

CALL FOR PAPERS

International Society for the Comparative Study of Civilizations (U.S.), Bradford College, Haverhill, Massachusetts, April 14-17, 1977. Professor Benjamin Nelson, 29 Woodbine Avenue, Stony Brook, New York 11790, President of Society.

Coordinators of the following programs invite members of ACIS to submit appropriate papers:

Irish Studies Summer Institute, University of Vermont, July 5-July 22. Professor Sidney Poger, English Department, coordinator. Lectures, films, poetry readings, and seminars in literature and folklore are planned.

Irish Studies Section, SAMLA, Washington, D.C., late-October, early-November, 1977. Professor Richard Finneran, English Department, Tulane University, chairman.

Irish-American Writers, MLA, Chicago, December 1977. Professor Johann Norstedt, English Department, Virginia Polytechnic Institute and State University, chairman.

American Committee for Irish Studies Seminar: *Finnegan's Wake*, MLA, Chicago, December 1977. Professor Patrick A. McCarthy, English Department, University of Miami, chairman.

SAMLA IRISH SESSIONS

Chairman of the Irish Studies Section of the annual meeting on November 5 of the South Atlantic Modern Language Association in Atlanta, Johann Norstedt, reports the following program: "Francis Ledwidge and 1916," Coilin Don Owens, George Mason University; "AE and Synge," William Daniels, Southwestern-Memphis; "The Wasteland Motif: Sean O'Casey and T. S. Eliot," Warren Self, Radford College; "Francis Stuart: From Laragh to Berlin," Jerry Natterstad, Framingham State College; "'Our Wee Free State': *Finnegans Wake* and Irish Independence," Patrick McCarthy, University of Miami. Secretary and 1977 Chairman-Elect was Richard Finneran, Tulane University.

VISITORS FROM IRELAND

J. C. Beckett, historian, and Desmond Egan, poet, will be in the United States and available for speaking engagements during spring, 1977.

Dr. Beckett may be reached c/o Francis G. James, History Department, Tulane University. Invitations to Mr. Egan for April 4-17 should be addressed to him at The Goldsmith Press, Martinstown Road, Curragh, Cookildare, Ireland.

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newsletter

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CELTIC THEME PREVAILS AT DENVER CONFERENCE

Sessions on Yeats and Celtic heritage, the Celtic heritage of Irish emigrants in Europe and Latin America, religion and Irish identity, Celtic women, Celtic heritage and Ireland 1916-1922, and Celtic heritage and the modern Irish writer are planned for the 1977 ACIS Annual Conference, to be hosted by Metropolitan State College, Denver, Colorado, April 28-30. The conference site will be the Denver Marina—located, despite its nautical name, at 303 West Colfax Avenue in downtown Denver, across from the U.S. Mint and within a few blocks of the Civic Center, Art Museum, Main Library, central shopping district, and downtown restaurants and nightclubs. Room rates at the Denver Marina for ACIS members will be \$17.00 for single occupancy, \$24.00 for double.

Information concerning group rates for ACIS members flying to Denver from Eastern cities will be provided with pre-registration forms, which will be mailed shortly. Airport limousine service between Stapleton Airport and the Marina will be available for \$2.05 per person, one way.

Some last-minute changes in the conference program have opened spots for chairpersons and commentators. Members willing to serve are invited to send their vita to the conference coordinator, Dr. Peggy Walsh, 4580 So. Franklin Street, Englewood, Colorado 80110. Other queries concerning the conference also should be directed to Dr. Walsh.

OOPS!

Unknown to the Editor, a leprachaun apparently has joined the staff of the *ACIS Newsletter*. To him, Professor W. J. Feeney, identified erroneously in the October issue as *Father William Feeney*, wishes to address the following open letter: "My thanks to whoever elevated me to the dignity of the priesthood. I enter upon my new calling with a deep sense of unworthiness."

Also in the October issue, in James Blake's review of *W. R. Rodgers* by Darcy O'Brien (page 3), the second sentence of paragraph three should read: "*W. R. Rodgers* seems somehow too long because of the tenuous significance of the subject and certainly not because of O'Brien's prose, which is consistently lucid and graceful."

CELTICISTS PLAN SESSION

For the first time in its history, the Kentucky Foreign Language Association

is including a Celtic section on its spring, 1977 program. Members interested in attending or obtaining specific details of the session may write to Professor Eric Hamp, Department of Linguistics, University of Chicago.

ANTHROPOLOGISTS MEET

Washington D.C. was the site of the 1976 meeting of the Anthropological Association, which featured a session on "Historical Review and Assessment of Anthropological and Related Studies in Ireland" chaired by Art Gallaher and Eileen Kane. Participants included George Gmelch, Elliott Leyton, Damian Hannan, Solon Kimball, and Conor Ward.

The Netherland-Hilton Hotel in Cincinnati will be the site of the Central State Anthropological Society meeting, March 31-April 2, chaired by John Messenger, Ohio State University, who also will speak on anthropological dimensions of the sectarian conflict in

Continued on page 2

reviews

Memoirs of the Irish Wars, Facsimile reproductions with an introduction by Douglas G. Greene, Delmar, New York: Scholars' Facsimiles and Reprints, Inc., 1974. 331 pp. \$25.00.

This useful volume reproduces *The Earl of Castlehaven's Memoirs of the Irish Wars* (London, 1684) and the Earl of Anglesey's *Letter from a person of Honour in the Countrey* (London, 1681). These rare tracts shed light both on the politics of the late reign of Charles II and on the bitter struggles of the 1640's and 1650's in Ireland.

Castlehaven (James Touchet) was of an Old English (i.e., Catholic) family who served as one of the chief commanders of the Confederates of Kilkenny. Anglesey (Arthur Annesley) was the scion of a prominent New English (i.e., Protestant) family. Though absent from Ireland during most of the 1640's, he held strong views both about the events of that bloody period and where responsibility for those events lay. At the Restoration both men contrived to ingratiate themselves with Charles II and, at least until their polemical interchange in these two tracts, were on speaking terms with each other.

Annesley was at work on a history of Ireland (which he never finished) and asked Castlehaven for an account of his role in the wars. Castlehaven decided to compile his memoirs, but then chose to publish them. (The first edition appeared in 1680. The 1684 edition reproduced here includes a reply to Annesley's "Letter," which appeared in 1681.) Anglesey, incensed by Castlehaven's evident lack of penitence in rehearsing his feats, vigorously attacked him (and the Catholics of Ireland in general) in *The Letter from a Person of Honour*, which he later claimed had been written for private circulation only.

The tracts themselves provide glimpses of the antipodal outlooks which render both fascinating and bewildering the history of Ireland in this period. Of the fateful rebellion which broke out on 23 October, 1641, Castlehaven writes: "... it had been no hard matter to have been a prophet, and standing upon the top of Holy-Head, to have foreseen those black clouds, ingendering in the Irish air, which broke out afterwards into such fearful tempests of blood" (p. 19).

The clouds might have been visible as far as Holy-Head, but not as far as Anglesey! "I can say," writes the Earl of that name "being that time [1641] there, the sheep and the goats

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

lived quietly together; and there was that entire trust in one another, as to all matters civil and temporal, that I remember very well, the summer before the rebellion, the titular Bishop of Ferns coming his visitation into the county of Wexford, where I then dwelt, at the request of a popish priest, I lent most of my silver plate to entertain the said bishop with, and had it honestly restored" (p. 31).

Castlehaven's piece is the more substantial of the two (and, to a modern eye, the more convincing), documenting as it does the details of his important career as a general. But even those without interest in the military history of the period will find this arm-chair dispute between life-long rivals revealing and provocative. The quality of the photo-reproductions is sometimes erratic, and one sometimes wishes that a scholarly modern edition (complete with explanatory footnotes) had been possible. Douglas Greene's brief introduction is lucid, helpful, and informed by the substantial work he has done elsewhere on the career of Annesley.

Karl S. Bottigheimer
State University of New York at Stony Brook

Frank L. Kersnowski, *John Montague*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1975. 77 pp. \$4.50 (paper \$1.95)

I first met John Montague at the Shelbourne Grill in 1966. He glanced around the room and said that it was always satisfying to see the clergy taking good care of themselves. A young lady next to him dropped her purse; instead of a helping hand he offered a severe comment upon Irish womanhood. And when I said I was from America, he answered that it was a strange place indeed, where they paid ridiculous sums of money just for living in residence. In the first five minutes John Montague succeeded in giving the impression of being anticlerical, antifeminist, and anti-American.

Frank Kersnowski's book is an introduction of another kind, and shows that John Montague's concerns are in actual fact far-ranging. He charts the poet through *Forms of Exile*, *Poisoned Lands*, *Death of a Chieftain*, *A Chosen Light*, *Tides*, and *The Rough Field*.

A review of so many works in a volume of 72 pages is necessarily limited, and Kersnowski limits the points he makes.

His main concern is with Montague as a national-international writer, and his assertion is that Montague is a poet who can be productive and comfortable in several cultures. He attempts to discover what it is that provides Montague with his "singular portrayal of life." He believes that it is based on awareness of forms and traditions centuries old, and concludes:

Perhaps all writers today must begin by examining themselves in a context that is broader than a single nation or culture. To discover the limits of self in a world with such mobility as exists today forces a writer, especially, to acknowledge an identity that is based on an understanding as general as a psychological study. The influence of Freud has, obviously, not run its course. Equally strong is the need to find a place, study its past, and believe in its future.

Kersnowski wisely refrains from predicting the future course of Montague's writing (Montague's latest work, *A Slow Dance*, is not treated). Whatever the subject, however, he feels that the poet will continue to manifest the details of Irish life in patterns which are mythic and universal. In so concluding, he would appear to agree with something Montague himself has said: "An Irishman may travel, but the memory of his maternal landscape persists."

There is a paucity of critical evaluation in Kersnowski's book. Characteristically he describes, delineates and chronicles, which leaves the book merely an introduction. Montague is a poet of power and craft who deserves critical analysis and judgment. It is to be hoped that in another work Frank Kersnowski will fill in this lack, and supply more textual and stylistic commentary on the poems themselves.

Francis Phelan
Stonehill College

Arthur E. McGuinness, *George Fitzmaurice*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1975. 95 pp. \$4.50 (paper \$1.95)

George Fitzmaurice's *The Country Dressmaker*, produced at the Abbey shortly after the uproar over *The Playboy of the Western World*, was a great success, despite Yeats' fears that the police would have to be called in again. It became an Abbey perennial while its author slipped into obscurity and neglect. His strange and marvelous fantasies, *The Pie-Dish* and *The Magic Glasses*, inspired such critics as Boyd and Malone to rank him with Synge and Lady Gregory as a significant folk-dramatist. Yet after 1913, except for a slight comedy in 1923, no new Fitzmaurice play was staged in Dublin until he was rediscovered by Austin Clarke and Liam Miller in 1945. This rediscovery, as well as the recent publication of his seventeen plays in collection by the Dolmen Press, has revived interest in the Kerry playwright. His neglect and rejection by the Abbey is a puzzle that has been the preoccupation of recent critics.

Arthur McGuinness, in this critical overview *George Fitzmaurice*, does not dwell overmuch on the neglect controversy. Of the speculations on the question he finds the most perceptive that of Irving Wardle: "simply that Fitzmaurice was unfashionable" twenty years before his time with his tragicomedies and surrealist experiments that anticipated Sean O'Casey. Instead, McGuinness devotes much of this addition to the Bucknell Irish Writers series to fresh critical insights, particularly into the nature of the Irish folkdrama as it developed from the pen of Fitzmaurice, neglected or not. Some of the insights emerge from the McGuinness reclassification of the plays, which the Dolmen edition categorizes into folk plays, realistic plays, and dramatic fantasies. He treats as folk plays much of what Clarke called fantasies, while *The Enchanted Land* and *Waves of the Sea* are classified with

The Simple Harrahans as "Dramatic Experiments" and are given the status of lesser works with the few Fitzmaurice short stories. *The Moonlighter* and *The Country Dressmaker* are considered as "realistic plays." The reclassification affords a more concentrated look at the essentials of the folk-play.

Characterized by "supernaturalism, lyricism, sympathy, grotesquerie, and violence," *The Pie-dish*, *The Magic Glasses*, and *The Dandy Dolls* deal disturbingly with the "intrusion of supernatural powers into the fragile civilization of a Kerry home." But variations on the theme—the "interpenetration of reality and fantasy"—work through all the Fitzmaurice plays.

Since this conflict of separate realities is also thematically prominent in Synge, the comparison becomes irresistible. McGuinness avoids overworking it, but occasionally points to the Synge-like lyricism in Fitzmaurice, as in this speech by one of his "mountainey men," the match-maker Luke Quilter.

It's of love we'll be talking . . . It's to tell you about this man I want. Your heart would soften if it was of flint itself if you knew the way he does be above in Cornamona. When the day's grand with the sun shining above in the heavens he do be in great wind, and hope and joy be in him. It's smiling like a half-fool he does be to himself and he listening to the thrushes and black-birds and robineens singing in the little crough below the house, for it's your own voice he thinks he hears amongst them and they making ceol . . .

Less justified are the oblique comparisons with Shakespeare. However, a valuable analysis along classical lines of *The Moonlighter* as tragedy evolves from such a comparison.

Indeed, this play about the conflict between a reconstructed Fenian and his revolutionary sons is justifiably seen as tragedy. As McGuinness notes, "there is recognition and there is destruction." And, as in all Fitzmaurice plays, there is a compelling irony. When the old Fenian listens to his last son, all his idealism turned to selfish cynicism, the father is horrified that his wish has come true. His son has abandoned his dangerous nationalist ways, but at the cost of his soul.

The Abbey rejection of *The Moonlighter* is most difficult to understand, a greater mystery than the rejection of the folk-fantasies. McGuinness suggests, "One can only assume that the political elements in the play made it risky in the decade before the Rising."

His reluctance to expend much space on the rejection mystery is to be commended, however. Too often the issue has been used as a stick with which to beat Yeats and Lady Gregory—Clarke, for example, blames Yeats-Gregory spite. McGuinness' annotated bibliography furnishes the reader with several opportunities to explore this problem in other critics.

Biographical material is sketchy, inevitably so since the shy little bachelor left no journal, letters, notes, made few friends, and became so withdrawn during his later years that he literally went on the run when rediscovery brought him the limelight he apparently did not want.

Mary E. Bryson
Montana State University

Robert O'Driscoll and Lorna Reynolds, ed. *Yeats and the Theatre*. Toronto: Macmillan of Canada and Maclean-Hunter Press, U.S., 1975. 288 pp.

This volume is the first in a series of Yeats Studies which will present the previously unpublished writings of W. B. Yeats in critical editions. The enterprise is monumental. Yeats wrote a great deal, and most of what he wrote he revised, sometimes many times. In the essay in this volume on the two Sophocles plays Yeats translated, *Oedipus* and *Oedipus at Colonus*, more than sixty pages detail only some of the variations in the six versions available of *Oedipus* and several of *Oedipus at Colonus*: there is material for a forthcoming book on just these two plays. I am convinced that David R. Clark and James B.

Continued on page 4

ANTHROPOLOGISTS, cont. from page 1
Northern Ireland. Other participants are Albert Blum, economist, The University of Texas, on ritual and reality in Irish industrial relations; William McCready, sociologist, National Opinion Research Center, The University of Chicago, on cultural continuities between Ireland and Irish-America; Betty Messenger, anthropologist-folklorist, Ohio State University, on subcultures of the linen industry of Northern Ireland; and James Schellenberg, sociologist, Indiana State University, on social science research in Northern Ireland.

CURRENT BOOKS (1976) ADDENDA

Interdisciplinary

Irish History and Culture: Aspects of a People's Heritage, ed. Harold Orel.

Lawrence, Kansas: University Press of Kansas, 1976. \$14.00; paper, \$8.95.

Irish in the United States

Lucey, Charles. *Harp and Sword 1776*. San Francisco, Calif.: The American Irish Foundation, 1976. Contribution requested: \$15.00 for six copies.

Reference: Interdisciplinary

Dunleavy, Gareth W. and Janet E. Dunleavy. *The O'Connor Papers: A Descriptive Catalog and Surname Register of the Materials at Clonalis House*. Madison, Wisconsin: The University of Wisconsin Press. Publication date changed to February 28, 1977; prices changed as follows: prepublication (U.S.) \$45.00; after February 28 (U.S.) \$50.00. Other prices on request.



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

McGuire are doing a skillful and meticulous job. Nevertheless my heart sinks at the prospect ahead for the Yeats industry.

The editors (or the publishers) apparently feel some trepidation about offering a purely scholarly book of Yeats's manuscripts with commentary, so they balance the book with a number of critical essays, including two on Gordon Craig's influence on Yeats's theatrical conceptions and practice, one on Noh drama and *At the Hawk's Well*, and another on Swift and Yeats. The book opens with a moving and brief tribute to Yeats by Micheal MacLiammoir, who says that Yeats made an Irishman of him; he might have made a career in London or New York without the inspiration of Yeats's vision of Ireland's great cultural heritage. The three unpublished lectures Yeats gave in London in 1910 to raise money for the Abbey Theatre, here presented by Robert O'Driscoll, do not give us any new insights into Yeats, but they make fascinating reading because they vividly recreate the effect of Yeats before an audience. What a speaker he must have been! O'Driscoll is able to give us the audience response—and "laughter" occurs frequently. So does "applause." Yeats manages to be homely and exalted almost in the same breath. And an added bonus is the concluding remarks after the third lecture, chaired by George Bernard Shaw, who starts with "I have very little to say; in fact, nothing . . ." and goes on to give a witty and penetrating mini-lecture.

Between them, the two essays on Gordon Craig's effect on Yeats's dramatic theory and practice do add considerably to our knowledge. The stimulus to revise and present new productions of *Countess Cathleen* and *Land of Heart's Desire* in 1911 with the Craig screens came from a longer and fuller interchange of ideas between the two men than most of us knew about. Interestingly, Yeats proves to have been a more practical man of the theater in some ways than Craig was. If only a proper audience had been available those revivals might be more famous than they are—and might have led to greater things. But the war came, and frustration (largely financial) led Yeats to the simplicity (in staging) of his later "Noh" plays. The new versions of the above-mentioned plays and *The Hour Glass* in 1912 show how Yeats brought dialogue and scenery into a tighter and more dramatic relationship. Particularly informative is Karen Dorn's account of the changes in *The Hour Glass*, where the masks inspired Yeats to alter the relationship between the Fool and Wise Man, bringing the roles into a complementary tension with the Fool responding in movement to the words of the Wise Man. So the fool acts out the "wisdom of the body."

The most interesting of the other essays to me was Douglas N. Archibald's piece on Yeats's encounter with Swift, which goes far beyond an analysis of *The Words Upon the Window-pane* to become an examination of Swift in Yeats's whole career. Like Swift, Yeats developed a compulsive attachment to the past, a distrust of theory and innovation, and "a feeling of personal isolation," and they shared a type of "intelligence in uncertain relationship to reality." In the end, though, Yeats felt the need to exorcise the obsessive and paranoid tone, the gloomy and apocalyptic vision of his great predecessor, as in "Vacillation." Swift could not admit that all the ladders do start in the "foul rag-and-bone shop of the heart"; nor did he succeed in transfiguring dread into "gaiety," tragic or otherwise.

To anyone seriously interested in Yeats, this is an indispensable book. But it is not a good introduction, even to Yeats as a man of the theater. Most of the essays are the work of specialists who assume the reader brings the necessary enthusiasm and knowledge to carry him through. Both in premise and performance, though, it is a tribute to the stature of Yeats. No one feels the need to argue Yeats's greatness; and that is an

advantage for "getting down to business" but rather too bad in its narrowing of perspective.

John Rees Moore
Hollins College

Brian Friel, *The Enemy Within*. Hugh Leonard, *Da*. Conor Farrington, *Aaron Thy Brother*. Desmond Forristal, *Black Man's Country*. Irish Play Series, nos. 7-10. Newark, Del: Proscenium Press, 1975. \$1.95 each.

I wonder if the Irish people—those among them who care about literature and the other arts—have even the faintest idea of the debt of gratitude they owe Robert Hogan. It is high time that he received some recognition from the Arts Councils, North and South, or from one of the Irish universities. The present installment of that debt consists of four plays, representative of some of the best talent available to the contemporary Irish theatre, two or even three of which might never have reached print were it not for Professor Hogan. It is hard to believe that so successful a play as *Da*, by a playwright of world reputation, could not have found another publisher: that it was given to Proscenium suggests that one Irishman at least is properly grateful. Count me as another: my life is so split between America and Ireland that I missed seeing any performances of these plays and am delighted to have the opportunity of reading them.

In writing on literature and society, 1891-1972, for the *New History of Ireland*, I had occasion to complain that Irish missionaries were being neglected by contemporary Irish authors. Now here come two plays to redress the balance. True, Brian Friel's 1962 play ostensibly concerns Colmcille, but the homesickness of Irish missionaries in sixth-century Scotland must find many echoes today—in Rhodesia, Latin America, and the Philippines, for example. The poignancy of the death of an old monk on the mission before Columba has a chance to send him home on furlough is implicit also in Father Forristal's 1974 play about the Biafran war. Yet the bitterest moment in *Black Man's Country* comes when Father Joseph Mitchell and Mother Gertrude have to leave the African parish and hospital to which they have given their lives. The Irish missionaries were thought to have identified themselves too closely with the Biafran secessionists and were therefore ousted by the victorious Federal Government of Nigeria.

Conflict between family ties and a higher loyalty is a standard motivating force in Irish plays, but whereas Columba/Colmcille is torn between his duty to God and his tribal loyalty to the O'Neills back home, Conor Farrington's John Philpot Curran is divided between his concern for his daughters' domestic tranquillity and his sense of duty to the Irish nation, here represented by Robert Emmet, of course. Farrington must know that nobody has written a good play about Emmet except Denis Johnston—whose *Old Lady Says No* is not really about Emmet but about his myth. Farrington takes great pains to convince us that his play centers on Curran, but the result is that the audience are expected to agonize about whether Curran will or won't undertake Emmet's defense. The catastrophe of the play is that Curran doesn't: big deal. Let us suppose Curran had undertaken the defense, instead of Leonard McNally, who was later revealed to be a British informer: can we possibly believe that Emmet's life would have been saved? All posterity would have gained is another speech by Curran, from whom we have too many already, and we might have been deprived of Emmet's Speech from the Dock. No doubt Curran's conscience would have felt better, but instead of emphasizing the private dilemma, Farrington has deliberately reached for public implications by foisting

Continued on page 5

on us a chorus of Irish U.N. peacekeeping troops from the present day. They feel homesick but when duty calls. . . . I don't object to Farrington's writing his play in verse; Austin Clarke's tragedies of conscience are in verse, after all. What I object to is the attempt to impose a spurious universal significance upon a play that could only achieve that significance when shorn of historical trappings and limited by the author's integrity to its proper, small-scale truth.

Leonard's *Da*, about his own adoptive father and mother, is as small in scale as one could possibly imagine: it doesn't pretend to be about anything but a very special case in a very special place, the Dublin suburban village of Dalkey. Yet in fact it makes two points that have universal relevance: first, any family that produces a prodigy, however fathered and mothered, has the problem of raising it; second, no matter who raises you, you're stuck with him, her, or them for life. After Charlie has spent his last hours in the old home struggling to exorcise the lively ghosts of Da and Mother, who recapitulate the most embarrassing moments of his early life in all four "playing areas" of the stage, he leaves for England with Da in pursuit and saying, as always, "Go on, go on. I'll keep up with you." In vain does Charlie shout, "Hump off."

If these plays constitute a fair sample, and I think they do, the Irish theatre is in reasonably good shape. Friel, we know, has written better plays than this one, and there is admittedly only one masterpiece among the four, a small-scale one. But there is reason to hope that Farrington and Forristal have better plays in them still. If one asks which Irish predecessor has had the greatest influence upon these plays, I think the answer must be that he is not Yeats or Synge, O'Casey or Beckett, but Bernard Shaw. I thought this influence was particularly evident in Father Forristal's first play, *The True History of the Horrid Popish Plot*, where the dominant character was not Oliver Plunkett, saint and martyr, but Charles II, who closely resembled himself as portrayed in Shaw's *In Good King Charles's Golden Days*.

Vivian Mercier
University of California, Santa Barbara

Irish History and Culture: Aspects of a People's Heritage, ed. Harold Orel. Lawrence: University Press of Kansas, 1976. 387 pp. \$14.00; paper, \$8.95.

For several years the academic telegraph has carried to ACIS members word of Professor Orel's highly successful team-taught, interdisciplinary Irish studies course at the University of Kansas. Now, we and our students can dip according to our needs from a cauldron of plenty that constitutes sixteen essays written by Orel and his colleagues. The balance is good between early and modern matters; half the essays are concerned with "events and issues significant in the 19th and 20th centuries." The volume is illustrated with over seventy black-and-white plates of persons, structures, and artifacts, and there are strategically inserted maps to make graphic for the user the changing political shape of Ireland. Each essay has its notes appended to it, accompanied by "Suggestions for Further Reading."

Robert Jerome Smith's opening essay on Irish mythology catches the feeling of the Ulster *Tain*, its clash of wills and personalities, and the awesome energy of Cuchulain as tribal hero. Smith skillfully sets this in counterpoint to the lifestyle, attitudes, and values of Finn and his gang of mercenaries. Unfortunately, space did not allow for attention to the mythological and king cycles.

Ireland's history from the beginnings to the end of the middle ages is the subject of the first of three historical essays by Henry L. Snyder, all of which are lucid and compact.

In his first essay, one misses however, a summary of what classical geographers, generals, and historians wrote about the Celts and Gaels. Snyder's "Suggestions for Further Reading" should have included F. J. Byrne's *Irish Kings and High Kings* (1973) and the appropriate volumes in the Gill Macmillan history of Ireland: *Ireland Before the Vikings* (1972) and *Gaelic and Gaelicised Ireland in the Middle Ages* (1972).

Marilyn Stokstad's survey of the art of prehistoric and early Christian Ireland and her subsequent essay entitled "Medieval Art" are good efforts to till a very large field. She is particularly helpful on the procedures and processes of the metal worker in gold and silver. One wishes that she had included something on paleography: the preparation of manuscripts in the Irish monastic scriptoria and some samples of what was to become the Insular hand. Stokstad's chapter on antiquarianism and architecture in the eighteenth century says much about the latter and too little about the former. For example, we miss mention of the founding of the Royal Irish Academy and the dedicated work of antiquarians such as Charles O'Connor of Belanagare.

Kenneth Kammeyer's brief study of the dynamics of population I found to be the best treatment of this complex subject that I have read recently. With a minimum of charts and graphs he manages to make clear the intertwined complexities of Irish deferred marriage, celibacy, emigration and land tenure as these were effected by the catastrophic Famine.

Orel takes the helm in three consecutive essays. The first traces the rise of the Abbey Theater to preeminence as a truly national theater. The second and third essays probe the ambivalences and love-hate attitudes toward Ireland displayed respectively by Yeats and Joyce.

As a sequel and complement to Kammeyer's admirable piece on population we have Norman Yetman's "The Irish Experience in America." His aim is "to interpret aspects" of the Irish-American emigrant experience "that appear to have most greatly influenced, and been influenced by, American life."

Orel and his group must be commended for sharing with us the success of their interdisciplinary enterprise. *Irish History and Culture* deserves wide use.

Gareth Dunleavy
The University of Wisconsin—Milwaukee

W. H. Van Voris, *Violence in Ulster: An Oral Documentary*. Amherst: University of Massachusetts Press, 1975. 326 pp. \$12.50.

An English teacher at Smith College, Van Voris tape recorded statements by Northern Ireland residents of varying political views and social status during various months of 1972, 1973, and 1974. Selected statements, connected by headnotes and transitional commentaries which introduce the speakers and tie them to the larger framework, form the bulk of his book.

In "The Brookeborough Years, 1943-1963," respondents look back at a stable period which also contained the seeds of the subsequent disorder. If Van Voris had asked respondents to focus on the founding years of Northern Ireland, 1912-21, he would have produced an even clearer picture of the origins of the current conflict. Eddie McAteer of Derry, the veteran Nationalist Party leader, does help to place the conflict in perspective when he notes its long-term and cyclical features, including its alternation between constitutional agitation and illegal methods.

The centerpiece of this first section is an interview with the late and redoubtable Lord Brookeborough who, as Basil

Continued on page 6

REVIEWS, continued from page 5

Brooke, served as Prime Minister of the province for two decades. Brookeborough makes clear his loyalist values and political realism: "My principle was always to be fair as far as you could, but you can't be entirely fair politically. . . . You obviously can't take a man who's opposed to you politically and put him in a key position." The loyalist leader stressed that the struggle was not sectarian but essentially between supporters of the British connection and Irish nationalist partisans. Other respondents in the book mirror or agree with Brookeborough's view. An exception is John McKeague, an ultra-loyalist activist, who reminds listeners that the Bible predates the Roman Catholic Church, which he finds heretical. He faults separate Catholic education as a fundamentally divisive force, as do other speakers.

In Van Voris' forward he cautions that his use of the terms "Catholic" and "Protestant" is meant solely to identify communities—that the conflict is more ideological and political than religious, ethnic, or economic. Had he abandoned the sectarian labels and adopted the terms "nonunionist" or "nationalist" and "unionist" or "loyalist," he would have helped to correct the images projected by the journalistic practice of using the terms "Catholic" and "Protestant," images reinforced periodically by the language of British officials and M.P.'s (and even Irish Republic leaders, who presumably know better).

The greater part of the volume deals with civil rights and violent phases of the ongoing conflict. Included are analytical statements by Bernadette Devlin and by Kevin Boyle, formerly of People's Democracy, who is the only respondent to appear in seven of the book's eight sections. The Rev. William McCrea, a Paisleyite, recounts life in prison where he had served a sentence for civil disobedience and movingly recalls a funeral of a young loyalist who had been tortured. The Rev. Ian Paisley is represented only by a speech he gave at Queen's University in May, 1972, in which he said that no one who loves liberty should visit the Irish Republic, advice he subsequently forgot when he traveled to the Republic. Van Voris' commentary on the civil rights reforms introduced by the Stormont regime under Terence O'Neill and James Chichester-Clark in response to regional and British pressures dismisses too easily the government's good will and the positive reaction of the minority during the short-lived, reformist phase. Remarkable for the circumstances, the identity of most respondents is supplied. Among anonymous

speakers, a Provisional IRA member tells of beatings while in prison, a middle-aged, gellignite specialist for the Provisionals explains his trade, and a nervous bomb disposal expert for the British Army interprets Bloody Sunday in Derry as a Provisional plot. Of special note, a secondary school teacher in a nationalist area of Belfast speaks of her ideal rebel as a hero she cannot find in the Provisionals. Although she describes herself as trying to be rational and morally objective in her teaching role, she finds that in her family "the old Celtic mysticism starts coming out, then I start hating myself and hating Ireland for breeding those feelings in me. Mother Ireland takes her choice and Mother church takes her choice, and what's left for me to choose from?" These selections conclude with the concern of an Ulster Defense Association officer for "innocent people."

The book's final section is entitled "The Dilemma of the Moderate," a person committed to "political processes that are nonviolent and nonradical" who is pulled towards the emotions and objectives of his community as well as towards the dictates of moderation. Included are John Hume, the cross-pressured leader of the nonunionist Social Democratic and Labor Party, and the subtle Unionist leader, Brian Faulkner, of internment and power-sharing fame. A "radical" is Tony Heffernan of the miniscule Official (Marxist) Sinn Fein. He speaks eloquently of freeing Ireland by whatever tactics are suitable and establishing a united socialist republic fitted to "Irish needs." The inclusion of the "radicals" breaks down the logic of the section. But the inclusion of both types reveals why it is so difficult, if not impossible, to find major, perennial actors at the center of the politics of the Six Counties—there is no consensus across the two communities about the legitimacy of British title to and power over the region.

The volume is enhanced by twelve photographs by Hugh Patrick Brown, including one of a Father Denis Bradley who is quoted as saying "that the myth of the gun can be too prominent as the only way to get things done." The book would have benefited from conversations with more British spokesmen. A useful glossary of organizations guides the nonspecialist; also, a comprehensive bibliography. If one cannot visit Northern Ireland, one ought to read *Violence in Ulster* to appreciate many of the emotions and issues which permeate the disputed territory and its divided people.

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