AGENDA ITEMS REQUESTED

All items to be discussed at the 1974 Annual Business Meeting should be sent in writing to the Secretary, Professor Janet Egleson Dunleavy, before April 28.

CAMPUS HOUSING AT VPI

VPI's modern, attractive Continuing Education Center offers low rates for ACIS members attending the 1974 Conference: single, $10; twin, $14. All sessions will be held in the conference rooms of the Center, except for the cocktail receptions, which will be in the University Club, a two-minute walk away. Details and reservation forms will be mailed shortly to ACIS members.

RECORD EXHIBIT, BOOK SALE

Oxford University Press, Harvard University Press, the University of Toronto Press, Kennikat, the British Book Centre, Devlin-Adair, DePaul University Press, and other publishers will offer books of Irish interest at discounts of 25-50 per cent for ACIS members at the VPI Conference. A record exhibit will feature recent releases of interest to specialists in Irish studies.

GALWAY IN '76?

University College Galway has been selected as the site of the Third Triennial Conference of the International Association for the Study of Anglo-Irish Literature. Coordinator is Professor Lorna Reynolds, English Department, UCg; dates are July 19 - July 23, 1976.

ACIS members who have attended IASAIL conferences know that, internationally, Irish studies is a rapidly growing field. Not the least of the advantages of attending in 1973 was the opportunity to hear reports of undergraduate and graduate teaching and research from delegates from the Arab nations, Africa, Scandinavia, France, Japan, and Germany, where more doctoral dissertations are being written than most Americans would believe (on aspects of Irish studies unfamiliar to most English-speaking scholars and teachers). The trend toward internationalization of Irish studies is evident, too, in the annual RIA-IASAIL handlists of unpublished theses and work in progress distributed to IASAIL members.

OOPS! CORRECTION

1974 MLA Seminar "Swift and His Heirs" will be chaired by John Frayne, University of Illinois; Bobby L. Smith of Kent State is secretary for the 1974 session.

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PROGRAM: 1974 ANNUAL MEETING

Thursday, 2 May
4 p.m.: EXECUTIVE COMMITTEE MEETING, Donaldson-Brown.
6 - 7 p.m.: RECEPTION, COCKTAILS, University Club.
7:15 - 8:15 p.m.: BUFFET SUPPER, Donaldson-Brown.
8:30 p.m.: KEYNOTE SESSION, Donaldson-Brown. Michael O'Leary, T.D., Minister for Labour, "Ireland Preserved: A Reassessment of Ireland in the 1970s."

Friday, 3 May
9 a.m.: Official Welcome, Donaldson-Brown. William Havard, Dean, College of Arts and Sciences, Virginia Polytechnic Institute and State University.
3:30 p.m.: ANNUAL BUSINESS MEETING, Donaldson-Brown.
6 - 7 p.m.: COCKTAILS, University Club.
7:30 - 9:30 p.m.: ACIS BANQUET, Donaldson-Brown. Kevin Nowlan, University College Dublin, "Dublin Preserved."
10 p.m. - 1 a.m.: Stories by Eamon Kelly of RTE and the Abbey Theatre; informal reception for all ACIS members and guests.

Saturday, 4 May

Like Flag following Trade the reference reads: "critic scholars need only begin to appear after a considerable amount of criticism and scholarship have been done.

With Professor Mikhail's bibliography of secondary material, Sean O'Cassay has come of age, and in the light of other forthcoming bibliographies and annotated bibliographies of primary sources, there may be good reason to start a library in this field, and, in fact, we may be in for an Age of O'Cassay. Ayling is collaborating with Michael J. Durkin on a bibliography of O'Cassay's published Writings and See at work on a biographical memoir. The filmic O'Cassay has published her memoir of her husband, Sean (the last item apparently inserted into Mikhail's bibliography before it went to the printers), and David Kraus is editing the Collected Letters (in three volumes, according to Ayling's introduction, but now rumored to be forthcoming in four). If there is a moment in history when it may come as something of a surprise, O'Cassay's reputation has been somewhat shaky throughout; never ranked among the modern Irish greats, Joyce and Yeats, he has nonetheless held his own as the best of the second rank, except with Irish critics who have accused him for his "denial of his native Ireland, for his indifference to the Church and the criticism of the State, for his Communist dabblings etc.

If O'Cassay is now accepted as a brilliant dramatist, then it must be understood that he has now achieved a stature that the suspicion of O'Cassay as a "natural" or "accidental" playwright may well come to see as one of positive reappraisal.

In its apparatus Mikhail's bibliography is currently flawless. Mikhail spreads his cards on the table, itemizing his sources in advance of his findings, and his request for "pardon for any possible shortcomings" is unnecessary. The volume brings the material up to 1970 (technically the end of the decade rather than the beginning of the next), and replaces all previous efforts along these lines. (Since the most complete bibliography until now has been a Russian one in 1946 by I. M. Lebedova and B. M. Parchevskaya, a great source of Western bourgeois embarrassment has been removed at last.) The first part consists of a listing of 15 O'Cassay bibliographies and annotated bibliographies of secondary literature and a chronological list of plays, reviews, and reviews of plays. The second part, the bulk, itemsizes the critical material and the third section deals with books, periodicals, reviews, etc.

The list of O'Cassay's essay on "Ithaca" deals with Joyce's use of unfamiliar scientific material and shows how Joyce, after once animating it, either disintegrates, or does the opposite, in the following paragraph.

The "Penelope" section discusses first the post-Homeric tradition of Penelope's infidelity and then the authoring of Malevolence by an unknown author of the second century, an important piece of character analysis. This final essay emphasizes her as the essence of "das Ewig-Wiederkehren" and the notesheets themselves offer evidence that at the very time when Joyce was abandoning the devices of conventional narrative structure in his composition of Ulysses, he needed the pattern of order the notesheets afforded him with their elaborate details, motifs and symbols.

Below the complex mosaic surface of the final drafts is a simpler unifying device of fundamental human relationships among the three main characters, Stephen, Bloom, and Molly.

Florence L. Walsh The University of Wisconsin-Milwaukee


Like wow, Ireland blows the mind! Like Tom and Susan write for all that peer group. Like they also write for mom and dad who want three weeks to beat the heat of New York, Chicago, and Philadelphia. "It is a relatively easy country to get to and travel through, but "most Irish hotels are equipped with full air-conditioning and houses are seldom centrally heated and can be a trifle damp even in summer." So off the Cahills go, into the Celtic twilight, swinging and (for Sydneysiders) through the hills of West and the pubs of Dublin. And those pubs! Like "perhaps because the Irish have so much of fresh air and open spaces, they never think of their neighbors' affairs, and physically they rub you against you unconsciously, and seem to want to look through your eyes to get at your soul (they are bolstered by song and dance and conversation)."

And Ghostdale-like Keagan and his friends "grouping like the saint himself, toward some personal psychic revolu-
don and while they're at it, an easy way of finding on the decline, men in search of a counter culture." Like how relevant can antiquity be, man? Those monasteries were a "human eco-system." You're into the occult! Catch Killkenny and Dame Alice's place where she held those satanic rituals in the fourteenth century. You're into Irish history! Don't miss Killkenny over the Confederation Fall apart in "factic[es] lecting." You're into oral art! Catch "aer" "force of Irish art" known as the Book of Kells. You're into "providing" with the book of Kells. You're into "providing" with the book of God, a book of history and piety. You're into the book of Irish art. The "Ilander" (correctly and fondly known to some of us for years as Tom O'Carohan's The Islandman). As you tool through Frenchpark take in Douglas Gwilt. He was...

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REVIEWS, continued from page 3.

"born in the nearby rectory in 1862." Since Hyde's father didn't arrive at Frenchpark until 1867 and since Douglas Hyde was born in 1860, you'd better do better to catch a glimpse of Ratra House, described by Susan and Tom as "a stately shell in the middle of a sheep pasture." (That is, until it was leveled in 1972, a year before this book was published!) On to Sligo and a real heavy section on Yeats—mostly accurate probably thanks to native informants like Sheelah Kirby (whose indispensable The Yeats Country Tom and Susan rightly recommend to their readers) and Jim McGarry.

In the chapter called "Wild, Unchristian Warriors" the Cahills find (or make) a trail of suppressed sexuality that leads all the way from Monaghan to Tara—from Kavanagh's Great Hunger to the Monasterboice Cross with "the snake, the shameful phallic reality... wound round the tree." And then on to Newrange with its "images... of reality grouped as male-female."

Won't Mary Lavin (a recent president of the Irish Academy of Letters) be surprised to read that she is underrated "like Eve on the Cross at Monasterboice" and that hers is a name you seldom hear in the male-dominated enclaves of Dublin's literary pubs? (Won't Dublin's pub owners be surprised to read that they preside over "male-dominated enclaves"?)

This grand literary progress is topped off with the ritual O'Joycase Beswiftseychan tour of Dublin for those of the beat-the-heat set who crave tours. All this for $8.95. Like don't throw away your Shell Guide to Ireland or Peter Harbison's Guide to the National Monuments. Not yet.

Gareth Dunleavy
The University of Wisconsin—Milwaukee


Nathan Halper's monograph The Early James Joyce is an essay in ad hominem criticism, a combination of biography, explication, and textual analysis. The chief concern of the book is Joyce's development as an artist. Halper describes Joyce's attitudes towards his art and towards his material (his family, the Church, Ireland, and--above all--himself), and through an analysis of works through A Portrait of the Artist as a Young Man he attempts to demonstrate Joyce's increasing skill in molding the raw materials of life into permanent artistic form. The topic is extensive, the space severely limited, the result somewhat uneven.

Halper knows his subject, and much of his commentary is very good indeed. The discussion of the Portrait is generally sound, although of necessity highly selective. The monograph begins with the usual warning against equating Stephen Dedalus with James Joyce ("It is wrong to think of Joyce as Stephen Dedalus"), and at the conclusion Halper returns to this point. The relationship between Joyce and Stephen is a difficult subject, one which invites over-simplification and repetition, but Halper handles it well. If the treatment of this complex matter is one of the finer elements of the monograph, the discussion of mythical, Biblical, and autobiographical parallels in the Dubliners stories lies at the other end of the scale. We are told, for example, that the pervert in "An Encounter" is Homer's Nestor, or Dante's Virgil, or an "embodiment of Charity"—take your pick. Ingenious but, to me, generally unconvincing (perhaps because the monograph format leaves insufficient room for evidence), the treatment of these parallels is of a piece with the species of overly speculative analysis which skeptical critics have so justly derided. Yet from this nadir Halper rises to an intelligent commentary on several of the stories, ending his treatment of Dubliners with a perceptive, sympathetic analysis of "The Dead."

The over-all impression left by The Early James Joyce would be better if the material were presented in a more polished fashion. The dogmatic tone, the choppy, fragmented style, and the abrupt transitions divert the reader's attention from the quality of Halper's argument to the quality of his presentation. This is unfortunate, for Nathan Halper has something interesting and useful to say about Joyce's works. While better and more original introductions to Joyce are available, Halper's monograph will find its place in the libraries of those who seek to keep abreast of the latest in Joyce criticism.

Patrick A. McCarthy
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