

## ANNUAL MEETINGS

The 17th annual ACIS conference was held on April 26-28, 1979, at James Madison University in Harrisonburg, Virginia. Coordinated by Martha Caldwell and Mark Hawthorne, the meeting centered on the theme of "The Individual and the Community in Ireland." Sessions on Irish music and art and a poetry reading by Paul Muldoon added special interest to the meeting.

As a result of a vote taken at the meeting—the first real vote in recent memory—dues in ACIS were set at \$6 in American currency or the equivalent in foreign money. Canadian members should consult the exchange rate before paying 1980 dues.

The next ACIS conference will be held at the University of Delaware in April 1980 under the coordination of Zack Bowen. While most of the program is set, there may be a few spaces open for those who write promptly to Professor Bowen. A complete program for the meeting will appear in the February *ACIS Newsletter*.

## STUDY IN IRELAND

The InterFuture Scholars program will offer selected North American undergraduates the opportunity to conduct their own study projects in Ireland and other countries in 1981. The program is administered by InterFuture, a nonprofit educational organization founded in 1969.

Nominated in the spring of 1980 by their colleges, InterFuture Scholars will explore one of three global themes: "Individual and Society," "Habitat," and "Internationalism." Students develop their own research topics and present their findings to their home institutions for academic credit. Faculty members interested in nominating advanced undergraduates for the program should write for more information to InterFuture, 420 Lexington Avenue, Suite 354, New York, New York 10017.

## SAMLA, NEMLA

The topic for the 1979 Irish Studies Section of SAMLA is "What's Overdone and What's Underdone in the Study of Modern Irish Literature." Dillon Johnston will chair the session, and Richard Finneran, Phillip Herring, and Richard Fallis will direct us to the less cropped fields of enquiry in the study of Yeats, Joyce, and other Irish writers. SAMLA will be held in Atlanta, November 1-3.



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The subject of the Irish Literature Section at the 1980 NEMLA meeting, to be held at Southeastern Massachusetts University on March 20-22, will be "Sean O'Casey and His Dramatic Contemporaries, 1922-1964." James MacKillop, chairman of the session, says that "One of the purposes of the panel will be to proclaim that Irish theater did not vanish with the signing of the Treaty."

## IRISH SEX AT MLA

The official ACIS session at the 1979 MLA meeting in San Francisco will focus on "Sexuality and Modern Irish Literature." Chaired by Morris Beja of Ohio State, the session will feature these papers:

"Sexuality in Yeats's Later Poetry" by Mary Catherine Flannery; "Synge's *In the Shadow of the Glen* and the Loveless Marriage in Irish Literature" by Phillip F. Herring; "Making the Beast with Two Backs: Joyce's Sexual Aesthetics" by John P. Riquelme; "A Groatsworth of Sex to an Intolerable Deal of Irish Literature" by Bernard Benstock; and "The New Religious Quest: Sex as Salvation in *The Ginger Man*" by Lawrence R. Broer. Zack Bowen will offer comments and conclusions.

## MID-WEST REGIONAL

The theme of the 1979 ACIS Mid-West Regional Conference, to be held at the University of Wisconsin-Madison on October 20, 1979, is "The Irish Country People in History and Literature." In addition to sessions focusing on the conference theme in history and in literature, there will be a panel discussion of "The Land Question in Nineteenth-Century Ireland" and an

address by Nicholas P. Canny, University College Galway, on "Change and Continuity in the Gaelic Mentalité, 1580-1680."

There will also be a reception and entertainment. For further information write to Jim Donnelly, History Department, University of Wisconsin-Madison, Madison, Wisconsin 53706.

## GAELIC POWER

ACIS member Victor Power will have a Gaelic play, *Idir Eatorra*, broadcast over Radio Eireann in the near future. It will be Power's third play (the second in Gaelic) broadcast by Ireland's national radio. The play, which won first prize at the Cork Drama Festival some years ago, has already been broadcast twice in Dublin.

Power has also just completed a new play, *Don't Tell My Mother I'm Living in Sin*.

## REVIEWERS PLEASE NOTE

Some confusion exists over reviewing policies, particularly among new members of ACIS. For that reason the editorial staff reminds all members that unsolicited reviews are not accepted, and that the deadlines listed on page 6 of each issue are deadlines for news copy only. There is always a backlog of reviews, and it is rarely possible to publish reviews as soon as they are received.

Beginning with this issue, the *Newsletter* will publish occasional reviews of Irish records. Those interested in reviewing records—or books—should write to the new Review Editor, Frances Bohnsack. Potential reviewers should state their particular areas of interest or expertise.

# reviews

Eugene O'Donnell (with Mick Moloney), *Slow Aurs and Set Dances*, Innisfree/Green Linnet SIF 1015.

No matter what their own area of interest, all students of Irish arts and culture should at least be aware of the tremendous revitalization of traditional Irish music currently underway. Manifestations of this renaissance are everywhere: a continuing spate of record releases, featuring the talents of underrecorded older players and promising youngsters; many more venues for the presentation of Irish music, ranging from informal barroom sessions to concerts at colleges and universities; and growing scholarly attention to traditional Irish music, song, and dance.

Irish musicians living in America have played an important role in the renaissance. Many players are becoming more widely known through concert appearances and record releases; some of them are truly outstanding musicians. One such is Eugene O'Donnell, Derry-born, who emigrated about twenty-five years ago. Active as a fiddler in Irish music circles in New York and Philadelphia and legendary as an Irish dancer (he won six consecutive All-Irelands), he has been woefully underrecorded considering his ability as a fiddler and his unique repertoire. In fact, *Slow Aurs and Set Dances* is O'Donnell's first solo LP and his first recording since a series of 45 rpm singles recorded during the 1960s and aimed at an esoteric audience—Irish dancers.

This album is a remarkable illustration of O'Donnell's skill as a fiddler but, more importantly, when compared with contemporary releases it underscores his singular status among his musical peers. While other fiddlers hone their talents in pursuit of the almighty reel, O'Donnell has chosen to concentrate on the lesser-played, though often meatier, tunes like the slow air, set dance, and hornpipe. These he has mastered, as this recording attests.

O'Donnell is particularly fond of airs and set dances. The latter he plays with precision, in strict tempo, his economical use of ornaments bespeaking his Northern-based fiddle style. O'Donnell is in great demand among Irish dancers for his sensitive accompaniment; one can understand why—as a expert dancer himself, he understand perfectly what a dancer requires. This is evident on all his dance tunes—jigs,

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

hornpipes, slip jigs, and set dances alike (there are no reels on the record).

The airs are simply played, laden with expression and sentimentality, though never cloying. O'Donnell's mastery of his instrument and his superb tone control are clearly evident here. He is also remarkable for his improvisations; four tunes ("The Downfall of Paris," "The Bonnie Lass of Bon Accord," "The Three Sea Captains," and "Da Auld Resting Chair") have harmonies doubletracked and arranged by O'Donnell. Mick Moloney in his liner notes asserts that they were spontaneously composed; I've heard O'Donnell show the same facile skill in sessions with tunes he's never heard, and feel certain that Moloney's claims are no mere exaggeration.

The tunes are simply and tastefully arranged. O'Donnell plays fiddle throughout and Mick Moloney provides tasteful backup on guitar, mandolin, and bouzouki. Tunes are drawn from traditional sources, the compositions of the legendary eighteenth century harper Turlough O'Carolan, and include one recently composed piece—"Da Auld Resting Chair," an air O'Donnell learned from a recording of its composer, Tom Anderson, a fiddler and repository of the folklore and music of the Shetland Islands. "Ni Fheicim Nios Mó Thu A Muirín," a Celtic Air, is more familiar as the tune Stephen Foster borrowed for "Gentle Annie."

The album is well produced and mixed, liner notes by Mick Moloney provide a brief look at O'Donnell's background, musical training, and style; sources for the tunes are briefly noted.

Eugene O'Donnell is unique among contemporary Irish musicians for his repertoire, and for this reason alone this album is long overdue. Stylistically, he is a master. I cannot, however close this review without one caveat: the classical overlay in O'Donnell's fiddling, the result of early and deeply ingrained training, may not appeal to the hide-bound traditionalist. To my mind, though, the fusion of classical and traditional techniques works, and works well. In fact, it should enhance the appeal of this record to those outside the ever-growing circle of Irish music aficionados, providing a cross-over effect that Innisfree Records might not have intended with its release.

Michael Stoner  
Lehigh University

## LUBBER PAPER AVAILABLE

Because of widespread interest in Klaus Lubber's paper "Toward a History of Anglo-Irish Fiction: Problems and Perspectives," extra copies have been made and will be sent free to ACIS members who write to Maureen Murphy, Hofstra University, Hempstead, New York 11550. The paper, which suggests research possibilities, was originally presented at the 1978 ACIS meeting in Cortland.

## MARY CAHILL

Mary Cahill died in May at the age of 67. She was an active participant in ACIS; her husband, Gilbert Cahill, a founding member and past president of

ACIS, coordinated the 1978 meeting at Cortland. Those who knew Mary Cahill will feel her loss keenly.

## IASAIL

Maurice Harmon of University College Dublin, the Irish Academic Representative for ACIS, has been elected Chairman of the International Association for the Study of Anglo-Irish Literature. Professor Harmon looks forward to increased cooperation between ACIS and IASAIL.

Those interested in joining IASAIL should obtain membership forms from Mary FitzGerald Finneran, English Department, University of New Orleans.



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

*Anglo-Irish Literature, A Review of Research.* Richard J. Finneran, ed. New York: Modern Language Association, 1976. 596 pages + xv.

Although this book is three years old it remains a concise, interesting and helpful research guide to what has been done in Anglo-Irish literature. There are three general sections: "General Works" by Richard Kain; "Nineteenth-Century Writers" by James Kilroy; and "The Modern Drama" by Robert Hogan, Bonnie K. Scott and Gordon Henderson. Authors given individual chapters are: Oscar Wilde by Ian Fletcher and John Stokes; George Moore by Helmut Gerber; Bernard Shaw by Stanley Weintraub; W. B. Yeats by Richard Finneran; J. M. Synge by Weldon Thornton; James Joyce by Thomas Staley; Sean O'Casey by David Krause; and "Four Revival Figures: Lady Gregory, AE, Oliver St. John Gogarty, and James Stephens" by James Carens.

The editor's purpose was "to provide essays on writers of Anglo-Irish background whose careers have been completed and who have been the subject of a substantial body of published research." This he has done admirably. All the essays are by knowledgeable scholars whose expertise is well recognized.

My quarrel is not with the quality of the writing but with the space allotted to each subject, which is the responsibility of the editor. Without playing number games, one inevitably notices that Yeats is given 100 pages, Wilde 90 pages (!), Joyce 70, Shaw and Synge 50 each, O'Casey 48, Stephens 11, Lady Gregory 9, Gogarty 7, and poor old AE 4. It is difficult to understand how Wilde has been the object of more work than Joyce; how Shaw, Synge or O'Casey could be covered in half the number of pages given to Yeats; and how Lady Gregory could be relegated to the status of an also-ran.

No single person can evaluate the work of all the contributors, but, for one, given the space limitations, the O'Casey chapter is a darling model of clarity and completeness. Nearly every English-language publication having anything to do with O'Casey is incisively evaluated. Krause divides his chapter into five areas (as do most of the other authors): Bibliographies; Editions, Letters, and Manuscripts; Biographical, Critical, and Historical Studies; General Criticism; and Criticism of Specific Works. Aside from his thorough scholarship, Krause has a writing style that is pleasurable to read. It is witty and ebullient and cuts through the pettifoggery which often passes for research.

One suggestion for the future: Few of the contributors evaluated foreign language criticism. The time is approaching when a knowledge of English will no longer be adequate to follow the criticism of these universal subjects. Again, with O'Casey, his works have been translated into at least 26 languages and criticism in French and German periodicals is appearing with increasing regularity.

Robert G. Lowery  
Holbrook, New York

Fr. Marion Sitzmann O.S.B., *Indomitable Irishery Paul Vincent Carroll: Study and Interviews.* Salzburg Studies in English Literature. Salzburg, Austria, 1975.

In the introduction to this volume, Father Sitzmann does not claim to be writing the definitive study, but rather hopes "that this present study will engender subsequent scholarly research" on Paul Vincent Carroll. He traces and evaluates certain themes which he finds in Carroll's major works: the amalgamation of paganism and Christianity, anti-clericalism, the laud, and the plea for the artist. Paul A. Doyle (*Paul Vincent Carroll*, Irish Writers Series) asserts that "Carroll must be rated the most important dramatic talent in the Irish theatre since the early writings of O'Casey." Fr. Sitzmann

adds to this by calling Carroll "one of the most significant playwrights of the 1930's and 1940's," and, "the most prominent Catholic playwright satirist of the 20th century in Ireland." Placing these estimates aside, however, one is finally forced to agree with Morris Beja that "nowadays, at any rate, Paul Vincent Carroll is a hard dramatist to be exciting (or excited) about."

Fr. Sitzmann's forte is rehearsing plots, but his main concern is Carroll's Catholicism—"In religion, I cling to Catholicism, but God save me from its administrators!" That sums up Carroll's faith quite neatly, but Fr. Sitzmann is not satisfied until he has proved to his own satisfaction that because Carroll is a good Catholic it therefore follows that Carroll is a good writer. This specious reasoning is distasteful to those of us who prefer less polemical piety in critical assessments. Fr. Sitzmann's volume does, nevertheless, bring forward materials from Carroll's "unpublished personal scrapbook, and miscellaneous and unidentified items," materials not available elsewhere.

Supplemental to these items are the eight interviews Fr. Sitzmann conducted with Carroll. Unfortunately, Fr. Sitzmann's main line of inquiry tended to yield potted plots and bragging from Carroll, but some interesting background material does occasionally come to light. For example, the interview on *The White Steed* discussed the three incidents written up in the press which "justified" Carroll's story and illustrated how weak the civil law was in Ireland because of ecclesiastical law. Mention was made of A.E.'s remarking to Carroll, "Paul, we freaks meet each other and we light each other with lamps." It was also of note to learn that Sinclair Lewis once played the part of the Canon in *Shadow and Substance*. And I found Carroll's advice to a future playwright quite telling: "He should be like a priest. He should avoid sex, drink, even eating . . . which is contrary to the popular conception of an author turning out masterpieces while dead drunk. My best work has been done when I have been alone, leading the ascetic life."

Fr. Sitzmann's limited perspective, his careless omission of a footnote entry from the bibliography, and the fact that he makes no effort to ascertain Carroll's critical reception in Ireland, together with his failure to discuss Carroll's short stories, one-act plays, or *Farewell to Greatness*, do leave one with a sense of dissatisfaction with his study. But despite these shortcomings, and Fr. Sitzmann's rather lumbering prose style, I would still recommend the volume's inclusion in collections of modern Irish literature, if only for the sake of completing a Paul Vincent Carroll shelf.

Cheryl L. Abbott  
Northeastern University

Donald Harman Akenson. *A Mirror to Kathleen's Face: Education in Independent Ireland, 1922-1960.* Montreal and London: McGill-Queen's University Press, 1975. \$14.50

This is the final book in Akenson's trilogy on Irish education. He looks at Irish education as a cultural mirror which reflects "the national countenance," because "the manner in which people treat children is culturally diagnostic" (Preface). This study reveals more scars than beauty spots on Kathleen's face. Akenson points out and proves discrimination according to class, religion, sex, and language. His wit succinctly highlights double-think and absurd situations. He knows his facts and is not afraid to make a judgment in what he admits to be "a controversial book." On areas in which the Department of Education refused to publish reports, he is prepared to make "my own guess" (p.167) based on years of research and interviews. The book is particularly relevant to this reviewer, now looking back from a secular, multi-racial, American, state

university at my Irish education in a convent and national school in the '50's, in a Catholic secondary school in the '60's, and in the National University and Trinity College, Dublin, in the '70's.

In "The Original Framework," Akenson details the educational system which the Free State inherited from the nineteenth century, and in "Tinkering with the Machinery" he shows how the few modifications made were often regressive. What the people got was *not* the demolishing of the "murder machine" and a new system built on cultural pluralism, Pearse's principles of educational freedom, and Connolly's ideology of social justice.

"The Magic of Words" examines the "psycho-logic" by which "an equation of the national identity with the ethnic language" diverted the government from necessary social and educational planning. Even men like President Douglas Hyde perpetrated the historical lie that the Stanley primary school system caused the decline of the Irish language. The system merely ignored the language "with the will of the people" (p.39). Schools in the new state were to be an extra-educational, politico-nationalistic agent for the Irish language revival. Compulsory Irish was built into schools, exams, and careers.

Having exposed the legacies from the Manchester Schools, Akenson examines what he calls "the medieval heritage" in "The Catholic Church Triumphant," "Protestantism Abashed," and "The Pauline Code." Bishops and parish priests had a lot of clout because a deferential laity did not wish it otherwise. In education, as in birth control, divorce, censorship, and the adoption of children, "Catholic canon law was replicated in Irish civil law" (p.191).

Progressive social planning was denounced as materialistic, non-denominational education as Godless. (And besides, what could Dewey and Montessori do against Original Sin?) Akenson provides statistics to show that "the clergy as a profession reproduced themselves through the secondary schools at a remarkable rate" (p.99). "The church's jealousy of its educational privileges made it an ally of the politicians against the teachers and laity" (p.106). The needs and potentialities of the child were lost amid "medieval theology, nineteenth century economic orthodoxy, linguistic nationalism, and social conventions" (p.101).

Akenson guesses that the reason the Department of Education refused to reveal statistics on co-educational primary schools was that there were more of them than church or state would have liked. Church ranting combined with socio-economic conditions to make Irish society "among the most sexually limited in the world . . . . Throughout the period under study, 1922-1960, southern Ireland had the lowest marriage rate in the western world" (p.139). Sexual loneliness and schizophrenia often go together: "Southern Ireland has the highest proportion of persons in psychiatric hospitals of any nation in the world" (p.142).

Akenson is optimistic in "Looking Ahead," because "southern Ireland in the 1960's and early 'seventies underwent great social change . . . . Early in the 1960's the Republic's politicians discovered education" (p.143). Economic planning, "free" secondary education, and third level college grants have reduced *laissezfaire* education (although injustices remain). We can be grateful to Donald H. Akenson for holding up the mirror to the national character and for showing the gulf between the dream shaped in the revolutionary heart and the society which did not cherish all the children of the nation equally (if at all).

Christopher Griffin  
University of Wisconsin-Milwaukee

Roger H. Hull. *The Irish Triangle: Conflict in Northern Ireland*. Princeton: Princeton University Press, 1976. Paperback edition, 1978. xii + 312 pp. \$4.95.

Non-lawyers concerned with the current Northern Ireland conflict should find this legally oriented analysis refreshing and enlightening. Policymakers in Westminster, Dublin, Belfast, and the United Nations should study the book carefully and with respect.

Hull presents his materials in the manner of a judge weighing evidence and the allegations of contending partisans on each aspect he regards to be relevant to the struggle. He introduces each chapter with "a noncontroversial statement of the pertinent facts or law" and then summarizes the various contending viewpoints under three "umbrella" labels: Dublin, London, and Belfast. In this manner, he presents data on the nature of the conflict, the constitutional position of "Ulster," the applicability of the laws of civil strife and of war to the situation, human rights and human wrongs (the "Leading Issue of the Ulster Struggle"), the possibility of a role for the United Nations, and finally his own proposed solutions. At the end of each chapter, he offers a judicious set of his own findings.

Hull realizes that law has its limitations and that it can be misused and manipulated for selfish ends. His interest in Northern Ireland's difficulties is not so much in its rather unique historical character as in the broader lessons to be learned from its legal aspects. As he notes, "the focus on specific international legal issues [in his book], such as civil strife, the laws of war, human rights, domestic jurisdiction, and humanitarian intervention, may well have a bearing on future struggles." As a result of such studies, he hopes to discover the strength of legal recourses in controlling such events or ways to improve such recourses.

In proposing two principal steps for coping with the civil struggle, Hull points out how British efforts "have been marred by a continued myopia in the . . . area of law and order, for Britain's insistence on making the defeat of terrorism and violence its principal focus seems misplaced." As in the case of American riots from the 1960s, "the get-tough, law-and-order approach proved ineffective and failed as miserably as it has in Northern Ireland." He calls it "the false gold glitter of law and order." On the contrary, in his first step, Hull would combat terrorism by "extending full equality and justice to *all* citizens of Ulster." As a part of this, he would have the United Nations or NATO or the European Economic Community provide a peacekeeping force to replace the British Army. After all, "Britain's Irish heritage makes it difficult for the British Army to keep the peace." In the short run, he does not think it important to change the status of Northern Ireland except by democratic procedures.

Hull's second step he calls a long-range one, but he believes it must be commenced as soon as possible. This step would be the integration of the schools of Northern Ireland, a proposal that "is both rarely mentioned as part of the 'solution' to the Ulster conflict and exceedingly difficult to accomplish given the 'traditions' of the North." He looks upon the segregated school systems as "the major obstacle in the path of communal understanding." Public opinion surveys bear out that this view is shared by large percentages of both Catholic and Protestant parents.

Hull calls his proposals "yesable" ones because, after surveying the conflicting viewpoints, he believes they are ones broadly acceptable to the significant segments of the Northern Irish people. His book deserves serious consideration. I hope that it gets it.

Alfred McClung Lee  
Brooklyn College, CUNY

Marilyn Gaddis Rose, *Katharine Tynan*. Lewisburg, Pa.: Bucknell University Press, Irish Writers Series, 1974. 97 pp. \$4.50.

In 1913 Yeats wrote to Katharine Tynan ". . . we — you and I chiefly — have made a change [in taste] and brought into fashion in Ireland a less artless music." Soothing, but a fairly high tribute. He would have had in mind such work as her contribution a quarter-century earlier (preceding by a year his own *Oisín*) to *Poems and Ballads of Young Ireland*, which included besides Yeats and Tynan poems by Douglas Hyde, T.W. Rolleston, John Todhunter, and Rose Kavanagh. Yet in 1936 when he made his *Oxford Book of Modern Verse*, Yeats' estimate of Katharine Tynan's poetry had fallen so low as to deny her any representation at all. It is true that this put her in a class with some notable omissions: Wilfred Owen, for example, denied a place as no true poet but a mere versifier of mud and blood. True also that the inclusion of seventeen poems by Oliver Gogarty suggested principles of putting in and leaving out not altogether obvious. Still, our regard for the poetry of Katharine Tynan today is likely to fall far closer to the statement made by the anthology than by what is implied in Yeats' letter. She has been the victim of tastes and attitudes greatly changed and may be remembered as "a briefly associated minor talent" in the Irish Renaissance, to adopt the critical assessment accorded by Marilyn Gaddis Rose. Professor Rose sets her poetry above that of Susan Mitchell, Dora Sigerson, and Eleanor Hull and her prose below Lady Gregory's and that of Somerville and Ross.

Katharine Tynan in her lifetime (1861-1931) published an extraordinary amount of writing, over eighty volumes of poetry, fiction, and occasional prose. She was a professional writer, no dilettante, and experienced at times considerable popularity, which was fortunate since writing for her was the means of livelihood before her marriage and when she was widowed. Her popularity perhaps rested upon the fact that she was, as Professor Rose indicates, a writer "for others": first for her father, and then for women of her class and station.

Since Katharine Tynan had the advantages and limitations of being at one with her readers, her work serves as an illustration of middle-class tastes and commitments. Professor Rose in her compact and lucid treatment of Tynan's life and work proposes that "it will be fairest and the most informative if I appraise her work as a woman writer, as an exemplar of her class and sex at her moment in time." I confess that I was not at the outset charmed at the prospect stated thus, but in fact the task is accomplished with such tact and discernment that the result is engaging and the approach justified. Discussing her life and work in the phases of Daughter, Wife and Mother, and Career Woman, Professor Rose makes a final assessment of *The Writer as Exemplary Woman*, and *The Exemplary Woman as Writer*. Katharine Tynan's brand of feminism will not find favor in all quarters, but it was of a sturdy sort, and her biographer exactly estimates its claim to the life lived, the work done.

Leo McNamara  
University of Michigan

John Zneimer, *The Literary Vision of Liam O'Flaherty*. Syracuse University Press, 1970. 207pp. \$7.95.

Syracuse University Press has submitted for review in 1978 a book published in 1970. Perhaps one reason is that the publisher wishes to call attention again to the first full-length study of O'Flaherty now that there are several books on him. O'Flaherty is still little recognized as a serious

## A GUIDE TO IRISH STUDIES IN THE UNITED STATES: SOME ADDITIONS

by Maureen Murphy

### I. Programs:

University of Wisconsin-Milwaukee (pp.18-19): UW-M offers a concentration in Irish Literature within the B.A. in English. Other additions include Linguistics 120, 122; Introduction to Modern Irish I, II; Advanced Reading in Irish (available on an independent study basis); and Irish and Irish-Americans: Cultural Unity or Cultural Diversity?

On March 19, 1979, UW—M sponsored an Irish-American Conference featuring Mary Gordon, author of *Final Payment*.

### II. Course Listings:

Northeastern University (Boston, Massachusetts): Irish Civilization. Contact Ruth-Ann M. Harris, History Department.

Oakland University (Rochester, Minnesota): Summer Institute: The Literature and Politics of Ireland. Contact Center for General and Career Studies, 264 South Foundation Hall.

Colby-Sawyer College (New London, New Hampshire): Irish Culture and Society through Literature and Anthropology—interim course in January, 1980. Contact Tom Biuso, English, or Dorothy E. Finnegan, Social and Behavioral Sciences.

Cathedral College of the Immaculate Conception (Douglaston, New York): The Irish Literary Renaissance; Joyce; Hopkins-Yeats-Eliot (all undergraduate). Contact Rev. Hugh F. McManus, English and Comparative Literature.

Manhattan College (Riverdale, New York): Irish History (undergraduate and graduate); Irish Literature (undergraduate); study tour of Ireland; active Irish Cultural Society. Contact History Department.

Ohio State University (Columbus, Ohio): Irish Literature. University of Oklahoma (Norman, Oklahoma): Study Tour: The Irish Literary Revival (with Trinity College, Dublin). Contact Ronald Schleifer, English.

Salve Regina College (Newport, Rhode Island): Study tour to Ireland, January session.

### III. Other:

St. John's University was incorrectly listed under Jamaica. It should be listed under New York City—Queens.

Correct spelling: Dillon (not Dylan) Johnston at Wake Forest University.

Joseph Lee (University College Cork) will be Visiting Professor of History at the University of Pittsburgh in Fall 1979.

King's College (Wilkes-Barre, Pennsylvania) held an Irish Film Festival in March 1978 and has a good film library.

Please send any further changes to Maureen Murphy, Hofstra University, Hempstead, New York 11550. I have some extra copies if anyone can use one or two more.

novelist, but his reputation as a short story writer is such that Sean O'Faolain recently called him the greatest short story writer Ireland had produced. In a review of book on Frank O'Connor, O'Faolain ranks O'Connor next to O'Flaherty and states that O'Connor should be considered one of "the finest short-story writers in literature." (TLS, April 29, 1977, p. 503).

In retrospect, it is curious that the first book on O'Flaherty should examine him not as an Irish writer but as an existentialist. Zneimer effectively builds his case, a point acknowledged by Patrick Sheeran in *The Novels of Liam O'Flaherty* (1976). In this fascinating study, Sheeran

unclears many Irish sources for the novels but considers his own book complementary rather than hostile to Zneimer's.

In Zneimer's view, an O'Flaherty protagonist is a tormented character who finds, through an act of violence he hoped would liberate him, his naked self. He looks into the terror of existence as he finds himself adrift in a godless world, a world in which all is motion without purpose. He battles his "black soul," O'Flaherty's term for the mocking, destructive intellect which distorts values and paralyzes the instincts.

Zneimer emphasizes O'Flaherty's close involvement with the narrators of the early novels. Here the protagonists exhibit the same psychological and moral problems O'Flaherty treats in the autobiographies. In the middle novels, like *Skerrett* and *Famine*, the narrators are more objective, and in the later novels, like *Land and In-surrection*, O'Flaherty bases the novel on a pattern of three archetypal characters—the soldier (the will to power), the monk (the will to immortality), and the poet (the will to beauty). These men stand at the summit of human consciousness, men who strive for the unattainable. The later novels, however, lack the raw vitality and intensity of the early work.

O'Flaherty himself disdains discussion of style and structure, a view Zneimer seems to condone because of the importance of the raw experience in the novels. While Zneimer succeeds in stressing existentialist themes and O'Flaherty's debt to Dostoevski, O'Flaherty also is indebted to deMaupassant's realism and to Zola's naturalism and to twentieth century movements in the arts. Perhaps O'Flaherty's demonic characters may best be understood from the perspective of the grotesque as described by Kayser and Clayborough, a view introduced in Sheeran's study.

My reading of Zneimer's book in the light of recent studies of O'Flaherty provokes a want list that includes:

- a) a full study of the short stories. Extensive work has already been done by A.A. Kelly in *O'Flaherty, The Storyteller*, (1976);
- b) an evaluation of the novels based on the studies of Zneimer, Sheeran, and Paul Doyle, whose Twayne book on O'Flaherty contains many perceptive comments on the novels;

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**TREASURER'S REPORT**

Submitted by Thomas E. Hachey, Treasurer

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plus compounded interest	350.45
plus Cortland Conference reimbursement	179.95
	\$9,265.67

Minus Following expenses:

<i>Newsletter</i> Subsidy (Univ. of Miami)	\$1,475.79
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1979 Mid-west Conf. Advance (Madison)	100.00
1979 Mid-Atlantic Conf. Advance (New York)	100.00
Authorized misc. Cortland Conf. purchase	17.12
Former ACIS Newsletter editor's expenses	15.60
Loss owing to exchange rate	14.92
Organizational postage, supplies, replicating, telephone and general operating costs	552.63
Dictionary of Irish Biography advance	175.00
DIB Consultant expenses (W. Powell-Univ. of North Carolina)	67.50

**TOTAL EXPENSES** \$3,853.36

*TOTAL balance of ACIS funds as of July 31, 1979* \$5,412.31

- c) an examination of the occasional powerful and dramatic characters and scenes in the novels that have serious structural flaws.

At present one may only speculate on the trials and delays that will probably accompany the writing of an important book in Irish criticism—the biography of Liam O'Flaherty.

James H. O'Brien  
 Western Washington University

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