

## AGENDA ITEMS REQUESTED

All items to be discussed at the 1974 Annual Business Meeting should be sent in writing to the Secretary, Professor Janet Egleston 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, Devin-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 The trend toward internationalization of Irish studies is evident, too, in the annual RIA-IASAIL handlists of unpublished theses and work in progress distributed to IASAIL members.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.

american committee for



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newsletter

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Volume IV

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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.

9:30 - 11:30 a.m.: *Four Views of the Modern Nation*, Donaldson-Brown. Chairman: Maurice Harmon, University College Dublin. "A Joust with the Philistines: Patrick Kavanagh's Cultural Criticism," John Nemo, Bradley University. "Francis Stuart and the Age of Paudeen," Jerry Natterstad, Framingham State College. "Austin Clarke: The Poetry of Recollection," Robert Farratt, University of Puget Sound. "Why 'Not Be Elected to the Senate of Your Country': Yeats's Return from Exile," George Harper, Florida State University.

1 - 3 p.m.: *The Northern Crisis*, Donaldson-Brown. Chairman: Brian Farrell, University College Dublin. Commentator: Lawrence J. McCaffrey, Loyola University. "The Civil Rights Movement in Northern Ireland: Stalking Horse of the IRA?" Vincent Feeney, University of Washington. "Poets In A Time of Crisis," Thomas Flanagan, University of California at Berkeley. "The Balance of Power in Anglo-Irish Relations," Paul F. Power, University of Cincinnati.

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

9 - 10:45 a.m.: *A Century of Transition*, Donaldson-Brown. Chairman: Emmet Larkin, University of Chicago. "The Impact of Evangelicalism on Ireland Before the Famine," Hugh Kearney, University of Edinburgh. "John Dillon's Reflections on Irish and General Politics, 1919-1921," Virginia Glandon, University of Kansas. "The Physical Force Tradition," John Murphy, University College Cork.

11 a.m. - 1 p.m.: *The Gaelic Heritage*, Donaldson-Brown. Chairman: Gareth W. Dunleavy, The University of Wisconsin—Milwaukee. "Townsmen and Countrymen in Stone Age Ireland," Michael Herity, University College Dublin. "The Irish Countryman: History or Oral Tradition," Maureen Murphy, Hofstra University. "Mythology and Modern Ireland, Proinsias MacCana, University College Dublin.

## reviews

E. H. Mikhail, *Sean O'Casey: A Bibliography of Criticism*; with an introduction by Ronald Ayling; London: Macmillan, 1972.

Like Flag following Trade the reference tools a critic/scholar needs only begin to appear after a considerable amount of criticism and scholarship have been done. The literary reputation must warrant the consideration of concordances and bibliographies, check-lists and biographies, and reputation depends upon the concentrated efforts of admiring critics. With Professor Mikhail's bibliography of secondary materials, Sean O'Casey has come of age, and in the light of other forthcoming items (as catalogued in Professor Ayling's introduction) we may be in for an Age of O'Casey. Ayling is collaborating with Michael J. Durkan on a *Bibliography of O'Casey's Published Writings* and is also at work on a biography; Mrs. Eileen O'Casey has published her memoirs of her husband, *Sean* (the last item apparently inserted into Mikhail's bibliography before it went to the printers), and David Krause is editing the *Collected Letters* (in three volumes, according to Ayling's introduction, but now rumored to be forthcoming in four).

If there actually is an O'Casey boom in the making, it may come as something of a surprise. O'Casey'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 abused him for his "desertion" of his native Ireland, for his virulence against the Church and criticism of the State, for his Communism (doubly damned actually, since he has so often been called too politically naive for anyone to take his Communism seriously). Too often he has been denied sufficient critical intelligence to be allowed the genius of his own work: as when it was assumed that he accidentally stumbled upon a successful dramatic formula or merely reported what he had heard and seen in Dublin tenements. If O'Casey is now accepted as a brilliant dramatist, then it must be understood that he was a conscious creator of his plays, but the suspicion of O'Casey as a "natural" or "accidental" playwright may well persist even into an era of positive reappraisal.

In its apparatus Mikhail's *Bibliography* is apparently flawless. Mikhail spreads his cards on the table, itemizing his sources in advance of his findings, and his request for "pardon

ACIS members who wish to review books or special issues of journals should write to the Editor, stating specific areas of academic interest.

for any possible shortcomings" is unnecessary. The volume brings the material up through 1970 (technically the end of the last decade rather than the beginning of the present one) and replaces all previous efforts along these lines. (Since the most complete bibliography until now has been a Russian one in 1964 by I. M. Levidova 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'Casey bibliographies and check-lists; the second part presents a chronologically arranged catalogue of "Books by Sean O'Casey and their Reviews"; while the third part, the bulk, itemizes the criticism. This section deals with Books, Periodicals, Reviews of Play Productions, Reviews of Staged Autobiographies, Reviews of Films, and Unpublished Material. And the volume is indexed by Works and by Authors. Vital statistics reveal approximately 2,500 entries, including 40 dissertations.

A cavil, a quibble, and a quarrel. The cavil: listing *The Story of the Irish Citizen Army* as published under a "pseudonym" does not seem correct, since O'Casey intended the Irish version of his name, O'Cathasaigh, while the initial "P." was apparently a misprint. The quibble: I suspect that the M. G. Malone who wrote an M. A. dissertation on "The Plays of Sean O'Casey in Relation to Their Political and Social Background" is the Maureen Malone who published *The Plays of Sean O'Casey* (the book certainly reads like an M. A. dissertation) and should not be indexed as two separate people. The quarrel: it is not with Mikhail but with a traditional format for bibliographies that lumps all books which contain any fraction on the subject with those that are fully devoted to that subject. This strikes me as a cumbersome practice since it compartmentalizes along false lines: just because it is a full-length book with its own spine does not mean that it has any intrinsic merit when one is investigating O'Casey. Krause and Koslow and Fallon and Cowasjee and Ayling and Malone and others that have written full-length studies of O'Casey belong in a category of their own, separated from the two-page discussion of *Juno* in a drama textbook. But these are minor matters, hardly worth a moment's deliberation when estimating the excellence of Edward Mikail's *Bibliography*.

Bernard Benstock  
Kent State University

### Irish Paperbacks Available

Eoin McKiernan, Irish-American Cultural Institute, 683 Osceola Avenue, St. Paul, Minnesota, distributes Mercier and Anvil Press books in quantities sufficient for university courses. Orders are accepted from book stores and individuals.

Pendulum Books, 245 West 104 Street, New York 10025, also stocks some Irish paperbacks and will obtain others on request.

### Goldsmith Bi-Centenary

A distinguished panel of scholars will celebrate the Goldsmith Bi-Centenary in the "Goldsmith Country" of the Midlands, August 26-30. Program and other information is available from John Carthy, Ballinallee, Co. Longford.

### Outstanding Irish Collection

ACIS members should note that the James A. Healy Collection on Contemporary Irish History at Hoover Institution, Stanford University, was regarded by Frank O'Connor as the "finest library about Ireland between 1916 and 1962." It contains more than 3,000 books, government documents, society publications, pamphlets, periodicals, newspapers, and clippings. An important and recently acquired reference is *Sources for the History of Irish Civilization: Articles in Irish Periodicals*, a catalog of all articles in Irish historical, literary, and scientific periodicals from 1800 through 1969 (some 280,000 entries).

Built and donated by James A. Healy of New York City, the Collection is still maintained by him.



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Editor: Janet Egleson Dunleavy  
Bibliographer: Jim Ford  
Editorial Assistant: Judith Feather

*Joyce's Ulysses Notesheets in the British Museum*, ed. Phillip F. Herring, Published for the Bibliographical Society of the University of Virginia, Charlottesville, University Press of Virginia, 1972. 545 pp., \$37.50.

This critical edition of the notesheets for the last seven episodes of *Ulysses*, which Joyce presented to Harriet Shaw Weaver in 1938, is an important contribution to Joyce scholarship. It is marked by meticulous scholarship, erudition in annotation, and painstaking care in deciphering the all but illegible notes Joyce crowded helter-skelter onto approximately ninety sides of these worksheets. For the first time this large, rich repository of Joyce's artistic materials is available to the public, though its importance had been indicated earlier by A. Walton Litz in his *Art of James Joyce* and by Robert M. Adams in *Surface and Symbol*.

A first important function this publication should serve is to help solve some of the difficult textual problems of *Ulysses* and hopefully hasten the day when a good text is established. A second function is critical: the notesheets provide means of tracing Joyce's creative processes. They reveal his basic intentions in *Ulysses* and also his changing emphases and techniques.

That Joyce's method in *Ulysses* was an incremental one aimed at production of an intricate mosaic design has long been apparent, but the notesheets make clear how complex the design is and how different these revisions are from those of *Dubliners* and *Portrait* where the changes tended to be selective and dramatic—a process Litz called "centripetal" and contrasted with the "centrifugal" revisions of *Ulysses* which are expansive in their overlays of meaning and building of correspondences. Herring's clear presentation of the notes and matching passages in *Ulysses* makes it possible to study Joyce's methodology in detail. What emerges is both the expected and unexpected, as Herring makes clear.

The book opens with two preliminary sections: a general introduction describing the notesheets and their history and a set of seven interesting "descriptive essays," one for each episode of *Ulysses* involved. These essays deliberately contrast the kinds of material and approaches the worksheets illustrate and so, as a group, define the functions that these notes had for Joyce in his writing. For example, in his discussion of "Cyclops," Herring describes what seems a typical expansion by Joyce of a simple earlier draft. By grouping excerpts, he shows how Joyce's techniques of parody and exaggeration ("gigantism") and his irony undercut both the citizen's bigotry and Bloom's liberal humanitarianism and produced an effect of humor rather than didacticism. In his "Nausicaa" essay, Herring, noting that the entries consist chiefly of stylistic embellishments for Joyce's "namby-pamby jammy marmalady drawery" style, utilizes them to discuss the themes of sexual frustration that pervade the chapter both in Gertie's voyeurism and menstruation and Bloom's onanism. The notes on "Oxen of the Sun" offer Herring an opportunity for structural analysis of a difficult chapter. He concludes that "Oxen" is a "stylistic *tour de force* where sterility, gestation, and birth are *dramatized* stylistically" and that resemblances to other of Joyce's "labyrinthine systems," such as the Homeric, are mainly "coincidental." He offers valuable new evidence that Joyce consulted both English and Italian textbooks on embryology and worked from a large, handmade diagram showing the ontogeny of the foetus. The "Circe" notesheets are so rich and varied that Herring chose to concentrate on two examples of occultism associated with Circe as sorceress—a definition of moly in a context of herbal antidotes and a fascinating discussion of Joyce's use of palmistry

in this episode. "Eumaeus" is viewed as a "stylistic plunge" from the "hallucinatory and orgiastic" in Circe" to impoverished and aphasic modern prose. Herring speculates that Joyce's own fatigue played a role, since the worksheets show him dependent on "repetitious notes, external structure, and mythological allusion." He takes the opportunity to explore the hypothesis that the Homeric and other mythic parallels were more important to Joyce as skeleton structures during the process of composition than as guides for later readers. The essay on "Ithaca" deals with Joyce's use of unfamiliar scientific material and shows how Joyce, after once assimilating it, either burlesqued the scientific method or parodied scientific prose. The "Penelope" section discusses first the post-Homeric tradition of Penelope's infidelity and then the anchoring of Molly Bloom in a very authentic Gibraltar as factors in her characterization. This final essay emphasizes her as the essence of "das Ewig-Weibliche."

Both Herring's essays 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 parallels. But below the complex mosaic surface of the final drafts lies a simpler unifying design of fundamental human relationships among the three main characters, Stephen, Bloom, and Molly.

Florence L. Walz  
The University of Wisconsin—Milwaukee

Cahill, Susan and Thomas. *A Literary Guide to Ireland* by Susan and Thomas Cahill. New York: Charles Scribner's Sons, 1973. 333 pp. \$8.95.

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 inexpensive country to get to and travel through," but "most Irish hotels are indifferent or worse," and everyone knows that the "hotels 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 (and Syng-e-ing) through the hills of the West and the pubs of Dublin. And those pubs! Like "perhaps because the Irish have so much of fresh air and open spaces, they are unbothered by airless rooms and physical proximity; they rub against you unconsciously, and seem to want to look through your eyes to get at your soul (they are bothered by sunglasses)."

And Glendalough—like Kevin and his friends "groping like the saint himself, toward some personal psychic revolution." And all his students: "drop-outs from a civilization in 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 Kilkenny and Dame Alice's place where she held those satanic rituals in the fourteenth century. You're into Irish history? Don't miss Kilkenny where the Confederation fell apart in "factitious [sic] feuding." You're into art? Catch that "airy *tour de force* of Irish art" known as the Book of Kells. You're into "primitive" writers? Don't forget "Thomas O'Criffan's *The Islander*" (correctly and fondly known to some of us for years as Tomas O'Crohan's *The Islandman*). As you tool through Frenchpark take in Douglas Hyde's grave. He was

Continued on page 4.

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 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 Kavanaugh's *Great Hunger* to the Monasterboice Cross with "the snake, the shameful phallic reality . . . wound round the tree." And then on to Newgrange 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 Beswiftseyhan 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

Halper, Nathan. *The Early James Joyce*. Columbia Essays on Modern Writers, No. 68. New York & London: Columbia University Press, 1973. 48 pp., \$1.00.

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.

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