

## IRISH LANGUAGE COURSES

The School of Celtic Studies of the Dublin Institute for Advanced Studies is holding a Summer School, July 3-21, 1978. Intended primarily for foreign students, it will offer courses as follows: Modern Irish (elementary and advanced); Old Irish (elementary and advanced); Irish Literature; the Historical Development of the Irish Language; Breton and Welsh (elementary and advanced). Further information is available from The Secretary, Summer School, School of Celtic Studies, Dublin Institute for Advanced Studies, 10 Burlington Road, Dublin 4, Ireland.

### AGENDA ITEMS?

Agenda items for the Annual Business Meeting, scheduled to begin at 11:00 a.m., Saturday, April 29, at the State University College of New York at Cortland, should be sent before April 1 to the ACIS Secretary, Professor Johann Norstedt, English Department, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061.

Members are reminded that to vote at the 1978 Annual Meeting, they must have paid 1978 dues to the ACIS Treasurer, Professor Thomas Hachey, History Department, Marquette University, Milwaukee, Wisconsin 53233.

### CALL FOR PAPERS

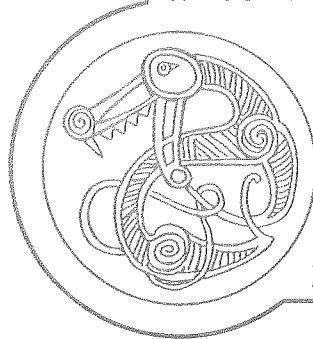
ACIS member Cheryl Abbott, English Department, Northeastern University, 360 Huntington Avenue, Boston, Massachusetts 02115, is chairing a special session on Irish-American Literature for the 1978 Annual Meeting of the Modern Language Association. Any topic in Irish-American Literature will be considered.

The Committee on International Historical Activities is establishing procedures to select papers for the 1980 International Congress of Historical Sciences, Bucharest, August 1980. Topics and names and addresses of chairpersons will be announced in a forthcoming issue of the *AHA Newsletter*.

### FOCUS ON MEDIEVAL IRELAND

"Medieval Ireland" is the general title of a session to be chaired by Dennis W. Cashman, History Department, Quinnipiac College, at the Thirteenth Conference on Medieval Studies, May 4-7, 1978. Western Michigan University. Papers by W. R. Jones, University of New Hampshire; Kathleen Ryan, University of Pennsylvania; and Bernard Wailes, University of Pennsylvania will focus on changing uses of Irish hagiography, prehistoric and historic Irish residential sites, and the archaeology of early Irish Christianity.

american committee for



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## PROGRAM: 1978 ANNUAL MEETING

Unless otherwise stated, all sessions will be held in the Executive Lounge of the Fay Corey Union Building, State University College of New York, Cortland.

### Wednesday, April 26

2:30 p.m.: *Executive Committee Meeting, Room 402.*

### Thursday, April 27

1:15 p.m.: *Welcome to College.* Richard C. Jones, President, State University College of New York at Cortland.

1:30 p.m.: *Keynote Session.* Chairperson, Thomas Flanagan, University of California at Berkeley. Keynote Address, Maurice Harmon, University College Dublin, "O Muse Most Disciplined."

2:45 p.m.: *Irish Interdisciplinary Studies: Present and Future.* Chairperson, Lawrence J. McCaffrey, Loyola University, Chicago. Participants: Anthropology and Folklore, John Messenger, Ohio State University; History, Hugh Kearney, University of Pittsburgh; Literature, Janet E. Dunleavy, University of Wisconsin—Milwaukee; Political Science, Paul Power, University of Cincinnati.

6:30 p.m.: *Buffet, Function Room.*

### Friday, April 28

9:45 a.m.: *Good News From The World Of: Yeats Studies,* Richard J. Finneran, Newcomb College—Tulane University; *Joyce Studies,* Thomas F. Staley, University of Tulsa. Chairperson and commentator, Harold Orel, University of Kansas.

1:30 p.m.: *Irish Land and Landlords.* Chairperson, Emmet Larkin, University of Chicago. Participants: Joseph Lee, University College Cork; L. Perry Curtis, Brown University.

3:00 p.m.: *Agrarian Organizations and Orangeism.* Chairperson, John Fair, Auburn University at Montgomery. Participants: James Donnelly, Jr., University of Wisconsin—Madison; Aiken McClelland, Librarian of the Ulster Folk Museum, County Down, Northern Ireland. Commentator, David Miller, Carnegie-Mellon University.

### Saturday, April 29

9:30 a.m.: *Aspects of Irish Studies.* Chairperson, Johann A. Norstedt, Virginia Polytechnic Institute. Participants: History, Stanley H. Palmer, University of Texas at Arlington, "The Constabulary and the Computer: Calculating the Characteristics of the Early Irish Police"; Literature, Klaus Lubbers, Johannes Gutenberg—Universitat, Mainz, "Towards a History of Anglo-Irish Fiction: Problems and Perspectives." Commentators: Blanche Touhill, University of Missouri—St. Louis; Richard Fallis, Syracuse University.

11:00 a.m.: *General Business Meeting*

1:30 p.m.: *Aspects of Irish Studies.* Chairperson, Martha B. Caldwell, Madison College. Participants: Sean Lucy, University College Cork; Margaret MacCurtain, University College Dublin; A. Dale Tussing, Syracuse University.

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# reviews

Kathleen McGrory and John Unterecker, eds. *Yeats, Joyce, and Beckett: New Light on Three Modern Irish Writers*. Lewisburg, Pa. and London: Bucknell University Press and Associated University Presses, 1976. 184 pp. \$15.00, £7.50.

This coffee-table size book, generously illustrated with photographs of Yeats', Joyce's, and Beckett's Ireland, is the second *festschrift* honoring William York Tindall. It is a fitting tribute to a scholar-critic who has done major work on all three Irish writers treated in the volume dedicated to him.

The book has something of the shape of a triptych, with an imposing central section on Joyce being framed and enclosed by two slightly smaller, sparer sections on Yeats and Beckett. The three parts have a sameness of design: photographs, followed by critical essays, followed by reminiscences and interviews. The design breaks down a bit in the Beckett section, which does not have bibliographical essay—while the Yeats and Joyce sections do. What comes out of this collective endeavor (it contains thirteen contributions) is what the editors call "the essential Irishness" of these three great writers.

The Yeats section contains an essay on *Deirdre*, an interview with Anne Yeats, a reminiscence by Austin Clarke, and a wonderfully comprehensive bibliographical survey of scholarship and criticism. Adrienne Gardner's study of *Deirdre* brings Yeats' play in close proximity to Greek tragedy, especially to Sophocles' Oedipus cycle. Gardner, in fact, fancies the play as being Yeats' *Antigone*. The Anne Yeats interview sheds as much light on her own career as a painter as on her father's career as a writer. Austin Clarke's oblique glances at Yeats yield such elegant and revealing sentences as "Tall and shadowy in a Celtic Twilight of his own, he would wave his arms as he chanted his chosen words" (p. 48). Kathleen McGrory's overview of Yeats scholarship is even-tempered and impressively wide-ranging.

The Joyce section is launched with an interesting short piece by Raymond J. Porter on "the Irishness of Joyce," which closely examines Molly Ivors ("The Dead"), Davin (*A Portrait*), and Mrs. Kearney ("A Mother"). This is followed by Margaret Solomon's lengthy and original examination of "Sirens" episode of *Ulysses* which concentrates on the notion of "waiting." She explains her position admirably in the fol-

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

lowing sequence: "The concept of *waiting*, to my mind, is the most important component in the linguistic input of the Sirens episode. It forces the relationships between music, language, and human history and acts as a catalyst for both an *evocation* of the Homeric *Odyssey* as structural key and the *return* to a mythological point of view produced by the episode" (pp. 93-94). Nathan Halper's essay on the fifth chapter of *A Portrait of the Artist as a Young Man* concentrates on Stephen's conversations with Davin, Lynch, and Cranly. Halper links the talk with Davin to the morning, to the past, and to the lyrical; the talk with Lynch to the middle of the day, to the present, and to the epic; the talk with Cranly to the night, to the future, and to the dramatic. Halper departs from most previous readings of this chapter by suggesting that the epic rather than the dramatic is the "paradigm of art."

The interview with Carola Giedion-Welcker thrives on the gossipy and anecdotal and contains, among other things, an engaging account of an evening spent with Joyce and Beckett. The Joyce section ends with Bernard Benstock's quite remarkable overview of Joyce study—a model of compression and critical tact. It concludes with this revealing sentence: "Perhaps we can take solace from the generally healthy state of the Joyce Industry with record production chalked up in *Ulysses* approaches and rising productivity in 'early Joyce,' even if the industrious Wakeans are lagging a bit behind" (p. 130). Unfortunately, Benstock uses 1973 as his cutoff point and hence fails to discuss such essential works as Clive Hart's and David Hayman's *James Joyce's "Ulysses": Critical Essays* (to which Benstock contributed the fine opening piece on "Telemachus") and Mark Shechner's *Joyce in Nighttown: A Psychoanalytic Inquiry into "Ulysses."*

The three essays in the Beckett section all have something to do with the author's Irishness—something less frequently examined in his case than in that of Yeats or Joyce. Vivian Mercier, who has stoutly maintained over the years that Beckett enjoys an honored place in Irish literature while others have tried to appropriate him exclusively for French letters, writes an elegant and convincing piece on this "special kind of Irishman." Mercier draws on his own background—a "Southern

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3:00 p.m.: *Irish Studies in the United States Today*. Chairperson, Daniel J. Casey, SUNY—Oneonta. Participants: Maureen Murphy, Hofstra University, ACIS Survey Report; Charles Sidman, University of Kansas, The Kansas Interdisciplinary Program; Gareth Dunleavy, University of Wisconsin—Milwaukee, The University of Wisconsin—Milwaukee Program; Francis Phelan, Stonehill College, The Stonehill Undergraduate Program; James Liddy, University of Wisconsin—Milwaukee, and Sean Golden, University of Notre Dame: Two Irish scholars comment on Irish Interdisciplinary Studies in the United States.

7:00 p.m.: *Banquet, Function Room*.

The host institution for the 1978 Annual Meeting is the State University College of New York at Cortland. Coordinators are Gilbert Cahill, Department of History, and Robert E. Rhodes, Department of English. Additional information is available from Professors Cahill and Rhodes.

Professor Cahill will send a list of conference hotels and travel instructions, plus directions for registering by mail, to all ACIS members. If you do not receive this information by March 15, or if you have joined ACIS since December 1, 1977, or if you are not yet a member of ACIS, you may write directly to Professor Cahill at 7 Homer Avenue, Cortland, New York 13045.



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

Reviews, continued from page 2

Irish Protestant" who spent his formative years in Ireland before expatriating himself to the United States but always keeping his Irish passport up-to-date—and counterpoints it with that of Beckett. Sighle Kennedy approaches the Irishness in a quite different way by locating Irish references and ingredients in three of Beckett's novels, *Watt*, *Malone Dies*, and *The Unnamable*. Kennedy impressively documents her study from beginning to end, with the same sure hand she revealed in her 1971 book, *Murphy's Bed*. I would feel more comfortable, however, if she did not insist on spelling Macmann (in *Malone Dies*) "MacMann." Rubin Rabinovitz' brief essay has rather less to do with Beckett's Irishness than Mercier's or Kennedy's but it does make certain oblique references to it. It mainly concerns the increasing disappearance of external reality from Beckett's *oeuvre*. Rabinovitz puts the matter well in the following paragraph: "As the descriptions of time and space grow hazy, Beckett's style becomes simpler. In his early work the idea that stylistic elegance should be valued for its own sake is rarely questioned. But the style of each book after *More Pricks Than Kicks* becomes plainer as Beckett begins to feel that reality's complexity is concealed beneath a deceptively simple surface" (p. 168).

An interview with Jack MacGowran concludes the Beckett section. This is a quite rambling, digressive affair which does manage some useful critical and biographical insights. MacGowran emphasizes the importance of the word "perhaps" in Beckett's work and insists on "the Celtic rhythms—it's all Irish, very, very Irish" (p. 179).

The collection ends, fittingly, with a chronological listing of the published writing (excluding book reviews) of William York Tindall. Its uniformly high quality makes us occasionally forget that *Yeats, Joyce, and Beckett* was intended as a *fest-schrift*—a format which usually produces singularly uneven and ill-shaped books.

Melvin J. Friedman  
The University of Wisconsin—Milwaukee

Grattan Freyer, *Peadar O'Donnell*. Irish Writers Series. Lewisburg: Bucknell University Press, 1973. 128 pp. \$4.50 (paper \$1.95).

Peadar O'Donnell published his first novel more than fifty years ago and his seventh novel last year. He has written three autobiographical works, a play produced at the Abbey, several political pamphlets and a number of articles and editorials for *The Bell*; yet, he is not listed in the Kersnowski, Spink and Loomis, *Bibliography of Modern Irish and Anglo-Irish Literature*. For many American readers, Grattan Freyer's study will be an introduction to Peadar O'Donnell.

Like many of his generation, O'Donnell combined writing with political activism, but while most of his contemporaries were nationalists, O'Donnell was a socialist, an organizer for the Irish Transport and General Workers' Union, before he joined the IRA. After the Civil War, O'Donnell continued to agitate for the Republicans to adopt a broader policy of economic and social reform; he was one of the leaders of Saor Eire, a politically left auxiliary to the IRA founded in 1931. Sean O'Faolain described "The New Irish Revolutionaries" in *The Commonweal* (November 11, 1931) and accurately predicted that the Saor Eire programs would fail because the leadership underestimated the conservative, war-weary Irish and the power of the Church who linked Saor Eire with Communism. Freyer's chapters that describe the political situation in Ireland between the Treaty and the Second World War,

"For the Political Record" and "Toward Socialist Ireland," are particularly good in their clarity and in their objectivity.

The years in the IRA provided O'Donnell with material for two autobiographical works and for two novels. *The Gates Flew Open* describes his experience in Free State jails from his capture in the Four Courts until his escape from the Curragh Camp in March, 1924. *There Will Be Another Day* describes O'Donnell's part in the campaign by Donegal farmers to withhold payments of land annuities. O'Donnell wrote the account at the request of Colonel Maurice Moore's widow. He planned to "chase along country roads for a few weeks and gather the story, live from the lips of those who lived it," but he did not write it till the early sixties when he realized that many of those who lived it were dead and their stories with them. *There Will Be Another Day*, O'Donnell's tribute to the small Republican farmer, is an important contribution to the literature of intransigent Republicanism.

The small mountain farmer had always been close to his heart; one of O'Donnell's abiding concerns had been his decline. There is no more dramatic demonstration of that decline than in the islands of Ireland. In his own lifetime, O'Donnell saw Arranmore, described in 1893 as "the largest and most fertile island on the coast of Donegal," the island O'Donnell first saw as a National Teacher in 1913, reduced to perhaps one hundred households. Freyer points to O'Donnell's "Save the West" campaign in *The Bell* and to his part in the *Report of the Commission on Emigration and Other Population Problems*, but his most powerful representation of the dying West is in his island novels from *Storm*, his first novel written while he was in jail, to *Proud Island*, his latest novel published since Freyer's study.

Freyer considers O'Donnell's strengths as a novelist his lucid observation of country people and scenes and his knowledge of rural poverty. His criticism of O'Donnell's fiction is brief but well-balanced, and he makes sensible judgments in the inevitable comparisons with O'Flaherty as another western writer and with O'Faolain as the first editor of *The Bell*. Michael McInerney's *Peadar O'Donnell, Social Rebel*, a book based on McInerney's articles in the *Irish Times* in 1968, is available, but it complements rather than replaces Freyer's introduction. One wishes again that the Bucknell series allowed for a more substantial discussion, especially for the less well-known Irish writers.

Maureen Murphy  
Hofstra University

John Cronin, *Somerville and Ross*. Irish Writers Series. Lewisburg, Pennsylvania: Bucknell University Press, 1972. 111 pp. \$4.50. (paper, \$1.95).

Violet Martin, a successful, supremely intelligent young writer who had recently co-authored the popular novel, *The Real Charlotte* (1894), recalled a meeting with the renowned Scottish author, Andrew Lang:

To me then Andrew L. with a sort of off-hand fling,  
"I suppose you're the one that did the writing?"

I explained with some care that it was not so. He said he didn't know how any two people could equally evolve characters, etc., that he had tried, and it was always he or the other who did it all.

I said I didn't know how we managed, but anyhow that I know little of bookmaking as a science.

Violet Martin, who used the pseudonym Martin Ross, would continue to attempt an explanation of the nature of co-authorship for the remainder of her days; and that topic remains even today one of the most fascinating aspects of any study of the

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writings of Somerville and Ross. John Cronin deals perceptively with the nature of this collaboration, in addition to reviewing and discussing the substantial literary output of Edith Somerville and Violet Martin, in his slight but competent study, *Somerville and Ross*. The happy result is a long overdue critical study of the works of two women who may well be called the most significant of Ascendancy novelists.

From their first attempts at collaboration, in which Cronin wisely identifies a "purposefully amateur note," through the triumphs of *The Real Charlotte* and the "R.M." stories, Cronin traces the fusing of the talents of these two remarkable ladies, distant cousins, into what the Irish reading public came to accept as a single literary intelligence, Somerville and Ross. (Indeed, even after the death of Violet Martin in 1915, the works were signed "Somerville and Ross," since Edith Somerville firmly believed she had achieved spiritualistic contact with her cousin.)

The women, both members of long-established Anglo-Irish Ascendancy families who were then attempting to counter the social upheaval about them, perceived themselves at the crossroads of changing social conditions. Although their sympathies lay with the genteel life of a bygone era, their acute vision compelled them to acknowledge its limitations, its evils, and its lack of viability at the close of the nineteenth century. Their social novels, therefore, present the best disillusion of their view of Irish country life in the 1890's, and Cronin's contribution is worthwhile in placing these works in perspective. Throughout their social novels, Somerville and Ross struggled with character, with incident, with background, to render their unique and painfully honest view of the sterility and decay of the old families thrown into conflict with the lust for power of the new freemen and the rapacity and boorishness of the peasants.

Although their initial success was only moderate, *The Real Charlotte*, *Mount Music*, *The Big House of Inver* and, to a lesser extent, *An Irish Cousin*, achieved more than a few moments of genuine insight as well as abundant technical competence. Cronin's demonstration of both the social conscience of the authors and their detached intellectual analysis of their class is persuasive, however uncomfortable one might feel with his purporting to find qualities of "Austenian tautness and resilience" in the prose of Somerville and Ross or with his equally panegyric analogies to Maria Edgeworth's *Castle Rackrent*.

Viewed in a social context, even the "R.M." stories, for which Somerville and Ross are best known, take on a greater significance. The charm and pleasant mayhem of the Anglo-Irish world of Major Yeates, though usually maintained for purposes of general, good-humored amusement, sometimes give way, as in "Sharper Than a Ferret's Teeth," in which the Major's family are seen as socially pretentious, more vulgar in their actual behavior than the good-hearted McRorys whom they mock. Even *In Mr. Knox's Country*, despite its apparent merriment, carries overtones of social decay.

Cronin's contribution in this book is his emphasis on the social ambitions of the work of Somerville and Ross. Chroniclers of their own time, approaching the demise of the Anglo-Irish Ascendancy, authors of travel journals and family records, creators of social novels, Somerville and Ross emerge as serious literary artists whose concern with social change is given both definition and form by their copious storytelling talents. They have given us a unique view of the last days of the Ascendancy world seen from the inside, and for that we are the richer.

Phyllis T. Dircks

Long Island University, C.W. Post Campus

John Garvin. *James Joyce's Disunited Kingdom and the Irish Dimension*. Dublin: Gill and Macmillan, 1976; New York: Barnes & Noble, 1977. 254 pp. \$21.50.

John Garvin has devoted twenty-two chapters to exploring the "Irish dimension" in Joyce's *Ulysses* and *Finnegans Wake*, and the result is an interesting potpourri of hard facts and critical commentary. Garvin (previously known to Joyceans under the pen name Andrew Cass) is a Dubliner and Irish civil servant whose research into background material will prove very helpful to Joyce's readers. The chapter on Henry Flower, for example, reveals that Bloom's pseudonym was actually the name of a Dublin constable who in 1900 was accused of murdering one Bridget Gannon. (For the results see Chapter 6, "The Flower in Bloom.") Another valuable discovery is that the trial of Festy King in *Finnegans Wake* is based partly on the trial that Joyce described in his article "Ireland at the Bar" (available in Joyce's *Critical Writings*). Other items that I find especially useful include Garvin's discussion of the role of Eamon de Valera in the *Wake* and his Chapter 19, "Popes and Paschs," in which he analyzes Joyce's use of St. Malachy's prophecies and his treatment of the papacy and the early Irish church in *Finnegans Wake*.

There is enough original information here to make the book quite valuable, although not all of Garvin's material is as new as he thinks. On pp. 113-114 he suggests that he is the first person to reveal the end of Buck Mulligan's rhyme about "old Mary Ann" who is seen "hising up her petticoats," but in fact those who have read Norman Silverstein's "Circe" dissertation on microfilm have known the missing line for years. Elsewhere, too, Garvin presents his material as if it should be news to his reader, and frequently it is not, at least not to those familiar with Adaline Glasheen's *A Census of Finnegans Wake* (now available in its third incarnation) and other standard critical texts.

Duplication of information is understandable and inevitable; sometimes it is even desirable. Errors are inevitable, too, but Garvin's book has far more than its share. I checked a number of quotations (not quite at random, since I usually checked when a quotation was very long or when it sounded wrong), and over half of the quotes that I checked contained errors. Some of the errors are very serious: writing to Nora about J. F. Byrne, Joyce said "He was Irish, that is to say, he was false to me," but Garvin changes this to "He was Irish and he was false to me" (p. 22; cf. Joyce's *Letters*, II, 50). There are dozens of errors in quotations from *Ulysses* and *Finnegans Wake*, most of which easily could have been caught. Errors in book titles and publication dates and even in the name of Richard Irvine Best (who becomes Richard A. Best on p. 81) are perhaps less serious, but the presence of so many avoidable errors will make readers wonder how reliable Garvin really is. The inexcusable absence of footnotes (which Garvin attributes to the fact that the book "is not . . . the work of an academic") makes it all the more difficult to tell just how far Garvin can be trusted.

The book has other faults as well. A good deal of Garvin's material is poorly organized and consequently hard to follow. (Also hard to follow is the opening paragraph in Chapter 5, the logic of which is unclear.) Garvin is capable of writing something like "George Russell (AE) passed with a listening woman. 'That might be Lizzie Twigg' who might in reality be Susan Mitchell" (pp. 76-77). It's true that the "listening woman" might be Susan Mitchell rather than Lizzie Twigg (although Garvin should tell us why), but as it stands the second sentence makes it appear that Lizzie Twigg really might have been Susan Mitchell. Garvin makes some standard mistakes, such as when he says (p. 236) "Joyce refused [psycho-

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analysis] and in *Finnegans Wake* he observes, '. . . I can pscoakoonaloose myself any time I want'"; the speaker in the *Wake* passage is not Joyce (or his counterpart, Shem, the artist) but Yawn, a decomposing form of bourgeois Shaun. I also find Garvin's argument that the narrator of "Cyclops" is Simon Dedalus unconvincing (just as I found a recent *Journal of Modern Literature* article on the same subject), and I find his description of Joyce as a "porn addict" silly and offensive. Finally, Garvin's emphasis on local references is a useful corrective to more esoteric studies of Joyce's works, but it does not necessarily follow that the Irish materials in *Ulysses* and *Finnegans Wake* are more important than what Garvin calls "the so-called universalisations." Garvin sets out to rescue *Finnegans Wake* from people like Campbell and Robinson who fail to see that the "Irish foundation" of the book is more important than "universalised themes and abstractions of decayed divinities and theogonies." I think Joyce tries to have it both ways, and I think he succeeds to a greater extent than we can yet comprehend.

Any comprehension, however, must be based on facts, and (errors aside) John Garvin has given us a great number of new and important facts about *Ulysses* and *Finnegans Wake*. In so doing, he has performed a valuable service for all of Joyce's readers.

Patrick A. McCarthy  
University of Miami

*The Ballad Poetry of Ireland*, ed. by Sir Charles Gavan Duffy. Delmar, New York: Scholars' Facsimiles and Reprints, 1973. 242 pp. \$21.00.

The facsimile reproduction of this most important collection of Irish ballads is a copy of the 40th edition (1869) of the immensely popular Duffy anthology, which sent through 50 editions in the years between 1845 and the turn of the century. By the 39th edition, Duffy records that more than 76,000 volumes of the work had already been sold.

Duffy makes no pretensions at being comprehensive in his selection of ballads, but rather adheres to two principles: first, the establishment of an Irish national identity with patriotic songs revealing the Irish character; and second, the publication of the most beautiful and unaffected Irish ballads, which would be understandable and have a wide national appeal because of the familiarity of the language and imagery. In all his aims, Duffy was eminently successful. Subsequent Irish ballad collections were nearly all patterned on Duffy's formula, and songs which he singled out became, if they were not already, national institutions inspiring patriotic and religious fervor and representing the beauty of Ireland to the population. The book became nearly the equivalent of a popular-cultural, historical rendition of Irish love, strife and times. The republication of the 40th edition is only a further testimonial to the enduring aesthetic and historical qualities of the poetry.

Leonard Ashley's very fine and succinctly written introduction briefly delineates the life of the original editor, Sir Charles Gavan Duffy, whose associations with Irish letters, particularly through *The Nation*, are familiar to most students of Irish literature. Duffy, one of the most illustrious of a long line of Irish writer-patriots, continued to issue the revised editions of his *Ballad Poetry* long after he had quit Irish politics to devote himself to a career in Australia. Of all of Duffy's accomplishments, the collection of these songs represents his most lasting tribute to his country, revealing a sure aesthetic taste and a sense of popular opinion as well as a knowledge of what arouses patriotic zeal in Irishmen. With a

range of ballads from the sentimental and popular "The Croppy Boy" through the humor of "The Woman of Three Cows" to the beauty of "The Fair Hills of Ireland," the Duffy volume will remain the mainstay of the balladry of Ireland and will continue to serve a lasting aesthetic and historical role. Its republication in the United States is welcome and its importance reaffirmed.

Zack Bowen  
University of Delaware

Donna Gerstenberger. *Iris Murdoch*. Irish Writers Series. Lewisburg, Pa.: Bucknell University Press, 1975. 85 pp. \$4.50, (\$1.95 paper).

Donna Gerstenberger's essay on Iris Murdoch attempts principally to do three things: to survey the extent of Murdoch's work, to define its philosophical stance, and to evaluate her as a particularly Irish author. In the first chapter, Gerstenberger describes Murdoch's philosophy, her detachment from her characters and her insistence upon seeing them as ultimately free, paradoxically living in a less complex world where social convention has less importance. Part of this freedom of the characters seems also to be the freedom of distance from their author. Allied to this is Gerstenberger's discussion of Murdoch's characterization in relation to her oft-discussed indebtedness to the nineteenth-century novel tradition. While acknowledging the affinities to the Victorians, Gerstenberger insists that Murdoch owes a great deal to the eighteenth century as well. The thesis is admittedly general, but serves as a vehicle to shepherd us through very brief accounts of characterization in more than a dozen Murdoch novels. Here the limitations of space in such a brief essay and the format of the Irish Writers Series work to Gerstenberger's disadvantage, for there is time for little beyond generalization during this chronological presentation of Murdoch's extensive canon.

Gerstenberger's genuine critical ability is most strongly evidenced in her discussion of *The Red and The Green*, the only extensive treatment given any of Murdoch's work. Murdoch's use of Irish history and setting in the novel is examined in the light of whether or not the book could have taken place in another place and time. While Gerstenberger acknowledges that setting is not paramount to the construction of characterization or plot, Murdoch's own Irish background and the structure of her novel are framed against Yeats' poem "Easter, 1916" in such a way as to underscore dramatically her use of the poem as a principal structuring device, providing an organization to *The Red and The Green* and informing its purpose and message.

Gerstenberger's third section, "The Irish Connection," again seeks to establish Murdoch's Irish qualities through the Irish traits of her characters. It is a bit anticlimactic after the insights of Gerstenberger's *Red and Green* discussion and it leaves the issue on an inconclusive note: "It does seem unlikely that Iris Murdoch's own contribution, to date at least, will much affect future readings of the meaning of Irish experience, but it is certain that, in so far as her own work grows out of Irish influences, implicit and explicit, she is an important contemporary writer to students of Irish literature." Gerstenberger's book does its job well, then, with its principal strength in an analysis of *The Red and The Green*. The question of Murdoch's Irishness must dissolve into the question of what "Irishness" in general means. That is a question I am not sure anyone in or out of Irish studies can answer.

Zack Bowen  
University of Delaware

*A Bibliography of Modern Irish and Anglo-Irish Literature*, edited by Frank L. Kersnowski, C. W. Spinks and Laird Loomis. San Antonio, Texas: Trinity University Press. 156 pp. \$9.00.

Producing a bibliography can be a thankless task, since the finished product sometimes fails to impress those who do not realize how much work is involved, if the job is to be done right. It is therefore good to see so many scholars in Irish studies now at work on bibliographies. We begin to see how bereft we are of the kind of support that scholars in other disciplines take for granted.

A bibliography should have two central qualities: a cutting edge and reliability. It should be about a specific, definable area or subject. The present work passes this test: it lists primary and secondary work of 61 writers. Let us not pause to puzzle over the implications of the title, which mentions both "Modern Irish" and "Anglo-Irish" literature, as though they were two separate things. In fact the book concentrates on writers in English. And let us not quibble over some of the inclusions, because the book fails to pass the test of reliability. There are serious omissions among works listed, e.g. Austin Clarke's *Collected Plays*. There are inaccurate classifications, e.g. Sean O'Faolain's *The Irish* under "Travel;" Frank O'Connor's *Irish Miles* and *Leinster, Munster and Connaught* under "Criticism and Biography;" Liam O'Flaherty's *Shame the Devil* under "Novels and Plays." There are many misprints.

The book is so unreliable that it is pointless to try to correct the errors and omissions. Did you know that Katherine Tynan Hinkson wrote about 132 works of "Fiction?" And some 27 works of "Poetry?" Or that she died in 1931, yet published three works of fiction in 1932 and two in 1933? Or how prolific she was: five works of fiction in 1930, six in 1915?

I see that I've published a book in America I didn't know about and one in Dublin that I think I know about, under a different title. I see too that some of our best authorities are credited with helping in preparation of the book. Six people, who "typed and checked" are "remembered as invaluable." There are three editors, six memorable helpers, and one general editor. Five librarians "deserve much praise," because they helped the editors to "overcome time, space, and distance!" (and !). Four scholars, another librarian (poor Alf, it seems, can't overcome time, space, etc.), and a publisher are specially mentioned, because without their help the "work

would have been less accurate and complete" (no exclamation marks, please). Twelve writers are also thanked for their "assistance." By God, if Trinity University Press keeps dishing out money for what the general editor calls "a continuing effort," we could all have lengthy bibliographies and our names in print — without any effort.

Maurice Harmon  
University College, Dublin

## 1978 ACIS DIRECTORY

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