

CANADIAN MEETING

The Thirteenth International Seminar of the Canadian Association for Irish Studies will take place at the University of Western Ontario, March 5-8. Focusing on the theme of "Romantic Ireland," the conference will include a keynote lecture by Denis Donoghue and a variety of papers on Irish literature and history. Luncheons, receptions, musical recitals, and drama and poetry readings are covered by the \$27.50 conference fee (\$5 extra for nonmembers).

For more information, contact Dr. Ninian Mellamphy, Department of English, University of Western Ontario, London, Canada N6A 3K7.

ACIS LOGO—AGAIN

It's amazing how many people object to shamrocks, at least as a logo motif for ACIS. Because of the barrage of mail, Doug Hutton of James Madison University's Publication Office and his staff returned to the drawing boards. Three more possibilities are reproduced below, labeled F, G, and H to distinguish them from the five reproduced in the last issue.

"F" is the "La Tène" motif from a box lid, Cornlragh, County Monaghan. "G" is from the center of the Tara Brooch. "H" is from the Processional cross of Cong. The designers like "F" and plan to recommend its adoption, but opinions can be changed and all letters will be turned over to the Executive Committee. Send your comments to Martha Caldwell, Art Department, James Madison University, Harrisonburg, Virginia 22807. (This project has certainly enlivened her mail.)



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ACIS 18TH ANNUAL MEETING

The University of Delaware in Newark, Delaware will be the site of the 18th Annual Meeting of the American Committee for Irish Studies, April 24-26, 1980. Co-chairs are Zack Bowen and Bonnie Scott both of the English Department. The program theme, "Rising and Regeneration in Ireland," will be investigated in the following sessions and other events.

Session I: "Protestants and the Renewal of Irish Identity in the 17th and 18th Centuries." Chair: David Miller, Carnegie-Mellon University. Papers: "Irish Presbyterians under the Restored Stuart Monarchy" by John D. Neville; "The Church of Ireland and the Patriot Movement in the late Eighteenth Century" by Francis G. James; "The Irish House of Commons" by Anthony Malcomsen.

Keynote Speech: "Discovering Viking-Medieval Dublin," Brendan Ó Ríordáin, Director, National Museum of Ireland.

Session II: "Revivable Literary Reputations." Chair: Robert Rhodes, SUNY College at Cortland. Participants: James MacKillop, Conrad Balliet, James McNally, Brendan O'Grady, and others.

Session III: "The Irish Language Today: Retrenchment or Renewal?" Papers: "Joyce's Joke in d'Oirish: 'The Celtic Note' in Dubliners" by Colín Owens; "Mairtín O'Direain and Irish Tradition" by Maureen Murphy; "Irish Poets Today (in Gaelige)" by Sean V. Golden; "The Teaching of Irish in America" by Charles McNally.

Exhibit and Reception: "The Delaware Irish Studies Collection."

Performance and Panel: "An Evening of Irish Traditional Music." Performers: Mick Moloney, Eugene O'Donnell, Sean McGlynn, Tim Britton, Elizabeth Mulhern, Patricia Ann Mulhern; Video Tape, "Irish Music in Chicago" by Larry McCullough. Panel Moderator: Mike Stoner, Lehigh University.

Session IV: "The Strength of the Irish Theatre." Chair: Robert Hogan, University of Delaware. Participants: James Kilroy, W.J. Feeney, S.E. Molin.

Session V: "Neglected Risings." Chair: John Murphy, University College, Cork. Participants: Blanche Touhill, Raymond Callahan, William Griffin, Jerrold Casway, and others.

Specialized Session: "Irish Art and Archaeology." Presentations: "Excavations at Dún Ailinne: Ireland in the Early Historical Period" by Bernard Wailes; "The 'Monastery Plan' in the Book of Mulling" by Lawrence Nees; "Report on Work in Progress: *The Dictionary of Irish Biography*" by Martha Caldwell.

Session VI: "James Joyce and the Phoenix Park Murders." Chair: Bernard Benstock, University of Illinois. Participants: Thomas F. Staley, Robert R. Boyle, S.J., Morris Beja, Patrick A. McCarthy.

Session VII: "The Transformation of Rural Ireland." Chair: Donald H. Aken-son, Queens University, Kingston, Ontario. Papers: "Arensberg and Kimball Revisited: Co. Clare in the 1970's" by Art Gallaher; "Priest and People in Rural Ireland: A Parish in Co. Kerry" by Dorothy Finnegan. Commentator: Robin Fox.

Banquet Speech: "The Arts, the Establishment and the Public," Mervyn Wall, novelist and former Chief Executive, Irish Arts Council.

Session VIII: "Reconsiderations of Ulster." Chair: Jack W. Weaver, Winthrop College. Papers: "The U.S. and Northern Ireland" by Paul Power; "Cartoons and

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reviews

Zack Bowen. *Mary Lavin*. Cranbury, New Jersey: Bucknell University Press, 1975. 72 pp. \$1.95.

In keeping with the overall purpose of the Bucknell Irish Writers Series, Professor Bowen's monograph is designed to provide in brief compass a basic introduction to Lavin and her work for the general (as opposed to the scholarly) American reader. Hence Bowen confines himself to a brief, broad autobiographical essay; a dominantly sociological interpretation of the writer's vision as reflected in story themes; a general commentary on the most immediately visible characteristics of Lavin's storytelling; and a broadly conceived concluding essay linking aspects of Lavin's two early novels to her major work in the short story.

The limitations arising from the Bucknell Series' requirement of simultaneous breadth of scope and brevity of treatment are sometimes painful: broad brief treatments of an author's work, though undoubtedly helpful to the uninformed reader, can be frustrating to the close student of literature, whose interests and needs can be quite different. Choosing classifying comments and terms thus presents the writer of a Bucknell monograph with a considerable problem of steering between two distinct readerships. With a short story writer like Mary Lavin as subject, moreover, the problem can be exacerbated because critical terms used in short story analysis — metaphor, symbol, image, theme, point-of-view — have different scholarly and popular meanings. As Professor Bowen's early *caveat* clearly indicates, this monograph is intended for a general reading audience. The prose is appropriately lively, and discussions of theme and content are descriptive rather than analytical. (Lavin's

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

humor, for example, is informally classified as "gallows variety," "slap-stick," "running the gamut from robust ribaldry through more subtle situations and black humor to the light humor of her stories for and about children.")

The close student of Lavin's work might regret the absence in this study of any close discussion of the fundamental irony of Lavin's vision, of the enacting ironies of Lavin's story content and technique, and of the central importance to so many of Lavin's stories of the process of individual imagination. He might also long for close support of a number of critical judgments with which he may not agree ("Loving Memory," for instance, does not seem to me a humorous story; I can see no grounds in Lavin's work for the view that the writer's affection for her father has been a "life-long obsession" in her art; nor do I agree that including an authorial moral comment in a story clearly announced as a fable is of itself a lapse in craft). The close student of Lavin's work would applaud, on the other hand, Professor Bowen's emphasis on and useful examples of Lavin's extraordinarily various and powerful handling of metaphor and his lucid non-technical discussion of that relatively technical subject.

The basic point, of course, is that the general reader's rather than the scholar's satisfaction is the aim of the Bucknell Series monographs, and that aim is well answered in Bowen's study.

The readability and readiness of access of this monograph should go far to introduce to the general American reader an Irish writer whose gifts are universally significant.

Catherine A. Murphy
Merrimack College

WORK IN PROGRESS

Michael O. Shannon announces that the library of Herbert H. Lehman College is compiling a bibliography of about 6,000 books, reports, articles, and documents related to modern Irish history, government, industrial and urban development, social services, education, and the like. Professor Shannon hopes that the bibliography will be completed during 1980; meanwhile, the files are available for on-site use.

ANNOUNCEMENTS

The ACIS Secretary, Johann Norstedt of the English Department, VPI&SI, Blacksburg, Virginia 24061, has asked that these announcements be made:

(1) Anyone who wants the Executive Committee to consider *anything* at the annual meeting in April (and the possibilities are staggering) should write to Professor Norstedt by March 21.

(2) To save money, ACIS no longer

automatically sends the mailing list to every member. Professor Norstedt will, however, send a free copy of the list to any member who requests it. (Please direct the request to the Secretary, not the *Newsletter* Editor.)

(3) If you change your address—as countless members do each year—you can save us money by sending your new address to the Secretary (*not* the Editor).

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the Conflict" by John Darby; "Mahon's Ulster: Un Beau Pays Mal Habitué" by Dillon Johnston; "Political Genocide: The Story of the Irish People" by Rona M. Fields. Commentators: John and Betty Messenger.

Closing Speech: "Breaking the Spell: A Reappraisal of the Irish Historical Imagination" by Margaret MacCurtain, University College, Dublin.

Exhibit throughout the meeting: "Personal Interpretations of Ireland by Artists," coordinated by Mary Holohan, Delaware Art Museum.

The Pre-Registration booklet will be mailed to A.C.I.S. members in March. The John M. Clayton Hall Conference Center, where most of the sessions will be held, is located four miles off I-95 on Route 896. Air travelers should route themselves to Philadelphia; AMTRAK services Wilmington; Trailways buses deliver passengers to Main Street, Newark. Motel suggestions will appear in the preregistration booklet. Area bus excursions to Winterthur and/or Longwood Gardens will be available at the end of session, Saturday afternoon.

The University of Delaware welcomes A.C.I.S.

—Bonnie Kime Scott



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

Richard F. Peterson. *Mary Lavin*. Boston: Twayne Publishers, 1978. 160 pp. plus notes, selected bibliography, and index.

Reviewers frequently dismiss Twayne Books as introductory critical texts suitable for use by undergraduates but not for serious students of literature. That this is not always so has been proved before; Richard F. Peterson's *Mary Lavin* is further proof of the quality of scholarship and critical insight that may be found in a Twayne Book. It also has the virtue of being exceedingly well written, in a crisp and objective manner that yet is graceful and capable of handling with sensitivity a discussion of emotional interaction between characters. Technical terms are kept to a minimum, but Professor Peterson does not scorn them when they best express what he wishes to say. The result is interesting, readable, and suitable for a wide range of readers.

"From Athenry to Bective," the first chapter of this critical study, is appropriately a biography of the author as author: the focus is on those aspects of Mary Lavin's life that are most pertinent to her development as one of the finest writers of short fiction working in English today; personal details—matters of birth, death, marriage, children, parents, etc. that run through every life—are included matter-of-factly. Some stories are described as autobiographical and therefore related to these details of Mary Lavin's personal life. Fortunately, later in the text, in chapters in which these stories are discussed more fully, their autobiographical quality is not stressed. (It should not be: as Professor Peterson observes, Mary Lavin's concern is with "life's eternal conflicts"; these conflicts are universal, and it is only to particularize them—to show them at work in real-life situations—that she makes use of people and situations with which she is familiar, including herself.) The picture of the author that emerges from this chapter is of a woman with a keen eye for the drama of everyday life who has carefully schooled herself to examine the drama objectively before she transmutes it into art. Since the main focus of the book is on the works themselves, not the artist who produced them, and since this biographical chapter consists of ten concisely written pages, an appropriate number for such a chapter in a book of this kind, it is no doubt unfair to wish that Professor Peterson had devoted some little space to that most interesting aspect of Mary Lavin's art, her working methods.

The body of the book, chapters 2 through 6, focuses on the short fiction and novels in chronological order. Professor Peterson notes the character pairs created by his subject, the accurate detail with which "radically different natures" are depicted, the "clash of opposed interests and sensibilities." He discusses the problems of her novels and the reasons why she is a better short story writer than novelist. He examines her experiments with narrative techniques as she develops and becomes more sure of herself and her craft. He analyzes such recurring characters in her fiction as "Vera," the widow. He concludes with a brief survey of some of the critical studies of Mary Lavin's work published to date and a discussion of her attitudes toward the great writers of the western world that tell us also much about herself as a writer.

In a frontispiece photograph Mary Lavin looks straight into the reader's eyes. She looks as if she might smile, as if she wants to smile. Completing Professor Peterson's book, this reader wanted to do the same—in friendship, with satisfaction.

Janet Egleson Dunleavy
The University of Wisconsin-Milwaukee

Emmet Larkin. *James Larkin, Irish Labour Leader, 1876-1947*. London and Henley: Routledge & Kegan Paul, 1977. 334 pp. \$17.50.

This is an important biography of a monumental figure in Irish labour history and the Socialist movement. For this reason it deserves to be reissued now over a decade since its original publication. Though an enigma in many respects, James Larkin has been depicted as a *bête noire* by epitomizing virtually every trait—Irish, Catholic, Nationalist, Working Class, and Socialist—which was most feared by established society in Britain before the First World War. This is the impression at least which emerges from earlier sketches by J. D. Clarkson in *Labour and Nationalism in Ireland* (1925) and "Big Jim" Larkin" in *Nationalism and Internationalism* (Edward Mead Earle, ed., 1950), and by George Dangerfield in the *Strange Death of Liberal England* (1935) which are more preoccupied with "Larkinism" than with the man. Professor Larkin clearly surpasses these accounts by revealing the complexities of the man and the movement which he fostered and by attempting to explain and reconcile some of their apparent inconsistencies.

The most remarkable feature of this study is that, in the absence of any private papers, it is based largely on newspaper accounts supplemented by courtroom evidence, parliamentary reports, interviews, and other assorted sources including the testimony of Larkin's one-time colleague and rival, William O'Brien. From such diverse researches Professor Larkin has pieced together a very cogent account which, though it never becomes intimate, gets quite close enough to the subject to understand his motives and to establish a basic nexus between thought and action. It should be added that this is a sympathetic, but not an apologetic, account. The Labour leader's successes, such as his organization of dockers and carters, the founding of the *Irish Worker* as an effective propaganda organ, and the creation of a semblance of self-respect and hope amongst the Irish working classes are balanced against such failures as his inability to organize the iron-workers of Glasgow, his failure to effect a "closed shop" for workers in Belfast, or his climactic defeat in attempting to overturn the multi-faceted authority of William Martin Murphy in the Dublin "lock-out" of 1913. Above all the great notions of the "sympathetic strike" and the "one big union" are properly detached from their mythology, placed within the context of the times, and viewed from the perspective of what was actually accomplished. So eminently successful is the author in his task that a statement so obviously alien to present western thinking as that made by Larkin in 1919 that "Russia is the only place where men and women can be free" can be interpreted as consistent with the latter's revolutionary idealism.

The peculiar formula suggested for understanding Larkin is that, despite his syndicalist faith, he was never a theoretician. As a man of action and a trade unionist he was willing to adopt any and all means, however seemingly contradictory, to achieve the ultimate goal of improvement of the working classes. "The pragmatic roots ran deep in Larkin," says the author, "and doctrinaire approaches to ways and means, when they were not his own, did not impress him much." It is this quality which so angered the Catholic hierarchy in 1913 when Larkin attempted to accommodate indigent strikers' children in English homes and dumbfounded Russian representatives at the Comintern Executive Committee in 1928 when he professed

belief in God and his adherence to Catholicism. In a similar way Larkin saw no contradiction in being a Nationalist and a Socialist, anti-British but not pro-German, rebelling against authority yet exercising his own version of tyranny within his union, and encouraging workers' solidarity while sowing seeds of dissension within his organization. Professor Larkin has shown that such traits are perfectly explicable and consistent with the nature of the man and his notion of what was best for humanity. This biography has withstood the test of time and should remain a highly respected account of Ireland's greatest labour leader.

John D. Fair
Auburn University at Montgomery

Maura Treacy. *Sixpence in Her Shoe*. Dublin: Poolbeg Press, 1977. 128 pp. £1.50.

Kate Cruise O'Brien. *A Gift Horse*. Dublin: Poolbeg Press, 1978. 128 pp. £1.50.

Julia O'Faolain. *Melancholy Baby*. Dublin: Poolbeg Press, 1978. 155 pp. £1.50.

These three collections of stories by relatively new writers vary in their success, depicting people, mostly in Ireland, coping, relating, and failing to relate. Set in the twentieth century, they nonetheless have a sense of timelessness. These are first collections for Treacy and O'Brien, whose novice status is sometimes apparent; O'Faolain's work, perhaps because she is more experienced, shows more polish and depth.

Maura Treacy's *Sixpence in Her Shoe* concentrates on what Frank O'Connor called the heart of the short story, the theme of loneliness. The failure of people to connect, whether women and men or families, is seen in the cified son's return to the family farm with a girlfriend, a woman's insight into her pregnant sister's doomed marriage, a husband's surprise at his wife's reaction the first time he strikes her, and a soldier's gratuitous shooting of a child's dog.

While human relations, even failed ones, are an important subject (perhaps the only one), the dominant effect is one of puzzlement and bleakness: puzzlement because a number of the stories open so cryptically that they risk losing the reader, and bleakness because Irish life as seen by Treacy is dismal. That mood, if well evoked, can be successful, but Treacy's style, sometimes a transparent imitation of Edna O'Brien's excellent second-person narration, still needs to develop its own voice.

A Gift Horse, by Kate Cruise O'Brien, is more obviously of the twentieth century. It is an uneven collection of fifteen stories, attempting, sometimes too hard, to present a feminist awareness of people relating. There are some embarrassingly stereotyped male characters, such as the man who rejects his lover of five years after she takes a job against his will, and some of the female characters' feelings are too bluntly articulated, so that, though such people do exist, these "cases" are more polemical than fictional. One of the recurring subjects is marriage gone stale, and there are also stories about rich, unhappy schoolgirls, a child's unpleasant introduction to Catholicism, reactions to a university student's suicide, and a woman's perceptive and moving account of her "agoraphobia" in a world where daily bombings are taken for granted — "Of course, you come from Ireland."

There is no doubt that Julia O'Faolain's *Melancholy Baby* is the best of the trio. Her stories are at once Irish and more universal, in the manner of truly good fiction. They

employ more detail, using it to etch a richer portrait of characters and situations, and they give the old-fashioned pleasure of a good read. While none of the three writers uses experimental techniques, O'Faolain makes the best use of a traditional approach. She writes of women without straining, and the result is stories that work on several levels at once.

There is one unfortunate attempt at Freudian symbolism, in a story of children exploring a cave, but the other eight stories are particularly satisfying. The best is "A Pot of Soothing Herbs," a delightfully self-aware account by an arch, literate young student of her futile night with a man she fancies. O'Faolain's practiced hand shows in her consciousness of parody and in her deftly developed characters, including men: an Irish career soldier in the British army; a Knight in a secret fraternal order, whose jealousy of his wife oddly revitalizes their marriage; a medical student who deserts his pregnant girlfriend on graduation day; and the aging leader of religious tours on the Continent whose proposal of a celibate union is accepted by fortyish Miss Lacey. Great fun, and rather touching.

Diana Bloom
Mercy College

Robert Boyle, S.J. *James Joyce's Pauline Vision: A Catholic Exposition*. Southern Illinois University Press, 1978. 125 pp.

Father Boyle, one of the giants of Joyce and Hopkins scholarship, has given us a *Finnegans Wake* exegesis which amounts to a declaration of faith and love, as he attempts to blend literature and religion in a way which does homage to both the naturalistic writer and the Divine Spirit, used so often in Joyce's work. Father Boyle's text is Bottom's speech from Act IV of *Midsummer Night's Dream*. Bottom has a vision which he wants turned into a work of art. In his attempt to describe the vision, Bottom paraphrases and misquotes St. Paul: "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was." It is a paraphrase of Paul's first letter to the Corinthians 2:9: "But, as it is written, 'What no eye has seen, nor ear heard, nor the heart of man conceived, what God has prepared for those who love him.'" Boyle explains that Paul means that the Spirit of God alone can comprehend the thoughts of God; "Man must be content, as Paul and theologians following him well knew, with apprehension. These words in theological context, indicate the difference between the grasp of ultimate mysteries proper to the mind of God, and the lack of grasp which the limited mind of man can reach." Bottom in Boyle's view is a surrogate for Shakespeare, who can, like Bottom, only imperfectly see and reformulate the words of the Divine Spirit in his works of art. Joyce and Stephen, in parodying Shakespeare's attempt at autobiography in his works, are still once more removed from the original inspiration. The translation of the Divine Spirit assumes life through the imperfect asses' heads of naturalistic characters, for, as Bottom states, man is but an ass. The paths that Joyce and Hopkins took, while divergent, finally converge at the end of Boyle's book. Joyce adopted himself to the lower ways of man, Hopkins attempted to deal directly with the Divine Spirit, until both of them came full cycle. In *Finnegans Wake*, Joyce was fully aware of what he was trying to do, and in addition understood Hopkins' similar aims. Boyle's book is about the transformation of the Divine Word, through the human spirit, into literature, and about Joyce's awareness of that process, as he drew heavily on Catholic theology and thought to provide, in metaphoric and aesthetic terms, the

framework of his narrative and, indeed, the entirety of his art.

Boyle's work is dazzling, with flashes of insight as he grounds everything in the text, particularly of *Finnegans Wake*. The six chapters of the book are complex and as deep as the subject of human experience. The *Pauline Vision* is not a work for literary laymen. It presupposes an authoritative grasp of the whole Joyce canon and particularly *Finnegans Wake*, since all preceding works are absorbed in Joyce's magnum opus. Boyle's reconsideration of the history of Stephen Dedalus and James Joyce's relations with the Catholic church, from the earliest days of Clongowes to Joyce's more mellow and beatific period in later life, is developed through brilliant explication of quotations from Joyce's works.

In recapitulating his own earlier explications of Joyce, Boyle frequently alludes to ideas which he has modified or discarded. He is still obviously fond of many of his former stances, though he admits that he no longer holds them. This inclination is understandable, for his explanations were often works of art in their own right. His current explications of literally hundreds of passages from Joyce's works from *Chamber Music* through *Finnegans Wake* are also artfully executed, every idea, every thought nailed down and rooted in textual reference. For instance, Boyle's appreciation of Joyce's use of numbers is as cabalistic, convoluted, and Jesuitical in symbology and correspondence as Joyce's original intent. In this regard, Boyle possesses a mind not unlike Joyce's own in its use of brilliant correspondences.

Boyle claims that Joyce the artist, like God, finds fulfillment in the contemplation and expression of himself. Thus, all of Joyce's works are essentially self-expression. Shem's ink and excrement passages of transaccidentation, Boyle finds, are the nub of Joyce's aesthetic and Catholic transformations. Boyle recognizes the alchemical precursors of this doctrine and treats them fully. Joyce's use of language also is found to have a divine parallel. As Boyle expresses it: "The artist sharing his own experience in the music of his language reflects God's sharing of His infinitely beautiful experience with finite beings." In Boyle's section on Joyce and the Jesuits he offers a new explication of Stephen's view of the Jesuits as evil and malignant beings, particularly in Stephen's dream of the goatish figures, which Boyle sees as manifestations of Stephen's ecclesiastical tormentors.

Boyle's concluding chapter on Hopkins and Joyce is the most speculative of all, though entirely interesting and absorbing. Boyle treats the parallel between the two writers in their affinity for words, and their formulation into images and ideas. Throughout his book Boyle never claims Joyce as a believer, but argues for him as more of a consumer and elucidator of Catholic thought and ideology than has hitherto been thought. About Joyce and Hopkins, Boyle says, "Both men wrote from the bowels of the their misery, from the loneliness that Catholicism traces to that unhappy fall in the park. The fact that Joyce could laugh about it more than Hopkins might be a product of national genes more than of spiritual attitudes or of relation to Catholicism, though I do judge that both men, to some extent, abused their religion. Both tried to wrest it to their own ends." Drawing the parallel between these two great writers, their very different treatments of the divine spirit and their natural bents toward the spiritual on one hand and the naturalistic on the other, takes, I think, a great deal of ingenuity. Boyle has an ample supply. His book is one with which Joyce scholars will have to reckon, not only as a manifestation of Boyle's personal belief, but as the last word on Joyce's relation to religion and the artistic process.

Zack Bowen
University of Delaware

Una Ellis-Fermor: *The Irish Dramatic Movement*. 2nd ed. 1953; rpt. London: Methuen, 1977; Totowa, N.J.: Rowman and Littlefield, 1977. 241 pages. \$21.50.

The latest reprint of Una Ellis-Fermor's *The Irish Dramatic Movement* appears at a time when reviewers no longer seem to give this study of the Abbey Theatre's origins and influences their unqualified recommendation. In *Anglo-Irish Literature: A Review of Research* (1976), some of Ellis-Fermor's remarks on Lady Gregory and John Millington Synge are recorded respectfully, but she is ignored by the reviewer for George Moore, given faint praise and labeled "dated" by Yeats's reviewer and thoroughly blasted for her writing style, tacit confusions, and lack of unique insight in the chapter on modern drama. In Richard Fallis's *The Irish Renaissance* (1977), only the chapter on Lady Gregory qualifies as "suggested reading."

There are indeed questionable aspects to this "classic." Ellis-Fermor is almost oppressively reverent to W. B. Yeats and his "ideals." She cites him as the "one member" of the Abbey management "with positive ideals" and rhapsodizes that these were "such as make a new phase of art out of nothing and breathe the breath of life into it." She places a high premium on Yeats's return to "high poetic tragedy," and subordinates Ibsen's social-problem plays in her scheme of dramatic values. *The Irish Dramatic Movement* was conceived of as an attempt to see the Irish Dramatic Movement "not as an Irishman sees it . . . but as an outsider sees it who comes to it reared in another culture." Ellis-Fermor's contribution might have been to show how the Irish theatre related to English dramatic traditions of her own country. Indeed, the introductory chapter and the chapter on "The English Theatre in the Nineties" aim at this. Yet Ellis-Fermor places an odd emphasis on Henry Arthur Jones and probably over-simplifies both tastes and tendencies in the theatre, despite her offering of considerable lists and appendices. Elsewhere, she quotes too extensively from primary materials like Lady Gregory's *Our Irish Theatre*—works that should be read in their entirety by serious students of the movement. Her early historical chapters are accurate but were not unique, even when they first appeared in 1939. "Nationalism" is a term she uses frequently to describe the interests of the theatre's leaders, but she fails to develop this aspect with any detail. Finally, the dramatists of the 20's and 30's are handled superficially and mechanically in the last chapter, added in 1953. Clearly Ellis-Fermor is not deeply interested in them and in this area she has been superceded by works like Robert Hogan's *After the Irish Renaissance* (1976).

More merit is to be found in the central chapters on individual dramatists—Yeats, Martyn and Moore, Lady Gregory, and John Millington Synge. Ellis-Fermor does have stimulating ideas about each of these. With Yeats, she detects an emphasis on poetic quality and the de-emphasis of characterization in tragedy. She finds nature-mysticism central to the vision of Synge. Her coverage of the ill-fated collaboration of Martyn and Moore is abundant and clear. She probably offers her most skillful and balanced assessment of Lady Gregory, who is spared the unqualified admiration given Yeats and the patronizing contempt shown Martyn. Her recreation of Lady Gregory at work behind the scenes also has grace and liveliness not present in more recent factual sketches. *The Irish Dramatic Movement* still belongs on the shelves of any library used for research, if only to offer hungry students ideas to clarify and extend or to question and contradict.

Bonnie Kime Scott
University of Delaware

SPRAKIN SEA DJOYTSCHE IN PROVINCETOWN?

Since the next international Joyce symposium has been delayed until 1982, the centenary of Joyce's birth, Joyceans are faced with the prospect of spending two successive Bloomsdays without a Joyce conference. To help them forestall withdrawal pains, the city of Provincetown, Massachusetts will sponsor a five day Joyce symposium on June 12-16, 1980.

The program, tentatively entitled "James Joyce in Perspective," will include sessions on such topics as the American Joyce Establishment and Old *Ulysses* Arguments Rehashed. Papers are invited on Joyce's relation to writers associated with Provincetown—O'Neill, Dos Passos, Thoreau, and others. Those interested in participating should write to Zack Bowen, Department of English, University of Delaware.

NEMLA

The Irish Literature section at the North Eastern Modern Language Association meeting will feature these papers: "Imagery and Diction in *The Silver Tassie: An Answer to Yeats*" by Naomi Pasachoff; "The Low and Lofty: A Comparison of Sean O'Casey's *The Plough and the Stars* and Denis Johnston's *The Scythe and the Sunset*" by Bernice Schrank; and "Irish Mentality and Morality in the Works of Paul Vincent Carroll" by Cheryl Abbott.

The session, chaired by James MacKillop, will be held at Southeastern Massachusetts University on Friday, March 21.

STUDY IN IRELAND

The increasing number of opportunities for Americans to study in Ireland lends credence to the contention of many ACIS members that interest in Irish studies is rapidly growing. Among the programs recently brought to the attention of the Editor are those listed below. Since limitations of space preclude detailed descriptions, those seeking further information should write to the people indicated:

The Institute of Irish Studies. Contact Noelle Clery, Director, 5 Wilton Place, Dublin 2. Spring and fall study in individually tailored areas; summer courses in Joyce (June), folklore (July), Shaw, Synge, and O'Casey (July-August), and the Aeolian arts (August).

Cork Summer School in Irish Studies. Contact Dr. Maryann Valiulis, History Department, Loyola University, Chicago, Illinois 60611. Theme: Heroes and Hero-worship; four weeks (six credits) with lectures in history and literature, July 14-August 8. Registration deadline: March 31.

Irish Literature Tour, June 18-July 6. Contact Dan Gotch, 1535 Mira Mar, Seaside, California 93955. A general non-credit cultural tour with poetry readings, lectures, and plays in Dublin and the West. Deadline: April 10.

Semester in Irish Studies at University College Dublin, sponsored by Stonehill College; Fall 1980. Contact Richard Finnegan, Stonehill College, North Easton, Massachusetts 02356. Students will study four of six core courses, all with interdisciplinary content; the program carries sixteen credits. Apply by March 1.

GUIDE TO IRISH

STUDIES: UPDATE 3

Course Listings:

Oakland University (Rochester, Michigan): Seminar in James Joyce and Flann O'Brien, Fall 1979. Graduate Seminar in James Joyce, Winter, 1980. Summer 1980 Institute: The Literature and Politics of Ireland. Contact D.E. Morse, English. (Please note that Oakland University is incorrectly listed under Minnesota in the *Guide*, p.30.)

C.W. Post College (Greenvale, N.Y.): The Literature of the Irish Renaissance, Summer 1980. Contact William Fahey, English.

Pace University (Pleasantville, N.Y.): Irish Culture in America, Winter 1980. Plans to offer course also through the School of Continuing Education. Contact John C. Sherry, History.

Georgetown University (Washington, D.C.): Modern Irish Linguaphone-/Gael Linn, Fall 1979/Spring 1980.

American University (Washington, D.C.): Old Irish Language and Celtic Culture, Fall 1979. Contact Jo Radner.

*Maureen Murphy
Hofstra University*

LUCKY LUCY

ACIS member Seán Lucy, Professor of Modern English at University College Cork, has accepted a sabbatical appointment as Visiting Professor of English at Loyola University in Chicago. Those who have heard him speak or have read his work will be interested to know that Professor Lucy will be available for lectures and poetry readings in the United States from January to May and September to December, 1980.

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