

ACIS MEMBER HONORED

Maurice Harmon, English Department, University College Dublin, who has long served as representative from Ireland on the ACIS Executive Committee, has been elected a Member of the Royal Irish Academy.

Recognition of Professor Harmon's scholarly achievement is especially significant to ACIS members since he becomes as a result a representative of our area of scholarship in the Academy.

SYMPOSIUM ON IRISH-AMERICAN STUDIES

The Institute for Irish-American Studies, a division of the International Studies Program of the University of North Carolina at Asheville, invites proposals for papers for a 1976 symposium to be held at the New University of Ulster, Northern Ireland, July 23-25, 1976. Irish-American relations centering in Ulster is the announced theme, but the Institute welcomes papers on any topic pertinent to the interconnected histories of Ireland and America, especially those which focus on the American Bicentennial. *The Irish-American Review*, published by the Institute, holds the right of first refusal of publication for any paper read at the symposium.

Further details are available from Dr. Thomas A. Stewart, Department of Philosophy, and Dr. Milton L. Ready, Department of History, The University of North Carolina at Asheville, North Carolina 28804.

NEMLA, ACHA SESSIONS ON IRISH STUDIES

Maureen O'Rourke Murphy, Hofstra University, will chair the ACIS-NEMLA session on *Irish Literature* at the University of Vermont, Thursday, April 8, at 1:30 p.m. Papers include "Clarke as Critic," by Robert E. Rhodes, SUNY College at Cortland, and "The Celtic Ireland of Austin Clarke," by James MacKillop, Onondaga Community College. Joseph Browne, West Chester State College, will serve as commentator.

Other Northeast Modern Language Association sessions focusing on Irish topics are:

Victorian Literature; Thursday, April 8, 9 a.m.; Coral Lansbury, Drew University, chairperson; which will include "Dialect in the Irish Novel: Thackeray, Lever, and Carleton," Jane Early, Temple University, and "Irish Politics and the Novels of Anthony Trollope," Janet E. Dúnleavy, The University of Wisconsin-Milwaukee.

Beckett; Thursday, April 8, 1:30 p.m.; Olga Bernal, SUNY-Buffalo, chairperson; which will include "La voix

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american committee for



IRISH STUDIES

newsletter

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ACIS CONFERENCE SITES FOR 1977, 1978 CONFIRMED

Following the recommendations of the Executive Committee, approved by the membership at the 1975 Annual Meeting, ACIS Secretary Johann Norstedt has confirmed conference invitations received last year from Metropolitan State College in Colorado, and Ohio State University.

Originally issued for 1976, invitations from these institutions have been reissued for April, 1977, and April, 1978.

Professor Peggy Walsh, Chairperson, Department of History, Metropolitan State College, Denver, Colorado 80204 will serve as Coordinator of the 1977 conference. Professor John Messenger, Department of Anthropology, Ohio State University, Columbus, Ohio 43210, will serve as Coordinator in 1978.

Future issues of the *Newsletter* will publish details concerning theme, exact dates, and program for each conference. Members who wish to offer papers for presentation at either conference are urged to write directly to Professor Walsh or Professor Messenger.

IRISH STUDIES ON NORTHWEST PROGRAM

Papers on Irish topics will be read at the annual meeting of the Pacific Northwest Conference of British Studies at the University of Puget Sound, Tacoma, Washington, on April 15 and 16, 1976. Those attending will discuss the feasibility of organizing a northwest regional meeting on Irish studies.

Participating in the program sections on Irish topics will be J. R. Seymour Philips, University College, Dublin; Lorraine Weir, University of British Columbia; Robert Garratt, University of Puget Sound; Mary Bryson, Montana State University; Andrew Parkin, University of British Columbia; Daniel S. Lenoski, University of Manitoba, and Ruth Slonim, Washington State University.

NOTE NAME CHANGE

Pendulum Books, distributors of Irish books in the United States, has changed its name to the Irish Book Center. Address and telephone remain the same: 245 West 104 Street, New York, New York 10025; (212) 866-0309.

PROGRAM CHANGES FOR ST. LOUIS MEETING

A conflict in schedule will prevent Richard M. Kain from attending the 1976 ACIS Conference. Coordinator Blanche Touhill therefore has reluctantly withdrawn from the program his paper on *Current Research in Anglo-Irish and Irish-American Literature*.

Additions to the program, according to Dean Touhill, are:

Thursday, April 22, 8:15 p.m.: Robert F. Mulvihill, Rosemont College, will join the Round-Table Discussion on Northern Ireland.

Friday, April 23, 10:30 a.m.: "San Francisco," James P. Walsh, San Jose State University, will be among the papers presented in the session entitled *Varieties of Irish America: The New Home*.

Friday, April 23, 1:00 p.m.: "Wildflowers and Birds of Ireland," slides by Mary Wiese, will be presented in Stadler Hall, Room 101, during the last half hour of the luncheon break.

Friday, April 23, 1:30 p.m.: "Let You Be Murphy: Irish Names in the Works of James Joyce," Sharon Benstock and Bernard Benstock, University

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reviews

Ten Irish Poets. An Anthology edited by James Simmons. Chester Springs, Penna.: Dufour, 1974. 92 pp. No price listed.

New Irish Poets. Edited by Devin A. Garrity. New York: Devin-Adair, 1974. 209 pp. \$6.50.

Knute Skinner, *A Close Sky Over Killaspuglonane.* St. Louis, Missouri: Burton International Ltd. 47 pp. \$2.50.

An unusual number of anthologies of Irish poetry have appeared in recent years. Each reader, and definitely each poet, will have their preference; as some commentators will see it as a sympathetic phenomenon while others will suspect a commercial motive in a newsworthy area. This anthology of ten contemporary Irish poets, three Southern and seven Northern, has a comparatively long and fascinating introduction by the editor. Simmons is expert when keeping to the level of denotation, offering honest opinion. One makes, of course, one's own deductions. Is it really so bad when Simmons writes: "I expect a Dublin writer to be more interested in style and a Belfast writer to be more interested in content." I mean, so "bad" from the point of view of the Southern heirs of Mangan, Yeats, Clarke, and Kavanagh? Simmons establishes that few Southern writers are published in London, while most Northern poets have that privilege. As in many things to do with these six counties of Ulster, Partition speaks for itself.

In his introduction, Simmons is very conscious of Fiacc's tormented imagism, too generous about the talent of Ormsby, reasonable about Foley, and harsh towards Pearse Hutchinson. I would discount phrases such as "self-indulgent" and "sentimental" about Hutchinson's savage lyrical involvement with Dublin daily living. Simmons reaches far back, in contrast to his other selections, for Hutchinson's pieces. John Hewitt's poems, as usual, in any of the numerous selections we see, are valuable because quiet and thoughtful. Hartnett, I feel, is never adequately served by anthology fragmentation.

A poet who impresses me whom I had not read much before is the older George Buchanan, an Ulster exile in London. He has energy, exuberance, a quality not often found in Northern poetry outside Simmons himself. His rhythms are more intense and substantial than many of his younger contemporaries, too self-conscious about their content. I myself am of the view that Northern Irish poetry needs a "a wild

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

man" or two. We have quite a few in the South; which is why I suppose George Barker, in the introduction to his *Essays*, compares the anarchical nature of the poet to the humanity of the Dubliner.

New Irish Poets, edited by Devin Garrity, looks a simple reissue of the 1948 edition. It claims to be representative, a claim that could have been disputed at the time of its original imprint. It is a selection of poetry written in the forties and mostly published in *The Irish Times*. Yeats' wake was still in progress and poetry had a muted voice. The exception, Kavanagh, is not included here on the curious ground that he had already received enough American attention. There is fine early Clarke; some good Fallon, Hewitt and Taylor. There is worthy work from both MacDonaghs. And the beautiful but once only flowering of Valentine Ironmonger:

"O Elizabeth, the gold trumpets no more
Curl for you their notes, though the cherry tree
Each year displays its wares in hope . . ."

We are reminded that Padriac Fiacc, now trying to do so much for poetry in the crucible of Northern Ireland, was publishing as long ago as this. The editor prints Robert Greacan's pageant Orange poem, "The Glorious Twelfth," which Fiacc reprinted recently in his moving anthology of the Ulster war, *The Wearing of the Black*. The most curious and remarkable offering in this anthology is a poem by Francis Stuart on Ireland. It is romantic and possesses a deep metonymy:

". . . Bare and gray and yet hung with berries of mountain ash,
Drifting through ages, with tilted fields awash,
Steeped with your few lost lights in the long Atlantic dark
Sea-birds' shelter, our shelter and art."

It is signed, "Berlin 1944."

Knute Skinner's *A Close Sky Over Killaspuglonane* written, mostly, in Ireland is, itself, like an island. A clear revelation of people, places and animals, the book is a microcosm.

It is the poet's Pilgrims Progress—an observation and contemplation of a piece of the planet with which he is intimate. The book is of great interest subjectively to Irish readers and particularly to this reviewer because it is such an exact invoking of Co. Clare. The first edition was published by the Dolmen Press; this is a reissue with enlarged notes, introduction, a photograph of the poet and zesty illustrations of cows and cemetery crosses by Gail Sherman. A hot whiskey

on a cold night in Ireland, in front of a turf fire, should accompany the enjoyment of these poems.

James Liddy

The University of Wisconsin—Milwaukee

Zack Bowen, *Musical Allusions in the Works of James Joyce: Early Poetry Through Ulysses.* Albany, New York: State University of New York Press, 1974. 372 pp. \$15.00

Musical Allusions in the Works of James Joyce is the latest in a series of studies that have made the importance of music in Joyce's writing increasingly clear. Earlier works have dealt with this subject in detail. In one category are a number of scholarly studies identifying Joyce's musical references, the literally hundreds of allusions to musicians and musical compositions, particularly vocal works such as ballads, songs, operas, hymns, and liturgical chants. In a second are various special studies of Joyce's themes and techniques that have demonstrated significant use of musical motifs throughout individual works. Professor Bowen's book, derived from both types of criticism, deliberately combines certain main features of each. On the one hand, he aims at offering "definitive annotation of musical allusions" in Joyce's writings; on the other, at presenting a critical study of the uses of music throughout Joyce. There are chapters on all of Joyce's main works through *Ulysses*. Moreover, this book is written at a point of time and of perspective on Joyce from which Bowen can view Joyce's work as a continuum from *Chamber Music*—named for a musical genre—to *Finnegans Wake*—named for a popular ballad.

Bowen states that his organization represents a "compromise" between his two major aims: an authoritative list of Joyce's musical references with explication and commentary on each, and a "unified critical study." Hence the discussion of each main work consists of two parts: a short preliminary essay on the use of music in the "style, characterization, structure or theme" of the work, followed by a complete allusion list. Like most compromises it offers advantages as well as disadvantages.

The allusion lists first: In sheer bulk the number of now identified musical references in Joyce is impressive. In itself it is a tribute to a half century of Joyce scholarship, and Bowen's work demonstrates a comprehensive knowledge of these earlier works: Mathew J. C. Hodgart and Mabel P. Worthington's pioneer study, *Song in the Works of James Joyce* (1959), which lists over a thousand songs used by Joyce in his various works, though it discusses only those used in *Finnegans Wake*; and Weldon Thronton's scholarly *Allusions in Ulysses* (1968), which also lists hundreds of musical references, and explicates them succinctly in terms of both their sources and earlier relevant criticism.

Professor Bowen's own expanded allusion lists are illuminating in several ways. By isolating the musical references and by providing the first complete annotation of all the allusions in works from *Chamber Music* through *A Portrait of the Artist as a Young Man* grouped together, he allows the reader to follow the pattern of Joyce's early experimentation with musical motifs. Moreover, Bowen's practice of first citing the entire passage in Joyce which employed a musical allusion, before proceeding to identification and explication, has the effect of clarifying Joyce's intent and artfulness. Bowen also has made a number of contributions to these lists himself. In some cases song texts are quoted in entirety for the

first time. In others, he has been able to identify new songs. To cite two examples: his publication of the full text of Polly Mooney's song, "I'm a Naughty Girl," mentioned in "The Boarding House" of *Dubliners*, shows her real motivation in the so-called "seduction" of that story. Even more important are his discovery of the song "Seaside Girls," which provided Bloom's recurrent thoughts about "those lovely seaside girls" all day long on June 16th, and the accompanying commentary on the song as exemplification of the temptress theme in *Ulysses*. Bowen's inclusion of parts of the actual musical scores of certain songs alluded to or actually sung in *Ulysses*, and his analysis of their sound and tonal effects, reveal in him a trained musician. Throughout these allusion lists, interesting comments are the rule rather than the exception in his explanations.

As a critical study of Joyce's use of music, *Musical Allusions . . . in Joyce* offers a wealth of evidence, but the great number of references to be annotated—700 in *Ulysses* alone—precludes the extended discussion the material deserves. There are in fact only a total of thirty-five pages of general critical discussion, aside from the often detailed individual notes. Even so, by use of good examples Bowen traces certain developments well. For instance, his analysis of the echoes of the *Song of Solomon* in *Chamber Music* demonstrates that from his earliest work on, Joyce used echoes and images as a unifying structural pattern; that in *Dubliners* the music was an "organizing agent" for certain main thematic patterns; and that in *Portrait*, songs were employed as a means of characterizing the developing artist and his esthetic.

Ulysses provides the richest material, and Bowen's critical chapter on it is packed with evidence. In analyzing Joyce's use of music in delineation of character, Bowen concentrates on musical allusions in the characters' thought associations, demonstrating how in Bloom every main aspect in his personality is reinforced in musical terms; how in Molly a romantic and sensual nature is defined by the love songs she recalls; and how in Stephen musical fragments in his random stream-of-consciousness evoke oedipal guilt, but how in his rational thought processes, deliberate musical references portray an artist who sees his every idea and act as a work of art.

In dealing with structure in relation to theme and with tone in relation to plot, Bowen rightly chooses the "Sirens" episode for extended analysis. Its presumed fugal structure is debated; its Wagnerian *leit-motifs* traced; its thematic links to the opera *Martha* and other lyrics defined; and its tonal effects in relation to the themes of war and love in the plot described.

It is in the handling of themes in *Ulysses* that Bowen advances what is his most interesting—and perhaps debatable—theory; i.e. his view that the main theme of *Ulysses* is *Consubstantiality*, which he defines as "communality," and "the idea of the simultaneity of existence, or that everyone lives through similar experiences all through life." He argues that it is the main theme of the entire canon of Joyce's work, and it obviously looks forward to *Finnegans Wake*. However, it does not fit *Dubliners* or *Portrait* well since by inference in these works the artist-creator escapes the stereotyped simultaneity of counterpart lives that the paralyzed characters lead in Dublin. In *Ulysses* he relates the concept to other main themes: the father-son relationships, *metempsychosis* as "a communal sharing of essence" and *parallax* as a "working model in physics for the spiritual Consubstantiation theory." Certain aspects of this theory are attractive, but the organization of this book which necessarily sacrifices critical discussion for complete annotation of the references does not allow for proper definition of the terms or presentation of evidence. (For example, *Consubstantiality* and *Consubstantiation* seem

IRISH SUMMER SCHOOLS AND STUDY PROGRAMS


Information on Irish summer schools, including programs for high-school students, college students, and scholars specializing in Irish studies, is available from the Rev. Kevin Shanley, 31 N. Broadway, Joliet, Illinois 60435.

Among the institutions and organizations offering courses in 1976 are University College Dublin, Trinity College Dublin, University College Cork, University College Galway, the Yeats International Summer School, the Institute of Irish Studies, the Royal Irish Academy of Music, the Irish Humanities School, and the Listowel Writers School. Dates range from early summer through September.

Fall and spring programs of the School of Irish Studies offer courses in creative writing, literature, history, political science, archaeology, and the Irish language for graduate and undergraduate students; information is available from Dean Michael Scott, Prior House, 21/29 Merrion Road, Ballsbridge, Dublin 4, Ireland.

Temple University's spring program in Irish history and literature for undergraduates includes lectures in mythology, folklore, and archaeology and includes an associated course of study at University College, Dublin; information is available from Professor Thomas Kinsella, 47 Percy Place, Dublin 4, Ireland through August; as of September 1, English Department, Temple University, Philadelphia, Pennsylvania 19122.

american committee for



Irish studies

newsletter

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to be used interchangeably, although they have different meanings, the one referring to Trinitarian substance and person, the other to a theory of the Eucharist; and Joyce's careful use of *Consubstantiality* in *Ulysses* is not remarked.) It is to be hoped that Bowen will soon present his theory in some format that allows for proper demonstration of its validity. Overall, the fullness of detail in Bowen's explications is impressive compensation.

Musical Allusions in the Works of James Joyce is an interesting, useful, and substantial contribution to Joyce studies.

Florence L. Walzl
The University of Wisconsin—Milwaukee

Robert Hogan, *Eimar O'Duffy*. Irish Writers Series. Bucknell University Press, 1972. \$4.50 (\$1.95 paper).

Eimar O'Duffy is a little-known Irish writer—as little-known in Ireland today as in Britain or America—who was personally involved in the Rising of 1916. Indeed he went with Eoin MacNeill and Bulmer Hobson to St. Enda's at 7 a.m. on Good Friday in a last desperate effort to persuade Pearse to call off the insurrection. Failing to change Pearse's mind, O'Duffy was then sent by MacNeill to head off a possible Rising in Belfast. He therefore missed the most tragic and dramatic moment in modern Irish history.

Born in 1893, the son of an Anglo-Irish dentist, O'Duffy was educated at Stonyhurst and later graduated in Dental Surgery at the National University. As a young man he quarrelled bitterly with his father, who wanted him to join the British Army. Instead, O'Duffy became a captain in the Irish Volunteers and at the age of twenty wrote military appreciations for them.

At this period, O'Duffy appears to have been a romantic idealist, like Pearse convinced of the necessity of blood sacrifice. The failure of the Rising appears to have disillusioned him with politics, so that he took part neither in the Black and Tan war nor in the Civil War that followed. In 1922 he described the Irregulars as "a lot of damn nuisances," and wrote satirically about "de Valera and his pack of donkeys."

Out of O'Duffy's participation in politics came his most interesting book, *The Wasted Island* (1919), an autobiographical novel in which, as Hogan says, the Rising is represented as "a tragic error made by misguided and hysterical idealists." Pearse himself is depicted as masochist and mystic. Although P. S. O'Hagarty called *The Wasted Island* "one of the best Irish novels," he also admitted that it was "too faithful a portrait of the 1916 leaders . . . to be popular." As a picture of Ireland before the Rising, it has something in common with Michael Farrell's more ambitious novel, *Thy Tears Might Cease*.

In 1925, O'Duffy went to England. There he published a series of novels of which *King Goshawk and the Birds* (1936), a satire both on ancient and modern Ireland, was the best known. Despite Hogan's sympathetic and detailed appreciation of the others, they have scarcely stood the test of time.

O'Duffy was a sharp observer of the foibles of his fellow men and had a gift for mordant satire, but he lacked the touch of genius and lapsed frequently into commonplace. He was devoid equally of lyrical talent and the romantic impulse.

Despite Hogan's painstaking efforts to interpret him, O'Duffy remains an enigma. He appears to have stood absolutely alone—hostile to the Gaelic League, not associated with the Abbey Theatre or with any of his contemporaries in the

Literary Revival. He seems not to have known Yeats, Lady Gregory, or O'Casey.

Equally obscure are the literary sources that have influenced him. Hogan rightly stresses a certain kinship with Shaw—both in his satire and in his socialism. He speaks of "Martial, Rabelais, Voltaire, Swift, Samuel Butler and Bernard Shaw" as having been O'Duffy's masters, but no details of actual reading are given.

O'Duffy's marriage in 1920 to Kathleen Cruise O'Brien introduced him to one of the most interesting political and intellectual circles in Dublin. But Hogan tells us no more about this situation. Forty years after his death, O'Duffy remains almost as much an enigma as he appears to have been during his unhappy tormented life.

Giovanni Costigan
University of Washington

Sean Cronin and Richard Roche with an introduction by Jack Bennett, *Freedom the Wolfe Tone Way*, Tralee (County Kerry): Anvil Books, 1973.

The revolutionary world has always been filled with fads, fancies, great men and finely spun myths. The litany of heroic rebels stretches back from Che and Giap, Mao and Lenin, Sorel and Bakunin at least to the Republics of Virtue, Jefferson's or Robespierre's. The Russians and the French, Latin Americans and Chinese, Americans and Germans abound, fixed in the popular mind and the revolutionary catechism, but where are the Irish? Beyond the island and the heart of the diaspora are only the names of saints and scholars—or at least those writers who have made scholarly careers possible. Ask the innocent for the name of an Irish rebel and inevitably the answer is Brendan Behan first and no one second. And Behan was a most atypical Irish rebel, ill-disciplined, boisterous, productive only in prison, genial rather than ruthless. Again it is common knowledge, reinforced in recent years, that the Irish have for years been revolting but led by whom? Those names so intimately familiar in Ireland, taken out of history's boneyard and polished at annual commemorations—Pearse and Connolly and Emmet and the rest—are little known abroad even in the revolutionary trade. Kevin Barry is familiar, perhaps because of the song. But who but the specialists and the Celts recognize the name of Theobald Wolfe Tone, the first, the greatest, and the most influential of all Irish revolutionaries, the founder of Irish Republicanism whose grave at Bodenstown, according to Pearse, is the most sacred place in Ireland?

In *Freedom the Wolfe Tone Way* three men, very special Irishmen each deeply touched by Tone, have sought to bring the man and his ideas to another generation of Irishmen, an exercise that the guardians of order and the comfortable may regard with distaste. The book begins with an introduction by Jack Bennett, one of that company of Protestant Republicans usually from the North. The "introduction" is actually a blistering 62-page broadsheet founded on Tone's principles of democracy, national sovereignty, and the union of the people as a means to those ends. For Bennett and a great many others Tone is alive and well, his example still valid, and his means still legitimate—the present Northern troubles no more than one more phase in the long struggle for Irish freedom. Cronin, an outstanding journalist and former Chief of Staff of the I.R.A., and Richard Roche, who along with the others helped found the Wolfe Tone Society, have then edited and commented on Tone's own writings, creating an autobiography with the addition of material written by his son. The result is a

pocket-Tone for the present troubled times, understandably popular in such places as Long Kesh, Crumlin Road Prison, and Portlaoise Prison, the definitive Republican text for the next generation's rebels, should they be needed.

For those without Irish Republican leanings or, for that matter, without any special knowledge of Irish revolutionary history, the work is an excellent introduction not simply to Tone, a man who should loom far larger on the world's historical stage, but also to the mind of the Irish revolutionary. While there have been later commentaries, elaborations on economic and social issues, for Irish Republicans Tone remains the Bible. Even those who have eschewed physical force and gone into power—after all Fianna Fail began as only a slightly constitutional party—are inclined to contemplate Irish matters in Tone's terms. Few men have had so long and so persuasive an influence on events, have had a reputation seemingly untroubled by shifting events and new tides. And as Bennett indicates, what Tone wrote nearly two centuries ago has an instant application to Ireland's present distressful state, for the authors' Tone staked out the ends and the means.

To subvert the tyranny of our execrable government, to break the connection with England, the never-failing source of all our political evils, and to assert the independence of my country—these were my objects. To unite the whole people of Ireland, to abolish the memory of all past dissension, and to substitute the common name of Irishman in place of the denominations Catholic, Protestant and Dissenter, these were my means.

And decade after decade, there have been men who dreamed the same dream, read Tone and volunteered for service to secure the Republic. Even those who abhor a rebel, opt for the quiet life, might best read Tone too—without doing so little that has happened in Ireland in recent years will make much sense.

J. Bowyer Bell
Institute of War and Peace Studies
Columbia University

Jerry H. Natterstad, *Francis Stuart*. Irish Writers, Series. Lewisburg, Pa.: Bucknell University Press, 1974. \$4.50 (\$1.95 paper).

The publication of each Bucknell Book, especially one devoted to a neglected figure, is always welcome. Jerry Natterstad's, like many in the series, is extremely readable and informative in its analysis of the life and work of Francis Stuart, a figure I have always found elusive—just what exactly was he doing in Berlin all those many years ago?

Natterstad's book answers this question. Stuart went to

NEW LECTURE, AWARD ANNOUNCED

J. Franklin Jameson (1859-1937), Chief of the Library of Congress Manuscript Division from 1928 to 1937, first to hold its Chair of American History, a founder of the American Historical Association and the *American Historical Review*, and managing editor of the *American Historical Review* for almost thirty years, has been honored by the establishment of the J. Franklin Jameson Lecture under the joint sponsorship of the Library of Congress and the American Historical Association.

The first Jameson Lecture will be delivered at the Library of Congress on September 20, 1976. A selection committee will review nominations for the lectureship, which should be submitted to the Chief of the Manuscript Division,

Library of Congress, Washington D.C. 20540.

In honor of the late Leo Gershoy, Professor of History at New York University, Mrs. Ida Gershoy has established a biennial prize for an outstanding new book in English in any aspect of 17th- or 18th-century European history. The first Gershoy Prize will be awarded in 1977; it will be administered through the American Historical Association.

Historians may wish to note that the AHA also has announced a change in the awarding of the annual Herbert Baxter Adams Prize to a two-year cycle, beginning 1976: the first year for a book in ancient, medieval, or early modern European history (to about 1600); the second, for a book in 19th- or 20th-century European history.

Germany in 1940 for a variety of reasons: a shaky financial situation, an intolerable marriage (to Iseult Gonne), a faltering literary career, and "a strong impulse to do the shocking." These reasons are convincing enough, but one inevitably probes further: well, what did Stuart think of National Socialism? What about the broadcasts from the *Irische Redaktion*? Here the evidence seems to me to be less convincing. Natterstad assures us, for example, that "cant and moral recrimination were notably absent" from the broadcasts, but it is difficult to understand the basis of this judgment. Has he heard them? Or, as seems likely from his text, is he taking Stuart's own word for this?

Stuart's own testimony is a major source of evidence throughout this book. Mainly it consists of letters, interviews, and Stuart's wartime diary. But I wonder what to think when portions of Stuart's novels, however autobiographical they may be, are cited as fact. Again, concerning the broadcasts, Natterstad cites *Black List, Section H*: "In agreeing, H was turning from the busy street to slink with thieves and petty criminals down dim alleys, leaving the lawful company to which he'd belonged to become, in its eyes, a traitor." This sounds very much like a pose, one adopted years after the fact to explain, or even to highlight, the fact. I suppose I simply want Stuart to say, "I did it for the money," or some such thing. What and however, like Judge Brack in *Hedda Gabler*, I think that people don't do things like that, i.e., consciously make a decision to turn from the busy street to slink with thieves.

Much of what I have just said is a quibble, and as I think of it, it is not with Jerry Natterstad, but rather with the mechanics of the Bucknell series. The need to condense material and to omit scholarly apparatus is unfortunate, as many already have remarked in these columns. I can certainly agree with Professor Carens that the series is helpful to students—and I would even add that it is helpful to lecturers—but in some cases the series is frustrating to scholars.

This is doubly unfortunate because Natterstad's book otherwise shows a good, sound critic at work; he ably delineates Stuart's major themes and traces their development up to the present time. His conclusion—that Stuart is one of those unfortunates who constantly seek to re-order their lives, "to find some design amid the chaos"—seems an accurate one. The final question is, of course, this: dare we trust Stuart's own design in attempting to understand the man himself?

Johann Norstedt
Virginia Polytechnic Institute and State University

MORE MLA SEMINARS

Fresh interpretation of Yeats poems and critiques of recent critical approaches to Yeats will form the basis of a discussion in a third seminar in Irish studies planned for the 1976 Annual Meeting of the Modern Language Association to be held in New York in December.

Papers or abstracts should be submitted to Professor Richard Fallis, English Department, 203 Hall of Languages, Syracuse University, Syracuse, New York 13210 by April 25.

Brian Moore and Thomas Kinsella will be the focus of a fourth seminar on Contemporary Irish Writers, co-chaired by Raymond J. Porter and James D. Brophy of Iona College, New Rochelle, New York 10801. Professors Porter and Brophy request papers before October 1.

NEMLA, ACHA, *continued from page 1.*
speculaire chez Beckett," Alain Cohen, University of California, San Diego; "Watt's Wit stoned or imagine entropy reimaged," Campbell Tatham, The University of Wisconsin-Milwaukee; and "Peut-on en finir avec fin de partie?" Emmanuel Jacquart, Harvard University.

Literary Criticism; Friday, April 9, 3:30 p.m.; Robert Foulke, Skidmore College, chairperson; which will include "Two Pictures in Joyce's Portrait: The Evolution of Narrative Picturing, a Methodology for Visual Analysis, a Definition of Modernism," Richard Pearce, Wheaton College.

Victorian Studies; Saturday, April 10, 9 a.m.; Richard C. Tobias, University of Pittsburgh, chairperson; which will include "Oscar Wilde and the Darwinian Turn of Cultural Criticism," Philip E. Smith and Michael Helfand, University of Pittsburgh.

At the American Catholic Historical Association annual meeting in Dayton, Ohio in March, Joseph F. Kelly, Department of Religious Studies, John Carroll University, read a paper on the condemnation of paganism in early Christian Ireland.

IASAIL CONFERENCE

July 20-25 are the dates of the third triennial conference of the International Association for the Study of Anglo-Irish Literature. With the addition of historians to the Executive Committee, IASAIL has broadened its interdisciplinary interests, which should make the 1976 meeting at University College Galway of greater interest to ACIS members. For program and details, write Professor Lorna Reynolds, IASAIL Conference, English Department, University College Galway.

FOCUS ON IRISH WOMEN

Bonnie K. Scott, whose 1976 MLA seminar on "Images of Women in Irish Literature" was announced in the February *American Committee for Irish Studies Newsletter*, reports that she is co-editing for fall publication a special number of *The Journal of Irish Literature* on Irish women writers.

Irish women, real and fictional, contemporary and historical also were the topic of a full morning session during a week-long midwestern Bicentennial Celebration at Mount Mary College, Milwaukee. Discussion followed a lecture by Janet E. Dunleavy on "The Many Faces of Irish Womanhood."

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of Illinois, and "James Stephens, Novelist," Patricia McFate, University of Pennsylvania, have been added to the session entitled *Varieties of Ireland: Literature at Home*.

Friday, April 23, 2:45 p.m.: "Irish Roots of American Folk Music," Clare Condon, St. Louis, will replace Professor Kain's cancelled lecture.

Saturday, April 24, 9:00 a.m.: Hilary Jenkins, University College Dublin, will replace Stuart Prall of Queens College-CUNY as chairperson; William L. Feingold's paper topic will be "The First Hurrah: The Rise of Tenant Leadership in the Irish Localities, 1870-1886" in the session entitled *Varieties of Ireland: Social Dimensions*.

Saturday, April 24, 1:00 p.m.: "American Students Study and Tour in Ireland," Warren Balzer, Forest Park Community College, will be presented in the Thomas Jefferson Library during the last half hour of the luncheon break.

In addition, film showings during the

CHICAGO CELTIC CULTURAL COUNCIL OFFERS SPRING PROGRAM

ACIS member Lawrence McCaffrey is one of four speakers participating in a series of evening programs arranged by the Chicago Celtic Cultural Council.

Professor McCaffrey's topic, scheduled for presentation May 14, is "The Irish Pioneers in the American Ghetto." Other sessions focus on 19th-century Irish literature, on Irish music, and on Irish-American Catholicism in Chicago.

Details concerning the four sessions are available from the Council's program director Noel Rice, 2540 Happy Hollow Road, Glenview, Illinois 60025.

conference have been rescheduled as follows:

Here Are Ladies, Stadler Hall, Room 101, Thursday, 1:40 p.m. and Friday, 1:40 p.m.

Playboy of the Western World, Stadler Hall, Room 101, Thursday, 3:00 p.m., and Friday, 3:00 p.m.

Dean Touhill has reserved rooms for ACIS members at the Marriott Motor Hotel near the airport; buses will provide transportation to the campus of the University of Missouri-St. Louis. Rates are \$25.00 for a single room, \$12.50 per person for a double, \$9.00 per person for a triple, and \$7.00 per person for a quad.

A registration fee of \$20.00 covers admission to all programs and events, the Thursday evening buffet, the Friday evening banquet, and bus transportation between the Marriott Motor Hotel and campus. Checks for registration should be sent in advance to Dean Touhill, University of Missouri-St. Louis, St. Louis, Missouri 63121.

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