

DUBLIN THIS SUMMER

Among the many events of particular interest scheduled for this summer in Dublin are the following:

The Dublin Arts Festival, chaired by Sean P. O'Maonaigh, 51 Dawson Street, Dublin 2. The theme of the festival, which will run from June 19 through June 28, will be "The Stranger in Dublin." The planners hope to examine the role which people from other countries have played in the artistic development of Dublin and to present aspects of modern art from these countries. Mr. O'Maonaigh invites inquiries, suggestions, and contributions from interested persons.

A program entitled "Ireland: Source and Legacy," sponsored by the Summer School of University College Dublin (July 1-17). The course of study includes lectures, seminars, and field tours. For more information write to Nora Gallagher, Summer School Office, University College, Belfield, Dublin 4.

A variety of residential courses and workshops offered by the Institute of Irish Studies, 6 Holyrood Park, Dublin 4. In July the Institute will offer an interdisciplinary course, "The Wells of Irish Literature"; in August the Irish Writers Workshops will focus on the writings of Synge, O'Casey, and Joyce.

Finally: the summer program of the School of Celtic Studies, Dublin Institute for Advanced Studies (10 Burlington Road, Dublin 4). The program includes instruction in Old and Modern Irish for beginners and advanced students, as well as courses in related areas (e.g., Modern Breton). To take these classes, which will run from July 13 through July 31, write to the Secretary by May 1. *Note:* The list of lecturers includes Micheál Ó Siadhail, whose teach-yourself-Irish course is reviewed in this issue of the *Newsletter*.

NEW ENGLAND MEETING

The theme of the 1981 meeting of the New England Committee for Irish Studies, to be held at Colby-Sawyer College on October 23-25, will be "Appraisals and Reappraisals of the Hidden Ireland." According to Catherine Shannon, editor of the *NECIS Newsletter*, "The theme encourages efforts to reexamine and rethink assumptions and conclusions which have been held traditionally in Irish studies and/or to delve more deeply into areas of Irish culture, society, history, literature and folklore which have been only superficially studied." Those with ideas for papers or sessions should send them by May 1 to Dorothy Finnegan, Department of Social and Behavioral Sciences, Colby-Sawyer College, New London, New Hampshire 03257.



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NEW MEDIEVAL JOURNAL

The latest journal of particular interest to many ACIS members is *Cambridge Medieval Celtic Studies*, which will be published twice annually beginning Summer 1981. Published by the Department of Anglo-Saxon, Norse, and Celtic at the University of Cambridge, the journal will be aimed not only at specialists but at all others interested in any aspect of the Celtic countries from the fifth through the fifteenth century. Send *subscription* inquiries to CMCS, James Hall Ltd., 2a Upper Grove Street, Leamington Spa, Warwickshire CV32 5AN, England. Send *manuscript* inquiries to the Editor, Patrick Sims-Williams, St. John's College, Cambridge CB2 1TP.

INFORMATION NEEDED

J.P. O'Carroll asks that anyone interested in exchanging ideas about the political sociology of post-independence Ireland write to him. Professor O'Carroll teaches at the Department of Social Theory, University College Cork.

DUES OVERDUE

The ACIS Treasurer, Thomas E. Hachey, reminds all members that those who are still delinquent in paying 1981 membership fees should send him a check without delay. Checks for \$6 (regular membership), \$9 (couples with joint membership), or \$3 (students and retirees) should be mailed to Professor Hachey at the History Department, Marquette University, Milwaukee, Wisconsin 53233. (Please note that all rates are in American dollars or the equivalent.) Since Professor's Hachey's term as Treasurer ends this spring, he wants to clear up delinquent accounts and turn over the records to his successor in good order.

CALLS FOR PAPERS

Collin Owens (English Department, George Mason University, Fairfax, Virginia 22030) will chair the Irish Studies group meeting at the annual SAMLA Convention in Louisville, November 5-7. For this session, Professor Owens invites the submission of papers dealing with the work of Seamus Heaney. The deadline for papers or abstracts is May 10.

The ACIS-sponsored session at this year's MLA meeting (New York, late December) will focus on the topic "Dulce et Utile: Aestheticism and Moralism in Anglo-Irish Literature." The chairman of the session will be Weldon Thornton (English Department, University of North Carolina at Chapel Hill). Because of the usual unrealistic MLA deadlines, there is little time for the submission of papers, but someone with a particularly hot idea on this topic might still land a place on the program by calling Professor Thornton at (919) 933-5481.

To commemorate Samuel Beckett's seventy-fifth birthday *College Literature* will devote a special issue to his work. Articles on all aspects of Beckett's fiction, drama, and film are welcome. Please direct inquiries and manuscripts to Joseph Browne, West Chester State College, West Chester, Pennsylvania 19380. The deadline is August 1, 1981.

BY-LAWS PASSED

The new ACIS by-laws proposed by the Executive Committee last Fall have been approved by the required two-thirds majority of ACIS members. The result was 485 in favor, 11 against, and 8 with no opinion. The by-laws will go into effect at the annual meeting this month in Pittsburgh.

reviews

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

MBLMS, 1: James Lovic Allen, ed., *Yeats Four Decades After: Some Scholarly and Critical Perspectives*. Butler, Pennsylvania, 1979. 84 pp. \$3.00.

James Lovic Allen welcomes the establishment of new Yeats criticism that is not "New Criticism." Six accompanying essays by different scholars explore instead Yeats's intentions, relying upon documents unavailable to their predecessors. David R. Clark, for example, transcribes the manuscripts from *Oedipus At Colonus*, copies of which since 1975 have resided in the Yeats Archives of the State University of New York at Stony Brook. Study of the versions illustrates the development of Yeats's rhythm and the probable influence of specific paintings upon his imagery.

Donald T. Torchiana offers an assessment of politics and poetry based upon Yeats's use of Platonic and NeoPlatonic thought, and Sharon D. Decker analyzes the emblematic qualities of sexual love in Yeats's poetry. A thorough discussion by K.P.S. Jochum of Yeats as sonneteer documents Yeats's scrupulous technical knowledge of poetic craft despite his off-hand denial of interest in prosody. Jochum also treats poems informed by traditional English structures, but which, under the poet's careful reshaping, may have escaped metric identification. Those who, like me, do not find the pun the lowest form of humor, and who have long appreciated the Donne puns of the poems, will enjoy Conrad Balliot's "W.B.

Yeats: The Pun of a Donne."

"Yeats and Eliade: Shamanism and the Modern Poet" provides still another handle on the profound spirituality of Yeats's work. Ted R. Spivey sees Yeats as a shaman *manqué*. The evidence he amasses offers helpful possibilities, even while it does not convince. Images like hand-clapping, for example, may as easily have derived from the Bible as from Zulu ritual, and Yeats's ability to experience liberty and joy does not inevitably spell shamanistic ecstasy. Yeats's own contemporary, William James, demonstrated in *The Varieties of Religious Experience* that one's testament may well be true, but not exclusive.

Such an observation may have its application, too, for any Yeats scholars bent upon stamping out smoldering new-critical fires. Although the selection of essays was done, Lovic explains, without a conscious reference to current critical trends, these essays to tend to illustrate the intentional commission of the intentional fallacy. We welcome the restoration of balance; an exclusive intentionalist approach, however, might become as unsatisfying as its predecessor. Another feature of this collection is instructive: the book pleases especially by its variety of topics. Such variety in critical approaches seems equally desirable in Yeats criticism at large.

Audrey S. Eyster
St. Paul, Minnesota

A GUIDE TO IRISH STUDIES: UPDATE 6

Cape Cod Community College (West Barnstable, Massachusetts 02668): The Antiquities of Ireland: a study tour, including Irish archaeology and mythology. 3 credits, June 23-July 14, \$1,299 plus tuition. Contact Dr. David Scanlon, Director of Irish Studies; phone (617) 362-2131, extension 455.

Northeastern University (Boston, Massachusetts 02115): Irish Studies at Northeastern University brochure is available. Contact Dr. Ruth-Ann Harris, Chairman, Irish Studies; phone (617) 437-2660.

Westfield State College (Westfield, Massachusetts 01086): Irish Heritage: an Irish-American Studies Project. Introduction to Irish Folklore, Spring 1981 (Ken Nilsen). Introduction to Modern Irish, Spring 1981 (Ken Nilsen). Irish Culture through the Ages, Spring 1981 (Catherine Shannon). Spring special events include 15 lectures, 8-part film series, 3 discussion/concert/readings. For brochure and project information, contact Dr. Catherine B. Shannon, Program Director; phone (413) 568-3311, extension 346.

University of Minnesota (Minneapolis, Minnesota 55455): The Celtic World, an interdisciplinary course taught in Fall 1980. Contact David Horgan, Department of Independent Study.

Herbert Lehman College (Bronx, New York 10468): Irish Music, eight sessions

starting March 16, 1981. Contact Richard Dutton.

Nassau Community College (Garden City, New York 11533): Ireland Since 1800, proposed for Fall 1981.

— Maureen Murphy
Hofstra University

EXCHANGE PROGRAMS

The Union of Students in Ireland, in cooperation with the Council on International Educational Exchange, has announced the continuation in 1981-82 of their programs: Encounter Ireland and Work in Ireland. Both programs are open to American college students. For complete information write to Seona Mac Reamoinn, Council on International Educational Exchange, 205 East 42nd Street, New York, New York 10017; phone (212) 661-1414.

IRISH IMMIGRANT MEDIA PROJECT

An apparently worthwhile project in search of additional funding is an attempt by the West London Media Workshop to document on video tape the experience of the Irish immigrant in mainland Britain from the mid-nineteenth century to the present. The tapes, five in all, would be used by schools and Irish organizations in Britain. As of mid-February Ken Lynam, the project coordinator, had raised about half of the needed funds, mainly from the Greater London Arts Association, but the group still needs nearly £3,000 to

complete its work.

Since the ACIS budget is very limited, the organization cannot fund this project, but individual members might want to contribute. Those interested should write to Mr. Lynam at The Base, St. Thomas' Church Hall, East Row, London W.10.

DEVIN A. GARRITY

We regret to announce the sudden death on January 6, 1981, of Devin A. Garrity. As President of Devin-Adair Publishers for 41 years, Mr. Garrity played a major role in introducing Irish literature and books about all aspects of Ireland to the American market.



The *ACIS Newsletter* is published four times annually in February, April, October, and December, at the University of Miami, Coral Gables, Florida 33124. Vol. XI, Serial No. 2.

Editor: Patrick A. McCarthy
Review Editor: Nita Cary
Bibliographer: Jim Ford, Boston
Public Library

Alan Bliss. *Spoken English in Ireland, 1600-1740*. The Dolmen Press, 1979. 381 pp. \$23.00.

Brendan Behan quoted someone as having said, "language is the memory of a people," and considered this to be the main reason for studying Irish. "Apart from that," he said, "the Irish language is so inextricably mixed up with the English spoken in Ireland, that it's practically a necessity to learn it if you want to know what you're saying!"

Alan Bliss, in a clearly articulated and thoroughly researched study in historical linguistics, proves that Behan's remark may be an understatement, as he assembles and analyzes 27 representative texts in spoken English in Ireland from 1600 to 1740.

In his introduction, Professor Bliss asks the indulgence due a pioneering work. Linguists, historians, language buffs, scholars and dilettantes of the English and Irish languages will not only be indulgent, but grateful. The author mentions that only three other works on his subject have been written: J.J. Hogan's *The English Language in Ireland*, Dublin, 1927; J.O. Bartley's *Teague, Shenkin and Sawney*, Cork, 1954; and an unpublished doctoral dissertation by J.P. Sullivan, *The Genesis of Hiberno-English: A Sociological Account*. These studies either skirt the early modern period which is the focus of Bliss' work, or they lack the comprehensive and authoritative scholarly apparatus included here. Because the work is intended to serve as a foundation for future research, Professor Bliss has been thorough indeed.

The book opens with a short historical sketch of the period, followed by a full description of each text. Next appear the texts containing examples of Hiberno-English speech, drawn primarily from the drama, but including a satirical letter, an imaginary prayer, a prose piece on the siege of Ballyally Castle, a sermon, and a poem in Gaelic and English. Most of the plays are obscure and undistinguished, but Sheridan, Shakespeare, and Ben Johnson are represented as well. Professor Bliss explains that he had to select only a few samples from the many available from the period, indicating a direction of future work in the study of available material. Bliss states that he chose the texts which were "most interesting and amusing." They are also almost wholly derogatory of their speakers: knaves, rogues, fools, cut-throats, bigots, cowards, buffoons, almost all either servants or vagabonds, all objects of derision and contempt. One selection echoes the basic insanity of the imaginary gentleman in Swift's *A Modest Proposal*, wherein the Irish "drop" their young. Bryan is writing to Ursula about marriage: "... untel the Coow shall have Cauf, de Maure shall have Colt, de Goats shall have Kidd, and Ursula shall have Childe . . ." (p. 125). The selections are certainly linguistically interesting, but not inevitably amusing, reflecting as they do the pervasive and consequential tendency of the period to dehumanize most of the native Irish. The author calls attention to this in his notes.

Almost half the book consists of a meticulous analysis of such broad topics as the nature of the evidence, proving that the samples are not merely "stage Irish" (a crucial point in the study); phonology, tracing the perigrinations and shape changes of the elusive sounds and graphemes of Middle and Early Modern English, and the interrelationships among Irish dialects; morphology and syntax, in which we find carefully explained the origin of such Hiberno-English constructions as, "he is after writing a letter"; and vocabulary, with perceptive and informative observations on primary and secondary language interaction, terms of endearment

and abuse, customs of the Irish. All of this impressive and comprehensive detail is synthesized in descriptions of regional varieties of Hiberno-English, each variety represented by specific texts.

An extensive bibliography (works in English and Irish) and glossarial index conclude the book. The works cited are valuable to students of Elizabethan English, "stage Irish," and all aspects of Anglo-Irish dialect study.

The implications and suggestions for further lines of study are too numerous to mention here. Students of American dialects, for example, based on the material in Bliss' work may wish to reconsider the use of the consuetudinal "be" in Black English as possibly deriving from Hiberno-English. In 1930, Stoney and Shelby, authors of *Black Genesis*, a collection of Gullah stories, maintained (as have scholars since) that Black English arose in the West Indies, including Barbadoes, to which "Cromwell sent out boatloads of recalcitrant Irishmen."

Professor Bliss does not supply any particular theoretical linguistic framework, basing his insights and descriptions on traditional and structural linguistics. This means that most laymen can follow even his most detailed analysis without having to learn symbolic logic or transformational grammar if they refresh their memories about the International Phonetic Alphabet, which is used but not explained.

The fascinating study of a perhaps unique linguistic phenomenon, that is, the blending of two languages so unlike as English and Irish is off to a fresh start with Professor Bliss' study. By delving into its origins he has renewed interest in the evolution of the distinctive speech of which Hiberno-English is part, and which prompted T.E. Kalen in a review of *Borstal Boy*, to observe: "The English language brings out the best in the Irish . . . Rarely has a people paid the lavish compliment and the subtle revenge of turning its oppressor's speech into sorcery."

Charles McNally
Hobart and William Smith Colleges

Desmond Bowen, *The Protestant Crusade in Ireland, 1800-70*. Montreal: McGill-Queen's University Press, 1978. \$23.95.

Following his own inclinations and urged on by reviewers of his book *Souperism: Myth or Reality*, Desmond Bowen now gives us a detailed and excellent study of the Irish Protestant proselytising bodies and their leaders and explains their influence on Irish history. After a succinct description of the first two decades after the union of Great Britain and Ireland, Bowen devotes the main part of his book to the period between 1822, when the Reverend Alexander R.C. Dallas first turned his attention to Ireland and Archbishop William Magee of Dublin began his religious war against Roman Catholics, and 1869, the year in which Dallas died and the Church of Ireland was disestablished. In his discussion of these forty-seven action-filled years, Bowen carefully threads his way through the morass of bigotry and the gaggle of Anglican, Catholic, and dissenting zealots who were so much a part of nineteenth-century Ireland. Bowen also reminds us of larger economic, intellectual, and political issues and movements of the time — famine, free trade, emigration, the Oxford Movement, etc.

Quite properly the author rejects the use of Marxist theories, because for this subject at least any attempt to impose class-struggle models would be both as naive and as futile as the actions of the English Evangelicals who never understood that in Ireland, Catholicism is more than a religion

and that conversion to the Established Church meant more than a change in religion; it required the total denial of one's culture, family, and heritage and the acceptance of that of the hated Sassenach.

Like the author, the reader is both appalled by and sympathetic with the Church of Ireland. A minority church filled with rapacious absentees and supported by tithes extorted from an impoverished and hostile Catholic population, the Church of Ireland was in great need of reform, yet many Anglican parsons were diligent in performing their duties and filled a secular need as the local magistrate and gentleman in the place of the absentee gentry. Also, in times of famine, they had better access to charitable donations and were often more equitable in their distribution of them than the local Catholic priests. One must sympathize with these often well-meaning and underpaid men who were caught in a whirlwind as tithe wars decreased their income, famines overtaxed their ability to raise money, and Catholic and Protestant zealots unsettled the delicate religious accommodation they had informally worked out. Things would never be the same again. Even after the issue of tithes was settled, the bitterness remained. Their efforts to distribute charitable gifts brought the charge of souperism, that they were buying converts. And then men like Dallas and his Irish Church Missions rather heavy-handedly began their attempts to convert the Irish and overwhelmed both the Irish clergy and their already existing programs.

Although initially these new missions had some success, notably in western Ireland in areas long neglected by both Catholics and Protestants, their major legacy was the stirring up of religious passions which remain so evident today. Throughout this book we watch the Church of Ireland and its leaders undergo a profound transformation. They began the era with a garrison mentality; they were the outposts of English culture and the Protestant cause in an uncivilized Catholic land. But by the time of disestablishment they had retreated into the ghetto mentality of a beleaguered minority in a hostile land. One is thankful for Bowen's careful analysis of the complexities that always accompany Irish history.

John D. Neville
America's Four Hundredth
Anniversary Committee

Micheál Ó Siadhail, *Learning Irish* (text plus three cassettes). Dublin: Dublin Institute for Advanced Studies, 1981. Distributed by Ais, 31 Fenian Street, Dublin 2, Ireland. £10.00 (book, £5.00, cassettes, £5.00).

For those who cried through *Irish Without Tears*, crept through *Progress in Irish*, and memorized *Buntus Cainte*, only to find a limited audience for sentences like "Why isn't that weak sheep eating today," at last there is a teach-yourself-Irish text that works. Developed by Michael Ó Siadhail, a distinguished scholar well known for his linguistic studies of the Irish language and a published poet who has attracted significant critical attention, *Learning Irish* provides a logical introduction to beginners with no previous knowledge of Modern Irish as well as a sound review for those who have studied the language in the past. It uses the International Phonetic Alphabet to illustrate not only vowel and consonant sounds but also phrasing and intonation patterns; it explains, through specially designed simple charts and clear examples, grammatical principles and practice; it presents short texts on topics likely to be discussed by adults for practice in reading and vocabulary acquisition; it encourages students, through a series of increasingly sophisticated self-correcting exercises, to compose their own short essays in Irish.

Accompanying the text, three cassettes prepared under Dr. Ó Siadhail's supervision use only native speakers of

Connemara Irish to reinforce IPA transcriptions of Irish-language phonemes and to present oral recitations of the prose passages of each lesson. These cassettes, therefore, offer both models of conversational Irish for the student to imitate and opportunities for ear training. All prose passages printed in the text and recited on the cassettes are translated into English in an appendix to the text.

Layout and design of the text enhance Ó Siadhail's pedagogical techniques: type size and style have been selected for maximum readability; headings, subheadings, and variations in type font immediately identify the different parts of each lesson. An especially attractive feature of Ó Siadhail's method, his "summary tables" that illustrate sentence patterns and syntactical transformations offer on a single page the same information found in most other texts in multiple pages of intimidating technical description. Moreover, the quality of paper and binding and the sturdy soft cover of *Learning Irish* assure durability; this book will take the many hours of use its contents will invite.

In short, *Learning Irish* (text plus cassettes) can and should be used by teachers of introductory courses in Modern Irish as well as by individuals who want to acquire or improve their proficiency in the language without formal course work.

What will be the objections to *Learning Irish*? Eagle eyes and sharp ears may detect a few (astonishingly few) discrepancies between Irish text and tape or between Irish text and English translation. (This reviewer found but eight, all minor, none likely to confuse anyone.) Perfectionists will pronounce it not a substitute for an intensive Gael Linn course or a period of living with an Irish-speaking family in a Gaeltacht. (It isn't, but it can provide the foundation for getting more out of either, if a student is able to arrange such supplemental learning experience, and it offers training in grammar and reading, aspects of language acquisition not generally available at Gael Linn or in a Gaeltacht.) Partisans of *caighdeán*, Munster, or Ulster dialects will complain that it presents only Connemara Irish. (True, but as Ó Siadhail points out in his introduction, the student who learns one dialect has a base from which to move to another.)

Indeed, if *Learning Irish* has the success it deserves, perhaps Ó Siadhail's methods will be used to develop texts and cassettes for students who wish to broaden their knowledge to include other dialects of Modern Irish. These we can hope for: meanwhile, the Dublin Institute for Advanced Studies has performed an important service in making available this first sound and sensible Modern Irish "self-tutor," as Ó Siadhail calls his work. How Douglas Hyde, himself a scholar, poet, and teacher of Irish, would have appreciated it.

Janet Egleston Dunleavy
The University of Wisconsin-Milwaukee

Irish Renaissance Annual. Edited by Zack Bowen. Newark, Del.: University of Delaware Press, 1980. 190 pp. \$8.00

This first volume of the *Irish Renaissance Annual* contains articles on Joyce, Yeats, O'Connor, Fitzmaurice, Moore, and Synge. Although the journal was intended to center on the Rebellion of 1916 and Irish independence, Zack Bowen, the general editor, states in his Foreword that the editorial board made their policy more flexible due to the nature of the manuscripts received. None of the essays deals exclusively with material connected with the political situation at this period; in fact, several of them are straightforward literary criticism. However, the biographical pieces cannot help but place the writer within the context of Irish life and politics. For example, although he concentrates on the novel as psychological autobiography, in "*Esther Waters: An Irish Story*," Wayne Hall considers Moore's

ambivalent relationship to Ireland and the literary renaissance. Anthony T. McCrann, while exploring Frank O'Connor's aesthetic revulsion against silence, discusses the writer's relationship to the society that censored so many of its artists, including O'Connor himself. In "Women, War and Words: Frank O'Connor's First Confessions," James H. Matthews deals with some of the personal and historical events which inspired the stories in *Guests of the Nation* as well as such literary concerns as setting and voice and such biographical elements as the writer's relationship to women.

By its focus on literary scholarship, the editor states, the *Irish Renaissance Annual* is intended "to supplement such general purpose journals as *Eire-Ireland* and *Anglo-Irish Studies*, publishers of creative works such as the *Journal of Irish Literature* and review periodicals such as the *American Committee for Irish Studies Newsletter*." Most of the articles in this first volume could have found a place in existing journals, however. Articles on Joyce and Yeats have several outlets, and a quick review of the most recent volumes of *Eire-Ireland* discloses a biographical-literary article on Moore and literary studies of Synge's plays similar in approach to those presented here. Still, the *Irish Renaissance Annual* allows us to consider these writers in relationship to each other and to this important period of Irish history, which enhances our understanding of them.

The editors deliberately chose essays with varying critical approaches. Aside from the biographical pieces on Moore and O'Connor, this volume includes pieces in which Bryant E. Hoffman explicates *Per Amica Silentia Lunae* as "a statement of aesthetics directly effecting Yeats' poetry," John Cooke treats the use and abuse of imagination in three plays by George Fitzmaurice and the ways in which the playwright is within and without the Irish artistic tradition, Thomas Morrissey considers the ramifications of Biblical symbolism in *The Shadow of the Glen*, and Fritz Senn explores the use of rhetoric in and the "polytropical" nature of *Ulysses*. The journal's aim of publishing "essays devoted to relationships between literature and the other arts" is represented by Maurice Beebe's exploration of the relationship between Joyce's *Portrait* and Impressionist painting.

The future shape of the *Irish Renaissance Annual* will, of course, be partially dependent on the manuscripts the editors receive. This first volume, which begins and ends with Joyce, shows a concern for the range of modern Irish literature and a diversity of critical methods. The articles are generally well-written and of high quality, and include some exceptional essays: Beebe and Senn on Joyce give us insights that change our ways of looking at the texts.

The *Irish Renaissance Annual* has set a high standard for itself; it is an auspicious beginning.

Barbara DiBernard
University of Nebraska

Peter Costello, *The Heart Grown Brutal: The Irish Revolution in Literature, from Parnell to the Death of Yeats, 1916-1939*. Dublin: Gill and Macmillan, 1977, and Totowa, N.J.: Rowan and Littlefield, 1978. 330 pp. \$22.50.

The title and epigraph of Costello's book are from W.B. Yeats's "Meditations in Time of Civil War" (1923):

We had fed the heart on fantasies,
The heart's grown brutal from the fare;
More substance in our enmities
Than in our love . . .

Yeats's lines remain relevant; for instance, they are also the epigraph to William Shawcross' *Sideshow: Nixon, Kissinger and the Destruction of Cambodia*.

Can one claim that the Irish Literary Revival helped bring about the 1916 Rising, the War of Independence, the Civil War, and the Free State; or must one answer Yeats's question, "Did that play of mine send out / Certain men the English shot?" with Auden's line, "Poetry makes nothing happen"? Costello contends "that the Literary Revival in Ireland created the possibility of the political revolution; that the writings of the revival record the true reality of the war; and that the literary movement emerges with its integrity intact, which is more than can be said for the politics of Irish nationalism" (p. 7). Costello claims to concentrate more deeply on such relations between imagination and revolution in Ireland than have similar studies, such as Loftus's *Nationalism and Irish Poetry* (1964), Thompson's *Imagination of an Insurrection* (1967), O'Driscoll's edition of *Theatre and Nationalism in Twentieth-Century Ireland* (1971), Brown's *The Politics of Irish Literature* (1975), and Fallis' *The Irish Renaissance* (1977).

Costello follows three phases, "Revival," "Revolution," and "Reaction." He shows how the myths resurrected from ancestral night gave a people poor in spirit and possessions a national morale boost. Against the Protestant mythologizers Costello posits the Catholic realists, those fiction writers who tried to face the centers of paralysis rather than transcend them in dreams. Thus George Moore and James Joyce recorded the quiet desperation of Davitt's Connacht and Larkin's Dublin.

Cuchulain is the figure who links Yeats, Il Duce of Irish poetry, to Padraic Pearse, the Irish Mishima: while Yeats was replotting the Cuchulain myths as Abbey plays, Pearse was plotting guerrilla theater in the streets with Cuchulain in a starring role. In the figure of Cuchulain Pearse had the mythic past summon the squalid present to heroic action. Pearse, a savage messiah, thought bloodshed a "sanctifying thing," and was capable of such hardness as, "We may make mistakes at first and shoot the wrong people" (quoted p. 76).

Sean O'Casey, knowing that it is the Minnie Powells and Bessies Burgesses who get caught in the crossfire, would have agreed with Brecht's Galileo: "God help the country that needs a hero!" O'Casey knew that to make a stone of the heart is no basis for a true revolution and that to kill or die is a poor way to be transformed utterly. Costello's study of the poet-soldiers reminds this reviewer of Walter Benjamin's "All efforts to render politics aesthetic culminate in one thing — war."

Yeats wrote: "A bunch of martyrs were the bomb in 1916, and we are living in the explosion" (quoted p. 201). In the "dragon-ridden" War of Independence and Civil War, houses that had nourished Yeats were burned down by nationalists whom Yeats had fed with fantasies. Had he inspired those who were now "but weasels fighting in a hole"? "The weasel's twist, the weasel's tooth" are studied by Costello in his chapters on the moral history of Ireland between Easter 1916 and May 1923. He follows the "fella in a trenchcoat" who moves through Bowen's *The Last September* and O'Casey's *Juno and the Paycock*. He insightfully comments on Yeats's *The Tower* and *The Winding Stair*, Farrell's *Thy Tears Might Cease*, O'Connor's *Guests of the Nation*, O'Faolain's *Midsummer Night Madness*, and O'Flaherty's novels. He shows how the dream shaped in the revolutionary heart was betrayed in the atrocities and fratricide of war and in the mean grocers' republic. It was the clerics and not the poets who were to be the unacknowledged legislators of the new Ireland.

In his preface and epilogue Costello makes parallels with the present Northern crisis. Some may consider glib such phrases as "the madness of a discredited Republicanism" and "the mad pride of the IRA." Also, Costello's apparent implication that violence may be epidemic to Irish politics smacks of the Ireland-has-her-madness-and-her-weather-still mentality of those

who blame such violence on Irish character and culture rather than on British misrule. I share Costello's humanist concern for the victims of bloody revolt, but I find more insights into the relationships between the literature of the Revival and the current Northern crisis in Seamus Deane's articles in *Threshold*, *The Crane Bag*, and elsewhere.

The Heart Grown Brutal is comprehensive (if sometimes digressive), written in a lively, readable style, studded with diverse quotations, and handsomely produced with 20 apt illustrations. It is an excellent introduction to the Irish Literary Renaissance and its historical background and aftermath.

Christopher Griffin
University of Wisconsin-Milwaukee

Paul Bew. *Land and the National Question in Ireland, 1858-82*. Atlantic Highlands: Humanities Press, 1979. 307 pp.

"Property is theft" according to Pierre Joseph Proudhon's famous aphorism of 1840, and from an Irish nationalist perspective, nineteenth century Ireland is a case in point. From at least the seventeenth century, most of the island's "property" belonged to the protestant descendents of Anglo-Scottish "invaders." Were they and their descendents entitled to keep it in perpetuity, in the tradition of Magna Carta? Or did special restrictions and responsibilities attend ownership under these peculiar circumstances? Between 1850 and 1900 these questions were answered in such a way as to transform both the pattern of land ownership and the land owning class itself, a remarkable fact considering that it had occurred even before the tumultuous creation of a separate Irish State in the early twentieth century.

Every interpreter of modern Irish history must address this transformation, and particularly the role of the Land League during the crucial years, 1879-82. There is wide agreement that the events of those three years constitute a watershed, but enduring controversy over exactly what happened, and why. Paul Bew's contribution takes the form of a detailed narrative, with painstaking attention to the changing dynamics, tactics, and personnel of the movements which emerged. Such an approach complements — although it sometimes differs from — Samuel Clark's recently published *Social Origins of the Irish Land War* (Princeton University Press, 1979). Clark

emphasizes what he calls "the challenging collectivity," the startling coalescence of peasants and politicians, big tenants and small tenants, merchants and farmers into a single, highly effective movement. Bew's work helps to explain how a single movement managed to comprehend Irishmen (and some remarkable women) with diverse interests which had hitherto kept them divided. He does this by minimizing the importance of the famed "boycott" and the outbreaks of rural violence which gave the "land war" its name. Bew believes those dramatic measures were of secondary importance and always risked alienating the large (and more affluent) tenants whose support the Land League needed desperately to retain.

In Bew's view, "the most important forms of struggle were different varieties of highly legalistic strategies" (p. 221), and in particular "the strategy denoted by the slogan 'rent at the end of a bayonet'" (p. 222). In practice, this meant "that the peasantry delayed the payment of rent until the last possible moment, [and] then paid the rent while the Land League defrayed the often hefty legal costs incurred by the delay." This cumbersome and expensive tactic "was the critical price the League leadership had to pay to win the allegiance of the rural bourgeoisie in the crucial phase of the League's expansion in the late summer and autumn of 1880" (p. 223). On Bew's account, the events of 1879-82 were less an uprising of the Catholic peasantry against a traditional oppressor class than an artfully contrived, ingenious, and improbable alliance which was constantly in danger of disintegration. The Land League made stranger bed-fellows than we have previously realized, yet it held together long enough to deal protestant land-ownership in the twenty-six countries a blow from which it never recovered.

Because *Land and the National Question in Ireland* relates the progress of the struggle on an almost day to day basis, it is not easy reading. One is plunged into a narrative of minutiae which are sometimes difficult to understand and impossible to remember. The author can hardly be faulted for his diligence in researching and assembling this intricate structure — his conclusions would have been far less convincing without it — but perhaps he could have spared the reader some of what seems an avalanche of detail.

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