

## REGIONAL MEETINGS ORGANIZED

Stonehill College in Easton, Massachusetts has scheduled a conference, April 2 and 3, 1976, to establish a Northeast Association for Irish Studies. Frank Man, 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. McCaffrey, 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*.

### SAMLA 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 Polytechnical Institute and State University, Blacksburg, Virginia 24061, invites papers on any topic but prefers focus on Easter 1916, since 1976 marks its sixtieth anniversary.

### REMINDER: 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.

american committee for



íRISH STUDIES

newsletter

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## 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

3-4:30 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

9-10 a.m.: Round-table discussion, *Publishers and Editors Speak*. Participants: Michael Durkan, Wesleyan University, chairperson; representatives from Devin Adair, Viking Press, Texas Christian University Press, Bucknell University Press, *The James Joyce Quarterly*, *Eire-Ireland*, *Irish University Review*, *Carleton Newsletter*; James Ford, Boston Public Library, commentator.

10:30-12 noon: *Varieties of Irish America: The New Home*. Robert Rhodes, English, SUNY College at Cortland, chairperson; "Chicago," Charles Fanning, English, Bridge-water State College; "Albany," Margaret Connors, History, Dickinson College; "St. Louis," Margaret Sullivan, History, University of Missouri at St. Louis; Nancy Walczyk, English, The University of Wisconsin—Milwaukee, commentator.

1:30-2:30: *Varieties of Ireland: Literature at Home*. Samuel Levenson, Worcester, Mass., chairperson; "Authority and the Subversive Imagination: The Later Novels of Brian Moore," Jeanne Flood, English, Wayne State University; "Contemporary Poetic Voices From Northern Ireland," James Liddy, Visiting Poet-in-Residence, The University of Wisconsin—Milwaukee; "Theater on Hardwick Street," William F. Feeney, English, De Paul University; Frank Kersnowski, English, Trinity University, commentator.

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.

3:30-4:30: *Varieties of Irish America: The New Literature*. Janet Egleson Dunleavy, English, The University of Wisconsin—Milwaukee, chairperson; "Images of Irishmen in American Fiction," Colin Owen, English, Kent State and George Mason University; "John O'Hara and Tom McHale: How Green Is Their Valley?" Joseph Browne, English, West Chester State College; James O'Brien, English, Western Washington State College, commentator.

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# reviews

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

George Brandon Saul. *Seamus O'Kelly*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1974. 101 pp. \$4.50, (\$1.95 paper).

A painstaking itemizing 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 strength 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, he proves that not enough data exists for an identification of his complete corpus. The most valuable feature of this study is its descriptive 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 passes judgment on works but never criticizes them. For example, "Seumas O'Sullivan's opinion that O'Kelly was 'a great poet'—i.e., in verse—was merely 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 indubitably to be found in his shorter fiction, . . ." (p. 67). A present-day reader, who expects some demonstration of what causes might have led to the effects generating such judgments finds the book a little disappointing and, perhaps, a little old-fashioned also. Not that I challenge any of the judgments just quoted, but when Saul calls my one excursion into O'Kelly criticism an interpretation of *The Weaver's Grave* which can be held "on no rational grounds" (p. 74), I expect him to offer an interpretation of his own. Instead, he quotes A. O'Hanlon's remark that the dialogue is Gaelic in construction and comments on his own that ". . . somehow, without falsification of the size of what is actually a small, and except for age unimpressive, burial ground near the eastern end of Loughrea, O'Kelly leads the reader into an imagined area that seems physically as extensive as it is historically significant" (p. 75). We might wish that Saul had demonstrated this thesis himself,

but, to stay with his own pun, he has shown future critics of *The Weaver's Grave* appropriate terrains for excavation. Approaches which require a complete corpus or a detailed biography will be unreliable, but generic, thematic, mythic, structuralist approaches—both in English-language literatures and in Comparative Literature—will find rewarding digging in O'Kelly's prose fiction.

Marilyn Gaddis Rose  
State University of New York at Binghamton

Douglas N. Archibald, *John Butler Yeats*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1974. 103 pp. \$4.50, (\$1.95 paper).

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 unresolved 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 obscured the fact that he . . . was a serious and significant artist." Archibald does concede that JBY had deficiencies in technical ability and will power. I find more plausible the argument of James White in *John Butler Yeats and the Irish Renaissance* (Dolmen, 1972) that "his desire to capture the moment of illumination in a gesture or expression" committed him to perpetually altering his tones as the moment shifted. The second anomaly, his self-exile to New York at age 65, Archibald explains as JBY's effort, consistent with his theme of "the self-reliant imagination," to escape the limited circles of Dublin and the domination of his son's growing reputation.

Of the book's four chapters, the last two—"New York" and "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," Archi-

bald characterizes JBY's concepts of the artist's role and his relation to society. These ideas, though unsystematic and unorthodox, are recognizably romanticist. While Archibald declares the relationship between these theories and those of William Butler Yeats outside his subject, the parallels are evident from Archibald's excerpts, and the author's emphasis 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 prefatory statement on p. 10: "The quoted material is from his writings unless otherwise indicated. (For example: 'JBY said to Sloan' refers to *John Sloan's New York Scene*, 'JBY wrote Quinn' to B. L. Reid's *Quinn*.)" Where to hunt the sources of long statements by Chesterton on p. 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, Bucknell's distaste for footnotes becomes simply cranky. Beyond that, the bibliography is extensive though it omits the essential study by White, referred to above.

Careless writing, evident in syntax, spelling, or dating, in dozens of sentences, renders some statements misleading—"Endorsing Mill, he had the added pleasure of opposing Carlyle, a talky 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: "his 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 "however" is properly pleased;" (p. 51).

The case for carelessness as the cause of these inadequacies enlarges when we look at the clarity of Chapter 4 in which the subject of JBY's social and aesthetic ideas engages Archibald's interest, as it will ours.

Dillon Johnston  
Wake Forest University

Hazard Adam, *Lady Gregory*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1973. 106 pp. \$4.50 (\$1.95 paper).

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 remembered by Yeats, "She has been like a serving-maid among us," evokes an image of her not just as the peasants of her neighborhood saw her but as probably most male chauvinist Irishmen have viewed her. She had an admirable solidity. Patient, loyal, indefatigable, and of a rock-like integrity, she seems to have undertaken the career of writer truly for the sake of Ireland and not for her own glorification.

Professor Adams rightly stresses her role as folklorist and playwright, though he devotes an introductory chapter to her many-sided career. Long before it became fashionable, she had wanted to study Gaelic, and of the major Abbey playwrights, she was the only one who really learned Irish. The death of her son, Major Robert Gregory, in the first world war, and her futile struggles to recover Hugh Lane's pictures for Ireland, as well as the bitter necessity of having to sell the great house at Coole to the government and then rent it back from them were personal tragedies, but she did not allow them to interfere with her work for Ireland.

Yeats may have overpraised her retellings of the Irish myths in *Cuchulain of Muirthemne* and *Gods and Fighting Men*, giving the impression that she had done the job once and for all, but she gave Synge a language, and he made it his daily bread, and that alone is no mean achievement. A more recent translator of the Cuchulain material, the poet Thomas Kinsella, has claimed for her that she gave the "best idea of the Ulster stories," though he faults her for rejecting "coarse elements" and taming what was once "monstrous and gigantesque." Adams thinks the bowdlerization is not serious, but that the misunderstanding of metaphor in her rationalization of the monstrous is a more telling objection. At any rate her style is firm, and she does not sentimentalize the tales.

In a chapter called "Cloon" Adams deals with the mythical community that provides the scene for Lady Gregory's best known plays, her short comedies of rural Irish life. The imaginary Cloon is modeled on Gort, a little market-town two miles south of Coole Park. It is the sort of place where nothing much happens and life goes on much the same from generation to generation. The Cloon comedies are "classic" in the sense that they present an image of a world which, after being set in commotion by a momentary excitement, returns to its stable condition. Though the "plays are very Irish, . . . they arise out of a conception that life is everywhere fundamentally the same and that the fundamentals do not change from age to age . . . [Lady Gregory's] attitude is one of an artist observing a society that has been conservative, isolated, and jealous of its privacy, suspicious of the invader."

An admirer and translator of Moliere, Lady Gregory differs from him in her plots and her tone. The aberrant character is not purged or restored so that society can return to the norm, for it is the whole community that has gone "wild"; we feel no assurance that the same virus will not infect them again. And the irony is not sardonic but loving—"things simply are as they are, people are as they are." Characteristically her people show a stubborn resistance to governmental authority, a lack of contact with others, and an exuberant disregard of fact, Adams observes. Fantasy is a way of resisting the maddening dullness of life. Her characters cherish what she herself called "heart-secrets," fragile but precious illusions. When she stresses what separates people she writes her "tragic comedies"; when a communal image is strong enough to create a world with a life of its own, comedy triumphs.

Unlike Yeats, Lady Gregory was not looking for proofs of the supernatural in her folklore research. Not that she was skeptical either; she was simply non-committal. Her desire is to hold up a "clean mirror to tradition." This attitude enables us, Adams says, "to accept it without having to worry the problem of our own belief." As Lady Gregory said of her *Visions and Beliefs in the West of Ireland*, "Even when I began to gather these stories I cared less for the evidence given in them than for the beautiful rhythmic sentences in which they were told." Perhaps there is a certain slowness in that remark, for (without questioning its truth) a good deal more than style was at stake. The making of Ireland was in them.

In the wonder plays she wrote especially for children, the tension between the impossible and the commonplace is but a child's version of the same essential tension in her grown-up plays. So, for instance, the "Giant . . . has a weak stomach that cannot bear the thought of blood; the Witch, harried by a selfish nagging daughter, faithfully carries out her trade . . . the Executioner belongs to a Trade Union . . ."

Adams is very sensible on the vexed question of whether Yeats wrote Lady Gregory's plays or she his. On some play-

## LYRIC THEATRE JOURNAL

*Threshold*, a semi-annual that contains critical articles and original work by Irish writers, is published by the Lyric Theatre, Belfast. Copies are available to American scholars for \$2.50 plus postage; proceeds help support the Theatre, which is now in its twenty-fifth season.

Subscriptions may be sent to Mr. John Boyd, Lyric Players Theatre, Ridgeway Street, Stranmillis Road, Belfast 9, Northern Ireland.

## ECCLESIASTICAL HISTORY DISCUSSED

"The Virgin Birth in Hiberno-Latin Theology" was the topic of a paper read by ACIS member Joseph F. Kelly (John Carroll University) at the Seventh Inter-

national Conference on Patristic Studies in September at Oxford University—notable because the conference has not treated Irish subjects within its area of interest very frequently.

## JOB INFORMATION REMINDER

ACIS has designated its Secretary, Professor Johann Norstedt, English Department, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061 as coordinator of job information for members in all disciplines. He would appreciate information about any openings, even temporary positions, and he invites those who wish to change jobs to list their names and academic rank with him.

american committee for  
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newsletter

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Editor: Janet Egleson Dunleavy  
Book Review Editor: Nancy M. Walczyk  
Editorial Assistant: Gail Olsen  
Bibliographer: Jim Ford, Boston Public Library

they truly collaborated, for their gifts were complementary. In the usual sense of the word, she had a better grasp of dramatic *action* than Yeats did and a gift for dialect; 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 this side idolatry.

John Rees Moore  
Hollins College

*The Plays of Oliver St. John Gogarty*, ed. James F. Carens. Proscenium Press. 102 pp. \$7.50

... Gogarty, the arch-mocker, the author of all the jokes that enable us to live in Dublin—Gogarty, the author of the Limericks of the Golden Age, the youngest of my friends, full in the face, with a smile in his eyes and always a witticism on his lips, overflowing with quotation . . .

Not too much of what George Moore saw in Oliver St. John Gogarty, and recorded in *Salve*, is discernible in the plays of Gogarty. The three plays—"Blight," "A Serious Thing," and "The Enchanted Trousers"—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 and scholar of Irish literature; anyone pursuing an interest in the Abbey Theatre, where the plays were presented; anyone who would attempt to recapture period Ireland will be delighted with this volume and the ready access to these plays it provides.

Professor Carens does a good job of establishing the provenance of the plays, all of them presented and published under pseudonyms heretofore. He also points out in his introduction, as others, Ulick O'Connor among them, have previously done, that the plays, particularly "Blight," with its Dublin tenement setting, premeditate the first plays of Sean O'Casey in many ways, dramatic skill excepted. Stanislaus Tully precedes Joxer, Captain Boyle, and Fluther. O'Casey simply brought the poetry of the Dublin tenement to the level of high dramatic art. But that Gogarty was there first makes "Blight" important in the history of Irish theatre.

"A Serious Thing" and "The Enchanted Trousers" are one-act plays, but they are lesser than "Blight" in other ways as well. Yet, even here, Gogarty's wit, sarcasm, and satirical bent are in evidence. The former play, a thinly veiled satire on England's militant presence in Ireland, shows two Roman soldiers, in modern khaki, guarding the tomb of Lazarus. When an off-stage *Voice* calls, "Lazarus! Come forth," Lazarus comes forth. And then there occurs surely one of the funniest lines in dramatic literature when one of the soldiers says, "All right, Lazarus! I can identify you. Ye'll be court-martialed for being within a military area without a permit."

"The Enchanted Trousers" satirizes Irish bureaucracy and has moments of sparkling dialogue too. The speech of an Irishman imitating his idea of the way an Englishman speaks is itself hilarious. The mind at once embraces the thought of Gogarty had he continued in drama until he had mastered the form. What might have come from him beyond these three slight efforts!

Actually there is a fourth and equally slight play extent, called "Incurables," included in Gogarty's collection of essays *A Week End in the Middle of the Week*. To complete the picture of Gogarty's plays, it might well have been included in this volume, but the editor and publisher chose not to, perhaps for copyright reasons.

As it is, we are given a fine edition of the three plays—although one might carp and point out a confusion in Act III of "Blight" between the character of Mrs. Larissey and the charwoman, which should have been cleared up—and that is reason enough to rejoice.

Lester I. Conner  
Chestnut Hill College

James H. O'Brien, *Liam O'Flaherty*. Irish Writers Series, Lewisburg, Pa.: Bucknell University Press. 1973. 124 pp. \$4.50 (\$1.95 paper).

It is nearly twenty years since *Liam O'Flaherty* has been published. While critics are confident about drawing a circle around his literary achievement, O'Flaherty's elusiveness and his refusal to discuss his life and writing make the work of any biographer difficult. Conscious of those questions which can only be answered by O'Flaherty himself, James O'Brien in *Liam O'Flaherty* nevertheless 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 rebellion and the Civil War, and novels which examine the psychological impact of the New Ireland. This approach to the novels suggests O'Flaherty's concern with the description of the countryman evolving into twentieth-century Ireland. Considered this way, the novels provide an expanded commentary to his more critically acclaimed short stories.

Implicit in this treatment is a refutation of John Zneimer'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 the more modest claim, but it clearly links him with his contemporaries Frank O'Connor and Sean O'Faolain. Describing the death of traditional Ireland and criticizing what has replaced it, their literature limns the sensibilities of Ireland after independence.

Michael Murray has remarked that O'Flaherty's art suffers when he abandons his role as storyteller and becomes instead a propagandist. This tendency is particularly noticeable in the English versions of stories that have appeared in both Irish and English. One may suggest that when O'Flaherty falls into stereotypical descriptions of Irish peasants in his English versions, it is a self-conscious gesture but it may well be that O'Flaherty, writing as he does about a closed society from within, is simply too close to his material. O'Brien feels O'Flaherty is a victim of certain conventional myths in *Famine*, but the general esteem for both it and *Skerrett* imply that history allows him the emotional distance to maintain a more objective point of view.

O'Brien argues that O'Flaherty is very close to oral tradition particularly in his lyric sketches and fables. In addition to folk forms, O'Flaherty writes with a sure sense of his own people. Though he occasionally allows his descriptions of country people to move toward caricature in the English versions, it is a self-conscious gesture but it may well be that than Handy Andy. He knows the anguish of the unsaid love

in their human relationships, and though the Irish countryman may not otherwise articulate his love for his land, O'Flaherty clearly enunciates its central position in rural society.

O'Brien offers some additions to Paul Doyle's valuable O'Flaherty checklist and locates three additional poems. *Liam O'Flaherty* is another title in James Carens's distinguished Irish Writers series. The continued high quality of these useful, brief, critical introductions puts every Irish scholar in his debt.

Maureen Murphy  
Hofstra University

John Magee, ed., *Northern Ireland: Crisis and Conflict*. London and Boston: Routledge and Kegan Paul, 1974. 196 pp. \$10.95 (\$5.50 paper).

In recent times the literature relating to Northern Ireland has proliferated as the heightening misery of that troubled region impinges ever more upon a global consciousness. John Magee, who teaches history at St. John's College in Belfast, has clearly tailored this book of readings to the format of the world studies series in which his volume appears, and this restriction raises the problem of the book's suitability for the general reader. A blurb from the dust jacket describes the series as having been designed for college or university students, or for those in "sixth forms." Both the series and the volume editor assume a familiarity with the history of Anglo-Irish relations which may indeed be common to students educated in the British Isles, but which is unlikely to be found among those with a different training or background. Specifically, Magee's otherwise excellent introductory chapter could provide a more comprehensive view of those critical events in Irish history which help explain how an essentially seventeenth-century conflict lies at the root of a struggle being fought in the last quarter of the twentieth century.

Aside from the all too sketchy review of developments in Ireland from the 1690 Battle of the Boyne to the 1920 Government of Ireland Act, the twenty-eight page introductory essay is an incisive and balanced narrative which illustrates how the use of religious symbols has given a theological appearance to an internecine struggle which is essentially social, economic, and political in nature. Just as members of the Protestant Ascendancy had once opposed the 1801 Act of Union, but then became its loyal adherents when it was subsequently seen to serve their purpose, Magee points to a

## NEW AHA PUBLICATIONS ANNOUNCED

*Recently Published Articles (RPA)* listing article-length literature in all fields of history will appear in February, June, and October; annual subscriptions are \$5.00 for AHA members, \$8.00 for nonmembers, \$7.00 for institutions.

*Guide to Departments of History* describes history programs, areas of specialization, and faculty at approximately 250 United States and Canadian departments of history and research institutions. Price \$3.00 to AHA members; \$6.00 to nonmembers.

*Fellowships and Grants of Interest to Historians*, describing aid at graduate and postdoctoral levels, is available for \$1.00 to AHA members, \$2.00 to nonmembers.

*The Directory of Women Historians*, listing the educational background, experience, publications, and research interests of approximately 1,200 women historians, may be purchased for \$4.00 by members; \$6.00 by nonmembers.

Orders may be sent to the American Historical Association, 400 A Street, S.E., Washington, D.C., 20003. The American Committee for Irish Studies is an affiliated organization of the American Historical Society, and many ACIS members are members also of AHA.

## POETS AVAILABLE

Irish poets Brian Coffey and James Liddy, currently in the United States, will consider writer-in-residence appointments

similar pendulum swing in the attitude of right-wing Unionists during the last half century. Unionists initially accepted their separate parliament at Stormont with much reluctance, but they soon discovered that there were advantages in having a parliament in which they were assured a permanent majority. Since 1972, however, the prorogation of Stormont has led militant Unionists to suspect that a London-Dublin initiative for a united Ireland might be in prospect and the cry of "Back to Westminster" has been raised by the Ulster Vanguard and other groups who had heretofore insisted upon local autonomy for Northern Ireland. Magee freely concedes that the Republic of Ireland, whose laws regarding divorce and contraception reflect the religious beliefs of its overwhelmingly Catholic population, has made little more than token gestures in seeking to render eventual unification more palatable to one million northern Protestants. The essay concludes with a brief but instructive commentary on the 'Provisional' and 'Official' wings of the contemporary I.R.A. and examines the implications of the power-sharing concept for Northern Ireland embodied in the British Parliament's Constitution Act of 1973.

Readings which follow the introductory essay comprise the bulk of the book and are arranged topically, rather than chronologically, under four separate headings. Selections include excerpts from published and unpublished documents generated by the governments at Stormont, Dublin, and Westminster. Passages from key addresses by important ministers, excerpts from parliamentary debates, and extracts from treaties and agreements constitute a substantial part of the readings. These are further augmented with selections from memoirs, monographs, and articles in scholarly journals, all of which address one or more of the questions raised in the editor's preface: Why are there two separate communities in Northern Ireland? When and how did Ulster Unionism develop as a strong political force? Why has there been no *rapprochement*? Magee succeeds in providing the source materials which afford the reader an understanding of the issues, if not the answers, suggested by these questions. Perhaps, however, the inclusion of a few popular ballads, together with selected excerpts from the underground press, both Unionist and Nationalist, would have yielded a still keener perception of the emotional springs of hatred which feed and perpetuate the crisis in Northern Ireland.

Thomas E. Hachey  
Marquette University

in the United States or Canada for the 1976-1977 academic year and reading or lecture engagements for the same period.

Mr. Coffey's lecture topics are Denis Devlin, Samuel Beckett, David Jones, and the Surrealists; he also would be interested in organizing a "poetry workshop cum letter-press printing project." He may be reached c/o Wellyn Dawson, Route 1, Box 387, Trenton, North Carolina 28585.

Mr. Liddy, editor of the Gorey Arts Festival broadsheets, lectures on Poetry Today in Ireland and Northern Ireland, individual Irish poets and other Irish writers, and contemporary American poets. His address is The University of Wisconsin-Milwaukee, English Department, P.O. Box 413, Milwaukee, Wisconsin 53201.

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

9-10 a.m.: *Varieties of Ireland: Social Dimensions*. Stuart Prall, History, Queens College-CUNY, chairperson; "Midwifery in Irish Society," William Williams, History, Arizona State University; "The Late 17th-Century Settlement of Sephardic Jews in Dublin," Gordon M. Weiner, History, Arizona State University; "The Poor Law," William Feingold, Omaha Community College; Donnacha O'Corrain, History, University College Cork, commentator.

10-12 noon: *Varieties of Ireland: Problems of Irish Identity*. Adele Dalsimer, English Boston College, chairperson; "Irish Unionism: A Conflict in Identities," Alfred Mac Lochlainn, National Library of Ireland; "An Irish Historian Views Irish Identity Today," John Murphy, History, University College Cork; Michael Hurst, History, Virginia Polytechnic Institute and Oxford University, commentator.

1:30-5 p.m.: *Varieties of Ireland: Revolution, Change, Violence*. John Fair, History, Auburn University at Montgomery, chairperson; "Thomas Paine: Irish Radicalism," William Baker, History, University of Maine; "Sir Roger Casement in Berlin," Richard Doernes, History, University of Hamburg; "The Threat of Violence: The Army Mutiny, 1924," Maryann Valiulis, History, Loyola University at Chicago; "The Folklore of Violence," Betty Messenger and John Messenger, Ohio State University; "The Creative Artist in An Unstable Society," Roy Johnson, Polytechnic Institute, Belfast.

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 Ayling 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**

The Winter 1976 issue of *The Sewanee Review* features fiction by James Plunkett; poetry by Hazard Adams, Seamus Heaney, Thomas Kinsella, and Richard Murphy; essays on the literature of modern Ireland by Denis Donoghue, Michael Holroyd, James H. Mathews, Edna O'Brien, B. L. Reid, Roger Rosenblatt, and Walter Sullivan; and reviews of Irish writing and books on Irish literature by Malcolm Brown, Seamus Deane, Edward Engelberg, A. Norman Jeffares, Richard A. Johnson, Richard M. Kain, William M. Murphy, and Gerald Weales.

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**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.

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