ACIS Conference Coordinator Professor Peggy M. Walsh has set a deadline of April 5 for preregistration for the 1977 Conference. A special money-saving preregistration fee of $22.50 covers admission to all academic sessions, receptions, buffets, banquets, and film showings: there are no other charges except, of course, for hotel and transportation and meals not listed in the Conference Program. Registration after April 5 will be $25.00, as stated in the registration information mailed to all members on March 11, 1977. It is also an all-inclusive fee.

Members are reminded that the conference site will be not Metropolitan State College, the host institution, but the Denver Marina, centrally located in downtown Denver. Accommodations at the Denver Marina for ACIS members attending the conference are priced at $17.00 for single occupancy, $24.00 for double. Airport limousine service between Stapleton Airport and the Denver Marina will be available at a one-way fare of $2.05 per person.

Registration fees and requests for further information should be addressed to Professor Walsh at the History Department, Metropolitan State College, 1006 11 Street, Denver, Colorado 80204.

SECRETARY REQUESTS AGENDA ITEMS

Items to be placed on the agenda of the 1977 General Business Meeting are still being accepted by the ACIS Secretary, Professor Johann Norstedt, English Department, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061.

THEATER HISTORIES PLANNED

Professor Hugh Hunt, who may be reached at the Abbey Theatre, Dublin 1, is currently engaged in writing a history of the Abbey Theatre for publication by Gill and Macmillan in 1978. Professor Gearoid O Tuathaign, History Department, University College Galway, is at the same time preparing a history of the Abbey's younger Irish-speaking sister, the Taibhdheare na Gaillimh. Both Professor Hunt and Professor O Tuathaign would be grateful for any information or for copies of relevant papers that ACIS members may be in a position to contribute.
This book, which originally was to be titled Pioneers of the American Ghetto, is itself a pioneer work in Irish-American ethnography and cultural history. The present author, a liberal arts professor at the University of California at San Diego, has raised a valid question about the cultural crossroads in the American South during the second half of the 19th century. His book, which is the first comprehensive study of the Irish in the American South, is based on primary sources and original research. It is a valuable contribution to the field of Irish-American studies and should be read by all scholars interested in the history of the Irish in America.

The book is divided into three parts: an introduction, a history of the Irish in the American South, and a conclusion. The introduction provides a brief overview of the Irish immigration to the United States and the challenges they faced. The history section is divided into four chapters: the early Irish settlement in the South, the development of the Irish community in the South, the impact of the Civil War, and the aftermath of the Civil War. The conclusion discusses the legacy of the Irish in the American South.

The book is well-written and well-researched. The author provides a wealth of information about the Irish in the American South, and he uses a variety of sources, including primary sources, to support his arguments. The book is also well-organized, and it is easy to follow.

Overall, I would highly recommend this book to anyone interested in the history of the Irish in the United States. It is a valuable contribution to the field of Irish-American studies and should be read by all scholars interested in the history of the Irish in America.
mother was detached as a person, but she was deeply involved in Elizabeth’s life, even before her enforced retirement from her home. Under her father’s doctor’s orders: “She gave me—most important of all a start in life—the radiant, confident feeling of being alive.” (p. 47, col. 2)

The most egregious of Kenney’s distortions occurs in the following passage which, when followed by a more complete quotation from Robert Burns, Gainsville, FL 32601, Reprints, 1970, pp. 524 pp. $43.00.

Kenney says:
All through her creative writing, she confesses, runs a “sense of dishonesty and of...” The subject, the writer, like the child, relies for life upon being led and guided. If the lines are not identiﬁed by Kenney, will make clear the problems I have indicated.

Kenney’s sources are by mislabeling. She has mistakenly interpreted Burns’s “art of lie” meaning “lying.” She blunders in articles, in fact, that lie is the image of the imagination. She can write no other lines than those that are imagined. She is a poet in imagination only.

Kenney says: “Burns, however, has said: All through her creative writing there run this sense of dishonesty and of...” The subject, the writer, like the child, relies for life upon being led and guided. If the lines are not identiﬁed by Kenney, will make clear the problems I have indicated.

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REVIEWS, continued from page 5

Ashley's introduction is interesting and succinct. About half of it is a discussion of old Irish myths and poetry as a national entity which possesses its own artistic integrity. The last part of Ashley's essay defends the Gaelic language and appraises its position in contemporary Ireland as well as the Ireland of ancient times. While this might be unnecessary for students and scholars of Irish literature, if the intention is to introduce the works of antiquity to a general audience, this part of the introduction serves the purpose.

Ashley's defense of Charlotte Brooke's undertaking might also be used as the raison d'être for the present publication of this eighteenth-century volume:

Charlotte Brooke undertook to save some of the precious heritage of her country's literature, something of the four great cycles of the bardic literature (of mythology, of Ulster, of Finn, and of the Kings of Ireland) and the varied and wonderful poetry that succeeded them. All this could not be permitted to crumble into dust ... for the literature of song and legend survived, if only, like so many of the beautiful castles of Ireland, in ruins that merely hint at their former strength and glory. The ancient songs remain ... 'Mid desolation tuneful still.'

As a history of a culture and heritage which has contemporary political and social ramifications, Reliques of Irish Poetry deserved to be printed in 1789, and the need for its reprinting in 1976 is no less legitimate.

In her own introductory essay Brooke makes no claim for any comprehensive survey of Old Irish Poetry. Neither does she assume a scholarly guise. Rather she samples, in an unscientific way, in order to preserve what she can of the several forms of Irish poetic composition:

With a view to throw some light on the antiquities of this country, to vindicate, in part, its history, and prove its claim to scientific as well as to military fame, I have been induced to undertake the following work. Besides the four different species of composition which it contains, (the HEROIC POEM, the ODE, the ELEGY, and the SONGS) others yet remain unattempted by translation:--the ROMANCE, in particular, which unites the fire of Homer with the enchanting wildness of Ariosto. But the limits of my present plan have necessarily excluded many beautiful productions of genius, as little more can be done, within the compass of a single volume, than merely to give a few specimens, in hope of awakening a just and useful curiosity, on the subject of our poetical compositions.

The Brooke volume contains four heroic poems, three odes, five elegies, six songs, and an Irish tale composed by the author herself from earlier plots and materials. The poetic techniques are for the most part simple with alternate rhyme and ballad stanzas in the majority of cases, and in the case of some heroic poetry, rhyming iambic pentameter couplets. Like the author's prose, the stanzas are direct and simple, rendered in effective, lyrical language. An interesting aspect of the poems is Brooke's extensive footnote documentation. Particularly interesting for the general reader, the footnotes explain the words, names, and situations included in the poetry. Miss Brooke's own narrative poem, while not as interesting as some of her heroic counterparts, is nevertheless the display of a competent poet doing original work. The book concludes with a lengthy biographical summary by Aaron Crossley Hobart Seymour, a gentleman whose erudite prose is rivaled only by his piety and obscurity of vision. Nevertheless Seymour's biography is the only relatively comprehensive account of Miss Brooke's life, opinion, and times. Even for 1816, however, Seymour's verbal excesses in description must have seemed a bit overwrought:

The latter at one period of her life was deeply enveloped in the thick mists of affliction, and almost overwhelmed by her pressure. No sooner was it known than it was felt more keenly by her friend; formed to sympathy, her heart wept, and her eye dropt the friendly tear, the grief was divided, consolation was suggested, and arising from vain source, was like oil to the wounded.

Seymour's essay concludes with the correspondence of Charlotte Brooke on religious matters, interminable passages of piety and religious admonishment, which would have graced Parson Adams' sermons but which have little relevance except to embellish a portrait of Miss Brooke's goodness.

Thus in Reliques of Irish Poetry 1789 we have some remarkable poems saved from antiquity together with very helpful notes and comments by Charlotte Brooke, an interesting introduction to her works by Miss Brooke, a much less interesting introduction to Miss Brooke's introduction by Aaron Seymour, and an introduction to all of the introductions and the volume as a whole by Leonard Ashley. While Ashley's own introduction provides an occasional three-fold redundancy, his thumbnail sketch of Miss Brooke is nevertheless succinct and well done. The poetry at the heart of the book is perhaps more valuable as an historical artifact than as an aesthetic experience, but the volume is more than worth the price to students of Irish literature and history.

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Deadline for October issue: August 31

JA23213