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 Pogor, English Department, coordinator. Lectures, films, poetry readings, and seminars in literature and folklore are planned.

Irish Studies Section, SMLA, 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


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, Cooksdale, Ireland.

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 leprechaun 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 Galler 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 Northern Ireland.
reviews


This useful volume of Castlereagh's The Early Part of his Life, published by the Library of Anglo-American Historical Literature, includes his Memoirs of the Wars (London, 1846) and the Earl of Anglesey's Letter from a person of Honour in the Country (London, 1681). These works contain the light personal views and judgments of the late prince of the bloggos on his son and the other struggles of the 1640's and 1650's in Ireland.

Castlereagh has written in a style 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 son of a prominent Whig Protestant family. Though absent from Ireland during most of the 1640's, he held strong views both about the events of that period and about the contemporary debates on events.

At the Restoration both men contrived to ingratiate themselves with Charles II and, until at least their political interments, into those two tracts, were on speaking terms with each other.

Annesley was at work on a history of Ireland (which he never finished) and added a note of his role in the wars. Castlereagh 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 Castlereagh's evident lack of patience in re-reading his feats, signally attacked him (and the policies 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 bewitching the world of early Ireland. Nothing could be further from the point of view of Ireland, and Ireland should be broken out on 23 October, 1641, Castlereagh wrote: "...it had been no hard matter to have a prophet, and standing upon the top of Holy-Head, to have fourteen black clouds, ingressing in the Irish air, which broke out afterwards into such fearful fountains of blood" (p. 19).

There is nothing to be said about these tracts. A review of so many works in a volume of 72 pages is necessarily limited, and Kerswiss 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:

"Montague will not begin by examining himself in a context in which is broadening into a single nation's identity that is based on an understanding as general as a psychological study. That is to say, First he has, relationship among its several runs. Equally strong is the need to find a place, study of an Irishman as he moves from pattern to pattern in which are mythic and universal. In so conducting, he would appear to agree with something Montague himself has written about a writer who travels, but the memory of his maternal landscape persists."

There is a paucity of critical evaluation in Kerswiss's book. Characteristically he describes, delineates and enunciates, 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 Kerswiss will fill in this lack, and supply more technical and stylistic commentary on the poems themselves.

Francis Phelan

State University of New York at Stony Brook

New York, Stony Brook


George Fitzmaurice's The Country Dressmaker, produced at the Abbey shortly after the upsurge over The Playboy of the Western World, was a great success, despite Yeats's fears that the police would have to be called in. It became an Abbey perennial while its author slipped into obscurity and neglect. His strange and marvelous fantasies, The Pie-Dish and The Liar of the Clans, are never likely to rank him with Synge and Lady Gregory as a significant folk-dramatist. Yet after 1913, except for a slight comedy in 1923, George Fitzmaurice's plays were staged in Dublin until he was rediscovered by Austin Clarke and Lime Miller in 1945. This rediscovery, as well as the recent publication of his seventeenth collection in 1973, 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 speculation, the question he finds most persuasive of that Irving Wade: "simply that Fitzmaurice was unfashionable" twenty years before his time with his tragicomedies and surrealistic experiments that compared Sean O'Casey. Instead, McGuinness devotes much of this addition to the Bucknell Irish Writers series to fresh critical insights into the plays and the life of the Irish folk-dramatist. The book developed from the pen of Fitzmaurice, neglected or not.

Some of the insights emerge from the McGuinness' magnification of the Irish folk-dramatist's work. Stephen Foster, the simple Irish folk-dramatist, 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

ANTHROPOLOGISTS, cont. from page 1


"The Simple Harmonies 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." They are a reclassification of perhaps a more concentrated look at the essential of the folk-play.

Characterized by "supernaturalism, lyricism, sympathy, grotesque, mystery and an acceptance of the revival of the old," Kerswiss avers the play's "social and moral function, and the Dandy Dolls deal disturbingly with the intrusions of supernatural powers into the fragile civilization of a Kerry home in the midst of the Jacobite insurrection in 1756."

It's love we'll be talking... "It's to tell you about this man I want to speak to you, the voice of the man himself ..." He will be there if you know he does this above in Cornwall. When he gets to the sun shining above the heavens he has to be great in conflict. He is an Irishman who does to himself and he listens to the thrashing and blackbirds and robins singing in the little enough breeze, but for it's your own voice he thinks he hears amongst them and

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 contrast between a reconstruement of the stage and the modern, is justified seen as tragedy. As McGuinness notes, "there is recognition of the drama there is destruction."

And, as in all Fitzmaurice plays, there is a comrade of the nerves. On the contrary he will have to turn the soul, all his idealism turned to selfish cynicism, the last of the line, 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 the most difficult to understand, a greater mystery than the rejection of the folk-fantasies in Montague which are only amusing for their recondite and political elements in the play made it risky in the decade before the Rising."

"It was going to take much more 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."

Impressions and Selected Poems 1932-1972, by Mary E. Bynum. This 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 from 1865 to 1939, more than sixty pages, that is, the bulk of his writings. The versions available of Oedipus and several of Oedipus at Colchis: there is material for a forthcoming book on just these two plays.

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Contd. on page 4

ACSEs members who wish to review books or special issues of journals should write to the Editor, stating specific areas of academic interest.
McGuire are doing a skilful 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 purveyor 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 theatre, one on Neoh 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 Michel MacLiammóir, the co-founder of the Abbey Theatre, who was 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. As early as 1910 Yeats gave in London to raise money for the Abbey Theatre, here presented by Robert O'Driscoll, do not give us any new insights into his life or work 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 some idea of the audience's reaction to Yeats, but not frequently. So does "applause." Yeats manages to be humiliated and exalted almost in the same breath. And an added bonus is the concluding remarks after the third lecturing, chaired by George Bernard Shaw, who starts with "I have very little to say; in fact, I am at a loss..." 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 technique and practice do add considerably to our knowledge. The stimulus to revive and present new productions of Countess Cathleen and Land of Heart's Desire has just started. But with the Yeats 1911 with the Dublin production that yeats didn't: big deal the difference of interest between the two men than most of us knew about. Interestingly, Yeats proves to have been a more promiscuous man of the theatre than Craig: if only a proper audience had been available those revivals might be more famous than they are--and might have led to greater things in that way. But the whole craze of modernism led Yeats to the simplicity (in staging) of his later "Noah" plays. The new version of the above-mentioned plays and The Black Girl in 1912 show an increasing concern with visual and stage scenery into a tighter and more dynamic relationship. Particularly illuminating is Karen Donn's account of the changes in The Black Girl, where the masks inspired by the relationship between the Fool and Wise Man, bringing the roles into a complementary tension with the Fool responding in an opposite way to the Wise Man. So the fool acts out the wisdom of the "body." The most interesting of the other essays to me was Douglas Archer's influential essay on the "Whirlwind," which goes far beyond analysis of The Words Upon the Window-pane to become an examination of Swift in Yeats's work. But here the theme of the kinship between the Whirlwind and Swift, which, like Yeats, frequently has the quality of putting his own version of Yeats's, with some. Like Swift, Yeats seems to have been attracted to the past, a distaste of theory and innovation, and "the feeling of personal isolation," and they share a type of romanticism in understanding history: Yeats, at the end, though, Yeats felt the need to express the opaque and paranoiac tone, the gloomy and apocalyptic vision of his great predecessor, as in "Yeats's "If," in which all the ladders do start in the "foul rag-and-bone yard, gate," and so on. Anyone seriously interested in Yeats, in this 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 associate Yeats with philosophy, linguistics, and to carry through. Both in premise and performance, though, it is a tribute to the stature of Yeats. No one needs to feel 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 its perspective.

The Irish Enigma In the first essay, one misses however, a summary of what changes in Yeats's software that Yeats who, as one of the very few, has written at all about Ireland. We refer to the text of a speech given at the GAA centenary celebrations in 1973: "The significance upon a play that could only achieve that significance when aborn of historical traditions and limited by the author's integrity to its proper size..." It was true, and I write about this work of our time in the special example, the Dublin suburban village of Dalkey, yet in fact it makes two points that have universal relevance: first, and not least, Yeats was a prodigy, however fathered and mothered, has the problem of raising; second, no matter who you raise, you've still to win him, her, or them for life. All of which is a little too abstract to be compelling, and is struggling to the lively ghosts of Da and Mother, who recapitulate the most embarrassing moments of his early life in all. But if the Irish in his plays, he leaves them behind with Da in pursuit and saying, as always, "Go on, go on, I'll keep you up with." In vain does Charlie shout, "Hump off." Yeats does not say what 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 Fanning and Firor have better plays in them. If one asks which Irish playwrights can be seen as having played the Yeats role, I think the answer must be that he is not Yeats or Synge, O'Casey or Beckett, but Bernard Shaw. I thought this influence of Yeats, more than that of Synge with The Farces in his plays. The most famous moment of Black Man's Country comes when Father Mitchell and Mother Gertrude have to leave the Alamo. With wood and horses and obedient maidservants, the lives, the Irish missionaries were thought to have identified themselves too closely with the Blarain separatists and were thereafter issued by the victorious Federal government of Nigeria.

Conflict between family ties and a higher loyalty is a standpoint of every force and every part. For example, the Colombe is torn between his duty to God and his spiritual loyalty to the O'Neill behind him, Connor Farrant's John Playwrights is devoted to his mother's domestic tranquility and his sense of duty to the Irish nation, here represented by Robert Emmet, of course. Farrant moves in a circle that that the state. Like Yeats, Yeats felt the need to express the obscure and paranoiac tone, the gloomy and apocalyptic vision of his great predecessor, as in "Yeats's "If," in which all the ladders do start in the "foul rag-and-bone yard, gate," and so on. Anyone seriously interested in Yeats, in this 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 associate Yeats with philosophy, linguistics, and to carry through. Both in premise and performance, though, it is a tribute to the stature of Yeats. No one needs to feel 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 its perspective.

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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 dissolves 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, gelineute 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 spokesman. 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.

Paul F. Power
University of Cincinnati