

ACIS FUNDS ARCHIVES, SEEKS BETTER BOOK DISTRIBUTION

At the annual meeting of the ACIS Executive Committee on May 2, 1974, funds were approved for continuation of the ACIS Archives for a third year, 1974-1975. The Archivists have been requested to submit a report of their work prior to the 1975 Executive Committee meeting in order that the value and purpose of the Archives may be reviewed. Meanwhile, members are asked to communicate suggestions and comments to Albert J. Hamilton (Department of History, John Carroll University) and Robert B. Davis (Language and Literature, Tarkio College) in order that they may continue to re-define their methods and the ways in which this comparatively new phase of ACIS operations continues to serve the organization.

Members who did not receive the 1973 report of the Archivists should write to the Secretary, Janet E. Dunleavy (English Department, The University of Wisconsin-Milwaukee).

In response to numerous complaints concerning the difficulty of obtaining copies of paperbacks published in Ireland for class use in the United States, the Executive Committee directed the Secretary to note our difficulties to the Irish Publishers Association and to individual publishers suggested by ACIS members. Mercier Paperbacks are available, of course, as announced in the April, 1974 *ACIS Newsletter*, from the Irish-American Cultural Institute, St. Paul, Minnesota. It is hoped that other publishers might also arrange distributorships.

NOMINATIONS COMMITTEE TO SUBMIT SLATE

Lawrence J. McCaffrey (Loyola), Maureen Murphy (Hofstra), and Betty Messenger (Ohio State) have been appointed, with the approval of members voting at the May 3 General Business Meeting, to draw up a slate of nominees for the 1975 ACIS elections. Vacant will be the posts of vice president, secretary, treasurer, and representatives from the disciplines as specified in the ACIS By-Laws. As Vice President for 1972-1975, Professor McCaffrey automatically succeeds John R. Moore (Hollins College) as president; Professor Moore remains on the Executive Committee, ex-officio, as do the present Secretary and Treasurer. Communications to the Nominating Committee may be addressed to any member.

american committee for



IRISH STUDIES

newsletter

Published at the Department of English, The University of Wisconsin-Milwaukee

Volume IV

October 1974

ACIS to Massachusetts in 1975

Stonehill College, North Easton, Massachusetts—halfway between Boston and Cape Cod, and under an hour's drive from each—will host the 1975 ACIS Annual Conference. Father Francis Phelan, conference coordinator, invites all members to submit topics and other program suggestions related to the Irish contribution to America, the main conference theme. Chosen primarily because in 1975 Massachusetts begins its celebration of the Bicentennial, the theme also has the advantage of encouraging a close review of the contribution of the New England Irish to American history. Dates of the meeting will be April 24-26, in line with the resolution approved by the membership at the 1974 General Meeting to move the dates of the annual conference from the first week in May to the last half of April.

Other conference invitations received for 1975—from the University of Missouri—St. Louis, Metropolitan State College of Denver, Colorado, and Eastern Michigan University, Ypsilanti—were equally attractive and hopefully will be renewed for future years. Invitations for 1976 and 1977 should be sent to the ACIS secretary.

IUR DISCOUNT AVAILABLE TO ACIS MEMBERS

Dr. Maurice Harmon, editor of the *Irish University Review*, has announced a special annual discount subscription rate for ACIS members of £3.00. Regular price is £1.75 per issue, £3.50 annually (two issues are published each year). Subscribers must be ACIS members in good standing to be eligible for the discount.

Dr. Harmon asks that ACIS members check their university libraries to make sure that their institutions are receiving the *Irish University Review*. A limited number of back copies are available for new subscribers who wish a complete run.

IS YOUR LIBRARY ON OUR LIST?

Many university libraries now subscribe to the *American Committee for Irish Studies Newsletter*. If your library is not subscribing, please recommend us to your librarian. Note that the *ACIS Newsletter*

not only carries interdisciplinary news of interest to specialists in Irish studies but also reviews and an annual bibliography.

KELLEHER ESSAY TO BE REPRINTED

In response to many requests, the next title to be issued as an ACIS Reprint, according to Reprint Editor Emmet Larkin, will be John V. Kelleher's essay entitled "Irish History and Mythology in James Joyce's 'The Dead.'"

Originally published in *The Review of Politics*, Vol. 27, No. 3 (July, 1965), pp. 414-433, this essay meets all the criteria for ACIS reprint publications: it last appeared in print more than one year ago; it has been recognized as a significant contribution to one or more disciplines served by ACIS; it is not now available.

Professor Larkin also announced that at this time funds in the reprint account total \$1,003.00. However, all reprint expenses have not yet been billed, and the cost of reprinting the Kelleher essay has not yet been estimated.

reviews

Irish University Review, Austin Clarke Special Issue, Volume 4 Number 1 Spring 1974, edited by Maurice Harmon, £1.75 (\$4.75).

With this issue Maurice Harmon gives us a valuable collection of notes and essays on Clarke. Among the reference pieces are Harmon's own "Notes Towards a Biography" and Gerard Lyne's "Austin Clarke: A Bibliography." Though neither of these professes to be complete, they will be of help to those readers who, in increasing numbers, will be looking into the life and work. Another collection of useful facts is in Tina Hunt Mahony's "The Dublin Verse-Speaking Society and The Lyric Theatre," which describes the founding of the Society by Clarke and Roibeard O'Farachain in 1938 and includes a complete listing of the stage performances of the Society and its offshoot, the Lyric Theatre Company.

In addition to these selections there are essays by Brendan Kennelly, Robert Welch, Roger McHugh, Vivian Mercier, Robert Garratt, Martin Dodsworth and Thomas Kinsella. And right in the middle is *The Visitation* by Clarke.

Several of the essays are of primarily historical interest. Kennelly's "Austin Clarke and the Epic Poem" describes Clarke's four "attempts" to write epic. Kennelly demonstrates that Clarke's last epic, *The Cattle Drive in Connaught*, is the best and points out the irony that "just when he appears to be on the point of writing a good epic poem, he turns away from heroic saga." Welch's "Austin Clarke and the Gaelic Poetic Tradition" shows the extent to which Clarke bound modern Irish verse to that tradition. Among those qualities which Clarke shared with the Gaelic bards, Welch stresses the importance of prosodic invention: the use of assonance and cross-rime and the deliberate attention to meter. McHugh's "The Plays of Austin Clarke" gives us brief critical summaries of a number of the plays, pointing out how Clarke developed dramas of conscience and how he used material from earlier times as "objective correlatives" for present problems.

The remaining essays deal with the lyric poems. Mercier's "Mortal Anguish, Mortal Pride: Austin Clarke's Religious

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

Lyrics" discusses the achievement in the 1938 volume, *Night and Morning*, which Mercier ranks at the top along with *Mnemosyne Lay in Dust* (1967). Garratt's "Austin Clarke in Transition" analyzes the changes which took place in Clarke's imagery and diction as he moved to realism and shows how the poet took Dublin, rather than the countryside, as the setting for his later poems. Kinsella's "The Poetic Career of Austin Clarke" explains just how dreary the scene was before Clarke's poetic re-emergence in *Ancient Lights*. With characteristic candor Kinsella confronts the unevenness of Clarke's "flawed" career, but he concludes that the best work is a notable contribution to modern poetry.

These comments hardly do justice to an absorbing and substantial group of contributions. The issue is fascinating for insights into Clarke's methods and achievements and also for the many references to the relationship of his work to that of Yeats and Joyce. For extra good measure we have Clarke's one-act comedy, *The Visitation*, set in the parlour of the Austin Clerks Convent and alive with verbal play.

Knute Skinner
Western Washington State College

Dunleavy, Janet Egleson. *George Moore: The Artist's Vision, The Storyteller's Art*. Lewisburg, Pa.: Bucknell University Press, 1973. 156 pp. \$6.95.

Since Malcolm Brown's *George Moore: A Reconsideration* was published in 1955, very little of any importance or interest has appeared on George Moore. Several collections of essays and Moore's letters to Fisher Unwin and Lena Milman have found their way into print. Nancy Cunard's 1956 memoir is mostly personal reminiscence, and Norman A. Jeffares's *George Moore* (1965) is an abbreviated and undetailed consideration. It is a pleasure, then, to read through Janet Egleson Dunleavy's new book and to discover, short as it is, that it treats Moore, the man and the artist, with the thoroughness and incisiveness which he has long deserved. At last we have a critical study that is both full-length and first-rate.

We may have reservations about this man whose favorite subject, as he was always saying, was himself. He wasn't always interesting; such men aren't. Most of his novels and stories, and all of his plays, are mediocre. His criticism and his anecdotal volumes are notoriously unreliable. His delight in making enemies, his penchant for self-proclamation, his consistent over-estimation of his own merits have ultimately alienated the posterity he so openly courted. And yet, despite his fantastic ego, his posturing, his general abrasiveness, Moore is a figure who must be reckoned with. He was a man, after all, who wrote a masterpiece; masterpieces being few in number, even one entitles him to our attention. Besides *Esther Waters*, however, Moore produced little of much merit, except perhaps for one near-masterpiece, *A Mummer's Wife*, which people who write dust-jacket blurbs are fond of calling the first naturalistic novel in English. Whether or not this is true, Moore's life and work are also of interest for the ways in which they reflect, almost directly at times, the various artistic movements which flourished and faded away during his long life (1852-1933). A cultural chameleon, he was by turns an Impressionist, a Naturalist, and a Post-Impressionist, with a little of the Decadence, the Irish revival, and even the Flaubertian mixed in. And, if for no other reason, he should be remembered (and thanked) as the man who led the attack against the circulating libraries in the 1880's and helped to demolish them by the popularity of his own books, thus returning fiction to the common reader.

The chief value of Professor Dunleavy's study is that it manages to make sense of the sometimes incorrigible mish-mash that was George Moore's mind. She is able, that is, to show him to us. She writes with such humanity and with such a notable lack of jargon that we find ourselves at last able to see the vicissitudes and inconsistencies, the triumph and the bathos, fully illuminated. Professor Dunleavy skillfully retraces Moore's search for a style, a *genre*, and concludes—quite rightly, I think—that he was influenced less by Zola and contemporary theories of literary construction than by the painters and the painting styles he studied throughout his life—as an art student in Paris in the 1870's, and long afterward. His writing was a verbal expression of the canvas in his mind's eye. Professor Dunleavy argues convincingly too that Moore's early and middle novels and stories emerge more often out of his memories of Ireland than out of the naturalist's notebook; Moore's essential Irishness (a way of thinking and looking at things that never really left him) color his books more than we

have been aware, perhaps. In particular, her argument that *Esther Waters* is less an "English Story," as Moore called it, than an Irish one deserves attention and may prompt, as it should, further revaluations of this great novel.

We do not learn much about Moore's private life (do we really want to?) from Professor Dunleavy, nor do we see very deeply into any literary relationships he may have had during the two great decades of artistic productivity he lived through—1890's and 1920's—but this is not a biography (though a helpful Chronology of Moore's life is included). Indeed, one of the merits of this book is that it discusses Moore's life and work without the constant nit-picking interruptions of the usual pedagogical paraphernalia. And while the book contains no notes, it does contain two very useful bibliographies; the selected bibliography of Moore's published works should prove particularly valuable to students of the novelist.

In short, *George Moore: The Artist's Vision, The Storyteller's Art* is the most sensible, readable, and illuminating discussion of its subject published in the last twenty years. It is certainly an important contribution to Moore studies; and it should appeal to the lay reader as well.

John Halperin
University of Southern California

A Festschrift for Francis Stuart on His Seventieth Birthday, 28 [sic] April 1972, ed. W. J. McCormack. Dublin: Dolmen. 1972. 62 pp. £1.50.

"Few writers in our time have had as clear a shot at fame, and missed it, as Francis Stuart has had"—thus David H. Greene began his 1951 Envoy article "The Return of Francis Stuart." More than twenty years have passed since Professor Greene made this observation, and unhappily it is still true. This is not to say that over the years Stuart has been without distinguished admirers: among fellow writers there have been W. B. Yeats, Compton Mackenzie, and most recently Lawrence Durrell, and among critics, Professor Greene, Bertrand d'Astorg, Vivian Mercier, and Harry T. Moore. Still, general recognition has never come. Stuart remains an obscure novelist.

Given the prevailing climate of neglect, it is reassuring to see *A Festschrift for Francis Stuart* appear at all and more reassuring to see it published in Ireland, where Stuart has

Continued on page 4

NEW PROGRAMS PLANNED

Scheduled for Chicago December 28-30, this year's AHA Meeting will feature an ACIS-AHA Section on "Parnell: Man and Myth." Chairman of the session will be Hugh Kearney, University of Edinburgh; commentator will be Michael Hurst, St. John's College, Oxford.

Meeting at almost the same time (December 27-30) in New York, the MLA will offer an ACIS-MLA Seminar on "Myth and Anglo-Irish Literature." Chairman will be James McKillop of Onondaga Community College. MLA seminar on "Swift and His Heirs," chaired by John P. Frayne, University of Illinois, will focus on Flann O'Brien, Austin Clarke, and/or Oliver St. John Gogarty. Clarke also is the topic of the 1975

NEMLA Irish Writers Section chaired by Maureen Murphy of Hofstra. SAMLA meets October 32 - November 2 in Washington D.C.; Irish section is chaired by Weldon Thornton.

NEWS FOR RETIRED, RICH

Accepted by the membership at the May 3, 1974 General Business Meeting were the following recommendations of the Executive Committee:

ACIS members of at least ten years standing who have reached the age of 65 and who have retired from their academic appointments may continue ACIS membership by paying half the annual dues.

ACIS members of any age may establish life-time membership upon payment of a lump sum fee of \$100.



The *ACIS Newsletter* is published four times annually in February, April, October, and December, at The University of Wisconsin—Milwaukee, Milwaukee, Wisconsin 53201. Vol. IV, Serial No. 3. Application to mail at second-class postage rates is pending at Milwaukee, Wisconsin 53201.

Editor: Janet Egleson Dunleavy
Bibliographer: Jim Ford
Editorial Assistant: Keri Clarke

In Memoriam: Austin Clarke (1896-1974)

Maurice Harmon, University College Dublin

Austin Clarke's work touches upon many facets of Irish life. Born in the closing years of the nineteenth century, he grew up in the Dublin of the horse-drawn cab and the first motor cars. Deeply affected by the nationalism of the early decades of the twentieth century, he was also stirred by the work of the Irish Literary Revival, as he found it in Yeats and AE, George Moore and James Stephens. Another strong influence was the movement for the revival of the Irish language. He learnt Irish voluntarily at Belvedere College and was inspired by the enthusiastic teaching of Douglas Hyde at the university. Inevitably, he began to write epic narratives about the Old Irish past and was acclaimed as another Yeats. But he separated from the pagan, aristocratic past, preferring the monastic Celtic-Romanesque period which he explored extensively in poetry, drama and novel. In fact, he has revitalised many areas of the Irish past so that his work asserts the continuity of an Irish poetic tradition. Through his imaginative recreation of the pre-Norman period, he has examined the indigenous Irish Catholic experience. Accepting the painful conflict in himself between authority and individual freedom, he has illuminated the drama of the racial conscience. That decision to face up to himself and to the realities of post-revolutionary Ireland is fundamental to his later strength. In the Fifties, after more than a decade of silence, he re-emerged as a major modern poet, producing volume after volume of poetry that was satiric and occasional, public and private, tender and sensual. In all that he did he was a dedicated artist, concerned for the disciplines of his craft and undeterred either by public neglect or private misfortune. Inspired in his youth by the romantic work of the Revival, he became the most classical of Irish poets and the most humane.

REVIEWS, continued from page 3.

received even less serious attention than in England, France, and the United States. Perhaps the principal virtue of the book is that it brings together in one place several important statements about Stuart's work. Reprinted here, for instance, are Compton Mackenzie's 1932 Foreword to *Try the Sky*, Olivia Manning's 1948 Spectator review of *The Pillar of Cloud*, and Bertrand d'Astorg's fine 1952 essay on *Redemption* and *The Flowering Cross* from his book *Aspects de la Litterature Europeenne depuis 1945*. Of the ten items included in the *Festschrift*, only three are wholly new: John Jordan's account of his experience reading *Things to Live For*, Tom MacIntyre's short memoir, and Roger McHugh's brief essay on the author's several dramatic efforts.

All of the pieces have merit, but for the reader who is totally unfamiliar with Stuart's literary career—and he would be the typical reader—the most important are W. J. McCormack's "An Introduction to Francis Stuart's Novels," a shorter version of which appeared in *Hibernia*, and his "The Books of Francis Stuart," which was published in essentially the same form in *Long Room*. The "Introduction" sketches the broad outlines of Stuart's life and offers some discerning insights into the novels of the thirties and those of the postwar period, as well as sound judgments of what the major books are. Nonetheless, there are some disconcerting lapses. Stuart was born on the 29th of April, not the 28th. His decision to accept a teaching post at Berlin University after World War Two had erupted was far more complex, and somewhat less pure, than Mr. McCormack would have it. The novel *Try the Sky* hardly "celebrates the aeroplane as a possible liberator for mankind": the plane, called *The Spirit*, is intended, like the pigeons in *Pigeon Irish*, to be taken symbolically, not literally. There is also good reason to doubt that the "redemption" in the novel *Redemption* is primarily Father Mellowes'; a much stronger case can be made for its being Ezra Arrigho's—Ezra is after all the central character. Though these caveats should not be ignored, it is still fair to say that the essay is on the whole a good one. The second article, "The Books of Francis Stuart," is equally valuable. Contained in it are an excellent checklist of the author's books and pamphlets and a commentary on the publication history of his works. Once again there are errors (e.g., William Maloney's last name appears as Moroney, and *Black List, Section H* was in fact released in late

December 1971, not early in 1972), but these are few and comparatively minor. Taken together, Mr. McCormack's two contributions provide a useful starting point for anyone beginning a study of Stuart's writing.

J. H. Natterstad
Framingham State College

TREASURER'S REPORT

Submitted by: Thomas E. Hachey, ACIS Treasurer

Total balance as of May 1, 1973:	\$2,855.78
Plus dues collected from 325 members	1,916.52
Plus interest through December, 1973	117.21
Plus anonymous contribution	75.00
	<hr/>
	\$4,964.51

Minus following expenses:

ACIS Research Project Study (Robert B. Davis) archives	\$106.36
ACIS Treasurer's expenses incurred in preparation, mailing, collection, and correspondence involved in record keeping and dues	159.92
1973 ACIS Conference expenses (Univ. of Michigan, Ann Arbor)	533.85
ACIS Newsletter subsidy	250.00
ACIS Secretary's expenses, includ- ing cost of duplicating and mailing membership list	165.06
ACIS telephone calls	14.00
ACIS miscellaneous expenses	12.50
One bad dues check	4.00
ACIS reception, 1973 ACIS-MLA meeting	75.00
	<hr/>
	\$1,320.69

Total balance of ACIS funds as of May 1, 1974 \$3,643.82

NOTE: Outstanding obligations and bills not yet rendered include 1974 conference expenses and anticipated expenses for planned reprints.

The University of Wisconsin—Milwaukee
Department of English
Milwaukee, Wisconsin 53201

Address Correction Requested
Return Postage Guaranteed.

Nonprofit Organization
U.S. POSTAGE
PAID
MILWAUKEE, WIS.
Permit No. 864

Have you paid your 1974-1975 dues?

Deadline for December issue: October 25