AGENDA ITEMS REQUESTED

All items to be discussed at the 1975 Annual Business Meeting should be sent by writing to the Secretary, Professor Janet Egleson Dunleavy, English Department, The University of Wisconsin–Milwaukee, before April 20, 1975.

As in the past, one item of interest to all ACIS members that will be decided at the meeting is the location of future meetings. Please send invitations from your university, in writing, specifying the year in which you would be willing to host an ACIS meeting. Details concerning the responsibilities of the conference coordinator and the costs expected to be absorbed by the host institution are available from the Secretary. If possible, alternative years should be noted (e.g., 1976 or 1977) for maximum flexibility in conference planning and maximum attention to the convenience of and travel costs to ACIS members.

By action of the general membership at the 1974 Annual Meeting, all Annual Meetings will be scheduled for a Thursday-to-Saturday period between April 15 and April 30.

ANOTHER DistingUISHED PROFESSOR!

ACIS member Fraser Drew of the State University College at Buffalo is one of the first nine Distinguished Teaching Professors named by the 72-campus State University of New York, the only professor of English named among the nine.

IRISH-AMERICAN REPRINTS PLANNED

Arno Press, Ltd. has announced plans for an Irish-American Reprint Series, to contain approximately forty volumes of history, fiction, and scholarly essays (including selected M.A. theses and Ph.D. dissertations).

General Auxiliary Editor of the Series is ACIS member Lawrence J. McCaffrey of Loyola University; Professor McCaffrey has invited Margaret Conners, Joint Center for Urban Studies, Massachusetts Institute of Technology and Harvard University; James Walsh, San Jose State University; and David Doyle, University College, Dublin, to assist him on the Editorial Board.

Professor McCaffrey invites all ACIS members to send recommendations to the Editorial Board concerning out-of-print Irish-American material that should be made available to students, scholars, and teachers in this growing area of academic specialization and general interest.

CANDIDATES FOR 1975 ELECTION

In accordance with the bylaws, a committee consisting of Lawrence J. McCaffrey (History), Betty Messenger (Social Science), and Maureen Murphy (Literature) was named by the Executive Committee and approved by the membership at the General Business Meeting, May 3, 1974. Their task was to choose a slate of candidates from which the membership might elect officers for 1975-1978.

As Vice-President in 1972-1973, Professor McCaffrey, Department of History, Loyola University, automatically succeeds Professor John Rees Moore, Department of English, Hollins College, as President. Candidates for other offices recommended by the Nominating Committee are listed on the official ACIS ballot on page three of this issue of the American Committee for Irish Studies Newsletter. The Newsletter has been sent only to those members who are in good standing as of January 15, 1975.

Members are requested to mark and clip the ballot, affix stamp to addressed side, and mail to Professor McCaffrey, chairman of the Nominating Committee, before March 15. The Nominating Committee will count the ballots received by that date and report the results of the election at the 1975 Annual Meeting at Stonehill College, North Easton, Massachusetts, April 24-26.

Under new Post Office regulations items that do not contain proper postage will not be delivered as addressed: if no return address is noted, they will be regarded as both undeliverable and unreturnable. Please be sure to attach proper postage before your ballot is mailed.

ACIS-MLA SEMINAR THREATENED

Fifty-five MLA members attended the 1974 ACIS-MLA Seminar on “The Mythological Background in Anglo-Irish Literature” despite location (a hard-to-find meeting room off an unmarked hallway on the second floor of the Hilton) and time (7:30 p.m. on a Saturday evening in New York City). In 1973 attendance was almost as high in the ACIS-MLA Seminar on Contemporary Irish Poetry despite simultaneous scheduling with the only other Irish Studies seminar on the MLA program (which obviously divided the potential audience for each). In 1972 an overflow crowd stood through the 8:30 a.m. ACIS-MLA Seminar on Douglas Hyde. Nevertheless, a petition signed by MLA members for continuation of the ACIS-MLA seminar in 1975 was accepted with reservations as to the possibility of its being scheduled.

“Theosophy and the Irish Literary Revival” is the topic chosen for the 1975 ACIS-MLA Seminar; papers have been invited by chairperson Professor Mary E. Bryson, English and Theatre Arts, Montana State University, Bozeman, Montana 59715. All ACIS-MLA members are urged to write today to Diana Jampol, Research Programs, MLA, 62 Fifth Avenue, New York 10011, supporting the seminar and protesting threatened capricious elimination of the ACIS-MLA seminar series after thirteen successful years.

REMININDER: ACIS MEETING IN MASSACHUSETTS

Fr. Francis Phelan is coordinator of the 1975 ACIS Annual Meeting, April 24-26, Stonehill College, North Easton, Massachusetts. For complete program see April ACIS Newsletter.
reviews


No Irish poet between Goldsmith and Yeats has a greater claim to our attention than James Clarence Mangan. And yet, as far as anyone can tell, he has not, aside from the occasional essay, received the kind of critical attention that he deserves: a study that would, among other things, determine his personality and test his claims to fame. For all his gloomy and contradictory genius expressed itself, and was interpreted, with some measure of accuracy in what may be called, without too great exaggeration, his critical biography. James Kilroy’s recent study of Mangan might have taken up some of these important matters, but has not done so.

What Kilroy provides us with a dextrous monograph—some sixty odd pages of actual text—in which he jogs over old familiar ground, finds nothing new, certainly nothing exciting or significant in Mangan, and leaves very pretty much where he found him, which is to say where Duffy, O’Donoghue, Johnson and Yeats had left him. This would be a harmless, if not an especially interesting instance of literary carelessness, if the work were considered a new piece of criticism, or some kind of modicum of grace. Regrettably, these qualities are little in evidence. Facts carelessly contrast one another (on one page Mangan is ten years of age, on another fifteen, when first apprenticed as a scribes), or they are facts (Franch Sylvester Mahoney was not an “ordained Jesuit”) or they might be called facts monet (“Mangan,” we are told, “joined some of the established [1] writers of Ireland,” such as Thomas Browne, John Sheehan and Maurice O’Connell; “He was the first Irishman (as proof from them”). This is a kind of carelessness not likely to inspire confidence in an author’s critical judgment.

In a monograph issued by a university press there is reason to expect that documentation, if attempted at all, will be accurate and complete. Here the documentation is, in a word, unprecedentedly casual. Material quoted is often unacknowledged or may not appear in the bibliography; and the bibliography, even though “selected,” is not always available. For example: there is a listing for James Joyce’s essay on Mangan that appeared in the May, 1902, issue of St. Stephen’s, an undergraduate magazine for unfamiliar American readers; but the same essay is readily available in The Critical Writings of James Joyce (New York: Viking, 1959), and on referring to this volume a reader will of course discover—though Mr. Kilroy seems totally unaware of this—that Joyce wrote his earlier essay and that his final estimate of Mangan is quite different from that given in the item listed in this “selected” bibliography. Omissions of this kind tend to be misleading.

Not that Mr. Kilroy is misled by Joyce, or by Yeats or Lionel Johnson or any of the distinguished Irish commentators on Mangan; he simply does not know of them. He simply does not know of them. He presents Rudi Patrick Holzapfel—"Rudi Holzapfel, one of the most talented of the young poets writing in Ireland today, and himself a highly respected Mangan scholar, calls Mangan Ireland’s greatest poet, barring none.” And, still disgracing the Joyce-Yeats crowd, Mr. Kilroy quotes with approbation from Mr. Holzapfel if “you like Joyce’s poetry, you cannot do worse than to listen to his Holzapfel’s Irish Poets and in his Martello Tower and spew it all out at Forty Foot. If you like Yeats, sit in the shadow of Ben Bulben and read A. Norman Jeffares. But if you like Mangan, you can gather your pike. That is the difference.”

Mr. Kilroy’s own style is not as vigorous or as spirited as Mr. Holzapfel’s. Since it is a style that cannot easily be described, it must be allowed to speak for itself in the following examples. First, on the matter of Mangan’s supposed success with his examination: “We were all so well qualified in the analysis of narratives, and plot structure can be analyzed in many ways what is generally called ‘composition’—to quote on ‘public’ poetry: ‘With these public poems, more than the precision, there is a more commonly used method of proceding from identifying the effects of the poems on the reader to analyzing techniques employed would seem most useful. The techniques employed are of course to be found in the selection of words of speech, to use of ethical and emotional appeals and even of the way they are presented.” Also, finally, an insight into “Dark Rosaleen”: “his best-known poem sung from recitations and quoted on any number of occasions.” A reader picks his way through the thickness of Mr. Kilroy’s pages of recitation practice, and the passage, though briefly, is not worth the price of a stoop left.

Kevin Sullivan
Quinn College, CUNY


This pamphlet, written for the series of Columbia essays on Modern Writers, is noteworthy for the brevity of its treatment. Behan’s biography, the near absence of its literary criticism of Behan’s work, and the length of the plot summaries which constitute 34 of the 45 pages of its text. One wonders if it is not too early for an example of a modernist criticism. The subject of this pamphlet is probably too important to be discussed in so few words. One wonders if it is not too early for an example of a modernist criticism. The subject of this pamphlet is probably too important to be discussed in so few words.

Ivan Southwick
State University of New York at New Paltz

The ACES Newsletter is published four times annually in February, June, October, and December, at the University of Wisconsin, Milwaukee, Wisconsin 53201. Vol. V, Serial No. 1

Editor: Janet Eggleton Danby
Bibliographer: Jim Ford
Editorial Assistant: Keri Clark

The ACES Newsletter is published four times annually in February, June, October, and December, at the University of Wisconsin, Milwaukee, Wisconsin 53201. Vol. V, Serial No. 1

Editor: Janet Eggleton Danby
Bibliographer: Jim Ford
Editorial Assistant: Keri Clark

Richard Lovell Edgeworth, Mary's father, editor, and sometime collaborator, is, for example, first identified as Thomas Edgeworth in The New Englander and his principal falling off in the volume is that Newcomer has become too steeped in Edgeworthiana, that he hadn’t the critical perspective to advance a balanced view, and that the Newcomer affords a more careful and a more convincing case. And P. H. Sloane’s Mythology, in the English Novels Series (London, 1950), in his study of Maria Edgeworth, affords the same general form for all the authors, though they are more accurate, more objective, and better suited to the general reader.

Dena Sayegh
State University of New York at New Paltz

The introduction and the nine essays are the work of scholars who bear impressive credentials. One might reasonably expect the professional competence of the articles even when they deal with areas—e.g., the Playboy and Ploughshares—in where there are few undisclosed facts or unexpressed opinions. But there is an unfortunate tendency to slip away from the topic pointed in the title of the collection. The study of Samuel Beckett by Francis Wheary is muddled, and his explanation of a theory writer, but its title is a candid admission of imprecision. The other nine essays are written about three novels by three major writers. The other nine essays are written about three novels by three major writers.

Phillip L. Marcus, Stendhal’s O’Gravin, Bucknell University

The essay on Maria Edgeworth’s The Newcomer has the principal failing of the Newcomer, that he hadn’t the critical perspective to advance a balanced view, and that the Newcomer affords a more careful and a more convincing case. And P. H. Sloane’s Mythology, in the English Novels Series (London, 1950), in his study of Maria Edgeworth, affords the same general form for all the authors, though they are more accurate, more objective, and better suited to the general reader.

Dena Sayegh
State University of New York at New Paltz

The introduction and the nine essays are the work of scholars who bear impressive credentials. One might reasonably expect the professional competence of the articles even when they deal with areas—e.g., the Playboy and Ploughshares—in where there are few undisclosed facts or unexpressed opinions. But there is an unfortunate tendency to slip away from the topic pointed in the title of the collection. The study of Samuel Beckett by Francis Wheary is muddled, and his explanation of a theory writer, but its title is a candid admission of imprecision. The other nine essays are written about three novels by three major writers. The other nine essays are written about three novels by three major writers.

Phillip L. Marcus, Stendhal’s O’Gravin, Bucknell University

The introduction and the nine essays are the work of scholars who bear impressive credentials. One might reasonably expect the professional competence of the articles even when they deal with areas—e.g., the Playboy and Ploughshares—in where there are few undisclosed facts or unexpressed opinions. But there is an unfortunate tendency to slip away from the topic pointed in the title of the collection. The study of Samuel Beckett by Francis Wheary is muddled, and his explanation of a theory writer, but its title is a candid admission of imprecision. The other nine essays are written about three novels by three major writers. The other nine essays are written about three novels by three major writers.
Reviews

James Kilroy, James Clarence Mangan, Lewisham, pp. 74, £4.50.

No Irish poet between Goldsmith and Yeats has a greater claim to our attention than James Clarence Mangan. And yet, though he is a very great poem, he has not, aside from the occasional essay, received the kind of critical attention that he deserves: a study that would, among other things, determine his identity and confirm the context in which his glory and contradictory genius express themselves. This book, which includes some measure of accuracy in what may be called, without too great exaggeration, an Irish literary tradition. James Kilroy’s recent study of Mangan might help to fill up some of these important matters, but has not done so.

What Kilroy does attempt to provide us with a slender monograph—some sixty odd pages of actual text—in which he jogs over old familiar ground, finds nothing new, certainly nothing exciting or significant in Mangan, and leaves him pretty

Robert Hogan, Mervyn Wall, Lewisham, pp. 75-72, £4.

Bucknell University’s Irish Writers Series now includes five titles representing individual discussions of the "significant Anglo-Irish writers of the 19th and 20th centuries," as one might expect. The first two volumes, Kilroy’s and Hogan’s, are the most relevant to this particular issue. The first, Kilroy’s study, is more informative and more disturbing than the second.

Kilroy’s book, James Clarence Mangan, is an excellent introduction to the life and work of the Irish poet. Kilroy’s biography is thorough and well-researched, and his analysis of Mangan’s poetry is insightful and perceptive. He argues that Mangan was a poet of social conscience, who was concerned with the issues of his time, and that his poetry is characterized by a sense of urgency and a sense of purpose. Kilroy’s book is a valuable contribution to the understanding of Mangan’s work.

Hogan’s book, Mervyn Wall, is a more personal and subjective account of the Irish poet. Hogan’s approach is more interpretative, and his analysis of Wall’s poetry is more impressionistic. He argues that Wall was a poet who was concerned with the issues of his time, and that his poetry is characterized by a sense of melancholy and a sense of loss. Hogan’s book is a valuable contribution to the understanding of Wall’s work.

Both books are well-written and well-researched, and they are both valuable contributions to the understanding of Irish literature. Kilroy’s book is more informative and more objective, while Hogan’s book is more personal and more subjective. Both books are recommended for students of Irish literature and for anyone interested in the works of these two poets.

James Newcomer, Maria Edgeworth, Bucknell Irish Writers Series, Lewisham, pp. 74-94, £4.95.


James Newcomer’s earlier and fuller appreciation of Maria Edgeworth (Maria Edgeworth the Novelistist in the Texas Christian University Press Series offered a competent evalua-
tion of the novelist. The Edgeworth Novelist, an abbreviated version, is far less satisfactory. Newcomer promotes Maria’s cause in a rather anodyne, platitudinous, and, in the context of this genre of literary history, disappointing way. He does not attempt to revise its value. In his "Edgeworth in her happy family with her adored father, step-
mother, her sisters and the friendly biscuits to which she helped to educate, to mention the familiar story of England and France, or to whom she was well known by reputation and in person." That is how this book begins. It has done this year.

In educational theory Maria’s triennial years before her, a 19th-century progressive whose essays (Practical Education, On Professional Education) and moral treatises, the editor of James Newcomer’s episodes more praiseworthy than Reuss’s. We are told by Newcomer that the Edgeworths thought proper toys developed good habits, that the period prompted learning. That opression and terror promised meanness and deceit, and then we are led through a tiresome parade of "institutional" stories about Cecilia and Leonora, Lady Lynch, Donny and Lucy, and Simpax. The uninitiated reader of Newcomer’s little book has probably learned about Maria Edgeworth the educationalist than he cared to know.

Though Miss Edgeworth produced thirty-nine volumes, of Castle Rackrent (1800) and, a lesser degree, on 1781-1812 (1817). The success of Castle Rackrent lies in the novelists’s position in the narrative of Thady as the satanic plot—in the economy of the plot, and the social realities of 18th-century Ireland. Newcomer only suggests such notions. His chapter on Castle Rackrent is reduced to a five-page plot summary with a bare bones analysis of the novel’s plot and the "faithful Thady." He credits The Abbeame and O’Connor as the "natural" novelists. They are not. They are flawed by melodramatic contrivances and excesses of sentiment. For the remainder of the canon, those other novels of Miss Edgeworth which may be of interest to the literary historian and the social historian, has been the reader’s patience. They are better passed over lightly than subjected to serious critical review.

Unfortunately Newcomer also perniciously the myth that Maria Edgeworth accurately represented the Irish peasantry in her novels. He has chosen to explore the realms of inside out" and that Castle Rackrent "treated the Irish character, aristocrat and peasant, with absolute authenticity and integrity," he concludes that the Edgeworths were more enlightened and more compassionate than others of the Ascendancy. Maria’s literary focus is her own Anglo-Irish society; her work is set in the Big House. The truths. The fumbling peasants, more often than not, skitter about in the wings muttering quaint blessings and ejaculations for the edification and amusements of those of us who regard The Rackrents as plain simple resolutions and scores for their failure to do so.

There are, in addition, several confusing statements and unnecessary transitions that will lead the unwary reader astray. Richard Lovell Edgeworth, Maria’s father, editor, and some-
time collaborator, is, for example, identified as Thomas Edgeworth. This is a most unfortunate error. The principal failing of the volume is that Newcomer has become too steeped in the romantic

Robert Hogan, Mervyn Wall, Lewisham, pp. 74-94, £4.95.

Mervyn Wall’s volume on Stendhal’s O’Grady in the Irish Writers Series deals with three aspects of O’Grady’s life and work: his writings about ancient Ireland (to which he devotes half the book); his writings about Elizabithian Ireland (a brief section); and his political and social news on the Irish of his day.

While stressing the great inspiration that younger writers such as Yeats, AE, and Rolleston derived from O’Grady, Marcus notes that the latter, in his attempt to re-create the historic past, had often failed to understand the gap between scholarship and creation. O’Grady in fact was forty years ahead of his time to combine fidelity to his sources with a truly imaginative treatment of his material.

Marcus makes clear the defects inherent in O’Grady’s re-telling of the sagas: his unrealistic idealization of Gaelic Ireland, and the sentimentality with which he strove to make the savagery of primitive warfare acceptable to the taste of his Victorian audience. Marcus shows that the various layers of taste on O’Grady’s part, of the ludicrous anachronisms which he sometimes indulged and of the considerable liberties with his subject matter, O’Grady permitted himself to take. Marcus likewise overlooks the limitations of O’Grady’s prose style—especially its conventionality. Perhaps this was the fundamental reason—though Marcus does not press the point for the failure of O’Grady’s works to reach a large audience.

Marcus makes the interesting point that O’Grady, in turn, contributed to and, in some respects, helped to sustain the myth of Ireland as a primitive society. Indeed, he was much more than a writer. He was a scholar. He was a man of letters. He was a man of letters. He was a man of letters. He was a man of letters. He was a man of letters.

Marcus makes the interesting point that O’Grady, in turn, contributed to and, in some respects, helped to sustain the myth of Ireland as a primitive society. Indeed, he was much more than a writer. He was a scholar. He was a man of letters. He was a man of letters. He was a man of letters.
The subject of patronage occupies much space in the book. Despite the activities of those in convents and commercial firms and societal and private efforts to organize the female workers, described at some length, no segment of the industry enjoyed continual or marked success. For most of the period under consideration, the principal negating factor appears to have been the uncoordinated nature of the patronage, lack of official government support, an unappreciative home market, and a scarcity of dedicated teachers and talented designers. Today, despite improvement in each of these areas and a definite demand for the craft items, there is an inadequate supply of women willing to toil long hours over lace and embroidery.

In a final chapter, Boyle provides answers to questions—raised in her introduction—such as to what extent the industry contributed to sweating in the home and to the neglect of agriculture, whether their labor raised the status of women, what distinctions existed between those engaged in embroidery and those who made lace, and the commercial value of the work. Space permits neither a summation nor an evaluation of her views, but one senses in her comments a plea for increased support and supervision of this industry for women.

The title of the book should not put off the nonspecialist. The author's use of literary quotations, depictions of town and country life in various eras, biographical sketches, geographical descriptions of areas where certain lace schools flourished, translations of earnings into spending power, and references to well-known Irish figures usually associated with other situations help to hold the attention of persons with varied interests. Numerous miscellany—such as the explanation of the sculptures on the exterior of the Robinson and Cleaver store in Belfast—are also scattered throughout the volume. While I would have preferred the use of additional reminiscences of living respondents, I recognize the problems of selectivity in a work of this sort. A minor criticism as regards organization: repetition, in the form of enlargement of certain topics in successive chapters, was at times tedious to this reader. The book is attractively printed, and it contains many fine illustrations.

Betty T. Messenger
Columbus, Ohio