

**SUGGESTED ACIS  
LOGO DESIGNS**

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**ACIS ANNUAL MEETING**

The 18th Annual Meeting of ACIS will be held April 24-26, 1980, at the University of Delaware in Newark; coordinators are Zack Bowen and Bonnie Scott, both of the English Department, University of Delaware. The conference theme is "Rising and Regeneration in Ireland." Special events will include library and art exhibits, a musical evening, and featured speakers.

Registration information will be sent to ACIS members in early March, and the program for the conference will appear in the February *Newsletter*. Most of the panels are already full, but suggestions are always welcome. The two "Debate Panels" are still open; five-minute position statements for these panels may be sent to Professors Bowen and Scott for consideration.

The two Debate Panels will focus on "Revivable Literary Reputations" and "Neglected Risings." Other panels (with chairmen in parentheses) are "Protestants and Renewal of Irish Identity in the 17th and 18th Centuries" (John D. Neville); "Attitudes toward Irish Language" (Maureen Murphy); "The Theatre of Ireland" (Robert Hogan); "James Joyce and the Phoenix Park Murders" (Bernard Benstock); "The Transformation of Rural Ireland" (Hugh Kearney); and "Reconsiderations of Ulster" (Jack Weaver).

**MORE MLA**

The topic of the Anglo-Irish Literature Discussion Group at the 1979 Modern Language Association meeting in San Francisco will be Modern Irish Fiction: Joyce and After. Richard J. Finneran, who will preside over the session, has selected these papers for presentation: "James Joyce's Method in *Dubliners*" by Donald T. Torchiana, "Irish Revival Fiction? Waking the

Dead" by John Wilson Foster, and "Images of Ireland in the Modern Novel" by Thomas Flanagan.

For information on other Irish-related sessions, see the November *PMLA*. The papers for the official ACIS session on "Sexuality and Modern Irish Literature" were announced in the October *Newsletter*.

**ACIS-AHA SESSION**

Karl S. Bottigheimer will chair the ACIS-sponsored seminar at the annual meeting of the American Historical Association (New York, December 1979). Centering on the topic Victorian and Edwardian Ireland: The Individual and the Community, the session will feature these papers:

"Father Matthew and the Temperance Movement" by Hugh Kearney; "Sir Horace Plunkett and the Co-operative Movement" by Paul L. Rempe; "Dublin: Portrait of an Edwardian City" by Joseph V. O'Brien. The commentator will be William D. Griffin.

**ULSTER CONFLICT:  
REGISTER OF RESEARCH**

A Centre for the Study of Conflict will be opened at the New University of Ulster in the near future. The Centre will build up and maintain a resources collection on the Irish conflict, disseminate information on research activities, and encourage comparative and cross-national study of conflict.

One of its first projects will be the publication of the register of Research into the Irish Conflict. Research completed or started since 1972 is of interest to the editors: John Darby, Nicholas Dodge, and Anthony Hepburn, New University of Ulster, Coleraine, Co. Londonderry, Northern Ireland, BT52 1SA.

# current books of irish interest

Compiled by Jim Ford  
Boston Public Library

## Reference

Boylan, Henry. *A Dictionary of Irish Biography*. New York: Barnes & Noble, 1979. Paperback edition of work first published in 1978.

*Dictionary of Irish Literature*. Edited by Robert Hogan. Westport, Conn.: Greenwood Press, 1979. \$39.95.

Hayes-McCoy, G.A. *A History of Irish Flags from Earliest Times*. Ranelagh, Co. Dublin: The Academy Press, 1979. £20.00.

## Archaeology

Cunliffe, Barrie. *The Celtic World: Portrait of a Civilization*. New York: McGraw-Hill, 1979. \$39.95.

Ó Ríordáin, Seán. *Antiquities of the Irish Countryside*. 5th ed. revised by Ruaidhri De Valera. London: Methuen, 1979. £7.50 (£3.95 paper).

## Architecture

Carville, Geraldine. *Norman Splendour: Duiske Abbey, Graiuenamanagh*. Belfast: Blackstaff Press, 1979. £7.50.

Guinness, Desmond. *Georgian Dublin*. New York: Hippocrene Books, 1979. \$39.00.

Shaffrey, Patrick. *The Architecture of Ireland*. Dublin: O'Brien Press, 1979. £8.00.

## Biography

Chambers, Anne. *The Life and Times of Grace O'Malley*. Portmarnock, Co. Dublin: Wolfhound Press, 1979. £4.95.

Comerford, R.V. *Charles J. Kickham, 1828-1882: A Study in Nationalism and Literature*. Portmarnock, Co. Dublin: Wolfhound Press, 1979. £8.50.

Edwards, Ruth Dudley. *Patrick Pearse: The Triumph of Failure*. Salem, N.H.: Faber, 1979. \$7.95. Paperback edition of work first published in 1976.

Fawkes, Richard. *Dion Boucicault*. London: Quartet Books, 1979. £8.50.

Ford, Dan. *Pappy: The Life of John Ford*. Englewood Cliffs, N.J.: Prentice-Hall, 1979. \$12.95. Biography of the film director.

Murphy, Dervla. *Wheels Within Wheels*. London: J. Murray, 1979. £6.95.

Murphy, William M. *Prodigal Father: The Life of John Butler Yeats*. Ithaca, N.Y.: Cornell Paperbacks, 1979. \$9.95. Hardback edition was published last year.

Gaughan, John Anthony. *Austin Stack: Portrait of a Separatist*. Mt. Merrion, Co. Dublin: The Author, 1977. £9.00.

Greer, David, Philip Cranmer, and Raymond Warren. *Hamilton Harty: His Life and Music*. Belfast: Blackstaff Press, 1978. £7.50.

Lyons, J.B. *Brief Lives of Irish Doctors, 1600-1965*. Monkstown: Blackwater Press, 1979. £6.50.

O'Beirne, Michael. *Mister: A Dublin Childhood*. Belfast: Blackstaff Press, 1979. £5.95 (£2.95 paper).

Ó Buachalla, Seamas. *Padraig Mac Piarais agus Éire le-na linn*. Dublin: Mercier Press, 1979. £2.00.

O'Malley, Ernie. *On Another Man's Wound*. Dublin: Anvil Books, 1979. £8.00. A new edition of a work last published in 1961.

*Portraits of the Artist in Exile: Recollections of*

*James Joyce by Europeans*. Edited by Willard Potts. Seattle: University of Washington Press, 1979. \$12.95.

Ussher, Arland. *From a Dark Lantern: A Journal*. Edited by Roger Nyle Parisious. Dalkey, Co. Dublin: Cuala Press, 1978. n.pg.

Wilde, Oscar. *Selected Letters of Oscar Wilde*. Edited by Rupert Hart-Davis. New York: Oxford University Press, 1979. \$15.95 (\$8.95 paper).

## Description and Travel

De Breffny, Brian. *The Land of Ireland*. New York: Abrams, 1979. \$35.00.

*Irish Life: The People and Places of Ireland*. Edited by Sharon Gmelch. Dublin: O'Brien Press, 1979. £11.50.

McCarthy, Muriel. *All Graduates and Gentlemen: Marsh's Library*. Dublin: O'Brien Press, 1979. £8.00.

## Folklore

Ó Buachalla, Tadhg. *Seanchas an Tailliúra*. Sean O Cronin a bhailigh, Aindrias O Muimhneachain a chuir in eagar. Dublin: Mercier Press, 1978. £3.60.

*To Shorten the Road: Traveller folktales from Ireland*. Collected and edited by George Gmelch and Ben Kroup. Dublin: O'Brien Press, 1979. £5.50.

## History

Akenson, Donald H. *Between Two Revolutions: An Ulster Community, Islandmagee, County Antrim, 1798-1920*. Hamden, Conn. Shoe String Press, 1979. \$17.50.

Beckett, James Camlin. *Protestant Dissent in Ireland, 1687-1780*. Westport, Conn.: Hyperion, 1979. \$16.00. Reprint of the 1948 edition.

Bew, Paul. *Land and the National Question in Ireland, 1858-82*. Atlantic Highlands, N.J.: Humanities, 1979. \$15.50.

Bolster, Evelyn. *The Knights of Saint Columbanus*. Dublin: Gill & Macmillan, 1979. £8.00.

Bowen, Elizabeth. *Bowen's Court*. New York: Viking, 1979. \$6.95. Neglected Books of the 20th Century Series.

Clark, Samuel. *Social Origins of the Irish Land War: Rural Social Structure and Collective Action in 19th Century Ireland*. Princeton, N.J.: Princeton University Press, 1979. \$25.00 (\$8.95 paper).

Fallon, Niall. *The Armada in Ireland*. 1st U.S. edition. Middletown, Conn.: Wesleyan University Press, 1978. \$16.95.

*Fragmentary Annals of Ireland*. Edited by Joan Newton Radner. Dublin: Dublin Institute for Advanced Studies, 1979. £12.00.

Gaughan, John Anthony. *The Knights of Glinn*. Mt. Merion, Co. Dublin: Kingdom Books, 1979. £7.50.

Hepburn, A.C., *The Conflict of Nationality in Modern Ireland*. London: E. Arnold, 1979. £7.95 (£3.25 paper). Documents in modern history series.

*Ireland, 1945-70*. Edited by Joseph Lee. New York: Barnes & Noble, 1979. \$18.50.

*Ireland under the Union: Varieties of Tension: A Collection of Essays in Honour of T.W. Moody*. Edited by F.S. Lyons and R.A.J. Hawkins. London: Oxford University Press, 1979. £14.00.

*Irish-French Connection 1578-1978*. Edited by Liam Swords. Dublin: distributed by Veritas, 1978. £2.50.

Larkin, Emmet. *The Roman Catholic Church and the Plan of Campaign in Ireland, 1886-1888*. Cork: Cork University Press, 1979. £9.00.

*The Roman Catholic Church and the Fall of Parnell, 1888-1891*. Chapel Hill, N.C.: University of North Carolina Press, 1979. \$19.00.

Lyons, F.S.L. *Culture and Anarchy in Ireland, 1890-1939*. New York: Oxford University Press, 1979. \$12.95. The Ford lectures, 1978.

McCaffrey, Lawrence. *Ireland from Colony to Nation State*. Englewood Cliffs, N.J.: Prentice-Hall, 1979. \$12.95 (\$7.95 paper).

McDowell, R.B. *Ireland in the Age of Imperialism and Revolution, 1760-1801*. London: Oxford University Press, 1979. £25.00.

McLysaght, Edward. *Changing Times: Ireland since 1898*. Atlantic Highlands, N.J.: Humanities, 1979. \$14.50.

Magnusson, Magnus. *Viking Expansion Westwards*. London: Bodley Head, 1979. £5.25.

Maltby, Arthur and Jean. *Ireland in the Nineteenth Century*. London: Pergamon Press, 1979. £15.00.

Neil, Kenneth. *The Irish People: An Illustrated History*. New York: Mayflower Books, 1979. \$19.95.


Reeve, Carl and Ann Burton. *James Connolly and the United States: The Road to the 1916 Rebellion*. Atlantic Highlands, N.J.: Humanities, 1978. \$16.00.

Sheehy, Jeanne. *The Rediscovery of Ireland's Past: The Celtic Revival, 1830-1930*. Photographs by George Mott. New York: Thames & Hudson, distributed by Norton, 1979. \$19.95.

Somerville-Lange, Peter. *Dublin*. London: Hamish Hamilton, 1979. £7.95. A history of Dublin and its people.

Younger, C. *Ireland's Civil War*. London: Fontana, 1979. £1.95. Reprint of the 1st edition with revisions.

american committee for



## irish studies

newsletter

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Editor: Patrick A. McCarthy  
Review Editor: Frances Bohnsack  
Bibliographer: Jim Ford, Boston Public Library

## Irish in England

Lees, Lynn Hollen. *Exiles of Erin: Irish Immigrants in Victorian London*. Ithaca: Cornell University Press, 1979. \$16.50.

## Irish Language

Andrews, Liam S. *The Decline of Irish as a School Subject in the Republic of Ireland, 1967-1977: A Black Paper on Irish Education*. Dublin: Conrad Ceiltach & Conrad na Gaeilge, 1978.

## Literature—Criticism

Cave, Richard A. *A Study of the Novels of George Moore*. New York: Barnes & Noble, 1979. \$22.50. Irish Literary Studies no. 3.

Cohen, Philip K. *The Moral Vision of Oscar Wilde*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1979. \$16.50.

Daiches, David, and John Flower. *Literary Landscapes of the British Isles: A Narrative Atlas*. New York: Paddington, distributed by Grosset & Dunlop, 1979. \$12.95.

Ellmann, Richard. *Yeats: The Man and the Masks*. New York: Norton Paperbacks, 1979. First published in 1949; Ellmann has written a new preface for this paperback edition.

Farrow, Anthony. *George Moore*. Boston: Twayne, 1979. \$9.95. English Authors Series, no. 244.

*The Genius of Shaw*. Edited by Michael Holroyd. London: Secker & Warburg, 1979. £9.95.

Hogan, Robert, and others. *The Rise of the Realists*. Atlantic Highlands, N.J. Humanities, 1979. \$37.00. Modern Irish drama, v. 4.

Hunt, Hugh. *The Abbey: Ireland's National Theatre, 1904-1979*. New York: Columbia University Press, 1979. \$16.95.

Kiberd, Declan. *Synge and the Irish Language*. London: Macmillan, 1979. £12.00

Knowlson, James, and John Pilling. *Frescos of the Skull: The Later Prose and Poetry of Samuel Beckett*. London: John Calder, 1979. £7.95.

Lynch, David. *Yeats: The Poetics of the Self*. Chicago: University of Chicago Press, 1979. \$19.50.

Ó Conaire, Padraic. *Aisti Phadraci Ui Chonaire*. Gearoid Denvir a chuir in eagar. Ros Muc: Cló Chuis Fharráige, 1978.

Peake, C.H. *James Joyce: The Citizen and the Artist*. Stanford: Stanford University Press, 1979. \$6.95. Paperback edition of the work published in 1976.

*Richard Murphy: Poet of Two Traditions: Interdisciplinary Studies*. Edited by Maurice Harmon. Dublin: Wolfhound Press, 1978.

Scrimgeour, James R. *Sean O'Casey*. Boston: Twayne, 1979. \$8.95. English Author Series, no. 245.

Smith, Bobby L. *O'Casey's Satiric Vision*. Kent, Ohio: Kent State University Press, 1978. \$12.50.

States, Bert O. *The Shape of Paradox: An Essay on "Waiting for Godot"*. Berkeley: University of California Press, 1978. \$8.95 (\$2.95 paper).

Steele, Peter. *Jonathan Swift: Preacher and Jester*. New York: Oxford University Press, 1979. \$23.50.

Thornton, Weldon. *J.M. Synge and the Western Mind*. New York: Humanities, 1979. \$18.25.

*Two Decades of Irish Writing: A Critical Survey*. Edited by Douglas Dunn. New York: distributed by Persea for Carcanet New Press, 1979. \$10.95.

Young, Dudley. *Out of Ireland: A Reading of Yeats' Poetry*. New York: distributed by Persea for Carcanet New Press, 1979. \$10.95.

## Literature—Drama

Johnston, Denis. *The Dramatic Works of Denis Johnston*. Volume 2. Gerrards Cross, Bucks.: Colin Smythe, 1979. £14.00.

Leonard, Hugh. *Da: A Play*. New York: Atheneum, 1978. \$4.95.

## Literature—Fiction

Broderick, John. *London Irish*. London: Barrie & Jenkins, 1979. £4.50.

Cleeve, Brian. *Hester*. New York: Coward-McCann, 1979. \$9.95.

Flanagan, Thomas. *The Year of the French*. New York: Holt, Rinehart & Winston, 1979. \$15.00.

Hanly, David. *In Guilt and Glory*. New York: Morrow, 1979. \$10.95.

Hegarty, Walter. *An Age for Fortunes*. New York: Coward, McCann, 1979. \$10.95.

Higgins, Aidan. *Asylum and Other Stories*. Dallas: Riverrun, 1978. \$5.95. New edition of work first published in 1960 under title *Felo de Se*.

\_\_\_\_\_. *Langrishe, Go Down*. Dallas: Riverrun, 1978. \$5.95. New edition of a novel first published in 1966.

Hogan, Desmond. *The Diamonds at the Bottom of the Sea*. London: Hamish Hamilton, 1979. £5.95.

Johnston, Jennifer. *The Old Jest*. London: Hamish Hamilton, 1979. £4.95.

Kelly, Frank. *The Annals of Ballykilferret*. Dublin: Gill & Macmillan, 1979. £2.70.

Kiely, Benedict. *A Cow in the House*. London: Gollancz, 1978. £4.95.

Leonard, Hugh. *Home before Night*. London: Andre Deutsch, 1979. £5.25.

McGahern, John. *The Pornographer*. New York: Harper & Row, 1979. \$10.00.

Moore, Brian. *The Mangan Inheritance*. New York: Farrar, Straus, Giroux, 1979. \$10.95.

Moynahan, Julian. *Where the Land and the Water Meet*. New York: Morrow, 1979. \$10.70. An account of two boys growing up in Cambridge, Mass.

O'Faolain, Dean. *And Again?* London: Constable, 1979. £4.95.

O'Flaherty, Liam. *Famine*. Portmarnock, Co. Dublin: Wolfhound Press, 1979. £6.30. New edition of a work first published in 1937.

Redmond, Lucille. *Who Breaks up Old Moons to Make New Stars?* London: Egoist Press, 1978. £1.50.

Trevor, William. *The Distant Past and Other Stories*. Swords, Co. Dublin: Poolbeg Press, 1979. £1.50.

## Literature—Fiction—Collections

*Body and Soul: Irish Short Stories of Sexual Love*. Edited by David Marcus. Swords, Co. Dublin: Poolbeg Press, 1979. £1.65.

*My Favorite Stories of Ireland*. Edited by Brid Mahon. Guildford: Lutterworth Press, 1977. £2.95.

*Some Irish Loving: A Selection*. Edited by Edna O'Brien. New York: Harper & Row, 1979. \$12.00.

*Tales of Irish Saints*. With interpretative notes by the translator, Thomas Heffernan. Greensboro Sun, Greensboro, N.C. June, 1979.

## Literature—Poetry

Cary, Patrick. *The Poems of Patrick Cary*. Edited by Veronica Delaney. London: Oxford University Press, 1978. £8.00.

Fiacc, Padraic. *The Selected Padraic Fiacc*. Belfast: Blackstaff Press, 1979. £2.50.

Hartnett, Michael. *Adharca Broic*. Dublin: Gallery Press, 1979. £3.30 (£1.50 paper).

Heaney, Seamus. *Field Work*. New York: Farrar, Straus, Giroux, 1979. \$8.95.

Hewitt, John. *The Rain Dance: Poems New and Revised*. Belfast: Blackstaff Press, 1978. £1.95.

Kennelly, Brendan. *A Small Light*. Dublin: Gallery Press, 1979. £2.70. (£1.20 paper).

Lucy, Sean. *Unfinished Sequence*. Portmarnock, Co. Dublin: Wolfhound Press, 1979. £4.25 (£2.00 paper).

MacNeice, Louis. *Collected Poems*. Edited by E.R. Dodds. Salem, N.H. Faber & Faber, 1979. \$22.00 (\$11.50 paper).

Magee, Wes. *No Man's Land*. Belfast: Blackstaff Press, 1978. £1.95.

Mahon, Derek. *Poems 1962-1978*. London: Oxford University Press, 1979. £4.95 (£2.95 paper).

Murphy, Richard. *Selected Poems*. London: Faber & Faber, 1979. £1.95.

## Literature—Poetry—Collections

Celtic Languages Issue. Edited by Thomas Heffernan. *International Poetry Review*, Spring, 1979.

*Folk Poets from the North of Ireland*. Edited by Helen Madden. Belfast: Blackstaff Press, 1979. £1.95.

## Music

Rimmer, Joan. *The Irish Harp*. 2d ed. Dublin: Mercier Press, 1979. £1.50.

*Songs from County Down*. Edited by Cathal O'Boyle. Skerries, Co. Dublin: Gilbert Dalton, 1979. £0.99.

## Politics and Government

Bew, Paul, P. Gibbon, and H. Patterson. *The State in Northern Ireland, 1921-1971: Political Forces and Social Classes*. Manchester: Manchester University Press, 1979. £8.50.

Buckland, Patrick. *The Factory of Grievances: Devolved Government in Northern Ireland, 1921-1939*. New York: Barnes & Noble, 1979.

Burton, Frank. *The Politics of Legitimacy: Struggles in a Belfast Community*. Boston: Routledge & Kegan Paul, 1979. \$18.00.

O'Leary, Cornelius. *Irish Elections, 1918-1977: Parties, Voters and Proportional Representation*. New York: St. Martin's Press, 1979.

Penniman, Howard R. *Ireland at the Polls: The Dail Elections of 1977*. Washington, D.C. American Enterprise Institute for Public Policy Research, 1978. \$4.75.

## Sociological Studies

Scheper-Hughes, Nancy. *Saints, Scholars and Schizophrenics: Mental Illness in Rural Ireland*. Berkeley: University of California Press, 1979. \$14.95.

## Correction

*A Prose and Verse Anthology of Modern Irish Writing*. Edited by Grattan Freyer. Dublin: Irish Humanities Centre, 1978. \$20.00 (\$8.00 paper).

# reviews

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

Timothy O'Neill, *Life and Tradition in Rural Ireland*. London: J.M. Dent & Sons, 1977. 122 pp. £9.95.

Reading Timothy O'Neill's book recalled for me the initial excitement I felt while researching in the archives of the Folklore Department of University College, Dublin. A historian by training and sometimes by trade, I was fascinated to discover how much of the material collected by people like Michael Corduff and Michael J. Murphy belonged to the social historian as much as to the folklorist. My interest was in using folklore material to shed light on history. Now here is O'Neill to show us how history can give increased meaning and depth to folklore. With a doctorate in history from U.C.D. and eight years experience in the folklife division of the National Museum of Ireland, O'Neill is well equipped to clear away the hedgerows which too often separate the two disciplines.

In each of his chapters on housing, furniture, work, costume, food, transportation and recreations, O'Neill shows us the evolution of Irish material culture and places artifacts, lore, and custom within the complex tapestry of historical development. As a result, modes of work, styles of housing and furnishings, etc. are presented, not as isolated phenomena, but as interlocking pieces of a society which, in O'Neill's hands, assumes historical shape. At the same time, the author shows us how important folklore can be to the historian. "Objects excavated from archeological sites can sometimes only be explained by reference to modern usage [because] . . . there is a strong line of tradition between ancient and modern Ireland."

As befits a work which focuses so much attention on material culture, O'Neill's book is very well illustrated with 22 drawings and 142 photographs. Most of O'Neill's descriptions of construction techniques and tool usages are quite clear. Occasionally the reader stumbles over some carelessly written passages, such as, "Straw mattresses were perhaps the most popular [bedding material] and, though rarely seen now, door mats of similar construction are often seen in Co. Offaly." And there seem to be some errors in proof reading or transcription in the poem "The Last Will and testament of a dying Male," which is clearly about a horse.

With so much to cover in little more than one hundred pages of text, O'Neill must be brief as well as selective in what he chooses to discuss. This means that he must often leave a subject after describing the basic forms or styles an artifact might take, without having space to suggest the degree of rigidity or flexibility people used in following their traditional designs. For example, he reviews the four basic types of kitchen beds—the settle, the box, the outshot, and the tester—but does not suggest the extent to which these types might have been combined. I have often wondered whether the combination outshot and box bed with hinged doors in my West Donegal cottage is the freak product of an independent-minded builder or a typical result of the occasional disinclination of the "folk" to faithfully observe the scholar's carefully documented categories.

O'Neill is certainly correct when he states that much more has been written about the oral tradition in Ireland than about the material culture. His decision to concentrate on the latter, however, does restrict his survey of Ireland's traditional culture. The chapter on play, where the evidence of material culture is inevitably sparse, is the most unsatisfactory one in the book. Dancing and music are only briefly mentioned, and we learn nothing of the place in rural

society of the itinerant dancing masters, fiddlers and pipers. This seems especially unfortunate, since music seems to be the one aspect of Ireland's traditional culture which, in one way or another, now appears destined to survive and to continue to develop. Also, a chapter on religion and religious practices and some discussion of language would have helped to broaden the portrait of rural Ireland which O'Neill gives us. Attention paid to the work of some of the American scholars, such as John Messenger and Henry Glassie, who have written on aspects of Irish folklore and folklife, might suggest some new approaches to traditional Irish culture.

Clearly there is more to be said on the subject than O'Neill was able to fit into J.M. Dent's "Life and Tradition" series, to which his book belongs. I hope that Dr. O'Neill will return to traditional Irish culture in a larger volume wherein he will be able to give his observations and techniques greater scope. In the meantime, the book he has given us is original, valuable, welcome. He is one of the very few people who could have written a work of this type.

W.H.A. Williams  
Phoenix, Arizona

Francis Stuart, *A Hole in the Head*. Nantucket, Mass.: Longship Press, 1977. 207 pp. \$9.95.

In a recently published extract from *The Black Rainbow*, Francis Stuart's novel in progress, the artist-narrator remarks that as he paints "A point comes when, if all goes well, I no longer look at the sitter, still life or whatever is there, but, concentrating on the canvas, distort what I've done to give it a chance to reflect some of the truth about the subject that I'd missed by direct observation." It is precisely this technique of distortion, of moving sometimes seriously, sometimes playfully, between fact and fantasy, that Stuart employs in *A Hole in the Head*, a strikingly original parable of the making of a novelist.

Very early in the work we are immersed in the disordered psychic world of novelist Barnaby Shane, who has tried to commit suicide (succeeding only in wounding himself in the head), has suffered a nervous breakdown, and has been undergoing psychiatric treatment in France and then in Ireland. His disorientation is heightened by the liberal use of hallucinogens and liquor, which contribute to mental states in which the lines between planes of reality blur and at times disappear: "What was dream-within-dream, what plain dream, what drug-induced hallucination, and what the reality at the heart of imagination?" This period of erratic but often keen perceptions is one in which Barnaby struggles to understand himself, his failed marriage, and his failure (in his view, not the public's) as an imaginative writer. It is the obsessive, externalized image of Emily Bronte—his Beatrice-like muse—that haunts his feverish mind and helps him, through her example, to understand that "it was my decline as a writer side-by-side with my public acclaim as a novelist that . . . was the cause of Gilde leaving me" and that this artistic decline was due to a failure in daring and imagination and passion.

"There is an Amazonian tribe," Stuart writes, "that punctures the skulls of its children in the belief that the perforations give access to both good and evil spirits, thus widening the range of perceptions." Barnaby's wound is his perforation and this along with drugs alters his imagination, broadening and refining his perceptions; and in the second

half of the novel, after his cure, he must test his insights in modern society.

Shifting the axis of reality from the hallucinatory to the largely factual, Stuart places Barnaby in a world that is apathetic, mediocre, and unimaginative; a world that has known the mutilations of the atomic blast; a world whose waters have become so poisonous that a "subaqueous Golgtha" has been formed "by the pile of crucified, but still rustling crustaceans." As Barnaby senses "Being 'cured' is as dangerous, in its way, raises as many problems, as being plain crazy." How he reacts to this hostile environment is a measure of how well he has integrated the perceptions arrived at during his illness. His revulsion and alienation (not unlike Stuart's own) find expression in his identification with the revolutionary, whose circle he enters while staying in Northern Ireland and whose passionate intensity and daring he recognizes as akin to that the novelist requires. The courage, feeling, and imagination he demonstrates while caught in the political crosscurrents of the North bode well for his future as a writer; the values of his muse have been well assimilated.

*A Hole in the Head*, Stuart's twenty-second novel, is an extraordinary achievement, complex but sure in its control, well written, disturbing in its social and aesthetic implications, daring in technique and imagination. It is a book that an Emily Bronte or a Flann O'Brien would admire. It is also a book that should firmly establish Stuart as one of the most significant Irish writers of his time, if such major works as *The Pillar of Cloud*, *Redemption*, and *Black List*, Section H have not already done so.

J. H. Natterstad  
Framingham State College

Hugh Kenner, *Joyce's Voices*. Berkeley: University of California Press, 1978. 136 pp. \$8.95

In "Ithaca," Bloom suppresses his own narrative voice as he hears Stephen narrating a soap-opera "epiphany." Bloom finds his own urge toward narration at least partially satisfied and his kinetic spiritual motion toward pity and fear assuaged by seeing and hearing Stephen. He chose not to form his own words to make Stephen see what he himself saw:

He preferred himself to see another's face and listen to another's words by which potential narration was realized and kinetic temperament relieved. (U 685)

Of all the mysterious processes involved in Bloom's decision not to "depict the scene verbally" only one is set forth, i.e., Bloom's attribution of Stephen's choice of hotel to coincidence rather than to knowledge or intuition of Rudolph's suicide.

Should we regard this text as something narrated to us by Joyce? If so, we would have a prime narrator (Joyce) arranging words that give us an actual narrator (Stephen) and a potential narrator (Bloom). But wait! Why the odd catechetical style? Can we simply say that Joyce chose this style for artistic purposes of his own?

Once we might have. No more. A critical game goes on, proliferating narrators for every change of style, of diction, of tone. Words must have a source. If words differ, let us construct different sources. Thus every aspect of the human imagination's word-producing function begins to find itself personified in trendy criticism. Hayman did it effectively and with control, Marilyn French did it recklessly and destructively, and now Kenner does it with lovely style but, I fear, even more than French (whose work he found "radically

and persuasively original") warping the critical approach to Joyce's text.

Shari Benstock's intelligent paper at the 1978 MLA meeting, on "The Demise of the Narrator," sounded a timely warning about the textual clutter brought about by these proliferating narrators. In *Joyce's Voices* Kenner projects only two "narrators" to account for Joyce's imagination as telling the story (he suggests an analog with Homer) and for Joyce's imagination manipulating the style (analog with the Muse). But these two are so busy that, as in the gaggle of richly personified voices that crowd into French's undisciplined construct, the author tends to disappear. Worse even than in French's simple smothering, the author here even becomes the pupil of an architectural projection.

Kenner's first narrator "is moving characters about . . ." (p.70). This seems to me a serious, maybe fatal, misplay in the "narrator" game. A determining narrator moving characters to his own desired ends might work for an Agatha Christie novel, but it will not work for *Ulysses*. The author himself, in a work worthy to be called literature, cannot without qualification be said to be moving his characters about. Ingmar Bergman was not just indulging in fancy literary talk when he said, "If my characters obey me, they die." Narrators like authors can, in literature, only observe the results of mysterious free human choices, and find effective ways, in meaning and music, of expressing those. They must follow and report, not move.

Kenner's other narrator fulfills "one office of the Muse in periodically elevating the style" (p.71). "Circe" seems to be the triumph of this narrator, who transcends rationalism in "an artifact that cannot be analyzed into any save literary constituents" (p.92). I sorrow that one of the few effective critics in our fairly illiterate times could not keep his second narrator within the bounds of "literary constituents." That clever manipulator of style is "explicitly in charge" (p.88) of the novel in "Wandering Rocks," and at this very point, Kenner opines, Joyce learned something about language that led him to start reconstructing his novel. While the second narrator was explicitly running things, "it seems to have occurred to Joyce midway" that "inner" and "outer" are both artifacts (p.88). It also seems that the second narrator has taught Joyce how to reconstruct his novel and revealed something basic about language ("inner" and "outer" as artifacts were fairly clear to the seven-year-old Stephen). Wouldn't it be more critically productive to concentrate directly on Joyce's deepening insight into words and their potentialities—like Humpty Dumpty, Joyce paid them extra for overtime—than to allow an overly personified construct to replace the author?

I have not given much idea of the beautiful things in Kenner's book. There are wonders of insight and discovery in this book. Since I felt impelled to use my space to object to the excesses of a current critical game, two samples of Kenner's dealings with things unwritten and unsaid may furnish at least a glimmer of his brilliant imaginative subtleties. Speculating on why the eloquent unwritten chapter between "Cyclops" and "Nausicaa" never came into being, Kenner imagines that Bloom, sensing that he was being used as a stereotype Jew ("because you never know" U 380), doesn't want to think at all about his experience at the Dignams' house. Hence, apparently, to put it in the current idiom, Bloom silences the busy narrators—or, as we used to dully mutter, Joyce suppresses the chapter.

Kenner speculates again that Bloom did not actually tell Zoe about Mesias's admiring testimony (U 476), but possibly thought what he might have said while he said something else.

Of such probings into the word-producing character, Kenner truly says, "This is bottomless" (p.92). In such bottomlessness, Kenner triumphs. The unsuccessful part of his book, as I see it, tends to suggest that two busy, overly independent narrative voices have produced a novel that might be subtitled *Using and Transcending Uncle Charles's*

*Vocabulary*. The successful part suggests that Joyce's voice has in *Ulysses* produced for our time a bottomless ballad that could be subtitled *Peter Quince's Kinetic Realisation of Potential Narration*.

Robert Boyle, S.J.  
Marquette University

### IRISH RENAISSANCE ANNUAL

*The Irish Renaissance Annual* is now accepting submissions for the second issue, to appear in 1981. The *Annual* seeks to provide a forum for scholarship and criticism about modern Irish writers as well as essays devoted to relationships between literature and the other arts. While the editors are particularly interested in articles concerning 1916 and independence, they will entertain distinguished manuscripts on any aspect of modern Irish literature.

Manuscripts should follow the *Chicago Manual of Style*. Each issue of *The Irish Renaissance Annual* will appear in the later spring, beginning April 1980. Subscription rates are \$8.00 per year or \$21.00 for three years. Contributions and inquiries should be addressed to Zack Bowen, Department of English, University of Delaware, Newark, DE 19711.

### GUIDE TO IRISH STUDIES: UPDATE 2

by  
Maureen Murphy

#### Programs:

University of Massachusetts-Amherst (*Guide*, pp. 6-9) has announced that the Five-College Irish Studies Program has applied for permission to award an M.A. in Irish Studies. The

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1979-80 course listing is available from Prof. Maria Tymoczko; the 1980-81 listing will be available in March 1980.

#### Course Listings:

SUNY College at Cortland is offering Internship Opportunities with Departments and Agencies of the Irish Government, January 15-May 15, 1980. Students will have a two-week introduction at the Institute of Public Administration followed by an internship in an appropriate department or agency. Junior status is required; anticipated cost is \$1900 including 15 credits of tuition. Contact Dr. Donald E. Leon, 79 Greenbush Street, Cortland, N.Y. 13045 (607-753-4105).

Nassau Community College (Garden City, N.Y.): Irish History—Continuing Education. Contact Samuel Fanning, History.

Herman H. Lehman College (New York City): Irish Folklore—Continuing Education. Contact Richard Dutton.

Irish Arts Center—An Claidheamh Soluis (New York City): Workshops in dance, music, and the Irish language; Irish History, Fall 1979 (non-credit). Contact Robert G. Lowery, 553 West 51st Street, New York City (212-757-3318).

Sullivan County Community College (South Fallsburg, N.Y.): Irish History. Contact Miles R. Ellison, Junior, History Department.

### NOTED IN PASSING

In September, ACIS member Gerard F. Rutan was inaugurated as the president of the Association for Canadian Studies in the United States. Professor Rutan teaches in the Department of Political Science, Western Washington University.

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Maureen Murphy and Michael Durkan will soon be contacting members for information for the proposed Guide to Irish Resources in American Libraries. They will include a convenient form for the recording of necessary information.

\* \* \* \* \*

You can help us keep down the cost of ACIS membership by paying 1980 dues by the end of December. Dues—payable in American dollars or in foreign currency at the current rate of exchange—remain \$6 for individuals and libraries, \$9 for joint husband-wife memberships, and \$3 for students and retirees. Send checks to Thomas E. Hachey, History Department, Marquette University, Milwaukee, Wisconsin 53233.

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