REGIONAL MEETINGS
ORGANIZED
Stonehill College in Easton, Massachusetts has scheduled a conference, April 2 and 3, 1976, to establish a Northeastern Association for Irish Studies. Frank O’Hanlon, conference director, hopes that the event will prove to be an annual one hereafter, and that it will be instrumental in bringing into being a regional association serving New England and New York.

One panel will be devoted to the Irish in America; another to solving textbook problems in Irish Studies; a third will be announced. The featured speaker will be from the field of International Relations.

Loyola University will sponsor the first Midwest Regional Meeting of ACIS in October, 1976. Lawrence J. McAffrey, conference coordinator, is planning sessions on Irish-America, Hyde, Plunkett, and Griffith. Complete program and other details will be announced in a future issue of the American Committee for Irish Studies Newsletter.

SMLA DEADLINE NEAR
May 1 is the deadline for submission of papers for the Irish Studies section of the South Atlantic Modern Language Association Annual Meeting (Atlanta, Georgia, November 4-6). Chairperson Professor Johann Norstedt, English Department, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061, invites papers on any topic but prefers focus on Easter 1916, since 1976 marks its sixtieth anniversary.

REMININDER:
RENEWALS OVERDUE
ACIS Treasurer Thomas E. Hachey, History Department, Marquette University, Milwaukee, Wisconsin 53233, reminds members who have not yet renewed for calendar year 1976 that their checks for $6.00 should be sent today.

Under the change in membership period approved at the General Business Meeting in 1975, members in good standing for the academic year 1974-1975 received a “bonus” of two and one-half months at the end of 1975 before 1976 calendar-year membership fees fell due on December 15, 1975; members joining after May 1, 1975 received the same bonus and were recorded as paid for 1976. Members joining or rejoining now will be listed as in good standing for 1976 only. All memberships will be renewable for the 1977 year on December 15, 1976.

Since a low membership fee cannot be maintained unless all members are in good standing, especially in this period of rising costs, ACIS regrets that mailings no longer can be sent to those for whom 1976 fees remain unpaid.

PROGRAM: 1976 ANNUAL MEETING
Thursday, April 22
1-5 p.m.: Registration, J. C. Penney Building
1-2 p.m.: Film, Here Are Ladies, featuring Siobhan McKenna, Stadler Hall
3 p.m.: Executive Committee Meeting, J. C. Penney Building
3:45-3:50 p.m.: Film, Playboy of the Western World, featuring Siobhan McKenna, Stadler Hall
5-8 p.m.: Reception and Buffet, Casey House
8 p.m.: Welcome to the University, J. C. Penney Building
8:15 p.m.: Round-table discussion, The Ulster Conflict and Partition, Participants: Alan Ward, Political Science, William and Mary; David Schmitt, Political Science, Northeastern; Paul Power, Political Science, University of Cincinnati; Thomas Hachey, History, Marquette; Brian Farrell, History, University College Dublin.
A reception at Casey House will follow the evening program.

Friday, April 23: J. C. Penney Building
2:45-3:15: Current Research in Anglo-Irish and Irish-American Literature. Richard M. Kain, English, University of Louisville; Bernard Benstock, University of Illinois, commentator.

Continued on page 6
George Brandon Saul, Seamus O’Kelly, Irish Writers Series. Lewisham, Ps.: Bucknell University Press, 1974. 101 pp. $4.50, ($1.45 to members). A painstaking itemization of the corpus and criticism of an unexplored writer by one of the doyens of Anglo-Irish letters. Indeed, it was Saul’s anthology Age of Yeats which probably introduced many of us to O’Kelly. Paradoxically, the conclusion of this study lies in the lacunae it verifies. First, Saul’s patient investigation proves that not enough data exists for a biography of this kindly patriot. Second, it verifies that the data exists for an identification of his complete corpus. The most valuable feature of this study is a primary-source bibliography, correctly termed by the editor “definitive and comprehensive.” For this, subsequent students of O’Kelly will always be in Saul’s debt.

Saul belongs to a generation of literary historians who unapologetically judge literature by their own tastes, measuring merit in terms of common decency and realistic credibility. This means that he judges work on works but never criticizes them. For example, “Seamus O’ Sullivan’s opinion that O’Kelly was a sort of modern主义者 was mistakenly a friendly delusion” (p. 46); “the plays are, characteristically, a rather mixed bag, though their author was a natural dramatist, as the rich and lively dialogue of his short stories would be enough to suggest” (p. 48); “O’Kelly’s most luminous and poetic work is undoubtedly to be found in his shorter fiction...” (p. 67). A present-day reader, who expects some demonstration of what cause has led to the effects generated to such judgments finds the book a disjunct of disappointing and, perhaps, a little old-fashioned also. Not that the editor’s remarks are not quoted, but when Saul calls my one excursion into O’Kelly criticism an “interpretation of O’Kelly’s Othello” (p. 41), it can be held “on no rational grounds” (p. 4), and perhaps I extend an interpretation of his own. Instead he quotes A. O’Hannon’s remark that “the Othello of his imagination is an artist. O’Kelly does concede that JBY had deficiencies in technical ability and will power. I find more plausible the argument of James West (p. 59) that O’Kelly was not just quoted, but when Saul calls my one excursion into O’Kelly criticism an “interpretation of O’Kelly’s Othello” (p. 41), it can be held “on no rational grounds” (p. 4), and perhaps I extend an interpretation of his own. Instead he quotes A. O’Hannon’s remark that “the Othello of his imagination is an artist.”

Douglas N. Archibald, John Butler Yeats, Irish Writers Series. Lewisham, Ps.: Bucknell University Press, 1974. 103 pp. $4.50, ($1.45 to members). John Butler Yeats is an appropriate figure for the 100-page scope of the Bucknell series. Few critics would allow him more pages. Yet, as Mr. Archibald has argued, his influence, especially on his renowned sons, his own minor achievement as a portrait painter, his reputation as a splendid talker, and the existence of unreasoned biographical questions justify a separate study of this man. Archibald gives some attention to the two major questions concerning the life of JBY as Archibald refers to him. JBY’s inability to complete paintings, legendary in his Dublin circles, was overstated, argues Archibald: “His self-deprecation and the anecdotes that cluster around him have tended to create a false and romanticized artist.” Archibald does concede that JBY had deficiencies in technical ability and will power. I find more plausible the argument of James West (p. 59) that O’Kelly was not just quoted, but when Saul calls my one excursion into O’Kelly criticism an “interpretation of O’Kelly’s Othello” (p. 41), it can be held “on no rational grounds” (p. 4), and perhaps I extend an interpretation of his own. Instead he quotes A. O’Hannon’s remark that “the Othello of his imagination is an artist.”

Archibald emphasizes JBY’s paternal relations with the writer Van Wyck Brooks and the painter John Sloan, and in “Wisdom”-are satisfactory. In “New York,” Archibald emphasizes JBY’s paternal relations with the writer Van Wyck Brooks and the painter John Sloan, and in “Wisdom,” Archibald characterizes JBY’s concepts of the artist’s role and his relation to society. These ideas, though unsystematic and unorthodox, are, in his own way, a significant contribution. While the essay does not discuss the question of whether on JBY’s ideas seems to elevate the man of influence over the portrait painter.

The deficiencies of this book—concentrated in the first two chapters—are careless methodology and weak writing. Both are exemplified in this preface statement on p. 10: “The biographical material is from his writings unless otherwise indicated. (For example: ‘JBY said to Sloan’ refers to John Sloan’s New York Scene, ‘JBY wrote Quin’ to B. L. Reid’s Quin’s Dublin (1923), ‘JBY and Quin talked’ to B. L. Reid’s Quin’s Dublin on pp. 41 or by Brooks on p. 67 or, even, of JBY’s own words among his six possible sources, neither this prefatory statement nor the bibliography can prescribe. When a biographical subject has no collected works or no one work of central importance B. L. Reid’s Quin’s Dublin for footsteps becomes simply cranky. Beyond that, the bibliography is extensive though it omits the essential study by Whitley, referred to above. The book is careless writing in syntax, spelling, or dating. In dozens of sentences, renderings are inconsistent or simply wrong (in ‘Endorsing Mind, he had the added pleasure of opposing Carlyle, a valley Englishman then the reigning sage of Dublin intellectual circles’—and other sentences merely silly, as when the author comments on JBY’s preference for his own painting over William Orpen’s). ‘This style is learned,—like an old master, mine of course is modern and impressionist; however, I am satisfied that mine is the better portrait.’ The publisher for carelessness as the cause of these inadequacies enlarges when we look at the clarity of Chapter 4 in which he translates a difficult technical and aesthetic ideas engender Archibald’s interest, as it will ours.

Plain, simple, commanding Lady Gregory. A lone woman among men of strong personality, she has the aspect of a deity presiding over the Irish Literary Movement—and yet the phrase is remembered by Yeats. “She has been like a serving-maid among men. She takes an ink of her not just as the possessor of her neighborhood saw her but as probably most male chauvinist’s Irishmen have viewed her. She had an admirable simplicity. Patient, loyal, unpretentious. A rock like integrity, she seems to have undertaken the career writer truly for the sake of Ireland and not for her own glorification.”

American committee for Irish Studies newsletter

The ACIS Newsletter is published four times a year in February, April, October, and December, at The University of Wisconsin—Milwaukee 4500 W. Wisconsin Avenue, 53201 Vol. VI, Serial No. 1. Editor: Janet Egleson Dunlevy Book Review Editor: Emma L. Wazzyk Editorial Assistant: Gail Olsen Publicity: Jim Ford, Boston Public Library

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

May have overpowered her retellings of the Irish myths in Coalsack of Murtherian and Gods and Fighting Men. The impression that she had done the job once and for all, but he made it his daily bread, and that alone is no mean achievement. A more recent testimonial, by the way, is that the poet Thomas Kinnella, has claimed for her that she gave him the idea of the "Irish homestead stories," though he faults her for rejecting "coarse elements" and for making "a generalization" in O’Kelly’s prose fiction.

Marilyn Gaddis Rose State University of New York at Binghamton

The Virgin Birth in Hiberno-Latin Theology” was the topic of a paper read at ACIS member Joseph F. Kelly (John Carroll University) at the Seventh Inter- national Conference on Patristic Studies in September at Oxford University—"so that the conference could not have gone without our presence," wrote the editor, and the author wishes that those who wish to change jobs to list their names and academic rank within.

LABOURER IN THE FIELD

"Her attitude is the same. She is still the woman I knew when she was my servant. She did not do that interlude to interfere with her work for Ireland."
they truly collaborated, for their gifts were complementary. In the usual sense of the word, she had a better grasp of dramatic action and imagery, and he was more imaginative in theme and construction and had a lyrical gift that she lacked. All in all, this book is an admirable introduction to Lady Gregory, clear and balanced, certainly well side.  

John Rees Ennis  
Hollins College

The Plays of Oliver St. John Gogarty, ed. James F. Caren.  
Prospect Press. 102 pp. $7.50

... Gogarty, the arch-mocker, the author of all the jokes that enabled us to live in Dublin—Gogarty, the author of the Limericks of the Golden Age, the youngest of my friends, fell in the war, with a smile in his eyes and always a whisker on his lips, over-end with question.

Not too much of what George Moore saw in Oliver St. John Gogarty, and recorded in Sale, is discernable in the plays of Gogarty. The three plays "Blitz", "A Serious Thing," and "The Enchanted Trouserers"—now published as The Plays of Oliver St. John Gogarty, have moments of the expected wit and of effective satire, but the dramatic form, whether 3-act or 1-act, seems uneasy in Gogarty's hands. We have to look elsewhere for the essential Gogarty.

Still, every student of Irish literature and any one pursuing an interest in Irish literature who has access to the plays were presented; anyone who would attempt to recapitulate period Ireland will well understand this volume and the ready access to these plays it provides.

Professor Caren does a good job of establishing the provenance of the plays, all of them presented and published under pseudonyms herebefore. He has recounted in his introduction, as others, Ulick O'Connor among them, have previously done, that the plays, particularly "Blitz," with its Dublin tenement setting, premonishes the work of O'Casey in many ways, dramatically, and extremely skilful. Standarduly Tully precedes Joxter, Captain Boyle, and Fluther. O'Casey's story, being the poetry of the Dublin tenement to the level of high dramatic art. But that Gogarty was there first makes "Blitz" important in the history of Irish theatre.

"A Serious Thing" and "The Enchanted Trouserers" are one-act plays, but they are lesser than "Blitz" in other ways. Yet, even here, Gogarty's wit, sarcasm, and satirical penchant are in evidence. The former play, a thinly veiled satire on England's mendicant presence in Ireland, shows two Roman soldiers, in modern khaki, guarding the tomb of Lazarus. When, as one of them has a fad to turn into stereotypical descriptions of Irish peasants in his English version, that is self-coming on it; but it may well be that O'Casey, writing as he does above all else his own material, is even more so than in "Blitz". As to Lazarus comes forth. And there then occurs surely one of the finest lines in dramatic literature when one of the soldiers, seeing Lazarus rise, cries out: "Brother, Lazarus, Lazarus!" The voice persists, "brother, Lazarus has not come: those who have come are not brother, Lazarus.

"The Enchanted Trouserers" satirizes Irish bureaucracy and has a great moment of tirade in the speech of an Irishman initiating his way of the Engishman as a blank sheet of paper is itself hilarious. The mind at once embraces the thought of Gogarty who could have been dramatized in the form. What might have come from him beyond these three efforts?

James H. O'Brien, Liam O'Flaherty, Irish Writers Series,  
Lewisburg, Pa.: Bucknell University Press, 1973. 124 pp. $4.50 ($1.25 for alumni)

It is nearly twenty years since Liam O'Flaherty has been published. While critics are keen about drawing a circle around his literary achievement, O'Flaherty's sluggishness and refusal to deal with his critics make the work of any biographer difficult. Conscious of those obstacles and the need for accuracy, James O'Brien, in Liam O'Flaherty nonetheless carefully pieces together a sketch of O'Flaherty's life and offers a clear approach to his art.

While O'Brien is respectful of O'Flaherty's reputation as a short story writer, he devotes most of his attention to the more neglected novels, grouping them thematically: novels of the Irish psyche including the historical novels, novels of the Irish landscape; and novels of the psychological impact of the New Ireland. This approach to the novels suggests O'Brien's concern with the description of the countryman, which has been neglected. Having considered this way, the novels provide an expanded commentary to his more critically acclaimed short stories.

Implicit in the treatment is a refutation of John Ziemer's thesis that O'Flaherty is not simply an Irish writer in the existential tradition. O'Brien's limiting O'Flaherty to his Irish landscape may be more than mannerist; it is essentially social, economic, and political in nature. Just as members of the Protestant Ascendancy had once opposed the 1801 Act of Union, so too Maguire must have become a loyal adherent when it was subsequently seen to serve their purpose, Maguire points to a

The Directory of Women Historians, listing the educational background, experience, publications, and research interests, is currently available. The bulk of the women historians, may be purchased for $4.00 by members; $6.00 by nonmembers.

The American Historical Association, 400 A Street, S.E., Washington, D.C., 20003. The American Historical Association is a non-profit corporation, and all dues go to support the Association. Members of the association may purchase the directory for $6.00.

The Council of History of Education decribes history programs, areas of specialization, and future plans. The directory covers history programs in the United States and Canadian institutions and research institutions. Price to AHA members; $6.00 to nonmembers.

Fellowships and Grants of Interest to Historians is currently available. The postdoctoral levels, is available for $1.00 to AHA members, $2.00 to nonmembers.

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ewha publications

Recently Published Articles (RPA) listng article-length literature in all fields of history for the period October to December, 1972. Volume 15, number 3 is now available. Annual subscription rates are $8.00 for AHA members, $12.00 for nonmembers. 

Guides to Department of History decribes history programs, areas of specialization, and future plans. The directory covers history programs in the United States and Canadian institutions and research institutions. Price to AHA members; $6.00 to nonmembers.


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PROGRAM, continued from page 1
4:30-5:30: General Business Meeting.
7 p.m.: Annual ACIS Banquet, University Center

SATURDAY, APRIL 24: J. C. Penney Building


2:00-5 p.m.: Films, “Here Are Ladies” and “Playboy of the Western World,” featuring Siobhan McKenna, Stadler Hall.

TWO MLA SEMINARS PLANNED
Zack Bowen, English, SUNY—Binghamton, will chair the annual ACIS-MLA seminar in Irish Studies at the 1976 meeting of the Modern Language Association; topic, for which Professor Bowen would like to receive papers, is “Theater in Ireland.”

Bonnie Scott will chair a seminar on “Images of Women in Irish Literature” at the same meeting. Address papers to Professor Scott, English Department, 204 Memorial Hall, University of Delaware, Newark, Delaware 19711.

O’CASEY CONFERENCE HELD
The fiftieth anniversary of The Plough and the Stars was the occasion of the Sean O’Casey Conference, February 3-6, 1976, at Hofstra University. Mrs. Sean O’Casey was guest of honor; participants included Ronald Aylings and Bernard Benstock.

The Sean O’Casey Review, now in its second year, welcomes contributions from ACIS members. It is published twice annually for $3.50; single copies, $2.00; by O. Casey Studies, P.O. Box 333, Holbrook, New York 11741.

REVIEW FOCUSES ON IRELAND

Regular price of this special issue is $3.25, plus postage and handling; special price to ACIS members (note membership status when ordering) is $2.75, including postage and handling, if check is enclosed. Mail to The Sewanee Review, University of the South, Sewanee, Tennessee 37375.

FEBRUARY NEWSLETTER DELAYED
The February issue of the American Committee for Irish Studies Newsletter has been delayed in order that the program of the 1976 ACIS meeting might be announced in it. The decision to move annual meeting dates from early May to late April requires that the program be announced in the February rather than April issue, to insure members the chance to examine it before the meeting. Members who expect to coordinate future conferences, chair sessions, or read papers therefore should set January 1 as the deadline for sending the final program to the editor.

The University of Wisconsin—Milwaukee
Department of English
P. O. Box 413
Milwaukee, Wisconsin 53201

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