistent effort to earn a living from short stories. Especially the time between the completion of As I Lay Dying in January 1930 and the start on Light in August in August 1931 saw an outburst of productivity in the short story field. Many of what are generally considered to be Faulkner's best contributions to the genre belong to this period, »A Rose for Emily,« »Dry September« and »Mountain Victory« to mention just a few. Also here Skei's book is helpful in clarifying the chronology of the stories, but also in disentangling the different extant versions of some stories, notably the complicated cases of »Pennsylvania Station« and »That Evening Sun.« He furthermore argues convincingly for the identification of the previously unexplained titles »Aria Con Amore« and »the Peasants.« listed in Faulkner's short story sending schedule, as earlier titles for »Spotted Horses.«

The third period in Skei's division falls between 1933 and 1941 and is really, as the chapter heading »Cycles of Stories and Stories for Novels« indicates, concerned also with some of Faulkner's novels. This is inevitable as the stories of this period to a very large extent were either later reworked into novels, as »Wash« became a part of Absalom, Absalom! and »This Kind of Courage« was expanded into Pylon, or were brought together to form larger units as The Unuanquished and Go Down, Moses. The subject of the relationship between the original The Unuanquished stories and the final novel/short story cycle bearing this title has been treated before by other critics, but Skei nevertheless manages to present interesting and clarifying comments on Faulkner's revisions.

»Late Stories,« finally, is the heading for the years 1942 to 1962, which saw
only very sporadic short story-writing from Faulkner. The first seven months of 1942 were a period of sudden activity in the field. Obviously story writing was something of a last resort to bring in badly needed money at this point in Faulkner’s career. Among these stories are found such contrasting specimens as the overtly patriotic »Shall Not Perish« and the purely comical »Shingles for the Lord.« Skei pays these stories only summary attention together with some pieces that can hardly be considered short stories at all, for example »Appendix: Compson 1699-1945« written for Malcolm Cowley’s The Portable Faulkner, the chapter from A Fable published separately as a novelle under the title »Notes on a Horsethief« and the semi-autobiographical essay »Mississippi.« As Hans Skei points out, the main event of this period was really the publication of the Collected Stories in 1950. This volume at once made the bulk of Faulkner's best stories available to a broad public and undisputably established his reputation as a competent writer of stories.

Hans Skei has taken on a very ambitious task in The Short Story Career. As he states in the preface, he aims to clarify Faulkner’s short story career, with emphasis on genesis, composition, revision, publication, re-use, inclusion in collections, and textual variants. This may seem no small feat to perform in 160 pages, but by and large one must say that he accomplishes what he sets out to do. One might ask for a more comprehensive treatment of some of the stories of the last period, however. The fact that a story belongs to a rather unproductive part of the author's life does not of course diminish the value of the story to a scholar interested in some specific aspect of the author's writings. There has certainly been a need for a work of this kind, since James B. Meriwether's classic The Literary Career of William Faulkner is gradually becoming outdated. Joseph Blotner's monumentous biography can hardly be called a handy source of reference concerning the genesis of the short stories, nor is it, as Skei points out now and then, completely reliable. Hans Skei’s book should thus clearly fill a function for all scholars dealing with the complex material of William Faulkner's short stories, and hopefully also serve as an incitement for further research in this field.

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Immigrant experiences are central in that composite but simplified construct we often unreflectingly call the »American Experience.« Consequently, immigration has long been an important chapter in American historiography, and we have excellent studies both of immigration in general and of particular groups. The writings of immigrants are an important source for any understanding of their experience, yet these writings do not yet belong to »American Literature,« another simplified construct. A gesture of inclusion