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EDNA O'BRIEN:
ANNOTATED CHECK-LIST BIBLIOGRAPHY
BIBLIOGRAPHY HANDBOOK

By

JEAN FAIRD, M.A.

A Thesis

Submitted to the School of Graduate Studies
in Partial Fulfilment of the Requirements

for the Degree

Doctor of Philosophy

Department of English

McMaster University

1993



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Canada

EDNA O'BRIEN: ANNOTATED CHECK-LIST BIBLIOGRAPHY AND
BIBLIOGRAPHY HANDBOOK

DOCTOR OF PHILOSOPHY (1993)
(English)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: Edna O'Brien: Annotated Check-list Bibliography
and Bibliography Handbook

AUTHOR: Jean Baird B.A. (Brock University)

M.A. (McMaster University)

SUPERVISOR: Professor A. Hammond

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ABSTRACT

Twentieth-century writers present distinct problems for the academic, the bibliographer and the biographer. Popular authors often write not only novels and short stories, but also plays for the stage as well as television, commissioned pieces for large and small magazines and journals, children's books, essays, travel books and articles as well as book reviews. The large and diverse canon of Edna O'Brien illustrates the complex and difficult nature of researching modern authors.

The thesis describes the methodology of such research, outlining problems and creative, often unorthodox approaches required to obtain information. The Handbook section is intended to provide a guide for other researchers. It lists reference sources, methods of organizing material, computer searches and particularly focuses on the problems of unpublished material. The annotated check-list bibliography lists published and unpublished works by Edna O'Brien. This section is followed by one of criticism, interviews and reviews of O'Brien's work.

O'Brien's reputation in academic circles as well as in the literary press is anything but established. Each new publication creates clashes and controversy. The nature of

the research presented in this thesis provides opportunities for a different approach to criticism of O'Brien. The final chapter briefly explores these opportunities.

TABLE OF CONTENTS

CHAPTER ONE.....	Methodology	5
CHAPTER TWO.....	Handbook	18
CHAPTER THREE.....	Edna O'Brien: Annotated Check- List Bibliography.....	52
CHAPTER FOUR.....	Edna O'Brien: Interviews, Published and Unpublished	103
CHAPTER FIVE.....	Edna O'Brien: Articles, Dissertations and Reference Works	120
CHAPTER SIX.....	Edna O'Brien: Reviews	142
CHAPTER SEVEN.....	Value of this type of academic research	221
CHAPTER EIGHT.....	Conclusions	236

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Many friends assisted with this project. Particular thanks to Randy Smith, Holly Dickinson, Nora Nater, Lucero Talving and Karen Saylor.

This project would have been impossible without the knowledge and assistance of many librarians. I would like to specifically thank the reference staff at McMaster University, Brock University, the British Library, British Film Institute, BBC Archives. Special thanks to Edie Williams, Pat Wilson and Phyllis Wright at Brock University.

As with so many other things, the biggest thanks and the biggest debt is to family: my mother for taking the children for 'holidays'; my husband, for being patient when I was not and for being available when I was not; my daughter, Bronwyn, for her constant love and help. A very big thanks goes to my small son Sebastian whose life began in the middle of this thesis.

PREFACE

During the research for my M.A. thesis I realized that there was little formal published criticism about the work of Edna O'Brien. For the purpose of that thesis, which focused only on the first three novels, I elected to ignore the criticism altogether. With the present thesis I find myself at the opposite extreme — here I have tried to find everything. Originally, this work began with two purposes in mind. The first was to satisfy the research requirement for a required bibliography course. The second was to provide the background research for a rather orthodox, if ambitious, thesis on the entire fictional canon of Edna O'Brien.

At the beginning of this research project I had three main concerns and guidelines for investigation:

1. Despite the success of O'Brien's first novel and praise of her subsequent endeavors, Miss O'Brien's work has received little formal critical attention. As well as the few journal pieces, I decided to track all articles and interviews in all types of publications to determine the type of reputation this author had developed without the apparent support and attention of the academic world.
2. Some of the best (and worst) published criticism of Edna O'Brien's work seemed to be book reviews. Reviewers'

responses have been extreme and controversial (one reviewer was fired because of a harsh personal attack that was published as a book review). I decided to search out all reviews of her work. I wanted to know who was reviewing her work, which books were reviewed and where.

3. As with many other modern writers, I knew that Miss O'Brien was writing pieces for various publications and for many media. I placed no limits on the tracking of publications. I wanted to know what types of articles were being published and the kinds of publisher that would interest a prolific and popular author. In the past year of research this category has been extended to include unpublished material.

Little did I know what I was undertaking. Slowly, the project grew to enormous proportions. In my academic sleuthing I began to feel that each time I turned over a rock I found several large boulders beneath. O'Brien's output is astonishing both in its breadth and its diversity. And because of the type of work, the methods of research required unorthodox solutions. It took years, but I eventually exhausted my library resources and still knew that I had not got it all. In the summer of 1991 I received a scholarship to continue the research in England. That trip continued the already established pattern. I found more in three days than I thought I would in three weeks. After my return and more

than three additional months of sorting out this information it became increasingly clear that the research itself was a thing of some merit. In three and a half years I had amassed a wealth of information not only about O'Brien, but also about bibliographical procedures. As it turned out, O'Brien was a wonderful test case for twentieth-century bibliographical problems. The solutions themselves deserved attention.

This thesis is an attempt to organize and present four years of intensive research. The first chapter, in essence, is an academic bibliographical diary. Many of the problems I faced were solved by hit-and-miss techniques. Some of my experiences themselves are the stuff of fiction. The second chapter is designed as an handbook of the resolutions of these problems, organized as an easy reference tool for other researchers into twentieth-century authors. Together, these first two chapters point to the types of unique problems that are associated with twentieth-century bibliography.

Chapters three through seven are the annotated bibliography. The very size of this section is a testament to O'Brien's prolific and enduring career. Each section of the bibliography has an introduction which points to particular limits of the annotations or things to be on the watch for.

The final chapter draws some conclusions about the distinct nature of this type of research, the way it informs the work and assists in placing O'Brien in context as both an

Irish writer and a twentieth-century writer.

CHAPTER ONE

METHODOLOGY

Years of graduate work and affiliation with several universities have made me aware of the difference between studying a work and studying an author. The case of Sylvia Plath readily illustrates the problem. At the time of Plath's death much of her work was unpublished and the planned collection that she had been working on was not yet in the hands of her publisher. Under British law the copyright went to her husband, and Ted Hughes and his sister spent years publishing bits and pieces of her poetry posthumously. Criticism during this time focused on the confessional and suicidal aspects of her work, since this seemed to be what was reflected in the small collections in print. It was not until nearly twenty years after her death that the collected Sylvia Plath was published. From that time on the criticism has changed drastically. The focus of individual poems is changed when seen in the context of the whole canon. I am not suggesting that a study of an individual work or even much of the readily-available published work of an author is a futile endeavour. This was exactly the approach that I myself took for my MA thesis on Edna O'Brien. When I re-read my MA work for the current thesis I was pleased to find that my

assessment stood up quite well under the more informed eye that I have since developed. But the study of a few pieces or even most of the pieces does not provide a full picture of any author. I wanted to attempt a synthetic study of O'Brien.

The research began with compulsion and ended with obsession. The bibliography course that I was taking when this work began introduced me to some methods, resources and an invaluable computer filing system. I read the full published canon of O'Brien and began looking for journal articles. I quickly learned that it is harder to gain bibliographical control of a living author than one "safely dead". Many of the usual research methods just do not work or provide the required information.

Because I had no idea of the scope of O'Brien's canon or the amount of time and energy that would be required to complete this project, my initial recording system was inadequate. I would consult an index, record that I had checked it and then consider this area finished. As the work mounted and months passed I realized I would have to go back to the same index for updates. Since I had not kept track of the index number last checked I had to spend much time duplicating and cross-checking information. At this point I developed the method of the Library Research Log that is explained in Chapter Two.

The journal articles were few; most quoted from book

reviews by distinguished literary scholars or personalities. I decided I had better have a look at the book reviews. This was an enormous undertaking. The few reviews I already had were from such diverse publications that I could not limit the sources and feel that I had safely got most of the important reviews. O'Brien is reviewed extensively and in odd as well as obvious places. There are computer searches available for book reviews but they do not cover everything and there is much duplication in the indexing. I had to physically search out and read each review before I could determine its value. Needless to say, there was much frustration involved. Many a time I spent hours locating a magazine to find the library's copy missing. More days would be spent locating another library source, travelling to the location and finding the correct copy. Sometimes the magazines are restricted access and must be ordered through the reference librarian. You may wait anywhere from 5 minutes to 2 hours to receive the paper copy or the microfilm. Finally, the right volume and page number is found, the article located and it reads: "Edna O'Brien's controversial novel Night was released in paperback this week by Penguin." Nothing more!

Often what is indexed as a review is actually an interview. Some of the interviews are serious and some are chatty and gossipy but there is no sure way of determining the nature of the interview by the place of publication. Again,

each interview had to be searched out. Here was another avenue of information about O'Brien's philosophy of writing, influences and other work. O'Brien often mentions a work in progress during interviews. I started to collect a list of titles that I did not have in my files. Some were films and stage plays. Obviously these were unpublished and I did not know how to locate the script or more information. Librarians were unable to provide a source although most had suggestions. I was also finding short stories in anthologies and articles in popular magazines. Curiosity had made me check indexes prior to 1960 and I found several short stories, never collected, and a brief trade article. Eventually I made the big decision. If I wanted to complete a truly synthetic study of O'Brien I would have to find everything — I cancelled the restrictions.

By this point my method was improving but I had had to retrace my steps each time I changed the perimeters of the search. I reorganized my filing system, developed the method of research outlined in the following handbook and widened my research beyond libraries. I realized that if I wanted to access the unpublished work I was going to need help and lots of it. I started by writing letters of enquiry. Response was minimal. Agents did not respond. The BBC did not respond. Meanwhile I was receiving much information through personal contacts. Fellow graduate students, also stubborn

enough to be researching living authors, sent notes about information they had stumbled across. Scholars with Irish interests sent notes about current books being published. A card of congratulations on the birth of my son had a postscript telling me the address of the archive librarian at London Weekend Television. My mother sent me articles in newspapers and told me about programs on television. Friends and colleagues translated the foreign language articles. It seemed that this network of personal contacts was my best resource and needed to be expanded.

I made appointments to discuss the project with every reference librarian who would talk to me. Each and every one of them provided at least one piece of information that led to a necessary contact or provided a useful address. University librarians are often aware of the research interests of scholars within that particular university. I was put in touch with film scholars and drama scholars.

Some of my problems were solved quickly and easily. I was now several years into this research, but had some leads that I had had no luck with at all. For example, I knew from an interview that Miss O'Brien had been commissioned to write an article about Northern Ireland for the German magazine, Stern. But that was all the information that I had. I did not know the date so I was unable to locate this piece myself. On the suggestion of a librarian, I wrote directly to the

magazine and within two weeks I received the article, along with a very polite and encouraging letter addressed to Herr Baird. Not all of the publications to which I wrote responded so promptly, or at all, but at least half provided the requested information at no charge. Many of the places where O'Brien publishes with some regularity are not indexed and would not respond to enquiries.

Despite these difficulties, by now I was beginning to develop a fairly accurate idea of the published information, and what might be missing. But I was still making errors in judgement. I put aside an hour to search the translation indexes knowing that the novels had been translated into several foreign languages. Days later I emerged from the library overwhelmed by the extent of the information.

The biggest problem was unpublished material. Over the years I had written at least two dozen letters to the BBC at ten different addresses. One day I finally received a response. It was information about subscribing to London Calling! I had met O'Brien briefly at a reading in Toronto in 1988 but had been unable to make any further contact with her. A trail of letters to agents went unanswered. It now seemed clear that the only way I would get the information to complete the research would be to go to England and get it myself.

With the support of the Edna Elizabeth Ross Reeves

Travel Scholarship I left for England in the summer of 1991 for three weeks. Armed with my current bibliography, letters of reference and a file full of questions and problems, I headed first to the British Film Institute. I could not begin at the BBC — I still had no idea where the archives were located. Of all the places I might have started the BFI proved to be by good fortune definitely the best choice. The BFI is computerizing all its files and is cross referencing everything. I began in the archives. The researcher checked all the files on O'Brien, printed out the information, made suggestions for library research, provided other contact information and asked to let her know how I made out. I spent two full days in the library of the BFI copying material.

The BFI files contain press releases, press clippings, film reviews, interviews and so on. The collection contains film journals and specific British publications that I had been unable to access, for example, TV Facts. At the end of two full days, I requested the scripts that I needed to see and ordered the films that I wanted to view. Both of these services take several weeks, so I would have missed the opportunity if I had not begun here. Unfortunately, the BFI will not allow viewing of films if it has only one copy in its archive and this was the case with two of the films that I had requested.

Two weeks later when I returned to the BFI for another

day of research and then a day to view the films I had ordered, I went back to the archive to talk about the work I had accumulated. I spent two hours with the researcher giving her information to update and properly cross reference the files.

I spent a day contacting television studios and making phone contact with O'Brien's agent at that time, Duncan Heath. The agent was intrigued, wished to see what I was working on and in the mean time tried to contact Miss O'Brien.

When I went to the Thames Television office, the receptionist placed a call through to the archives. The gentleman could not understand what I was asking for. He asked me to wait for five minutes and he arrived in person with his little black book. He thought I was out of my mind trying to access archives for British Television studios. "A mess," he said. It turned out that this gentleman was an independent documentary film maker and researcher who had been hired by Thames to put their files in order. Because his own research had taken him the same route as I was attempting, he was the pot of gold at the end (beginning?) of the rainbow. His little black book contained the names and addresses of independent film producers, television contacts, archives centres and research centres, and he gave me his personal contact at the BBC. This man told me to forget British television archives and to check contract departments instead.

"Run by accountants — they bloody document everything." This one contact alone provided a wealth of information and saved me an uncountable amount of time.

A call to the BBC contact, which led to a least eight more calls in the next two days, finally put me in touch with the BBC archives, in Reading of all places. Meanwhile, Duncan Heath replied that Miss O'Brien was busy finishing a novel and could not see me this week but asked me to drop by next week and "We'll see what we can do."

The information I had so far collected from the BFI gave me enough to check the other television studios and confirm the amount of work that O'Brien had done. The contract departments were much more organized than any of the archives, and cheaper.

During the second week I stopped in to see the agent at Duncan Heath. As he looked over the bibliography he was clearly amazed. "O'Brien worked on that — interesting...I didn't know she did that" and so on. He provided me with some useful information about works in progress and said he was still talking to Miss O'Brien daily but she had not finished the novel and would be unavailable for the rest of the week. I knew exactly how much work that new novel would cause me. I wondered if by any luck the publication would wait until after the thesis was finished.

With advance appointments I spent several days at the

BBC Sound Archive and the Theatre Museum. The Sound Archive has a well-indexed system of all BBC Radio productions and other sound recordings. I ordered recordings and returned the following week to spend a day listening and making notes. The Theatre Museum did not have any information on productions outside London but had well-documented files on O'Brien and many reviews and press cuttings for some of the plays.

I now decided it was time to take on that great British institution, the British Library. Once I finally reached the inner sanctum, I discovered that I would have at least a two-day wait for the books I required and that I needed to access the Manuscript Department to look at scripts. The British Library is partly computerized and to my amazement a book appeared on the screen that I had never heard of before, On the Bone. I ordered it and spent two days speculating — I thought it must be a cook book. How could anything else have escaped my net? The following week I returned to read the ordered material. The unknown On the Bone turned out to be a chap-book of poetry.

Finally, I headed off to Reading to the BBC Archives. It seemed very appropriate to me that the building is located in the middle of nowhere. Even the taxi driver had not heard of the archives and did not know where the building was located. I spoke to O'Brien's agent the day before I left. He said that he had explained to O'Brien my need for her

permission to copy material and that he would get back to me if he heard. When I arrived at the archive I had to acknowledge that I did not have permission. I was shown into a cubby hole stacked floor to ceiling with cardboard boxes and filing cabinets. The guide showed me, vaguely, how the material was arranged, then left me. About fifteen minutes later he returned to ask if I would like tea, he was taking orders. I placed an order but never did receive the tea. Another twenty minutes passed. By this point I had already found a short story that had never been published and several scripts. I thought I would be in this cubby hole for weeks making notes and I did not have weeks to do so. The small man entered once again and asked to confirm my name. "Duncan Heath just phoned. They will be faxing a letter of permission from Edna O'Brien. You may copy anything you wish." The cramp in my hand was cured.

There are pieces of information contained at the BBC archives that are not accessible anywhere else, but as in so many other institutions the staff is very busy. Preference is given to BBC researchers rather than to independent researchers. Although the rule is that staff make any needed copies, I spent several hours making my own after convincing staff that I knew how to use the equipment. They were simply too busy to do the work for me as the rules required.

I returned from England with kilograms of information.

I spent three solid months sorting, reading and cataloguing the information. Now that I had permission from Miss O'Brien to have material to which she still has the copyright I was able to write and obtain scripts. A typical correspondence is the one that pursued "Stag". The bibliography from O'Brien's agent gave the year of production as 1983 in Chichester. I wrote to the Pallant House Gallery Trust, the address I had for the archives for the Chichester Festival. The Curator, David Coke, wrote back to let me know that "Pallant House no longer holds the Chichester Festival Theatre archive. This has now returned to the theatre who included space for it in their new building. I have, accordingly, passed on your letter to Paul Rogerson, the theatre manager, who will ensure that your enquiry is answered." Ten days later I received a letter from Paul Rogerson and the requested script. "I hope it will be useful. A cheque for £8 would cover the cost of photocopying the script and the postage." I was able to tie up most of the loose ends that remained through the network of "assistants" I had established over the years.

Annotating the bibliography and finishing four years of research in the form of this thesis brought the research to a satisfactory sense of completion. When I finally felt that I had reached the end, I contacted the agent at Duncan Heath. Edna O'Brien is no longer represented by Duncan Heath; in fact, the agent I dealt with no longer works for Duncan Heath.

The supervisor to whom I spoke told me that O'Brien had changed agents at least three times in the last eight months. There was a definite edge to his voice. I phoned the forwarding information that Duncan Heath provided, received the next forwarding agents and contacted them. At the time of writing this I am still waiting for a written reply; these agents said they knew nothing about O'Brien and did not think they were representing her. Another trail dangling and a contact lost. I thought I might have better luck with her publisher so I phoned the British phone number. Wrong again, she has also changed publishers. There is no rest for the twentieth-century academic Sherlock Holmes.

CHAPTER TWO

HANDBOOK: Twentieth-Century Bibliography for Literary
Researchers

INDEX

Introduction

- | | |
|-------------------------------|------------------------------|
| I. Preparation | 1. Library Research Log |
| | 2. Library Information Log |
| | 3. Research Addresses |
| | 4. Library Research File Box |
| | 5. Computer File |
| | 6. Information File |
| II. Beginning Research | 1. Published Material |
| | 2. Reviews |
| | 3. Research Method and Tips |
| III. Theatre | 1. British Theatre Contacts |
| | 2. Other Theatre Contacts |
| IV. Television and Film | 1. British Film Institute |
| | 2. BBC |
| V. Radio and Sound Recordings | |
| VI. Travel | |
| VII. Finishing Research | |

INTRODUCTION

This handbook is designed as a guide for researchers whose primary interest is in literature rather than bibliography. The assumption is that such scholars are interested in reading the material that is acquired through research rather than just amassing information. There are many bibliographical guides to indexes and reference works but far too often these texts are mere lists. Often the lists are impressive and exhaustive but there are seldom any indications that the researchers have used the facilities. One of the most useful guides I discovered for British Theatre research was probably compiled from detailed questionnaires. Bibliography texts assume that researchers know how to use and organize research. For scholars who are interested in authors prior to the twentieth-century, research is less difficult and such an assumption is probably fair. Most indexes for work prior to the twentieth century are cross-referenced and very complete when compared to the enormous amount of material that is available in so many media in the twentieth century. But for scholars researching twentieth-century authors the situation is quite different. This handbook is not only a guide to references but it provides a detailed system to access, accumulate and organize research information.

I. PREPARATION

Perhaps the single most important 'rule' for this type of research is to make paper copies of everything you do and everything you find. Keep all information in as organized a fashion as possible.

Before going very far into research it is essential to set up well-organized recording systems. If these records are developed and used from the beginning it saves much time by not repeating searches or duplicating material. Six main recording systems are required.

1. Library Research Log.

A small but well-bound note pad is the best to use since this book will be accompanying you on all research and will receive much thumbing. Each abstract, review index, reference source, encyclopedia or other source that is being checked should be recorded on a separate page in the log. Record the library that subscribes to the index, abstract or publication and its call number. Make a notation if the index is on computer disc or micro film rather than a paper copy. The rest of the page is used to keep track of the last issue of the index that has been checked. Since research sources publish supplements at different times of the year it is essential to also note the last date that the index was checked. Record the date checked in pencil so it can easily be updated. A sample entry:

BRITISH HUMANITIES INDEX
Brock — Per AI3 B7
1988 and all prior years
1989
1990
1991 — January — March
 April — June
 July — September
 October — December
Last date checked — May 1992

Each time a library update research is conducted it is simply a matter of looking at the last entry. For the above example, if no new issue after December 1991 has been received, update the 'last date checked'—no further work is required. If a newer issue than the last one recorded has been received by the library, check it, record the issue information and update the 'last date checked.' All indexes that are viewed should be recorded in this log even if they provide no pertinent information and you decide not to continue monitoring the source. Record your search, findings and decision. Also, any indexes that have been checked in a computer search should be recorded and the dates of the search so that manual updates can be made later. Over a long period of research it becomes increasingly difficult to remember what has been checked or when.

2. Library Information Log.

This log will act as a supplement to the Library Research Log. All libraries have selective holdings and most have some gaps in their collections. Even if you are

fortunate enough to be working in a large university library you will need to use other libraries and probably public libraries as well. The purpose of this log is to create a quick reference to the library that has the information that you need. Each reference should be distinct and arranged in alphabetical order for easy reference. It is most efficient to make an entry the first time you consult the holding file for any given university. Sample entry:

NEW YORKER MAGAZINE
 Brock University — F17 PER AP2 N 676 — 1985 and on
 St. Catharines Public Library — many missing editions,
 from 1960 and on — request copy at reference desk
 McMaster University — Z1035

Make notations if the holding is other than paper copy, for example on microfilm. It is also helpful to note each library's policy and prices for photocopying. This log allows you to organize research trips to libraries that you know have the holdings that you are searching for.

3. Research Addresses and Contacts.

In alphabetical order keep a meticulous record of all addresses and contacts. Note the source of the information and date — whether a tip from another researcher, Ulrich's¹, an address in another publication or direct correspondence. In the later stages of research these addresses are

¹ Ulrich's International Periodicals Directory: A Classified Guide to Current Periodicals, Foreign and Domestic. Bowker International Serials Database. New Providence: New Jersey, Reed Publishing, latest edition 1991-1992.

invaluable. Examples would include the addresses of an author's agents, the archive address of magazines, the librarian's name and address for a theatre museum. Such pieces of information appear in unusual places. Make a habit of recording the address even if you think it will never be of any importance. Who's Who is another valuable source for addresses.²

Telephone operators are not permitted to give out addresses. However, if you ask for the phone number and the operator provides it, then ask to confirm that this is the phone number for a particular address, an operator will usually confirm the address or give you the new one. If you have no address at all, use the same technique but with a fictitious address. Again, the operator will usually indicate that your address is wrong and provide the correct address.

4. Library Research File Box.

This file will contain all the search references. Each entry found will be recorded on a separate research card (sturdy paper or file cards work best).³ File each entry

² For years I had been unable to locate an article written by Frank Tuohy that referred to Miss O'Brien. Finally, I wrote directly to Mr. Tuohy at the address listed in Who's Who and he provided me with the requested information. For full citation see Footnote 20.

³ At the beginning of my research I put all entries for each journal on one research card but quickly discovered the mess that this created as I found some but had difficulty finding others.

alphabetically by the name of the publication.

Sample:

SATURDAY REVIEW

February 19, 1972 55:23

Review of Zee & Co.

S— Book Review Digest

Record all the information from the source as well as the source itself. The right hand side of the research card can be used to make notations from your log about library locations or other research information. After an article has been found and copied, attach the research card to the article for easy consultation for entry into the computer file. Likewise, if the article turns out merely to be a notation that the book has been issued in paperback or is of insufficient significance to require copying, make this notation on the research card for entry into the computer file so that you do not search it out again. As work progresses check all new research cards against the information already in the computer file to ensure that the article has not already been found and recorded.

It is essential that these research cards be kept in an organized fashion. If the information is received from a computer search, transfer the information to research cards before searching libraries. These cards also serve as handy book marks once the article is found and you are waiting with

a stack of journals to use the photocopying machines.

5. Computer File.

There are many computer file packages available. Find one that is fast, easy to use and is adaptable. For this type of research the 'sort' option and easy adaption to a Word Perfect, Microsoft Word or other word processing software format are important. The set up of the computer file needs to be customized for the specific needs of your research project and must be kept up to date at all times. This file will be one of the most important research tools of the project and requires a good deal of consideration before beginning. Having to reorganize and re-enter information at a later date because the file does not meet your needs is a costly expense in terms of time. Since this file will eventually hold the bulk of your research make sure you know how to make back up copies and do so with regularity.

Set up two files. The first will contain all material written by the author. The second file will contain everything else. Both files are set up in the same fashion:

AUTHOR 1 — author or editor
 AUTHOR 2 — additional author or editor
 TITLE 1 — name of book, journal, magazine
 SUBTITLE — if applicable
 TITLE 2 — title of article within the larger work
 TITLE 3 — title of the work being reviewed
 PLACE OF PUBLICATION —
 PUBLISHER —
 DATES —
 PAGES —
 LOCATION — indicate the library, call number or other

source
 VOLUME —
 TYPE OF WORK — novel, short story, reference work,
 interview, etc.
 NOTES — give this section a large amount of storage
 space

If a work has more than two authors or editors add the others in "Notes". It is important that "title 3" is never used for any notations other than the name of the work being reviewed. If an entry is an interview which has taken place because of the publication of a new work, enter the name of the work in "title 3" but otherwise use this entry specifically for reviews.

Sample entries:

AUTHOR 1 — Wilbur, Ellen
 AUTHOR 2 —
 TITLE 1 — Christian Science Monitor
 SUBTITLE —
 TITLE 2 — Love Tales Not Lightly Told
 TITLE 3 — Lantern Slides
 PLACE OF PUBLICATION —
 PUBLISHER —
 DATES — August 2, 1990
 PAGES — 12
 LOCATION — University of Toronto, Robarts
 VOLUME — 82
 TYPE OF WORK — book review interview, etc.
 NOTES —

AUTHOR 1 —
 AUTHOR 2 —
 TITLE 1 — Pornography: The Longford Report
 SUBTITLE —
 TITLE 2 —
 TITLE 3 —
 PLACE OF PUBLICATION — London
 PUBLISHER — Coronet Books
 DATES — 1972
 PAGES — 66, 294
 LOCATION — Carleton University HQ 471 I.58

VOLUME —
TYPE OF WORK — Government commissioned report on
pornography in England
NOTES — useful in putting O'Brien's work in a broader
context

This type of filing system allows for easy sorting. At any time you can check to see the number of reviews of a title, how many reviews you have of a specific reviewer, and so on.

6. Information File.

This file will contain the paper copies of all the information accumulated. Use well-labelled file folders. Again, this will need to be customized for different projects. Arrange the files alphabetically by the name of the work for filing of book reviews. A separate section will contain short stories, another section for interviews and so on. The most important thing is that this file is well organized and that information is easy to locate.

It is also useful to make your own abbreviations. Keep a master list. What seems obvious while you are working intensively on one journal might not be so easy to remember months later.

II. BEGINNING RESEARCH

If you are working on an author for whom a bibliography has already been published at some earlier date, it is wise not to assume any degree of completeness or correctness. Use the existing bibliography, of course, but

confirm the information. Simply copying the existing information and adding to it leaves your work open to the repeating of previous errors. It is also important to make no assumptions about when the author first published, regardless of previous bibliographies or what the author himself might state.⁴ Most authors of any stature dabbled before they were first acknowledged as serious writers.

Let people know what you are doing. Send a memo to colleagues outlining your research and asking them to drop you a note if they have any suggestions or if they should find anything in the future. Make it clear that you are interested in anything and everything, even if they suspect that you already have the information. Such leads are invaluable particularly in difficult areas. Introduce yourself to the reference and research librarians in the libraries where you will be doing most of the research. Librarians can direct you to the best methods of using their particular library and are, in themselves, storehouses of information. Academics do not always have the time to stay on top of the latest works and publications but librarians do. They are research specialists. They can direct you to proper equipment, other libraries and can access library information data bases.

⁴ For years O'Brien stated that she had written "not one word" before leaving Ireland. All bibliographies listed The Country Girls in 1960 as the first publication. I have established that O'Brien was publishing as early as the 1940s.

Although they specialize in printed and published material, they often have valuable suggestions about unpublished material. Film scholars and documentary film makers have very specialized skills for accessing information. The film department of a larger university can often put you in contact with such people.

Generally you will find that there are more indexes and more coverage of material for American publications than for British publications. Besides, American research institutions are better organized for research. Many British organizations consider the 'archives' a room in the basement with bulging cartons of files. As computerization becomes more extensive this situation will improve but it is unlikely that information accumulated prior to computerization will soon be entered into a new system. On the other hand, my experience was that American institutions are formal and even curt while British organizations are extremely polite and eager to assist.

1. Published Material.

The best place to begin is with primary published books. Get copies of first editions, subsequent reprints and paperbacks. Determining that revisions have been made avoids complications later. Paperback covers and book jackets often contain valuable bibliographical information. First editions,

contain valuable bibliographical information. First editions, reprints and paperback editions can be found in the National Union Catalogue and The British Museum Library National Bibliography. It is also a good idea to check Books in Print. Add this to your "Library Research Log" to be checked regularly since it also gives notice of books that are about to be released or re-released.

Collections of short stories often give information about where the story was originally published. All stories must be checked for revisions and changes in the title. As the short story file grows, all newly acquired stories need to be checked for revision against what already is in the file. For this reason it is helpful to have personal research copies of collections of short stories for easy access. Record all rewrites, revisions and cross reference title changes in the 'notes' section of the computer file. It is important to obtain copies of all reprints as well as the original publication to cross check bibliographical information. Reprints in anthologies and other collections can be traced by checking a short story index. These indexes are not comprehensive, so, again, information contacts are helpful in this area.

The other main area is work that has been published in magazines, small publications, collections, essays and so on. For twentieth-century authors there is no one source that can

their own collections that can provide direction. Discuss the project with the librarian who assists with computer searches. Computer searches are fast and save much time but are also expensive. If price is no object, computer searches are the best means available but will still need to be supplemented by manual searches. Not all libraries can access all searches but they can direct you to further information. Some indexes are particularly difficult to search manually and the chances of missing something are very high. In such cases, a computer search is recommended.⁵ Make sure you keep copious notes of exactly what the computer search is covering and the dates, so that you do not duplicate research and so that these indexes can be manually updated to keep the information current.

For manual searches a good guide to reference sources is required. Reference Sources in English and American Literature: An Annotated Bibliography by Robert C. Schweik and Dieter Riesner is such a guide, easily organized by area of specialization and indexed. Check everything that you think might be of value. Take the few minutes it takes to read the instructions to each index you use so you are aware of its structure and its limitations. For American publications Reader's Guide to Periodical Literature is

⁵ I find the system of indexing dissertations such a case. For the minimal charge involved because so little work is being done by graduate students on Edna O'Brien, a computer search of dissertations abstracts is a cost effective tool.

publications Reader's Guide to Periodical Literature is valuable. Unfortunately no such comparable index exists for British publications. If you become aware that the author you are researching publishes regularly in a magazine or journal that is not indexed, write to the publication itself and ask for a list of the works that have been published. Address your inquiry to the library or the archive and offer to pay for any services or material provided. Addresses can be found in Ulrich's⁶. If the magazine has ceased publication, the only course is to find a library that has the necessary holdings and manually search each edition. Obviously, this method is extremely time-consuming and is only to be recommended if you are certain there are articles that merit such time. Some periodicals of merit may have had indexes compiled subsequent to ceasing publication.⁷ For both computer searches and manual searches do not limit yourself to English-language publications. Most authors of any merit are publishing and being discussed beyond the limits of the language in which they write.

The importance of the information contained in interviews cannot be stressed too much. Authors often discuss works in progress and interviewers like to list recent

⁶ See Footnote 1 for full citation.

⁷ For example, the Irish publication, The Bell.

accomplishments. It is also common for an interviewer to have done extensive homework on the author for the interview. The interviewer may have found something that you have not.

Check all reference sources and encyclopedias of modern authors. Most reference works list the agents and give addresses. Write the agent and ask for a current bibliography. Depending on the agent, the office may also agree to put you on the mailing list for press releases and other pertinent information. If you plan to research unpublished material you will need the author's written permission to make copies for research purposes. An agent can act as the go-between to obtain this letter. Some reference works list reviews and journal articles which need to be checked against the computer file.

Check translation indexes for works that have been translated into foreign languages. Even if you have a good working knowledge of foreign languages, this index needs to be used with care. Meticulously proof read your notes to avoid errors of transcription involving accents or other details.

Be alert to current publications by other authors who are friends or contemporaries of the author you are researching. Works that are memoirs or travel books often have personal anecdotes that may shed light on the author of

your research.⁸

Beginning the research in this way will give you a fairly accurate idea of the works that have been printed. This will make researching reviews much easier. Methods of researching unpublished work, particularly short stories will be dealt with later.

2. Reviews.

Locating reviews of published work is a matter of organization and time. Use the same methods outlined above. The only difference is checking indexes that cover stage plays, films and television. Often these indexes are organized by the title rather than by the author and rarely are the two cross-referenced. For this reason, it is important to complete most of the initial research before beginning on reviews for unpublished work. Many of the institutions that are listed in subsequent sections will have press cuttings, book reviews and theatre reviews in their files from non-indexed sources.

3. Research Method and Tips.

When this system has been properly set up it will

⁸ The best example of this type of information is J. P. Donleavy's chatty book about Ireland, J. P. Donleavy's Ireland: In All Her Sins And in some of Her Graces. Donleavy discusses at length the courtship of O'Brien and Ernest Gebler. He tells his version of an incident that O'Brien fictionalizes in one of her novels. This work was suggested to me by a fellow graduate student. See 273.

function in the following way:

- Check index, update 'Library Research Log', make a research card for each entry found in index
- Check each research card against information in Computer File
- If information has not already been found, file research card in 'Library Research File Box'
- Locate articles from the research cards in library, consult 'Library Information Log'
- Make copy of article and attach research card
- Read each article for other information
- Enter information from research card into Computer File
- File article with attached research card in Information File

The most efficient way to organize library research is to consult as many indexes as possible, collate this information to eliminate any duplication and then search out the articles. You will always have a few research cards for which you are unable to locate the articles. Put these aside to be dealt with toward the end of the research.

Avoid using libraries during peak periods — you will spend most of your time standing in line waiting for a copying machine to be free. Organize material as much as possible prior to arriving at the library. Take lots of paper clips so that research cards can be attached to articles immediately, avoiding confusion. Many public libraries still have machines that require coins — take lots of change. Most research

libraries only allow the use of pencils in reading rooms.

III. THEATRE

As with the research for novels and published works, begin by using orthodox library methods and tools. Check a guide such as Schweik and Riesner for available indexes that pertain to your area of interest. Each year new guides and indexes appear for specialized areas, such as Theatre of the Absurd. A reference librarian may be able to direct you to areas to search or to new publications and indexes. Most research libraries also print guides to their own collections. Drama critics and theatre reviewers do pay attention to the playwright, but nonetheless make it a habit to also check indexes by the title of the play, not just the author's name. If the play has been produced with big name actors, often the playwright does not even receive a mention in a review so the indexing system will not cross-reference the article.

If a play has been published or extensively reviewed, there is little problem tracking information. However, if the play has been produced at a small festival and the script has never been published, obtaining any information is often a difficult task. The single most useful guide for British Theatre is Directory of Theatre Resources: a guide to research collections and information services by Diana Howard, London, Library Associations Information Services & Society for

Theatre Research, 1986. This is not an easy guide to obtain in North America but there are some libraries that own copies. Inter-library loan can obtain a copy for a brief period of time. This guide lists theatre archives and libraries by city. There are addresses, contacts and a description of the holdings of the collections and the services provided. Although it is designed for theatre, it does contain information that is of value for film, television and radio research as well.

Write to the theatre or the festival where the play was produced: this information is often contained in interviews or from an agent's current bibliography; sometimes reference works give notes about plays and production locations. Indicate the nature of your research and what you are requesting. Some theatres will actually send you a copy of the script if you have permission from the author to obtain copies of copyrighted material. As a general rule, British institutions, with the exception of the British Library and major London research centres, will send you what you have asked for with a polite letter requesting payment. American institutions require a deposit before they will do any work or provide any information. Some archives will copy playbills and many collections also have reviews of productions. Some institutions will simply not write back at all. The more information you can provide, the better the information you

will receive and the faster it will be sent. Sending an addressed return envelope is also a good idea, though not a necessity for most research archives.

1. British Theatre Contacts

London Theatre Record
4 Cross Deep Gardens
Twickenham
Middlesex
TW1 4QU
England

Published every two weeks, Theatre Record contains theatre reviews, cast lists and photographs of the current British stage, mostly London productions. A cumulative index to Theatre Record and a fees schedule can be obtained by writing the above address. Back copies can be ordered. London Theatre Record can supply copies of the major reviews for any London production produced since 1981 in the West End, the National and RSC and in the principal Fringe venues. The extent of coverage varies with the importance of the show. Fax service available.

Theatre Museum
National Museum of the Performing Arts
1E Tavistock Street
London
WC2E 7PA
Telephone 071-836 7891

The Theatre Museum houses several theatre collections: the collection of Mrs Gabrielle Enthoven from the Victoria and Albert Museum; collections of the British Theatre Museum;

collections of the Friends of the Museum of the Performing Arts. The library contains the collections of the Society for Theatre Research and the British Theatre Association. Other areas of interest are circus, ballet and dance. The library also contains the BTS's collection of play texts. Other collections contain programmes and reviews from the nineteenth century and on; cuttings, photographs and other materials relating to the history of individual theatres; biographical files; companies' files; promptbooks; designs. Administratively the Theatre Museum is part of the Victoria and Albert Museum, although it is located in Covent Garden.

The collection is open to researchers but you must phone first for an appointment. The library and archive are kept closed access and all information is provided on request. There is no charge to use the reading room but a charge is made for photocopies and photographic reproductions. Some written requests may be dealt with on an individual basis, addressed to Society for Theatre Research.

The British Library
Bibliographical Information Service
Humanities & Social Sciences
Great Russell Street
London WC1B 3DG
071-636 1544
Telex: 21462

The library offers a computer search service by which you can obtain bibliographical references, both books and

articles, on a wide range of humanities and social science subjects. Write to the above address for information, price list and an application.

On request, the library will provide a list of freelance research workers on the understanding that the quality of the work done and the fixing of fees are matters between the researcher and yourself.

The library houses a large collection of scripts, including the Lord Chamberlain's collection of manuscripts, 1824-1968, and scripts of unpublished plays deposited under the Theatres Act 1968. Most scripts are of London productions. Reproductions can be ordered by writing to the above address but they are very expensive.

The library is best used in person. A fairly complex and lengthy application procedure must precede any access to the library. You will require several letters of introduction to qualify for admittance. It is advisable to write ahead of time for a copy of "Notes for Readers" and "Admission and Regulations."

2. Other addresses of useful sources of information:

Guildhall Librarian and Director of Libraries and Art
Galleries
Guildhall Library
Aldermanbury
London EC2P 2EJ
Fax: 071-600 3384
Telex: 265608 LONDON G

The Guildhall has a good collection of London playbills and prints but they are not indexed and they do not commit much staff time to research. If you provide the title of the play, the London theatre in which it was performed and the dates, the material can be photographed but not photocopied. The 1992 cost is £13.00 for each exposure. Money must be sent with the request.

The Raymond Mander & Joe Mitchenson Theatre Collection
The Mansion
Beckenham Place Park, Beckenham
Kent BR3 2BP
081 658 7725

Write to the director, Richard Mangan, providing titles for which you wish information. The collection contains all aspects of theatre and all types of materials. The director will provide photocopies of such material as the collection contains pertaining to the requested plays. As the Mander and Mitchenson Collection receives no public funding, contributions are welcome for such services.

Arts Council of Great Britain
Information and Research Library
105 Picadilly
London W1V 0AU
01 629 9495

Although this collection is related principally to cultural policy, arts administration, and social and economic aspects of the arts, both in Britain and overseas, the Arts Council

may be able to provide suggestions of sources for difficult problems.

IV. TELEVISION AND FILMS

Although the tracing of television scripts and film information is more complicated than novels or other forms of fiction, it is best to begin with the orthodox methods of libraries. Schweik and Riesner do list some indexes although they tend to be very specialized. Diana Howard's guide to Theatre Resources lists many facilities that have some interest in television and film. One of the main problems is that indexes, reviewers and film scholars show little interest in the script writer. You must have a fairly complete listing of films and television titles before checking indexes. Seldom is cross referencing done.

A good source of information is Film Dope⁹. Each issue focuses on film-related personalities — actors, directors, writers, designers. This publication is approaching the research alphabetically, (in the same format as the O.E.D., 'Fonda' followed by 'Food in Films') presently in the middle P's, so if your author's surname begins with W you will have a long wait.

⁹ Film Dope was first published in London in December 1972. Most larger research libraries subscribe to this magazine format publication.

Some universities that offer film courses have fairly large collections of films. Depending on their access rules you may be able to arrange viewing of films. Likewise, film buffs and film scholars often have interesting and unorthodox methods of obtaining copies of films to view for research. Make it a habit to check television listings. It is much easier and less expensive to view films on television or at a university than to obtain viewing rights through an organization like the British Film Institute. In North America many television studios will arrange private viewing of films to which they have the current rights. You could try writing near-by stations to see if they can help. Most television stations are also helpful in allowing private viewing of footage of interviews or other related material. The public relations department can usually direct you to the appropriate department or person.

In Britain the television stations are less willing to help and are very expensive to use as research vehicles. Generally their archives are poorly organized, difficult to access and expensive to hire. You can try writing for specific information:

London Weekend Television
South Bank Television Centre
London
SE1 9LT
071-620 1620
£50 search fee

Granada Television
36 Golden Square
London
071-734 8080
The archives for Granada are in Manchester 061-832 7211

Thames TV
306-316 Euston Road
London
071-387 9494

Independent Broadcast Association
70 Brompton Road
London 071-584 7011

Rediffusion
This company holds the rights to many British-made films. I was unable to confirm an address but Brian Sammes at Crawford Films can provide further directions. 071-734 5298

If you need to confirm the amount of work that an author has done for a particular studio, the archives are often of little assistance. However, the contract department of a studio or television station keeps meticulous files and will usually provide complete lists of contracts with copious notes if you explain the nature of your research. This information will usually contain interviews, talk shows and other work as well as scripts. The two best sources for information on British film and television are the British Film Institute and the BBC.

1. British Film Institute

British Film Institute
21 Stephen Street
London W1P 1PL
071-255 1444
Fax: 071-436 7950

The BFI has an Archive and a Library and Information Services.

You require about three weeks advance notice to view a film and charges are rather high: £3.50 per hour plus VAT for British students and £7.00 per hour plus VAT for overseas students, based on the running time of the film. The Cataloguing Department of the Archive is open to researchers and is free of charge but it is a good idea to contact someone in the department to make an appointment beforehand. Library and Information Services will make copies of information at set rates which can be obtained by writing to the above address.

The BFI Library houses the world's largest collection of information on film and television. The collection includes books, periodicals, newspaper cuttings and reviews, scripts, extensive catalogues and indexes, press releases, catalogues. Paid membership is required to access the Library — passes can be purchased on a daily or yearly basis. The new on-line computer database allows for complex searches by title, author, actor, director and so on. Be aware that the system is not flawless and that often the scriptwriter is overlooked. Provide a list so the person conducting the search can use the title of the film as well as the name of the author. Most of the large collection of scripts are housed in other buildings and take a few days to arrive. Personnel are knowledgeable and helpful but also very busy. Be well organized and do not expect them to do work that is

easy to obtain elsewhere.

2. British Broadcasting Service

British Broadcasting Corporation
Written Archives Centre
Caversham Park
Reading
Berkshire
RG4 8TZ
0734 472742
Fax 0734 461145

Direct written enquiries to Mrs. Jacqueline Kavanagh. The archives are open to researchers by prior appointment only. Some enquiries may be dealt with by correspondence. Written permission from the author is required to copy most material. Staff are very helpful but the archives are archaic in their organization, filing system and much of their equipment. Be prepared to do your own work here.

The collection houses a hundred thousand files relating to speakers, writers, artists, composers, and entertainers engaged by the BBC. Most files contain contracts and correspondence with the contributor. The collection also has programme files, scripts, news bulletins and press cuttings, programmes-as-broadcast (log of output), Radio Times, World Radio, London Calling, BBC Year Book and The Listener as well as some private collections. The archives claim to have all such information for BBC activities from 1922 to 1962 and selected information for subsequent years. There are no internal files after 1962.

All other BBC archives are for in-house use only. If you are able to find contacts at the BBC they may access other archives, for example the Radio Drama Play Library in Broadcasting House in London or the TV Drama Script Unit at Television Centre. The Archives are neither computerized nor cross-referenced. It is essential to have as much information about productions and dates before using this facility.

The BBC will conduct computer searches of their archives at a cost. Contact the BBC Data Centre Inquiry at 071-927 5998. Minimum charge is £40 for one half hour or £75 for one hour.

If you plan to go to Reading to do research, write first to arrange an appointment and get a map.

V. RADIO AND SOUND RECORDINGS

There are indexes that list spoken recordings but usually the focus is on educational recordings, poetry or specialized areas, such as Shakespeare. The U.S. Library of Congress indexes literary recordings but not on a yearly basis. An agent may provide information or you may be fortunate to find the recording reviewed.

In Britain the best source of radio information is the National Sound Archives. This is actually a part of the British Library but is housed in a separate building.

National Sound Archive

29 Exhibition Road
London SW7 2AS
071-589 6603

Phone ahead to make an appointment. The archive has spoken word recordings including performances and interviews. Recordings can be requested but this takes a few days. You cannot make copies of the recordings, nor will the archive do this for you, so be prepared to make copious notes. The staff are helpful and will gladly replay pieces. All information in the archives is indexed and readily available in paper copy or on microfiche.

VI. TRAVEL RESEARCH

Much information can only be obtained if you are conducting research in person. Plan as much research ahead of time. Write to all the institutions requesting current fees, admission policies, opening times and any other pertinent information. Familiarize yourself with research equipment. Photocopying equipment is fairly simple but be warned that if you are using microfilm or microfiche, machines vary greatly. If you can prove competence with equipment, it can sometimes mean the difference between being allowed to make a copy or not, particularly in a busy organization. Restricted libraries are much more willing to give you access to their resources if they are confident you will not destroy tape or misfile information. Prepare a portfolio about your research

and letters of recommendations, introduction. The best letter of reference is from a recognized and competent bibliographer assuring that you know what you are doing. You will also need to take several copies of your research to date. It is most convenient to organize your computer file to print out by the title of the review and the author's file alphabetically by title.

VII. FINISHING RESEARCH

As you near the end of your research you will have some research cards that you have been unable to complete through your system by usual library resources. Inter-library loan is an efficient method if you have a full citation but it becomes costly very quickly if you have more than a few articles to order. Inter-library loan is always advisable for articles by your author that you can not locate otherwise. In this instance, it is better to order the article right away than wait. You may find that some academic articles might deserve this expense as well.

Some libraries keep records of the periodical holdings of other university libraries. You may decide it is worth while to plan a one-day or two-day trip to another library that has most of what you need.

Some articles will not be available from any library, for a variety of reasons — missing copies, odd issues, no

subscription. In this case, write. As long as the publication is still in existence you can find an address. If the publication has changed names, a reference librarian can help you trace the new name. Address your correspondence to the library or the archives. Briefly explain your research, list your request, giving as much information as possible (date, pages, author, review or interview and so on) and offer to pay for the service. In most cases the publication will simply send you what you have requested. Some will write and ask for prepayment. Others will never be heard from at all. If you do not hear in two months, try again but write directly to the editor indicating that you have already tried the library but have had no response. Regardless of how diligent you may be, there will probably be a couple of research cards that you cannot complete. Record the history of your efforts on the card and file it in a "dud" file -- do not throw the information away. You may find that in the finishing stages that some of these articles will turn up.

As you near the end of your research do not transfer the information from the computer filing system too early. Once the information is set up in a printable format you will need to double enter all new research as it is essential to keep the computer file up to date until the very end. Even though it may seem more efficient to annotate articles as you find them, this is really not the best method. Annotations

are better informed the more information that you have, so it is best to do them last. Also this method allows you to do all the annotations of a book at the same time and provides for more insight than if they are done over a long period of time.

If you have established contact with an agent during your research, telephone or write in the last month of research to get any last minute developments, publications or information about works in progress.

Each author will present a set of unique problems. I have not mentioned contacting the author. In many cases this is a desirable and useful approach. Some authors may allow you to access their personal files. Other authors will not respond at all. Although direct contributions from the author must be of assistance, such communication is not a prerequisite to this type of bibliographical research.

CHAPTER THREE

BIBLIOGRAPHY: A List of Edna O'Brien's Works

The size of this document is evidence of the prolific and diverse nature of O'Brien's canon. I have tried to document everything, both published and unpublished, but must immediately state that this task is virtually impossible.¹⁰ O'Brien frequently contributes articles to publications that are not indexed, such as The Independent. Although some of these publications are now on computer disc, this still does not serve as an index of material published prior to computerization; for most such publications, computerization did not occur until the late 1980s, particularly British magazines and newspapers. The Stern article (169) indicates that she has contributed to foreign magazines but to have explored this avenue would have been immensely time-consuming.

Interviewers frequently mention a poem that O'Brien has recited during an interview and sometimes bits of the poem

¹⁰ In the summer of 1991 I had a meeting in London with Duncan Heath, the agent who presently had exclusive rights to all TV and film material. The agent was amazed at the projects listed in the bibliography. He was unaware of the range of her work. The bibliography that Duncan Heath was using at that time listed only four plays and one television play.

are printed in the interview. Although the publication of poetry begins the same year as The Country Girls (1), there are few published poems. I suspect that there are many others in the author's personal file.

Other than those articles that came my way, I have not searched out the reviews of O'Brien's works that have appeared in translation. On the Bone (110) and James and Nora (124) have been published by small publishers in limited editions; the former is a chap book. Neither book was reviewed. I could not state with certainty that there are no other such publications. Despite O'Brien's frequent claim that she did not write a word until she left Ireland, this turns out not to be the case. Early pieces were submitted to the Irish Press as well as others but these early pieces have been very difficult to track. Because of this difficulty I have made some notations regarding places where she was publishing and the titles even if I do not know the exact publication date and have been unable to locate these pieces (83). Many of the obscure pieces listed here have been found because O'Brien has mentioned a work in an interview, a friend or colleague has passed the information on to me, or, through sheer serendipity.

This document has been designed as a functional guide for other researchers, bibliographers and biographers. The short stories and the works in translation are listed in

alphabetical order since this seems the most useful format for reference purposes. All other sections are arranged in chronological order. The latter pattern seems to present a more accurate view of O'Brien's output and the subsequent response. A synopsis of the plot or contents has been given when the book, story or article is obscure, hard to find or little known. The review section may be referred to for additional information for readers unfamiliar with works that have no such annotations, for example Mother Ireland (122 and 735 to 757). Since style in O'Brien's work is a constant topic for scholars and reviewers, sometimes brief excerpts are given to show variation of style. The annotations here have tried to preserve bibliographic information that otherwise might be lost. Some reprints do not include the original dedications so these have been noted. Many books originally appeared with inserts and these have been transcribed where possible or a note made that such an insert existed if I have not actually seen the piece. Packaging and book jackets have been a controversial topic with O'Brien's work, particularly paperback editions that exploit the sexual themes by using photographs of young nymphs and, on occasion, nudes. O'Brien has been much photographed and the book jackets are themselves a portrait gallery.

Some sections present distinct problems. Careful analysis indicates that most of the short stories show some

revision from the first printing to subsequent reprintings. O'Brien claimed to have in her possession more than twenty versions of The High Road (10) before one actually appeared in print. Her habit is to revise. For the short stories revision is noted only where the revisions are of major significance. Again, the largest problem was in tracking early pieces. In the article in Writer (159) the author mentions several of her short stories and their places of publication. In an effort to confirm the authorship of this article, I tried to track these stories. One of these publications has been sold and renamed several times. The other is no longer in existence. The research librarian at Family Circle, one of the magazines that is mentioned in the Writer (159) article, wrote me to advise that he had checked the table of contents for one of the years but did not find such a story. I have been unable to find a library with either collection. Perhaps the most interesting story in bibliographic terms is "Sister Imelda"(80). First published in 1963 in Winter's Tales, it reappeared in the New Yorker in 1981, almost twenty years later, in a drastically revised version. Since that time it has received much critical acclaim and is one of O'Brien's most frequently quoted and anthologized stories. The versions that appear in the anthologies are further revised. It almost seems to be a continually evolving story.

I have been unable to get full citations for some stage plays and screenplays. These have been noted and my source stated; see, for example, Elek (112). Prior to its production there was advance publicity that Miss O'Brien would write the screenplay of "The Thornbirds".¹¹ All documents related to the actual production make no mention of any participation by O'Brien. A very early interview mentions a play titled "Riding Horse with Ivan McTaggart". Since no play was produced with this title, I suspect that the play was finished and produced under another title, or that it has never been finished\produced. The same applies to a screenplay about the life of Joan of Arc and a screenplay that Roger Vadim claims he commissioned as a star vehicle for Jane Fonda. Although Max Rosenberg of Palomar Films¹² bought the film rights to The Love Object and Paradise film rights were sold to Warner Brothers, I can find no record of either film being produced by these or any other title. At the time of writing this thesis a play about Yeats and Maud Gonne is planned to be produced at Dublin's Abbey Theatre, directed by Peter Hall. O'Brien has made many sound recordings, but because of little cataloguing or indexing in this area, I

¹¹ See, for example, review by Susan Heller Anderson in the New York Times, October 11, 1977. (764)

¹² Palomar Films filmed Harold Pinter's The Birthday Party.

suspect that there are more than appear in this document.

There are many types of information in this section that are noteworthy. Most of her books have been published in both Britain and the United States, and occasionally the American edition has the first release. O'Brien has many publishers for her various types of work, and has changed publishers almost as often as she has changed agents. The projects with which she has been involved reflect both her interests and her reputation: her involvement with "Oh Calcutta"(182) and the response of this production seems to parallel many parts of her own career. Many of her books have been banned in Ireland, Rhodesia, South Africa and, for a time, Australia. Notes about banned books have been made but I have been unable to ascertain if or when these bans were lifted. The lengthy section of works that have been translated into foreign languages (190 to 270) and the many reprints of these works testifies to her enormous popularity world-wide.

Unlike some authors who begin by trying their hand at everything and then become more specialized, O'Brien's interests and works have become increasingly diverse. In the 1980s she did much work as an editor and appeared as an actress in several productions. The essays that she continues to write also illustrate the growing range and complexity of her interests.

NOVELS1. The Country Girls.

London: Hutchinson & Co., April 1960.

New York, Knopf, 1960.

Harmondsworth, Penguin, May 1963. Reprinted 1980, 1984.

New York: New American Library (Signet Book), 1965.

London: Hutchinson Educational, 1971.

London: Weidenfeld and Nicolson, 1981.

London: ISIS Large Print, 1985.

Winner of the Kingsley Amis award for best first novel.

In Ireland this book was banned as a "smear on Irish womanhood."

Geraldine FitzGerald bought the film rights and sold them to Sam Spiegel.

The novel is dedicated "To My Mother."

2. The Lonely Girls.

London: Jonathan Cape, May 1962.

New York: Random House, 1962. Reprinted by Popular Library 1962.

London: ISIS Large Print, 1985.

as Girl with Green Eyes,

Harmondsworth: Penguin in association with Cape, March 1964. Reprinted 1980.

Marlowes, Hemel Hempstead, Herts. Dacorum College of Further Education, 1975.

Harmondsworth: Penguin (Peacock Books), 1977.

Extract from Girl with Green Eyes in A Prose and Verse Anthology of Modern Irish Writing, edited by Grattan Freyer.

Dublin: Irish Humanities Centre, 1978, pp. 204-221.

London: Inner Circle, 1986.

Banned in Ireland.

The novel is dedicated to Ernest Gebler, Miss O'Brien's husband.

The novel is now known as Girl with Green Eyes. The film by this title (131) that was based on the original novel is the source of the title change.

3. Girls in their Married Bliss.

London: Jonathan Cape, November 1964.

Harmondsworth: Penguin, 1967. Revised. Reprinted 1967, 1968, 1970, 1973, 1975, 1976, 1978, 1979, 1981, 1982, 1983, 1986.

All subsequent editions and reprints are the revised text.

New York, Simon and Schuster, 1968.

London: Inner Circle, 1985.

London: ISIS Large Print, 1986.

Banned in Ireland.

O'Brien says that for this novel's content she was "castigated...charged with raucousness and a fatal departure from my lyrical self." The first printers refused to print the novel. One of the most quoted and controversial passages is narrated by Baba as she lies with her legs spread and her feet in stirrups in a gynaecologist's office: "Oh God, who does not exist, you hate women, otherwise you'd have made them different. And Jesus, who snubbed your mother, you hate them more. Roaming around all that time with a bunch of men, fishing; and sermons-on-the-mount. Abandoning women. I thought of all the women who had it, and didn't even know when the big moment was, and others saying their rosary with the beads held over the side of the bed, and others saying, 'Stop, stop, you dirty old dog,' and others yelling desperately to be jacked right up to their middies, and it often leading to nothing, and them getting up out of bed and riding a poor door knob and kissing the wooden face of the door and urging with foul language, then crying, wiping the knob, and it all adding up to nothing either."

Originally, the novel ended on a note of optimism with Kate dreaming of escaping to another country with Baba and their children. In the revised version, Eugene takes Cash, their son, and goes to Fiji and Kate has herself sterilized. In the original edition Baba's child is a boy named Sebastian. In the revision he is named Michael. When the novel was republished with the epilogue the child is a girl named Tracy. "For Ted Allen"

4. August is a Wicked Month.

London: Jonathan Cape, October 1965.

New York, Simon and Schuster, 1965.

Harmondsworth: Penguin, 1980.

Banned in Ireland.

Cape edition has jacket photographs by Lord Snowdon.

Banned in South Africa as an "indecent, obscene and obnoxious book."

Widely quoted passage: "her heart was like a nutmeg. Some of it had been grated by life but the very centre never really surrendered to anyone, not to the mother who stole for her, not to the drunken father, not to the far-seeing but poisoned husband, and not to the child in the way it should have."
"for Stanley Mann"

5. Casualties of Peace.

London: Jonathan Cape, November 1966.

New York, Simon and Schuster, 1967.

Harmondsworth: Penguin, 1968. Reprinted 1980.

Banned in Ireland. The immediate reaction to this banning was the setting up of a Censorship Reform Society, in November,

1966.

Often quoted statement by Willa: "It's not that I want to be the victim anymore,...it's just that I don't know how to handle any other role."

"For Rita Tushingham/ whose coat it is"

6. A Pagan Place.

London: Weidenfeld and Nicolson, 1970.

New York, Knopf, 1970.

Harmondsworth, Penguin, 1972.

Saint Paul, Minnesota: Graywolf Press, 1984.

London: ISIS Large Print, 1985.

First editions were accompanied by an 18-page 'Introduction to Edna O'Brien' containing reminiscences, photographs, and two poems. The novel is written in second-person narrative. O'Brien: "I wanted to make A Pagan Place a book that would seem to be a piece of life, yet have a mesmerizing quality to the language. I hope it reads like a little trip to a lucid hallucination." (Publisher's Weekly) In part, the tone is dependent on the County Clare speech patterns and O'Brien 'wrote' many of the passages orally. Years later she recites passages from memory; the most frequently quoted: "It was a pagan place and circular. Druids had their rites there long before your mother and father or his mother and father or her mother and father or anyone you'd ever heard tell of. But Mr Wattle said that was not all, said he had seen a lady ungirdled there one night on his way home from physicking the donkey." Eckley argues that the pattern "is that of Jessie L. Weston's From Ritual to Romance, complete with the girl's mysterious illness, seduction after crossing water on a houseboat, beating, and survival as a new person."

Yorkshire Post Award 1971 for finest fiction of the year.

Epigraph from Brecht: "I carry a brick on my shoulder in order that the world may know what my house was like."

"To Harold Pinter"

7. Night.

London: Weidenfeld and Nicolson, 1972.

New York, Knopf, 1973.

Harmondsworth: Penguin, 1974. Reprinted 1976, 1977, 1978, 1980, 1984

New York: Farrar, Straus, Giroux, 1987.

Frequently compared to Molly Bloom's soliloquy in Ulysses.

"For The Lads"

8. Johnny I hardly knew you.

London: Weidenfeld and Nicolson, 1977.

Harmondsworth: Penguin, 1978.

As I Hardly Knew You, New York, Doubleday, 1978.

Nora, to herself: "This has been your fear, it is everyone's fear, this fear of being second, this fear of being discarded, this fear of being left, and of being without."
 "For Margaret Feinmesser"

9. The Country Girls Trilogy and Epilogue.

New York: Farrar Straus Giroux, 1986.

London: Jonathan Cape, 1986.

New York: New American Library, 1987.

Harmondsworth: Penguin, 1990.

"For Susan Lescher"

10. The High Road.

New York: Farrar, Straus, Giroux, 1988.

London: Weidenfeld and Nicolson, 1988.

New York: New American Library, 1988.

Harmondsworth: Penguin, 1990.

Frequently compared to Thomas Mann's Death in Venice.

"To my grandson/ Jack Redmond Gebler"

11. Time and Tide

New York: Farrar, Straus & Giroux, 1992.

London: Viking, 1992.

"To John and Suzanne Mados, my staunch friends" (the proprietors of the Wyndham Hotel in New York City where O'Brien resides while in America)

COLLECTED SHORT STORIES12. The Love Object.

London: Jonathan Cape, 1968.

New York, Knopf, 1969.

Harmondsworth: Penguin, 1970. Reprinted 1977. Cover describes: "shimmering sensual stories."

"For Francis Wyndham"

13. A Scandalous Woman.

London: Weidenfeld and Nicolson, 1972.

New York, Harcourt Brace, 1974.

Harmondsworth: Penguin, 1976.

"To Tony Rossilyn"

14. Mrs Reinhardt and Other Stories.

London: Weidenfeld and Nicolson, 1978.

Harmondsworth: Penguin, 1980.

A Rose in the Heart. Garden City, N.Y.: Doubleday, 1979.

Reprinted by Avon Books, 1980.

"For Sonia Melchett"

15. Returning.

London: Weidenfeld and Nicolson, 1982.

Harmondsworth: Penguin, 1984.

"In memory of Maureen Cusack"

16. A Fanatic Heart. Foreword by Philip Roth.

New York: Farrar, Straus, Giroux, 1984.

Franklin Centre PA: Franklin Library, 1984.

London: Weidenfeld and Nicolson, 1985.

New York: New American Library, 1985.

A compilation of 29 stories from the previous collections A Rose in the Heart, A Scandalous Woman, The Love Object and Returning.

The title is from W. B. Yeats, "Remorse for Intemperate Speech"

"Out of Ireland have we come.

Great hatred, little room,

Maimed us at the start.

I carry from my mother's womb

A fanatic heart."

17. Lantern Slides.

London: Weidenfeld and Nicolson, 1990.

New York: Farrar, Straus, Giroux, 1990.

Winner of the Los Angeles Times Fiction Award for 1990.

"To Antoinette"

SHORT STORIES

18. "Another Time"

New Yorker, November 14, 1988, pp. 39-46.Lantern Slides, pp. 109-126 (17).Best English Short Stories I, edited by Giles Gordon and David Hughes, London: Norton, 1989, pp. 162-178.

19. "Are You Cracked or Are You Mad?"

Unpublished broadcast script for BBC Short Story program on Home Service, February 5, 1964.

20. "Baby Blue"

A Rose in the Heart, pp. 27-48 (14).Mrs Reinhardt and other stories, pp. 17-34.A Fanatic Heart, pp. 321-338 (16).New Yorker, June 9, 1975, pp. 36-43.Deep Down: The New Sensual Writing by Women, edited by Laura Chester, London: Faber and Faber, 1989, pp. 125-139.

21. "The Bachelor"

New Yorker, March 8, 1982, pp. 38-47.A Fanatic Heart, pp. 55-72 (16).Returning, pp. 64-82 (15).

22. "Brother"

Antaeus v. 64/65, Spring, 1990, pp. 271-274.Lantern Slides, pp. 27-32 (17).

23. "Brothers and Sisters"

Transatlantic Review, August 1968, pp. 13-14.

A brief but chilling story that is unusual because of its political context. A group of children have their mother taken by soldiers and later discover that she has been raped and killed. Huddled in the upper rooms of their home, the children await the return of the men, wondering who will be next.

24. "The Call"

New Yorker, December 3, 1979, pp. 39-40.A Fanatic Heart, pp. 441-445 (16).

25. "Christmas Roses"

Atlantic, Dec. 1977, pp. 56-64.A Rose in the Heart, pp. 73-85 (14).Mrs Reinhardt and other Stories, pp. 51-61.A Fanatic Heart, pp. 354-364 (16).

26. "Clara"
A Rose in the Heart, pp. 199-237 (14).
Mrs Reinhardt and other Stories, pp. 146-178.
27. "The Classroom"
New Yorker, July 21, 1975, pp. 28-34.
28. "Come Into the Drawing Room, Doris"
New Yorker 38, October 6, 1962, pp. 47-55.
Winter's Tales, vol. 8. London: Macmillan, 1962, pp. 143-76.
The Love Object (12) under the title "Irish Revel" (49).
29. "The Connor Girls"
New Yorker, March 9, 1981, pp. 38-45.
A Fanatic Heart, pp. 3-16 (16).
Returning, pp. 9-23 (15).
30. "Cords"
Originally "Which of Those Two Ladies Is He Married to?"_(92).
The Love Object, pp. 131-48 (12).
The Sphere Book of Modern Irish Short Stories, edited by David Marcus. London: Sphere, 1972.
The Treasury of English Short Stories, edited by Nancy Sullivan. Garden City: Doubleday, 1985, pp.612-623.
31. "Courtship"
A Fanatic Heart, pp. 97-110 (16).
Returning, pp. 108-122 (15).
32. "The Creature"
New Yorker, July 30, 1973, pp. 26-28.
A Scandalous Woman and other stories, pp.75-82 (13).
A Fanatic Heart, pp. 284-290 (16).
Collin's Collectors Choice, pp. 971-976 (167).
Modern Irish short stories, edited by Ben Forkner. Preface by Anthony Burgess. New York: Viking, 1980, pp. 519-526.
33. "The Cut"
New Yorker, November 4, 1991, pp. 40-50.
This short story appears as Chapter 1, part of Chapter 15, Chapter 18 of the novel Time and Tide (11) in revised form.
34. "A Day Out"
New Yorker, April 24, 1989, pp. 39-44.
35. "A Demon"
Lantern Slides, pp. 129-143 (17).

36. "Doll"
Redbook (Des Moines, Iowa), December 1979, p. 37+.
A Fanatic Heart, pp. 48-54 (16).
Returning, pp. 57-63 (15).
37. "Dramas"
Paris Review, Spring 1989, 31: 173-182.
Lantern Slides, pp. 147-158 (17).
38. "Epitaph"
New Yorker, April 27, 1987, pp. 34-41.
Lantern Slides, pp. 53-72 (17).
39. "Far Away in Australia"
New Yorker, December 25, 1978, pp. 30-36.
 Reprinted as My Mother's Mother (66) in Returning (15).
40. "The Favorite"
New Yorker, March 11, 1974, pp. 36-41.
A Scandalous Woman and other stories, pp.57-73 (13).
Collin's Collectors Choice, pp. 957-969 (167).
41. "Forgetting"
A Rose in the Heart, pp.181-196 (14).
Mrs Reinhardt and other Stories, pp. 133-145.
42. "Ghosts"
New Yorker, April 9, 1979, pp. 38-44.
A Fanatic Heart, pp. 111-123 (16).
Returning, pp. 123-136 (15).
43. "Good Friday"
Spectator 200, April 25, 1958. This story is of particular interest because of the early date and the place of publication. Although the themes are those of the later Irish stories, the location is a "plantation", presumably in the southern United States.
44. "Green Georgette"
New Yorker, October 23, 1978, pp. 38-44.
45. "Honeymoon"
A Scandalous Woman and other stories, pp.85-92 (13).
Collin's Collectors Choice, pp. 977-982 (167).
46. "The House of my Dreams"
New Yorker, August 12, 1974, pp. 30-39.
A Scandalous Woman and other stories, pp.129-151 (13).
A Fanatic Heart, pp. 291-310 (16).

Collin's Collectors Choice, pp. 1009-1026 (167).
Twelve Stories by Famous Women Writers, edited by Denys Val Baker. London: A Howard & Wyndham, 1978, pp. 126-145.

47. "How to Grow a Wisteria"
The Love Object, pp. 91-99 (12).
 Also known as "Let the Rest of the World Go By" (53).

48. "In the Hours of Darkness"
New Yorker, September 13, 1976, pp. 37-39.
A Rose in the Heart, pp. 131-138 (14).
Mrs Reinhardt and other Stories, pp. 93-99.
The Penguin book of Modern British Short Stories, edited with an Introduction by Malcolm Bradbury. Harmondsworth, Penguin, 1987, pp. 276-281.

49. "Irish Revel"
 Original title, "Come Into the Drawing Room, Doris" (28).
The Love Object, pp. 101-30 (12).
A Fanatic Heart, p. 177-198 (16).
Feminine Plural: Stories by Women About Growing Up, edited by Stephanie Spinner. New York: Macmillan, 1972, pp. 144-172.
The Oxford Book of Irish Short Stories, edited by William Trevor. Oxford: Oxford University Press, 1989, pp. 495-514.
 Considered by many to be the best story by O'Brien. In part, it is a comment on Joyce's "The Dead" and echoes Gabriel's observations of the falling snow: "The poor birds could get no food as the ground was frozen hard. Frost was general all over Ireland; frost like a weird blossom on the branches, on the river-bank from which Long John Salmon leaped in his great, hairy nakedness, on the ploughs left out all winter; frost on the stony fields, on all the slime and ugliness of the world." Here the frost is not romanticized into a "consciousness of universality" or the "pure common good". (Eckley)

50. "A Journey"
New Yorker, February 11, 1974, pp. 34- 39.
A Scandalous Woman and other stories, pp. 95-108 (13).
Collin's Collectors Choice, pp. 983-993 (167).
Women and Fiction: Short Stories by and about Women, edited by Susan Cahill. New York: New American Library (A Mentor Book), 1975, pp. 288-299.

51. "Kin"
Winter's Tales 26. Edited by A. D. Maclean. New York: St. Martin's Press, 1980, pp. 177-192. Previously published as "My Mother's Mother" (66).

52. "Lantern Slides"
New Yorker, January 1, 1990, pp. 26-41.
Lantern Slides, pp. 185-224 (17).
53. "Let the Rest of the World Go By"
Ladies Home Journal 82, July, 1965, pp. 48-49.
 In The Love Object (12) under title "How to Grow a Wisteria"
 (47), revised.
54. "A Little Holiday"
New Yorker, July 27, 1987, pp.26-28.
Lantern Slides, pp. 173-181 (17).
55. "Long Distance"
Harpers, June 1990, pp. 43-6.
Lantern Slides, pp. 161-169 (17).
56. "A Long Way From Home"
Redbook, May 1985, p. 76+.
 Reprinted in Lantern Slides (17) as "Storm" (85).
57. "Love Child"
New Yorker, October 29, 1973, pp. 41-43.
A Scandalous Woman and other stories, pp.121-126 (13).
Collin's Collectors Choice, pp. 1003-1007 (167).
58. "Lovely to Look at, Delightful to Hold"
New Yorker 40, March 28, 1964, pp. 38-44.
The Love Object (12) under title "An Outing" (71).
59. "The Love Object"
New Yorker 43, May 13, 1967, pp 42-52.
The Love Object. pp. 11-46 (12).
A Fanatic Heart, pp. 147-172 (16).
Collin's Collector's Choice, pp. 663-685 (167).
Solo: Women on Woman Alone. Edited by Linda Hamalian and Leo Hamalian. New York: Delacorte Press, 1977, pp. 113-138.
 Eckley and King incorrectly date the New Yorker publication as 1957. O'Brien claims that this story is about a real-life affair.
60. "The Lovers"
New Yorker 38, February 16, 1963, pp. 28-34.
 In A Rose in the Heart (14) as "Small Town Lovers" (82).
61. "Ma"
New Yorker, July 22, 1972, pp. 24-26.

62. "Mary"
Mrs Reinhardt and other Stories, pp. 131-132 (14).
63. "The Mouth of the Cave"
The Love Object, pp. 83-89 (12).
A Fanatic Heart, pp. 173-176 (16).
64. "Mrs. Reinhardt"
A Rose in the Heart, pp. 241-274 (14).
Mrs Reinhardt and other Stories, pp. 179-207.
A Fanatic Heart, pp. 405- 432 (16).
65. "My First Love"
Ladies Home Journal 82, June 1965, pp. 60-61. The narrator of this story is seventeen, a country girl who "came up from the country to Dublin to study pharmacy." This is possibly the only time O'Brien has used this autobiographical information in her fiction.
66. "My Mother's Mother"
reprinted as "Kin" (51) in Winter's Tales 26.
A Fanatic Heart pp. 17-32 (16).
Returning pp. 24-40 (15).
Short Fiction: An Introductory Anthology. Edited by David Rampton and Gerald Lynch. Toronto: Harcourt Brace Jovanovich, 1992, pp. 1103-1116.
67. "No Place"
New Yorker, June 17, 1991, pp. 35-40.
This short story appears as Chapter 14 of the novel Time and Tide (11) with minor revisions.
68. "Number Ten"
New Yorker, August 16, 1976, pp. 30-33.
A Rose in the Heart, pp. 15-24 (14).
Mrs Reinhardt and other Stories, pp. 9-16.
A Fanatic Heart, pp. 313-320 (16).
69. "'Oft in the Stilly Night'"
Lantern Slides, pp. 3-24 (17).
70. "Orphan on the Run"
Saturday Evening Post, August 6, 1955, pp. 35, 87-90. A sentimental tale which is important because of the early date.
71. "An Outing"
The Love Object, pp.47-69 (12).
Original title "Lovely to Look at, Delightful to Hold"(58).

72. "Over"

New Yorker, December 2, 1972, pp. 52-59.

Bitches and Sad Ladies. New York: Harper's Magazine Press, 1975.

A Scandalous Woman and other stories, pp. 35-55 (13) .

A Fanatic Heart, pp. 266-283 (16).

Collin's Collectors Choice pp. 941-956 (167).

73. "Paradise"

The Love Object, pp. 149-89 (12).

A Fanatic Heart, pp. 207-236 (16).

74. "The Plan"

New Yorker, 25 February, 1980, pp. 41-43.

A Fanatic Heart, pp. 446-452 (16).

75. "The Return"

New Yorker, February 2, 1981, pp. 32-35.

A Fanatic Heart, pp. 453-461 (16).

76. "A Rose in the Heart of New York"

New Yorker, May 1, 1978, pp. 40-62.

A Rose in the Heart, pp.141-177 (14).

Mrs Reinhardt and other Stories, pp. 100-130.

A Fanatic Heart, pp. 375-404 (16).

The Norton Anthology of Literature by Women (London: W. W. Norton), 1985, pp. 2217-2242.

77. "The Rug"

New Yorker 39, March 16, 1963., pp. 55-57.

The Love Object, pp. 71-82 (12).

A Fanatic Heart, pp. 199-206 (16).

78. "Savages"

New Yorker, January 18, 1982, pp. 36-46.

A Fanatic Heart, pp. 73-96 (16).

Returning, pp. 83-107 (15).

79. "A Scandalous Woman"

A Scandalous Woman and other stories, pp. 1-33 (13).

A Fanatic Heart, pp. 239-265 (16).

Collin's Collectors Choice pp. 917-940 (167).

A frequently quoted passage: "It was beginning to spot with rain, and what with that and the holy water and the red rowan tree bright and instinct with life, I thought that ours was indeed a land of shame, a land of murder, and a land of strange sacrificial women."

80. "Sister Imelda"

Winter's Tales, vol 9, Edited by A. D. Maclean. London: Macmillan: New York: St. Martin's Press, 1963, pp. 170-92.
Best for winter: a selection from twenty-five years of Winter's Tales, edited by A. D. Maclean. New York: St. Martin's, 1979, pp. 121-131.
New Yorker, November 9, 1981, pp. 48-58 (revised).
A Fanatic Heart, pp. 124-143 (16).
Returning, pp. 137-158 (15).
The Norton Anthology of English Literature (London: W. W. Norton), 1986, pp. 2371-2386.
The Art of the Tale: an international anthology of short stories 1945-1985, edited by Daniel Halpern. New York: Viking, 1986, pp. 519-532.

81. "Sisters"

A Scandalous Woman and other stories, pp.111-119 (13).
Collin's Collectors Choice, pp. 995-1001.

82. "The Small Town Lovers"

A Rose in the Heart, pp. 51- 69 (14).
Mrs Reinhardt and other Stories, pp. 35-50.
A Fanatic Heart, pp. 339-353 (16).
 Original title "The Lovers" (60).

83. "The Splendor and the Speed"

Everywoman's.

This story and the place of publication is mentioned in the article in Writer (159). I have been unable to find the date of publication and have not seen a copy of this piece.

84. "Starting"

New Yorker, September 4, 1978, pp. 24-28.
A Rose in the Heart, pp. 277-287 (14).

85. "Storm"

Original title "A Long Way From Home" (56).
Lantern Slides, pp. 91-106 (17).

86. "Summer Encounter"

Saturday Evening Post, December 21, 1957, pp. 23, 54-56.
 Another early and rather awkward piece. Again, the setting seems to be the American south. O'Brien discusses this story in the Writer (159) article.

87. "Tomorrow I'll Be Grown."

Everywoman's.

O'Brien mentions this story and the place of publication in the article in Writer (159). I have been unable to find the date of publication and have not seen a copy of this piece.

88. "Tough Men"
A Fanatic Heart, pp. 33-47 (16).
Returning, pp. 41-56 (15).
89. "Violets"
New Yorker, 5 November, 1979, pp. 44-47.
A Fanatic Heart, pp. 435-440 (16).
90. "Ways"
New Yorker, February 9, 1976, pp. 28-32.
A Rose in the Heart, pp. 89-100 (14).
Mrs Reinhardt and other Stories, pp. 62- 71.
A Fanatic Heart, pp. 365-374 (16).
91. "What A Sky"
New Yorker, July 10, 1989, pp. 32-37.
Lantern Slides, pp. 75-87 (17).
92. "Which of Those Two Ladies Is He Married to?"
New Yorker 40, April 25, 1964, pp. 49-54.
In The Love Object (12) under title "Cords" (30).
93. "The Widow"
New Yorker, January 23, 1989, pp. 28-33.
Lantern Slides, pp. 35-50 (17).
94. "Wilderness"
New Yorker, March 16, 1992. pp. 36-53.
This short story appears as Part IV, Chapters 32 - 46, of the novel Time and Tide (11) in a revised form.
95. "Woman at the Seaside"
Mademoiselle 60, March 1965, pp. 168-69.
A Rose in the Heart, pp. 103-127 (14).
Mrs Reinhardt and other Stories, pp. 72-92.
Basis for the screenplay Time Lost and Time Remembered (132).

POETRY

99. "Son, Asleep". Saturday Evening Post, March 26, 1960, p. 92.
100. "Barefoot". Saturday Evening Post, June 4, 1960, p. 96.
101. "The Too-Late Prodigal." Saturday Evening Post, June 18, 1960, p. 93.
102. "Zoo Lion." Saturday Evening Post, September 17, 1960, p. 82.
103. "Father". Mademoiselle, October 1971, p. 132.
104. "Mother". Mademoiselle, October 1971, p. 132.
105. "Poem." The Listener, January 20, 1972, p. 78.
106. "Back." The Listener, May 25, 1972, p. 683.
107. "Goodbye." The Listener, May 25, 1972, p. 683.
108. "Moment." The Listener, May 25, 1972, p. 683.
109. "Shame." The Listener, May 25, 1972, p. 683.
110. On the Bone.
Warwick: Grenville Press Pamphlets, 1989.
"For Rick and Sandra."
It seems odd that the first collection of poetry by an author of such repute would be published without any accompanying publicity or reviews.

STAGEPLAYS

111. A Cheap Bunch of Nice Flowers. Produced New Arts Theatre, London, November 20, 1962. Directed by Desmond O'Donovan. Designs by Brian Currah. Starring Susannah York, Eithne Dunne, Marie Kean, Ray McAnally and Declan Harvey. Published in Plays of the Year 1962-1963. Edited by J. C. Trewin. London: Elek, and New York, Frederick Ungar, 1963. First stage part for the very young Susannah York. An independent woman journalist and single mother, Winnifred Hennessey, is having an affair with a younger man, Budd Connor. The day the mother is told she is shortly to die of cancer, her daughter, Ria, announces she has been seduced by the mother's lover and is pregnant. The pregnancy turns out to be a hoax to force a marriage.
112. Elek, 1963. This information is from Contemporary Authors: New Revision Series, Volume 6. I have been unable to find any further information about this play.
113. A Pagan Place: A Play. Produced Royal Court Theatre, London, November 2, 1972; New Haven, Connecticut, 1974. Directed by Ronald Eyre. Designed by Sean Kenny. Cast: Dave Allen, Colette O'Neill, Veronica Quilligan. Published by Faber & Faber, London, 1973. "For Ronald Eyre"
Based on the novel of the same title (6).
First role for the sixteen-year-old Veronica Quilligan.
114. The Gathering. Produced Dublin, 1974. New York, Manhattan Theatre Club, 1977, Manhattan Theatre Club: Directed by Austin Pendelton. Set by Patricia Woodridge. Cast: Maria Tucci, Jane Cronin, Louis Zorich, Sloane Shelton, Nancy Donohue, Alan Mixon, Barbara eda-Young. An O'Shea family reunion in honour of the parents' fiftieth wedding anniversary. A revised version of the play was performed in Guildford as Flesh and Blood (118).
115. The Ladies, produced London, 1975. I have been unable to confirm this information which was listed in William Trevor's bibliography in Contemporary Novelists.
116. Virginia. Produced Stratford, Ontario, June 5, 1980; Theatre Royal, Haymarket, London, January 29, 1981; New York, 1985. Directed by Robin Phillips. Set Designer, Phillip Silver. Music by Berthold Carriere. Cast: Maggie Smith, Nicholas Pennell and Patricia Conolly. Published by Hogarth, London, 1981.
New York: Harcourt Brace, 1982.

San Diego: Harcourt Brace, 1985.

From the lives and writings of Virginia and Leonard Woolf. Originally commissioned by H. M. Tennent as a theatrical reading.

117. Stag. Chichester, 1983. Master script obtained from the Chichester Archives. Another threesome but this time involving two men and one woman. The men are involved in an older man/younger man homosexual relationship. Reminiscent of the plays of Harold Pinter.

118. Flesh and Blood. Yvonne Arnaud Theatre, Guildford, March 27, 1985. Starring Dave Allen and Suzanne Bertish. Characters and the basic plot line is the same as The Gathering (114). Working title "Home Sweet Home." Copy of script viewed at the British Library.

119. Madame Bovary. From the novel by Gustave Flaubert. Palace Theatre, Watford, January 29, 1987. Starring Helen Mirren.

NON-FICTION STUDIES

120. "Dear Mr. Joyce"

The Times Saturday Review, December 19, 1970, p. 15. Audience 1. July-August, 1971, pp. 75-77.

A Bash In The Tunnel: James Joyce by the Irish, edited by John Ryan, Brighton: Clifton Books, 1970, pp. 43-47.

The premise for this piece is the way that letters help to answer our questions about the "deceased great". This work is notable for the insights about Joyce the man, "He must have minded terribly not being God, [not being able to cure his daughter, Lucia] he who had nearly attained a divinity through language", and for O'Brien's ability to match Joyce in both style and her inventive use of language.

121. "Mother Ireland." Sewanee Review, Winter 1976, pp. 34-36. An excerpt from Mother Ireland (122) that appears in that work as Chapter Seven under the title "Escape to England".

122. Mother Ireland with photographs by Fergus Bourke.

London: Weidenfeld and Nicolson, 1976.

New York, Harcourt Brace, 1976.

Harmondsworth: Penguin, 1978. Reprinted 1978, 1980, 1985, 1988.

"For John Fortune — then."

Frequently quoted: "The children inherit a trinity of guilt (a Shamrock): the guilt for Christ's Passion and Crucifixion, the guilt for the plundered land, and the furtive guilt for the mother frequently defiled by the insatiable father."

"I live out of Ireland because something in me warns me that I might stop there, that I might cease to feel what it has meant to have such a heritage, might grow placid when in fact I want yet again and for indefinable reasons to trace the same route, the trenchant childhood route, in the hope of finding some clue that will, or would, or could, make the leap that would restore one to one's original place and state of consciousness, to the radical innocence of the moment just before birth."

123. Arabian Dava, photographs by Gerard Klijn.

New York: Horizon Press, 1977.

London: Quartet Books, 1978.

New York: Quartet, 1983.

This 'travel book' documents O'Brien's frustrated attempt to discover the people of Abu Dhabi. It illustrates that all gestures of travel, all gestures of quest are ultimately a search for self. The book says much more about O'Brien's world view than it does about the Arabs. Rarely reviewed.

124. "James and Nora: A Portrait of Joyce's marriage." Harpers, September 1980, pp. 60-73. A very lengthy piece for a magazine article. It is a powerful piece that displays O'Brien's stunning virtuosity. At times it seems that she could easily out-Joyce Joyce himself.

125. James and Nora: Portrait of Joyce's Marriage. Northridge, California: Lord John Press, 1981. Reprint in limited edition book form of the above article (124).

126. "James and Nora" in Observer, January 24, 1982, p. 41. A severely edited version of 125 printed in honour of the centennial of Joyce's birth.

127. Vanishing Ireland.

Photographs by Richard Fitzgerald.

London: Jonathan Cape, 1986.

New York: C. N. Potter Distributed by Crown Pub., 1987.

This work, much more than Mother Ireland (122), gives the impression of being a coffee table travel book. The stunning pictures of the changing ways of the people stand in contrast to the text which describes their lives. O'Brien is more condemning in this work than is typical, or, perhaps more accurately, presents the observations that lead to such judgments: "Thackeray said that he couldn't describe [Ireland] and that big words don't do. Neither do little words. It is an indelibly beautiful country, it is also dolorous, it drastically needs funds, its people need psychological lancing, because in trying to shed the yoke and image of the past they have lost an essential part of themselves — their poetry — not the jibberish that passes for poetry but the true unflinching expression of self. It is as if a great hallucination in the form of mediocrity has spawned itself upon the nation, sapping its vitality, quenching its primordial fire."

CHILDREN'S BOOKS

128. The Dazzle. Illustrated by Peter Stevenson. London: Hodder and Stoughton, 1981. A young boy, Tim, is unable to go to sleep because everything in his room talks at night. This story, and the rest in the series, show Tim's adventure with a mouse named Mattie and the magic dazzling light that has the power to take them many places. Tim learns to not be afraid. New imaginative twists on traditional themes in this genre. Insert: "I don't know where The Dazzle came from and I am not sure that I want to know. But this is what happened. Colin Clark of Hodder & Stoughton very kindly took me to lunch one day and asked me if I would write a children's book. He even said that Pope John Paul II had done a children's book and thereby I suppose whetted my interest. I had to say that I had never read any children's books because in my childhood and youth in the west of Ireland there were no books at all."
129. A Christmas Treat. Illustrated by Peter Stevenson. London: Hodder and Stoughton, 1981.
130. The Rescue. Illustrated by Peter Stevenson. London: Hodder and Stoughton, 1983.

SCREENPLAYS

131. Girl with Green Eyes. Directed by Desmond Davis. Executive producer, Tony Richardson. Woodfall production, released by Lopert Pictures. Screenplay by Edna O'Brien, adapted from her novel, The Lonely Girl (2). (Some reviews of this film also credit Ernest Gebler, Miss O'Brien's husband, as having assisted with the adaptation of the novel to the screen). Starring Rita Tushingham, Peter Finch, Lynn Redgrave, Marie Kean, Arthur O'Sullivan, Julian Glover, T. P. McKenna, Lislott Goettinger, Patrick Lappan, Eileen Crowe, Kay Craig. 91 minutes. 1963. Festivals: Venice, 1964; Vancouver, 1964; San Francisco, 1965, Golden Laurel.

132. Time Lost and Time Remembered. Written with Desmond Davis from the short story "A Woman at the Seaside" (95) by Edna O'Brien with original title "I Was Happy Here". Working title "Passage of Love." Directed by Desmond Davis. Producer, Roy Millichip. Rank Organization, released by Continental. Production company, Partisan. Starring Sarah Miles, Cyril Cusack, Julian Glover, Sean Caffrey. 1965. 91 minutes. Festivals: San Sebastian, 1966 O.C.I.C. prize, Gran concha de ora prize; Venice, 1966.

The first film to receive 100 per cent financial backing from the National Film Finance Corporation, from the million pound grant to encourage independent production in Britain.

The first film to be made by Partisan Films.

133. Three into Two Won't Go. Adapted from the novel by Andrea Newman. Directed by Peter Hall. Produced by Julian Blaustein, Universal Pictures. Starring Rod Steiger, Claire Bloom, Judy Geeson, Peggy Ashcroft, Paul Rogers, Lynn Farleigh. 1968. Festival: Berlin, 1969; Cork, 1969. Universal studios made a television version of this film, added twenty minutes of new scenes and released it under the same title. The part of Judy Geeson was changed from a hitchhiker to a girl who has broken parole, having left home because her drunken stepfather does not love her. Peter Hall, in a public outcry, had his name removed from the credits. For contractual reasons, O'Brien was unable to follow the same course but she joined Hall in publicly deploring Universal's revisions.

134. X, Y and Zee. Directed by Brian G. Hutton. Produced at Shepperton Studios, London. Starring Elizabeth Taylor, Michael Caine, Susannah York. From the screenplay Zee & Co. released by Columbia, 1971. Kastner-Ladd-Kantner. Taylor received the David di donatello award as best actress. Harmondsworth: Penguin, 1972.

Hutton made substantial revisions to O'Brien's script.
"Last Rites for a Young Marriage", Vogue 158, (July, 1971;
pp.92-93. An excerpt from Zee & Co.

TELEVISION SCREENPLAYS

135. The Wedding Dress. For Television Playhouse. Production company; Granada. Directed by John McGrath. Starring Cyril Cusack, Avril Elgar, Hazel Hughes. February 15, 1963. Published in Mademoiselle 58 (November, 1963): 134-135, 190-199.
136. Give My Love to the Pilchards, 1965. I have been unsuccessful finding any information about this play. It is listed in William Trevor's bibliography in Contemporary Novelists and in King's bibliography. Both give credit to the BBC for its production. The BBC Archives in Reading could find no record for this play.
137. The Keys of the Cafe. ABC Television (Thames TV), 1965. 60 minutes. Director, Patrick Dromgoole. Producer, Leonard White. For Armchair Theatre. Advance publicity suggested that the production would star Laurence Olivier and Joan Plowright. The actual television cast was Ronnie Barker, Margaret Whiting, Peter Barkworth and Lois Daine. This was Ronnie Barker's debut as a straight actor.
138. Which of These Two Ladies Is He Married To? Directed by Alan Clarke. Producer, Stella Richman. Production company, Rediffusion. Starring Glenda Jackson, Sheila Raynor. July 12, 1967. For Half Hour Story. From the short story of the same title (92).
139. Nothing's Ever Over. Directed by Alan Clarke. Producer, Stella Richman. Production company, Rediffusion. For Half Hour Story. Starring Michael Craig and Eileen Atkins. July 17, 1968.
A husband and wife are seeking a divorce from a marriage that ended when he tried to kill her. Over lunch they speak candidly. A reconciliation seems possible. Back in the courtroom the husband uses this conversation to accuse the wife of alcoholism, sexual malpractices and being an unfit mother to have the custody of their child.
140. Then and Now, 1973. Listed in King's bibliography. No further information available. The BBC Archives in Reading could find no record for this play.
141. Mrs. Reinhardt. Directed by Piers Haggard. Producer, Allan Shallcross. Music by Howard Blake. BBC 2/WNET. October 30, 1981. 75 minutes. For The Playhouse. Starring Helen Mirren, Brad Davis, Ralph Bates. From the short story of the same title (64).

142. A Christmas Treat. Granada TV. Transmitted by Thames December 24, 1982. 30 minutes. Producer, June Wyndham-Davies. Music by Derek Hilton. Animation, Murray Cook. Animated version of O'Brien's children's book (129).

143. The Country Girls. Directed by Desmond Davis. Executive Producers, David Conroy and Mark Shelmerdine. Producer, Aida Young. A London Films Production for Channel 4. 109 minutes. 1983. Starring Sam Neill, Maeve Germaine, Jill Doyle, Niall Toibin, John Kavanagh. Festivals: Cork, 1983; London, 1983; Los Angeles (Filmex), 1984. Based on the first two books of the trilogy (1, 2).

SOUND SCRIPTS AND RECORDINGS

144. The Rug. Short story (77) read by Olive Gregg for New Comment on BBC Radio. August 8, 1963. Producer, Joseph Hone.

145. Are You Cracked or Are You Mad? For Short Story on BBC Radio. February 5, 1964. Unpublished story (19).

146. The Rug. Short story (77) read by Siobhan McKenna for Weekend Woman's Hour, BBC Radio, July 3, 1968.

147. An Outing. Short story (71) read by Siobhan McKenna for Weekend Woman's Hour. BBC Radio. August 10, 1968. Repeated for Woman's Hour November 22, 1968.

148. How to Grow a Wisteria. Short story (47) read by Siobhan McKenna for Weekend Woman's Hour, BBC Radio, October 5, 1968.

149. Cords. Short story (30) read by Siobhan McKenna for Weekend Woman's Hour. BBC Radio. October 12, 1968.

150. A Pagan Place. Folk music by The Chieftains. Directed by Paddy Moloney. Play (113) directed by Ronald Eyre. Recording of production at the Royal Court Theatre November 23, 1972.

151. Love Child. Short story (57) for Morning Star. BBC Radio. August 12, 1976.

152. Christmas Roses. Story written and read by Edna O'Brien (25) for BBC Radio. August 11, 1978.

153. Mother Ireland: 1. My Home Town. Autobiographical reflections of Ireland written and read by Edna O'Brien (122) for A Book at Bedtime. BBC Radio. February 26, 1979.

154. Mother Ireland: 2. The Classroom. Excerpts from the book of the same title (122), read by Edna O'Brien for A Book at Bedtime. BBC Radio. February 27, 1979. Produced by Maurice Leitch. Repeat broadcast November 17, 1980.

155. The Small Town Lovers. Story written and read by Edna O'Brien (82) in the series, Short Story. BBC Radio. October 24, 1979.

156. Mrs Reinhardt. Edna O'Brien reads her own work adapted

into five parts (64), in the series A Book at Bedtime for BBC Radio. January 28, 1980.

157. The Country Girls. abridged. See (1). Recording produced and edited by Peter Orr. Recording engineers: Simon Eadon and Steve Hess. 2 sound cassettes with notes by Edna O'Brien. Argo K206K 22 1981. Read by Edna O'Brien.

158. The Doll. For A Book at Bedtime. BBC Radio. August 27, 1984. Short story written and read by Edna O'Brien (36). Repeat broadcast September 19, 1985.

MISCELLANEOUS

159. "From the Ground Up." The Writer. October, 1958, pp. 13-15. This very early piece is included here with some caution since I have been unable to confirm its authorship as Josephine Edna O'Brien. In the early 1950s this magazine published poems by Edna Bernice O'Brien. This article is published under the name Edna O'Brien. For the following reasons, I am convinced that it is a piece by the young O'Brien and shows the early style.

There are hints of the lyricism, the confessional tone and the honesty that come later but the style is awkward. She has not yet found her voice. She tells how incidents in her life have created material for stories, a habit that she continues in the later interviews. It is clear, however, even here that the source of inspiration for her work has been constant from the start: "I have my story people growing inevitably out of the soil of remembrance ...The scent of a crushed violet may send you to a funeral, or a wedding, or take you back to your first date. It might bring back the mood and feel of being lost in the woods. Whatever it is, blow on the spark. The story that comes will be yours and nobody in the world could have written it but you...In the subliminal depths of the writing me, I am aware of a yearning to make contact. And I remind myself that we are all of the earth." O'Brien discusses some of her early stories, inspiration and method of writing. The editor's note says she has also published stories in The Sign but I have been unable to locate any such stories.

160. "Four Eligible Bachelors in London" in Vogue, September 15, 1964, pp. 140-143. About eligible men defined as "any attractive man, married or not, who remains single in spirit so that he is free to marry all the other nice girls." O'Brien makes it seem that these four men, Sir William Pigott-Brown, Julian Ormsby Gore, The Marquess of Dufferin and Ava, and Lord Herbert have just emerged from a P. G. Wodehouse novel. The final comment, "I can only reflect on the waste" seems to refer to more than the sad fact that Lord Herbert watches the sun go down at Santa Barbara by himself.

161. "Daliah Lavi: The most perfect woman I have ever met" in Vogue, November 15, 1964, p. 130. Brief reflections about the Israeli actress.

162. "An Irishwoman" in James Joyce Quarterly, 4, 3, 1967, p. 164. What is missed by reading Joyce in translation.

162a. Introduction to The Lotte Berk book of exercises.

London: Macdonald & Co., 1969. A profile of Lotte Berk, dancer and exercise teacher.

163. "The Artist and His Country". Vogue, September 1, 1971, pp. 232-3, 312-17. "As I see it every artist has three choices — to stay, or to go, or to obliterate country from his mind, to have a blank universe, the way Ray Bradbury has, and Tolkien and Dean Swift and Voltaire. Such men are lonelier than most and have aspirations to being God." This essay considers the relationship of an artist to his country from Joyce to Solzhenitsyn, Russia to Ireland, Sinaosky to Harold Pinter. Current trends in literature are explored by looking at modern London and America: "I believe that the fiction of a country is the touchstone of it, and consequently I imagine America as a place where something has gone terribly wrong." The piece concludes with a lengthy extract from A Pagan Place and a "small but certain truth: after God, or the absence of God and the mother's womb, the country is the most significant thing there is."

164. "A reason of one's own." The Times, September 30, 1972, p. 10. A complex and crucial article that voices a painful sensitivity to political issues not usually associated with O'Brien's fiction. "Oh Kafka, why are you not read aloud, to all people, but especially to those who are hogs for power, those unfortunate madmen caught in the devouring mirror of self-aggrandizement." O'Brien discusses the difficult role of the artist in the contemporary political/social environment. She recalls the words of Solzhenitsyn, to create "works that through their pungence and luminosity alter the perceptions of mankind," and his suggestion that the artist must make a "fist" of art. "At our best we strive for that moment imperceptible though it is when author and reader become one, and the hollowness of life for a moment drenched as if by a great sunbeam."

165. "Night Thoughts on Love: A distinguished lady novelist, and mistress of many loves, gives tribute to life's joys and acknowledges, with grace and absolute honesty, the force of its most crushing sorrow — the loss of a man one has wanted." in Cosmopolitan, May 1976, pp. 60, 70. Despite the very 'cosmo' byline, this is not a trite, airy though 'honest' article. The premise for the piece is the same as Night — the inability to sleep and the accompanying thoughts. But then the article moves into a consideration of Anna Karenina, Colette and Camus. O'Brien discusses her attitude toward love in the tradition of these authors.

166. "A Daydream" in Adam: International Review, 1976-77, p.

33. A tribute to the London Library and "all the good ghosts that inhabit that place."

167. Collins Collector's Choice: Edna O'Brien: Seven Novels and other Short Stories. London: Collins, 1978. In the introduction O'Brien talks about her muse, hell ("it was as real as the loaf of bread one carried on the way home from school"), the reception to her novels, her theme of sexual loss and men as gods and demons.

168. "Edna O'Brien on Edna O'Brien" in Scotsman, October 18, 1978. Reprint of the introduction to "Collins Collector's Choice" (167) edition.

169. "Der vergessene Krieg". Ein Bericht von Edna O'Brien mit Fotos von Gilles Peress/Magnum und Chris Steele-Perkins/Viva. Stern 48/80, pp.20+. Translated for this thesis by Nora Nater. A commissioned article about Northern Ireland. O'Brien avoids judgments and focuses instead on the personal, day-to-day lives of those who live in the midst of violence. A chilling and disturbing piece.

170. "Caught between writing and life: Edna O'Brien examines the precarious nature of her dedication" in Observer, August 22, 1982, p. 23. O'Brien explores the lonely and agonizing daily events of writing: "One is forever dodging sitting down to write and at the same time seeking incentives to spur one on...happiness deems writing to be a dull bedfellow."

171. "Love and punishment: Edna O'Brien on love not being a many splendored thing" in Observer, February 13, 1983, p. 27. An article written in honour of Valentine's Day. O'Brien discusses Kraft-Ebing, Goethe, Tolstoy, Flaubert and Joyce but gives the award "for one who specialized in love" to Charlotte Bronte, even if "the award itself might be in the form of a blackthorn crucifix."

172. "Wherefore Feminism?" in Cosmopolitan, February 1985, p. 236. O'Brien makes the distinction between rights which have improved because of the women's movement, equality of pay and more respect, and mating where things will never change because of biological differences. "Women are not more secure in their emotions than they ever were. They simply are better at coming to terms with them." This brief piece is a revised extract from the Philip Roth interview published in The New York Times Book Review, November 18, 1984 (305).

173. "'What would I write — what use is it?' — Samuel Beckett at 80" in Sunday Times Magazine, April 6, 1986, pp. 50-51.

Also condensed, revised and printed as "Samuel Beckett at Eighty: Two views of an elusive genius" in World Press Review, July 1986, pp. 29-30. A short essay in celebration of Beckett's birthday. O'Brien praises Beckett's "savagely humor and an almighty grasp of the absurd." As with Joyce and Yeats she seems most interested in Beckett as a fellow Irish writer: "...he does have the fibulations of his country in him, while at the same time doing everything to disown and ridicule the unctuous, gombeen, crubeen twilightitis mistakenly thought to be Celtic."

174. "Why Irish Heroines Don't Have to Be Good Anymore." The New York Times Book Review, May 11, 1986, p. 13. A frequently quoted piece, probably more thanks to the accessibility and indexing of the New York Times Book Review than the originality of the contents. O'Brien reflects on past Irish heroines "The glorious tradition of fanatic Irish writing which flourished before sanctity and propriety took over"; the changes that required Irish girls to be "gentle, tremulous, gullible, devout, masochistic and beautiful"; the real life exceptions of Constance Markiewicz and Maud Gonne MacBride. Twenty years after Girls in their Married Bliss (3), O'Brien claims that Baba's voice must prevail because "Irish heroines don't have to be good anymore." She concludes "Above all I like to remember what Yeats said, which is that it was 'his job to die blaspheming.'"

175. "Checking In: Edna O'Brien withdraws to the Wyndham Hotel to become a lady of leisure." House and Garden, September 1988, pp. 64-6.

176. "Diary." Antaeus 61, Autumn 1988, pp. 352-357. Diary format reflections about the French version of "Virginia", men, cock-fighting, champagne, dreams, learning how to swim. The diary form is particularly disposed to illustrate O'Brien's grace and articulation with such seeming spontaneity.

177. "'In the sacred company of trees: From My Window.' Edna O'Brien celebrates her inspiring view in London despite contributions from a loud Italian restaurant." The Independent, June 2, 1990, p. 32. Another article about the act of writing and the act of avoiding writing. Here, O'Brien identifies her style of writing with trees, nature and her roots. The trees, of course, end up as pencils on her desk — her defiance of technology.

178. "Going Solo" in Conde Nast's Traveler, March 1991, pp. 130-135+. O'Brien chronicles some of her travel adventures.

The article illustrates her ability to capture the humour of a moment, quickly and succinctly.

179. "Love by the River Liffey" in Conde Nast's Traveler, January 1992, pp. 124-140. Photographs by Helmut Newton. O'Brien explores the city of Dublin, describing dinners with the prime minister, street children and a new moral code from the one that existed when she was a girl: "I wondered what Joyce would make of his famous city. I thought that despite yuppies, the pizza parlors, the property sharks, and the supremacy of rock music above poetry, Joyce would still call himself her son, and for no other reason than that the soul of the city, a most intangible thing, had not died, not dwindled, not by a long shot."

EDITOR180. Some Irish Loving.

London: Weidenfeld and Nicolson, 1979.

New York: Harper & Row, 1979.

Harmondsworth: Penguin, 1981.

181. Tales for the Telling: Irish Folk & Fairy Tales.

Atheneum, 1986.

London: Pavilion, 1986.

Puffin, 1988.

CONTRIBUTOR

182. Oh! Calcutta. An entertainment with music devised by Kenneth Tynan. New York: Grove Press, 1969. The pieces in this collection are not identified by author.

183. A Portrait of the Artist As a Young Girl. Foreword by Seamus Heaney. Introduction by John Quinn. London: Methuen, 1986. The premise of this collection is to trace the effects of childhood on the development of the female artist. O'Brien's piece for this collection discusses the influence on her work and life of the Irish landscape, her relationship with her father and mother and the small town atmosphere where "Life was catastrophic. The sense of catastrophe is peculiar to a lot of Irish people." She concludes: "I don't think that childhood ends. I think that the people in this world who lose touch with their childhood have lost something really intrinsic and crucial...I hope that I have not lost my childhood sensibilities and I hope that I never will, because it is the fount and source of my writing."

BOOK REVIEWS

184. "Pick of the Year". Brief reviews of The Tartar Steppe by Dino Buzzati, Ivan the Terrible, by Henri Troyat and The Black Venus by Angela Carter in The Observer, December 1, 1985, p. 17. Of interest only as it reveals O'Brien's reading patterns.

185. "Getting Even With Flaubert." Review of Lui: A View of Him by Louise Colet, translated by Marilyn Gaddis Rose in The New York Times Book Review, April 5, 1987, p. 3. O'Brien says that "the tone of the prose in "Lui" is decidedly high-flown" so much so that "a bottle of smelling salts is essential when reading the book." Before delivering an hilarious plot synopsis of the novel that in itself is a tour de force, O'Brien declares that "the novel is as harmless as custard". "Colet disappoints by the crassness of her sensibilities and the absurdity of her prose." The review is interesting as an illustration of O'Brien's continual concern with the sexual workings that are behind the public literary figures. The review's speculations about the relationship between Flaubert and Colet, the push and shove of lust and rejection, are revealing about the creative process in O'Brien's own work. This review dates from the same year as Madame Bovary, O'Brien's play based on Flaubert's novel.

186. "She Was the Other Ireland." Review of Nora: The Real Life of Molly Bloom, by Brenda Maddox, in The New York Times Book Review, June 19, 1988, p. 3, 33. It is clear that O'Brien is as intrigued by Nora as is Maddox; Nora, the "vital, moody, outspoken young woman whose two greatest assets were her sexual assurance and her apparent unflappability." O'Brien appreciates both the accuracy with which the behaviour is charted and the creation of the biographer but suggests that the biography "does not reveal the inner life because Nora was as much a puzzle to herself as to any outsider". This is a review by a writer, not a Joyce scholar but O'Brien questions many of the speculations made by Maddox: "Writers are forever deemed thieves. I think if Nora could write as fluently as Molly spoke she would at least have kept a diary, she who devoured romances and soap opera." O'Brien's own speculations about Nora's lack of maternal instincts and Nora's self-absorption create a more balanced view than does the biography and leave the impression that Nora is even more interesting than the biographer may realize, but that ultimately Nora is of interest because of her relationship with Joyce. O'Brien wonders if "somewhere and perhaps unconsciously there lurks [in Maddox] a latent feminist combativeness whereby Nora has to be put on a pedestal".

O'Brien's own reviewers could take a lesson from the courtesy with which she handles the review without compromising her critical evaluation.

MOVIE AND TELEVISION — ROLES

187. Tonite Let's All Make Love in London. Directed by Peter Whitehead. Lorrimer Films. 1967. 72 minutes. Impressionistic view of London. Interviews with various personalities of the London scene. Cast: Vanessa Redgrave, Michael Caine, Edna O'Brien, Julie Christie, David Hockney, Lee Marvin, Rolling Stones, Animals, Mick Jagger. Festivals: New York, 1967; London, 1967.

188. The Hard Way. Directed by Michael Dryhurst. Skyring Ltd. Production, 1979. 120 minutes. TV film based on a story by Edna O'Brien. Written by Richard F. Tombleson and Kevin Grogan. Producer, Michael Dryhurst. Executive Producer, John Boorman. Cast: Patrick McGoohan, Lee Van Cleef, Edna O'Brien, Donal McCann, Joe Lynch. Thames, February 20, 1980.

189. The Life and Love of a She Devil. BBC, 1985-86. Drama serial based on a book by Fay Weldon, adapted by Ted Whitehead. O'Brien appears as herself.

WORKS IN TRANSLATIONAugust is a Wicked Month (4).

190. Agosto es un Mes Diabólico. Tr. by Mireia Bofill. Barcelona: Grijalbo, 1966. Spanish.
191. August Je Gresan Mjesec. Tr. by Mirna Maric. Rijeka: Otokar Kersovani, 1968. Yugoslav.
192. Augusti är en Farlig Månad. Tr. by Gunilla Berglund. Stockholm: Forum, 1966, 1977. Swedish.
193. Augustus is een Kwade Maand. Tr. by Marijke van de Merwe. Zwolle: Tijl, 1966. Dutch.
194. Der Lasterhafte Monat. Tr. by Inge Wiskott. Reinbek: Rowohlt, 1967. German.
195. Hachigatsu wa Ijiwaru na Tsuki. Tr. by Nakahara Hisoshi. Tôkyô: Hayakawa Shobô, 1967, 1979. Japanese.
196. Le Joli Mois D'Août. Tr. by Marcelle Vincent and Maurice Rambaud. Paris: Gallimard, 1968. French.
197. Leve Livet. Tr. by Kirsti Koch Christensen. Oslo: Blad Kom paniet, 1968. Norwegian.
198. Paheellinen Elokuu. Tr. by Pentti Saarikoski. Helsinki: Otava, 1970. Finnish.
199. Pal-weol-eun janinhan dal. Tr. by Gyeon Sig Lee. Seoul: Munye chulpansa, 1980. Korean.

Casualties of Peace (5).

200. Ai ni kizutsuite. Tr. by Nakade Kôji. Tôkyô: Shûeisha, 1978. Japanese.
201. Ai no ikenie. Tr. by Suzue Akiko. Tokyo: Sanrio, 1980. Japanese.
202. Kizu Tsuita Heiwa. Tr. by Nakata Kôji. Tôkyô: Kôdansha, 1968. Japanese.
203. Plötzlich im schönsten Frieden. Tr. by Margaret

Carroux. Zurich: Diogenes Verlag and Wels: Welsermühl and Wels: Welsermühl, 1974. German.

The Country Girls (1).

204. Country Girl. Tr. by Okubo Yasuo. Tôkyô: Shûeisha, 1966, 1968 as Ireland no Haru, 1977 as Kantorî gâru. Japanese.

205. Czekajac na milosc. Tr. by Maria Zborowska. Warszawa: Ksiazka i Wiedza, 1974, 1978. Polish.

206. Dekleti z dezele [S1]. Tr. by Mart Ogen. Ljubljana: "Presernova druzba", 1975. Slovene.

207. Die Fünfzehnjährigen. Tr. by Jeannie Ebner. Hamburg: Rütten & Loening, 1961. German.

208. Irsk Blod. Tr. by Birgit Gjernes. Oslo: Gyldendal, 1960. Norwegian.

209. Irsk Uskyld. Tr. by Asta Hoff-Jorgensen. Kobenhavn: Spektrum, 1961 and Kobenhavn: Gyldendal (2 udg), 1971. Danish.

210. La Jeune Irlandaise. Tr. by Janine Michel. Paris: R. Julliard, 1960. French.

211. Les Filles de la campagne. Tr. by Leo Dile. Paris: Fayard, 1988. French.

212. Maalaistytöt. Tr. by Maini Palosuo. Helsinki: Otava, 1961. Finnish.

213. Na'arot ha-kefar. Tr. by Tal Nativ. Tel-Aviv: Zmora-Bitan-Modan, 1981. Hebrew.

214. Provincijalke. Tr. by Svjetlana Dupalo. Zagreb: August Cesarec, 1981. Serbo-Croatian.

215. Ragazze di Campagna. Tr. by Vincenzo Mantovani. Milano: Feltrinelli, 1961. Italian.

216. Sveitastúlkurnar. Tr. by Alfheidur Kjartansdóttir. Reykjavík: Prentsmidja Jóns Helgasonar, 1967. Icelandic.

217. Två Flickor På Irland. Tr. by Karin Bong. Stockholm: Fritze, 1962. Swedish.

218. Vidéki lányok. Tr. by Hanna Udvarhelyi. Budapest: Európa, 1974. Hungarian.

The Dazzle (128).

219. De toverbol. Tr. by Annelies Jorna. Antwerpen: Standaard, 1982. Dutch.

220. Undrid. Tr. by Þorsteinn Thorarensen. Reykjavik: Fjölvi, 1982. Icelandic.

Girls in their Married Bliss (3).

221. Ai No Yorokobi. Tr. by Okubo Yasuo. Tōkyō: Shūeisha, 1968, 1977. Japanese.

222. Djevojke u sretnoj bracnoj luci. Tr. by Vjeve Balen-Heidl. Zagreb: August-Cesarec, 1981. Serbo-Croatian.

223. Flickor I Äktenskapets Hamn. Tr. by Gunilla Berglund. Sthlm: Forum, 1965. Swedish.

224. Mädchen im Eheglück. Tr. by Margaret Carroux. Reinbek b. Hamburg: Rowoholt, 1969, 1972, 1974. German.

Johnny I Hardly Knew You (8).

225. Älskade vem var du? Tr. by Ulla Corkill. Stockholm: Trevi, 1977. Swedish.

226. Ich kannte ihn kaum. Tr. by Margaret Carroux. Frankfurt am Main: Goverts, 1978. German.

227. Ik heb je nauwelijks gekend. Tr. by Frédérique van der Velde. Bussum: Agathon, 1978. Dutch.

228. Jedna sam te poznavala Johnny. Tr. by Ljiljanka Lovrinčević. Zagreb: August Cesarec, 1979, 1981. Serbo-Croatian.

229. Johnny, anata to shirazuni. Tr. by Kaoru Osawa. Tokyo: Shūeisha, 1981, 1984. Japanese.

230. Johnny, ich kannte dich kaum. Tr. by Margaret Carroux. Frankfurt am Main: Fischer-Taschenbuch-

Verlag, 1980. German.

The Lonely Girl, Girl with Green Eyes (2).

231. Das Mädchen mit den grünen Augen. Tr. by Margaret Carroux. Wels: Welsermühl, 1972. Zürich: Diogenes-Verlag, 1972. Berlin: Dt. Buch-Gemeinschaft; Gütersloh: Bertelsmann; Stuttgart; Europ-Bildungsgemeinschaft, 1973. Wien: Deutsche Buch-Gemeinschaft; Wien: Buchgemeinschaft Donauland, 1974. München: Deutscher Taschenbuch-Verlag, 1974. Zürich: Ex Libris, 1974. German.

232. Dekle Z Zelenimi Ocmi. Tr. by Alenka Moder. Maribor: Obzorja, 1970. Slovenian.

233. Devce Se Zelenyma Ocima. Tr. by Wanda Zámecká. Praha: Mladá fronta, 1968. Czechoslovakian.

234. Dievca So Zelenymi Ocami. Tr. by Viera Marusiaková. Bratislava: Smena, 1966. Czechoslovakian.

235. Djevojka Sa Zelenim Ocima. Tr. by Mira Jakovljevic. Sarajevo: Svjetlost, 1966. Yugoslav.

236. Dziewczyna O Zielonych Oczach. Tr. by Maria Zborowska. Warszawa: Ksiazka i Wiedza, 1973, 1975, 1978. Polish.

237. Het Meisje Met de Groene Ogen. Tr. by Cath van Eysden. 's-Grav: Zuid. Holl. U. M., 1971. Dutch.

238. Jeunes Filles Seules. Tr. by Daria Olivier. Paris: Presses de la Cité, 1962. French.

239. La Ragazza Sola. Tr. by Amalia D'Agostino Schanzer. Milano: Rizzoli, 1963. Italian.

240. Midori no Hitomi. Tr. by Ikushima Jirô. Tôkyô: Shueisha, 1966, 1968, 1977. Japanese.

241. Na'ara yerugt enayyim. Tr. by Hamutal Shabtai. Tel Aviv: Zmora-Bitan-Modan, 1979. Hebrew.

242. Vi Dansar Ensamma Nu. Tr. by Gunilla Berglund. Sthlm: Forum, 1967. Swedish.

243. Yalniz Kiz. Tr. by Seckin Selvi. Istanbul:

Olus Yayinevi, 1972. Turkish.

244. Zelenooka djevojka. Tr. by Dunja Vrazic-Stejskal. Zagreb: August Cesarec, 1981. Serbo-Croatian.

245. Two Chapters transcribed into Pitman's Shorthand by H. Cooper. Dacorun Coll. Occasional Papers 4 (Hemel Hempstead, 1975)

The Love Object (12).

246. Das Liebesobjekt. Tr. by Elisabeth Schnack. Wels: Welsermühl, 1972. Zürich: Diogenes-Verlag, 1972. Zürich: Ex Libris, 1974. Frankfurt (am Main): Fischer-Taschenbuch-Verlag, 1975. München: Deutscher Taschenbuch-Verlag, 1983. German.

247. Het Kweken Van Een Blauwewegen, en andere liefdesverhalen. Tr. by Else Hoog. Amsterdam: Arbeiderspers, 1969. Dutch.

248. Predmet Lásky. Tr. by Viera Marusiaková. Bratislava: Smena, 1970. Czechoslovakian.

249. To erotiko ídolo. Tr. by Kyra Sínou. Athinaí Gláros, 1975. Greek.

Mrs Reinhardt\A Rose in the Heart (14).

250. En rose i hjertet - og andre noveller. Tr. by Mona Lange. Oslo: Cappelen, 1979. Norwegian.

251. Mistress Reinhart träumt von Numero zehn. Tr. by Hannelore Neves. München: Ehrenwirth, 1979, 1983 and München: Deutscher Taschenbuch-Verlag, 1982. German.

252. Utkágar och andra noveller. Tr. by Solveig Nellinge. Stockholm: Trevi, 1979. Swedish.

Night (7).

253. Nacht. Tr. by Frédérique van der Velde. Bussum: Agathon, 1974. Dutch.

A Pagan Place (6).

254. Een Heidens Oord: Jaren van onschuld. Tr. by Frédérique van der Velde. Bussum: Agathon, 1973. Dutch.
255. En Hednisk Plats. Tr. by Solveig Nellinge. Stockholm: Forum, 1970 and Trevi, 1975. Swedish.
256. Et Hedensk Sted. Tr. by Margit Methling. Kobenhavn: Gyldendal, 1971. Danish.
257. Eziceski kraj. Tr. by Jordan Kosturkov. Plovdiv: Hr G. Danov, 1976. Bulgarian.
258. Les Païens D'Irlande. Tr. by Robert Giroux. Paris: Gallimard, 1973, French.
259. Mjesto iskona. Tr. by Barbara Gerbus. Zagreb: August Cesarec, 1981. Serbo-Croatian.
260. Pakannllinen Paikka. Tr. by Heidi Järvenpää. Helsinki: Otava, 1971. Finnish.

Returning (15).

261. Hem:_____noveller. Tr. by Ulla Corkill. Stockholm: Trevi, 1983. Swedish.

A Scandalous Woman (13).

262. Crzesznica. Tr by Maria Zborowska. Warszawa: Ksiazka i Wiedza, 1978. Polish.
263. Het huis van mijn dromen. Tr. by Frédérique van der Velde. Bussum: Agathon, 1977. Dutch.
264. Mina minnens hus. Tr. by Solveig Nellinge. Stockholm: Trevi, 1974, 1976. Swedish.
265. Skandalen. Tr. by Lotte Holmboe. Oslo: Cappelen, 1975. Norwegian.
266. Uma mulher escandalosa. Tr. by Luisa Lago. Rio de Janeiro: F. Alves, 1982. Portugese.

Virginia (116).

267. Virginia. Tr. by Hilde Spiel. Frankfurt am

Main: Fischer-Taschenbuch-Verlag, 1982. German.

X, Y and Zee (134).

268. Aru ai no Subete. Tr. by Aoki Hideo. Tôkyô: Kadokawa shoten, 1972. Japanese.

269. X, Y, & Zee: oder, Deine Freundin ist bezanbernd. Tr. by Elisabeth Schnack. Zürich: Diogenes-Verlag and Wels: Welsermühl, 1972. German.

270. Zee Och Vi. Tr. by Solveig Nellinge. Stockholm: Trevi; Solna; Seelig, 1971. Swedish.

PUBLIC LIFE — MOSTLY GOSSIP

271. Times, May 3, 1968. About film rights contracts.
272. Observer Magazine, October 5, 1978. "Writing is a kind of marriage, my greatest ally; books are my greatest friends. If I weren't a writer I'd want to be a psychiatrist."
273. Donleavy, J. P. J. P. Donleavy's Ireland: In All Her Sins And in some of Her Graces. London: Penguin, 1986. Donleavy discusses the courtship of Edna O'Brien and Ernest Gebler, a close personal friend of Donleavy. He also relates his version of the community attack on Gebler that O'Brien uses in The Lonely Girl/Girl with Green Eyes (2) as the scene with Eugene and Kate.
274. Vadim, Roger. Bardot, Deneuve, Fonda. New York: Simon and Schuster, 1986. Vadim mentions his film connections with O'Brien: "Jane got along very well with Edna O'Brien. This great writer was living proof that a woman can be independent in every domain and yet remain tender, romantic, warm and — in the best sense of the word — feminine...Edna was one of the pieces of the puzzle that helped to clarify my wife's ideas."
275. Grosvenor, Peter. Daily Express, February 20, 1980. About her part in TV film The Hard Way (188). O'Brien says she would be interested in more acting parts.
276. Daily Mail, April 21, 1982. "Gentle Irish playwright Edna O'Brien has been badly scarred by her first — and last — encounter with "Death Wish" director Michael Winner...[she] was commissioned by Winner to write the script for the re-make of "The Wicked Lady"...Edna was expecting a fee of around £25,000 — quite modest when the film's budget is £15 million...Winner will now pay her a mere £3,000, having elected to rewrite the script himself...The two scripts will go to an arbitration panel of the Film Writers' Guild of Great Britain [to decide whose name goes on the credits]"
277. "Anxious Edna" in Standard, November 11, 1983. Short "filler" piece about O'Brien's return to London from teaching at City College in New York City.
278. "Patience of Edna" in Standard, March 8, 1985. About the opening night party for the New York production of "Virginia" (116). In attendance: Jackie Onassis, Norman Mailer, Mike Nicholas.
279. "Answering Edna O'Brien" in Observer, April 21, 1985, p.

18. An outraged letter by Ernest Gebler about an interview by Observer (307). Gebler claims that he "pushed, prompted, held her hand and taught her the ABC of narrative".

280. "Ernest & Edna, living in different pasts" in Standard, April 22, 1986. The newspaper thanks both Edna O'Brien and Ernest Gebler for airing their personal disputes about the break up of their marriage in the public press. See 279 and 307.

281. "Curtain up on triumphant disaster" in The Sunday Times, March 8, 1987. Discusses a chartered bus ride that O'Brien organized for some friends to go to the opening of "Madame Bovary" (119). "Were she ever to be appointed the head of the United Nations disaster organization, she would very soon work herself out of a job."

SPOOFS AND PARODIES!

282. Private Eye. Sometime prior to 1974 this magazine published a parody of a show called "Edna" about a young Irish girl who goes to London and gets lost in a sea of men. The article is often mentioned in passing by friends of O'Brien or in chatty articles about her but I have been unable to locate the piece. Correspondence from Private Eye indicates that they do not index such pieces.

283. Hamilton, Alex. "Leonard by Edn* O'Bri*n: a sequel, indeed a sequela, to her much-acclaimed Virginia" (116) in Guardian, January 31, 1987. A strange and clever piece. Two memorable lines, both by Virginia: "It's a womb with a view, Leonard" and in reference to Woolf's relationship to Vita, "An affairette."

CHAPTER FOUR

INTERVIEWS

There is no end to that which
not understood, may yet be noted,
— hoarded in the mind, or the imagination.
Thomas Kinsella in "Hen-Woman"

The most dominant characteristics of O'Brien's interviews whether on radio, television or in the press are her intensity, the desire to be candid and a concern to not be or appear pompous. Even when faced with the absurd questions that reviewers are prone to ask, she answers with patience and directness.

It is a habit with O'Brien to quote at length from her own novels. What becomes apparent when reading the whole canon is that many of the comments she presents in interviews are actually quotations from works in progress. This same pattern is evident when she mentions an incident at a party or a sign she noticed on the street and then years later this incident becomes the focus of a story. Although she conveys the impression that her answers are both honest and spontaneous, reading other works shows that some of these ideas are almost set pieces which she repeats with amazing precision and accuracy. This suggests not so much that these answers are well-prepared speeches but that O'Brien has thought long and deeply about the themes and patterns that

inform her life and her fiction.

She has always acknowledged the influence of other authors and fictional forms. A frequently told story is the general absence of books in her home village except for a few novels that were circulated page by page. The limited early influences include Mrs Henry Wood's "East Lynne", How Green Was My Valley, Gone With the Wind, Rebecca, Wuthering Heights. Another often repeated story concerns the day in Dublin as a young student that O'Brien purchased a used copy of Dubliners, an edition with an introduction by T. S. Eliot — this book was her first introduction to Joyce. At periods of her life O'Brien has stated that she reads something from Joyce each day. But there are other influences that are just as significant if not more so. In the early 1960s O'Brien was discussing Chekhov¹³ and to this day he remains the author she most admires. She often mentions that she is rereading either Camus or Kafka and her private library contains a large collection of both these authors, including many first editions. She also acknowledges the influence and speaks frequently of Madame Bovary and Anna Karenina. She admires Synge and Pinter as well as being a close friend of the latter. Her interviews and her work indicate a life-long

¹³ In The Lonely Girl (2) Baba flippantly refers to Kate's husband Eugene as Chekhov.

interest in her countrymen — Joyce, Beckett and Yeats.¹⁴ She easily quotes at length from all three Irishmen.

One topic of discussion in many of the interviews is the act of creation itself. O'Brien freely acknowledges both the pain and the necessity of the act. She considers herself a serious author, not a popular author writing for a specified audience as a method of earning a living. Although she sometimes suggests other possible professions that she has considered (she told Melvyn Bragg (341) she would liked to have been a dancer or a doctor), she also talks about her obsession with writing even as a child. She claims she wrote her first novel when she was about nine and has been writing "always".

The interviews show the development of the public persona. O'Brien was a highly visible personality in London in the 1960s and 1970s. Her private affairs were publicly discussed. Much of this discussion revolved around her attitude toward and involvement with men: Robert Mitchum told her to comb her hair and look efficient; Marlon Brando tried to seduce her. About herself she has said that "cruelty is the thing" she most likes in men; she likes difficult men and believes that marriage is unnatural. Because of the first

¹⁴ O'Brien has written a stage play about the relationship between Maud Gonne and Yeats which is to be produced at Dublin's Abbey Theatre.

person confessional tone of much of her work and the tendency of her heroines to confuse gods, fathers and lovers, these attributes are often attributed to O'Brien as well. In the 1980s there is a growing sense of vulnerability and an increasing insistence on privacy and loneliness. There is a deep vein of loneliness throughout all her work: the second novel of the trilogy was originally titled The Lonely Girl and even the children's books are about how Tim "conquers loneliness"(BBC interview). In the late 1980s and early 1990s she increasingly talks of personal loneliness and loss. Despite the scene in The High Road (10) that frankly portrays the sexual completion of a lesbian relationship, there is less discussion of sex in the interviews about this novel than in previous works.¹⁵ O'Brien has always insisted that her theme was not sex and interviewers seem to have finally stopped sensationalizing this aspect of her work.

In the 1968 interview with Le Franc (287), O'Brien stated: "I am incapable of distinguishing between fact and fantasy." The interviews are full of inconsistencies of 'facts'.¹⁶ This is not to suggest that O'Brien has tried to

¹⁵ In her latest novel, Time and Tide(11), O'Brien's heroine, Nell, does have a lover but only for a brief period and he plays a relatively insignificant part in the novel by comparison to the woman's relationships with her sons.

¹⁶ These discrepancies will be discussed in more detail in Chapter 7.

lie or distort the details of her life but that she is constantly creating and recreating the O'Brien persona. In some ways her public persona is one of her best fictional creations. It is interesting that she spent four years at pharmaceutical school in Dublin and is a qualified pharmacist but she rarely mentions these years and only once to my knowledge do they appear in her fiction.¹⁷ The only time these years are mentioned in interviews, O'Brien speaks of the evenings when she was cramming in time to write short pieces, mostly for Irish Times.

Those interviewers who have met O'Brien in person rather than conducted interviews over the phone seem compelled to mention her physical appearance and presence. She is described most often as a classic red-headed Irish beauty. James Wolcott's description in the Vanity Fair interview of the 1992 O'Brien is typical: "Her waist is cinched, her carriage Edwardian. Her breasts abound" (311). Some interviewers find her physical presence, in conjunction with the lilting Irish voice, mesmerizing.

The information presented in the interviews and the stories she repeats are often the same ones. I have tried to quote from the interview that shows the most complete or developed presentation of an idea. Some interviews do discuss

¹⁷ See notations for short story, "My First Love" (65).

unique concerns, and, as with the bibliographical section, my tendency has been, when practical, to quote rather than paraphrase. I spent days at the BBC Sound Archives listening to recordings of interviews and panel discussions. Making written notes of the conversations was difficult and I was not allowed to make any copies of this material. Often other panel members or the interviewer talk over the person being interviewed and this problem as well as static and poor sound quality made word-for-word transcription difficult. Since most of the material can be found in published interviews and articles and because of my concern not to misquote, the annotations of the unpublished interviews are minimal.

INTERVIEWS - PUBLISHED

284. Hart, Denis. Guardian, November 20, 1962, p. 7. Part of the interview discusses the production of "A Cheap Bunch of Nice Flowers" (111) and the difficulties of getting the play produced: an earlier draft was rejected by the Dublin Theatre Festival. O'Brien claims that she is not interested in travel: "Scenery bores me." She also insists that "I couldn't write two paragraphs in Ireland." She discusses the problems of writing and religion. This is a brief article but it is interesting because of its date and also because of a certain edge to the tone. It is difficult to determine whether the tone is the result of the rather disgruntled Denis Hart who was kept waiting or the voice of a very young novelist, not yet skilled at interviews.

285. Dunn, Nell. Talking to Women. Bristol: MacGibbon and Kee, 1965, pp. 69-107. An important piece for many reasons. It illustrates the relationship between O'Brien, the woman and O'Brien, the author. "I think if one has been very wounded, and I have been very wounded, there is the deep and sort of sensible instinct to get back in to the cave, and also to get back into the womb." Several dreams she discusses here become the basis for later short stories, displaying methods of imaginative intensification of ideas. It is one of the earliest in-depth interviews and indicates the early effects of fame and notoriety. Frequently quoted excerpt: "I had always thought that another person, mainly a man, would help me, in my needs. And I always dreaded prison, or a hospital bed or a nun's cell or the places in the world where I would be alone with my own needs without the crutches of other people. And at that point, when I knew I loved this person who couldn't for one reason or another, receive the love I had to give him, I decided or concluded that I was in a cell and would be in a cell all my life and that everyone is in a cell consumed with need, or longing, or pain or one thing or another, and that the odd time they can come together is really very rare."

285a. Harvey, Alan. "A New Irish Rebellion" in Globe And Mail Magazine, June 11, 1966, p. 11. Harvey calls O'Brien one of the "front-line fighters" in the "latest skirmish of the Sex War". The first half of the article quotes O'Brien's reflections about the relationships between men and women: "Women must face the fact that one man may not be enough to keep them happy." Harvey supplies some pieces of biographical and publishing history, the usual comments about her stunning appearance as well as impressions about the young O'Brien: "O'Brien impresses as a straight-forward, practical woman with

a tight grip on reality." Near the end she comments on Canadians, the people she finds she likes the best: "They don't boast and they don't denigrate. They are without apology, complexes or inferiority." Harvey says that among her best friends are the Canadian writers Ted Allan, Mordecai Richler and Stanley Mann. Girls in their Married Bliss (3) is dedicated to Ted Allan and August is a Wicked Month (4) is dedicated to Stanley Mann.

286. Maher, Mary. Who's Afraid of Edna O'Brien?: Mary Maher talked to the novelist during the recent Cork Teach-in, The Irish Times, December 14, 1967, p.8. Interview about growing up in Ireland, the banning of her novels and an appearance at the 1967 Cork Teach-in. This appears on the same page as What They Think About Her: Members of the Censorship board and prominent literary figures give their assessment of Miss O'Brien's work (356).

287. Le Franc, Bolivar. "Committed to mythology." Interview in Books & Bookmen, September 1968, pp. 52-3. "It's an awful thing to say but I think what makes me sad about Casualties of Peace (5) is that it was written only six years after The Country Girls (1), and you have this jump in six years from the kind of happy, buoyant, expectant person in The Country Girls to the introverted, almost shadow or ghost of a woman who sits in her room as she says, "as though to act out her sorrow"; and I am myself a little shocked at that transition in such a short time...What my fears have done to me is to make me hide rather than to make me expose them and perhaps try to cure them...I'm very committed to my mythology, which is Roman Catholic, and words like 'Hell', 'Heaven', 'Purgatory', 'Limbo', 'Paradise' — and note how I put 'Hell' first — are very much in my mind."

288. Stott, Catherine. "Women on their own" in Guardian, April 23, 1969, p. 9. O'Brien: "I'm obsessed by love, both the need of it and what seems to me the near impossibility of it. It is the only thing that makes me sing. It is a fragile and hard-to-maintain state." Stott reports on O'Brien's loneliness: "The artist's despair lurks near the surface; not so much a personal despair as a writer's sorrowing for mankind and the inevitability of things which she conveys so accurately." The picture that accompanies this interview features O'Brien in a fur coat and white go-go boots.

289. Heycock, David. "Edna O'Brien talks to David Heycock about her new novel, A Pagan Place (6)" in The Listener, May 7, 1970, pp. 616-7. O'Brien frequently discusses the lack of

books in her home town. This often repeated story is discussed here at length as well as the early influence of Joyce. She also explains her childhood obsession with prayer, penance and hell.

290. Bannon, Barbara A. Interview in Publishers Weekly, May 25, 1970, pp. 21-22. Reprinted in Author speaks: PW interviews. Bowker 1977, pp. 114-16. Most of the interview discusses A Pagan Place (6): "The novel was written 'hundreds of times out loud', so much so that Miss O'Brien can still quote long stretches of it by heart. Yet the actual writing of the manuscript took her longer than any other book she has written, just about a year." Another frequently quoted passage: "If she could have an ideal way of living, it would encompass 'three weeks of work, three weeks of loving, one week in a Buddhist monastery.'" "

291. Hall, John. "West Edna" in The Guardian, October 28, 1972. Miss O'Brien discusses her developing sense of the importance of landscape and physical loss: "I believe that we were formed before childhood; formed in the womb. And I think our birth process somehow decides everything about us: our character, our physique, our fear, and our ease, if we have any ease. Some people (and I think I'm one) do not actually recover from the experience of their birth."

292. Zec, Donald. "The Steel Butterfly" in Some Enchanted Egos. London: Allison & Bundy, 1972, pp. 128-131. This brief interview appears with an unflattering picture of a rather plump Miss O'Brien. Zec seems to have been smitten by O'Brien. Mostly chatty. "'My own particular ideal would be an older man with the brains of Albert Camus, the manly appearance of Humphrey Bogart and the drifting, domestic habits of a cowboy.' (O'Brien) Is there a lisping, gun-toting professor in the house? (Zec)"

293. Shenker, Israel. "A Novelist Speaks of Work and Love." The New York Times, January 2, 1973, p. 42. The usual brief newspaper interview with the exception of some remarks by O'Brien about the women's movement: "I sniff a certain dogmatism about the women's liberation movement. And I sniff the wrong kind of anger. So much of it is based on aggression. And it's therefore not a movement that I would espouse or take an active part in."

294. McCulloch, Joseph. Under Bow Bells: Dialogues with Joseph McCulloch. London: Sheldon Press, 1974, pp. 22-29. Not a very lengthy interview. Focuses on fears, interior and exterior worlds. McCulloch describes O'Brien as an

"enchancing ethereal creature from Prospero's island."

295. Corry, John. "About New York." The New York Times, January 10, 1975, p. 25. O'Brien talks about her delight with New York City. Some other interesting pieces of information: "In Dublin I have a nickname among some of the intellectuals. It's 'the bandwagon'. It's supposed to mean that I climb on bandwagons, that I'm a whore."

296. Weinraub, Judith. "Expatriate Blends Myth, Legends and Memories of Ireland." The New York Times, April 7, 1976, p. 53. Some unusual personal pieces of information and reflections on the distinct nature of being a female: "I am convinced there is both a conscious and an unconscious degree of submission in a woman."

297. Kennedy, Ludovic. "Three loves of childhood — Irish thoughts by Edna O'Brien" in The Listener, June 3, 1976, pp. 701-2. "I had three loves in my childhood...Our Lord, Jesus Christ...Dracula...Heathcliff. So you can well believe the kind of man I look for." Reflections on her Irish background, developing style and taking LSD.

298. Hauptfuhrer, Fred. "Years before the Jong Show, Edna O'Brien invented the erotic quasi autobiography" in People, April 17, 1978. Gossipy is the best description for this piece. Hauptfuhrer has also talked to Ernest Gebler and spices up the article by including quotes from the irate ex-husband. Mentions post-marital affairs, age, nicknames. Equally ridiculous photographs of O'Brien: "When not writing, O'Brien does yoga, cleans house, cooks, and bakes Irish soda bread."

299. McKerron, Jane. "A Life in the Day of Edna O'Brien" in Sunday Times Magazine, September 24, 1978, p. 110. Chatty, about running in the park and being bullied by her ballet teacher.

300. Olsen, Catherine. "All my Irish loving..." in Evening News, June 27, 1979. The conversation mostly revolves around men and pain: "I have a big flaw in that I am attracted to thin, tall, good-looking men who have one common denominator. They must be lurking bastards."

301. Wavell, Stuart. "Finding company the hard way." Guardian, January 25, 1980. p. 10. Interview about her starring role in the TV film The Hard Way (188).

302. Coleman, Alix. "Edna O'Brien: Coming Out of Hiding." Interview in TV Times, about her starring role in The Hard Way (188). February 16-22, 1980, p. 33. Coleman mentions O'Brien's "physical opulence" and her ability to deliver "lines that have the banshee wail of some of her" own work.

303. Watts, Janet. "In and out of grace" in Observer, January 18, 1981, p. 34. The themes of this interview are the same as those of the previous twenty years but there is a growing tone of frustration: "I have a lamp of fury inside my soul, because all my life I have been obsessed with personal freedom, and with being allowed to do the thing I want to do...To risk being naked: to risk being ridiculed."

304. Guppy, Shusha. "The Art of Fiction LXXXII: Edna O'Brien" in Paris Review, Summer 1984, pp. 22-50. Reprinted in Writers at Work, 1988, pp. 241-65. Seventh Series with an introduction by John Updike and in Women Writers at Work, introduced by Margaret Atwood, 1989, pp. 337-59. Both published by Viking Penguin and edited by George Plimpton. Excerpts from this interview have been used in the compilation of The Writer's Chapbook, introduced by George Plimpton, Penguin, 1989. A lengthy interview which covers early influences (Brontes, Chekhov, Proust), distinct nature of a woman author, being savaged by reviewers, old themes, new themes, current projects. "Whenever I read the English Sunday papers I notice that the standard of literacy is high — all very clever and hollow — but no dues to literature. They care about their own egos. They synopsise the book, tell the plot. Well, fuck the plot! That is for precocious schoolboys. What matters is the imaginative truth, and the perfection and care with which it has been rendered." The interview deserves to be read in its entirety.

305. Roth, Philip. "A Conversation With Edna O'Brien: 'The Body Contains the Life Story'", in The New York Times Book Review. November 18, 1984, pp. 38-40. This interview appears on the same page as a review by Mary Gordon (898) of A Fanatic Heart (16). Roth wrote the foreword to this volume. A well-organized if brief interview that focuses on being "dogged by the past", being lonely, being Irish and the pain and stimulus of love affairs.

306. Howard, Maureen. Interview in Vogue, April 1985, pp. 196-9. O'Brien discusses the writing of two plays, "Virginia" (116) and "Flesh and Blood"(118). She elaborates on her creative method, inspiration and the influence of Shakespeare and Chekhov.

307. Gross, Miriam. "The pleasure and the pain" in Observer, April 14, 1985, pp. 17-18. Gross comments that O'Brien's "imagination responds particularly strongly to the intensities of an adulterous situation. It provides the kind of mixture of pain and pleasure which she describes so well." O'Brien discusses her public persona, fears, preoccupation with death, the breakup of her marriage. This article provoked Ernest Gebler, her ex-husband, to write an angry letter of response (279).

308. Woodward, Richard B. "Edna O'Brien: Reveling in Heartbreak" in New York Times Magazine, March 12, 1989, p. 42, 50-52. Also in New York Times Biography Service, 20: 234-6, March 1989. A summary of O'Brien's career and reception. More of a focus on the social aspect than in many interviews. A noticeable emphasis on loneliness.

309. Guppy, Shusha. "Labours of love and loss" in The Independent, 1990. "Art is the transmission of our thoughts, our feelings, our longings. It is also the casting of a spell. When a story is told with lucidity and conviction, it becomes a living moment. All I have ever wanted to do is create a series of living moments that make up the pyramid of a life." This brief interview illustrates O'Brien's maturing and reflecting approach to her later work.

310. Carlson, Julia, editor. Banned in Ireland: censorship and the Irish writer. Athens: University of Georgia Press, 1990. pp. 69-79. O'Brien discusses the reception of her books in her home village, the public disgrace: "Some woman who had read [the second book] got terribly ill and felt she was possessed by the devil, and the priest had to come to her house. There were a few copies of it burned in the chapel grounds. It all belongs to the Middle Ages, don't you think?" This is a very pointed article. O'Brien's comments concerning resentment about her work both in Ireland and abroad and how this is directly related to her public persona make this an important document.

310a. McQuade, Molly. "PW Interviews" in Publisher's Weekly, May 18, 1992, pp. 48-9. "What writing does is allow us to sample each other's fate...Suffering is not a gratuitous ingredient in fiction; it's very central to it. I think pain deepens people. It can make for profundity, definitely." On her Irish readers: "Perhaps my fiction is too naked for them. They like less piercing stuff, less disturbing. That may be why they still bypass me. They've never given me a prize; I don't have a great readership in Ireland, or major reviews, or anything like that. And it hurts a bit, yes." Most of the

review is a consideration of the writing of Time and Tide (11) and the act of writing itself: "I take writing as seriously as religion."

311. Wolcott, James. "The Playgirl of the Western World: Edna O'Brien strikes a mother lode of Dublin *entendre* in her new novel, Time and Tide (11)" in Vanity Fair, June 1992, pp. 50-56. The article is typical of Wolcott's peculiar brand of journalism. Most of the piece is devoted to Wolcott's review of O'Brien's career with 'smart' assessments: "She is one of the last writers to make love affairs seem worth having...There isn't the desperate reach for acceptance that you see in professional confessional sob sisters like Erica Jong or Harold Brodkey." Wolcott repeats some interesting anecdotes: an indignant heckler at the Edinburgh Festival and O'Brien's drug trip with R. D. Laing. But the few transcriptions of O'Brien's conversations make the article of some merit: "I don't want to read a work that tells me a little about the world around me today. I know about the world around me. The standard of newspapers and journalism is far higher than the standard of most published fiction. So, what's left to write about? I think feeling and emotion and all those things which are put very high on a back shelf are essential for mankind."

311a. Moir, Jan. "Doing the real thing" in The Guardian, September 16, 1992, p. 37. An interview on the occasion of the publication of Time and Tide (11). O'Brien discusses the lack of recognition that she has received over the years from the literary community who "dismiss her as a rather scatty woman who's always at parties and having love affairs." She also talks about her hope that this last novel would make the Booker short-list and her disappointment that it did not: "I don't think it wasn't good enough, it's just a pity the judges didn't see it that way. I know that in 50 years' time, my book will still be read and that's what really matters. It's not arrogance, I just know what real literature is. In my heart of hearts, I do know what I am doing."

TELEVISION — INTERVIEWS AND PANEL DISCUSSIONS — UNPUBLISHED

312. Bookstand for BBC TV, May 30, 1962.
313. Let's Imagine What Happened Next for BBC TV, June 14, 1963.
314. The Second Sex for BBC TV, September 11, 1963.
315. A Return to County Clare for BBC TV, December 20, 1963.
316. First Impressions for BBC TV, November 10, 1964.
317. Panorama on censorship for BBC TV, April 5, 1965.
318. Review of work for BBC TV, March 18, 1970.
319. Personal Choice With for BBC TV, December 13, 1970.
320. A Chance to Meet for BBC TV, October 3, 1971.
321. Then And Now for BBC TV, September 24, 1973.
322. Read All About It for BBC TV, July 1, 1974.
323. Parkinson for BBC TV, August 3, 1974.
324. The Book Programme for BBC TV, September 16, 1975.
325. Newsday for BBC TV, May 24, 1976.
326. Parkinson. January 14, 1978. Interviewed with E. Pizzey and Claire Bloom by Michael Parkinson.
327. Question Time. September 25, 1979. Panellists: Michael Foot — MP Deputy Leader of the Opposition; Edna O'Brien; Rev. Derek Worlock — RC Archbishop of Liverpool; Teddy Taylor — previous Conservative spokesman on Scotland.
328. Interview with Russell Harty about "Virginia" (116) for BBC2, January 27, 1981.
329. Pebble Mill. Interviewer—Frank Delaney, BBC1, Mar.8, 1982.
330. Russell Harty. Interview with Sue Townsend ("The Secret Diary of Adrian Mole") and Edna O'Brien. Both explain their reasons for keeping diaries. Feb. 10, 1983.

331. The Irish Weave. HTV Wales. January 14, 1985. Emyr Daniel has conversations with distinguished Irish men and women.

332. Harty's Christmas Party. December 24, 1986. 55 minutes. BBC2 Producer, Director, John Rooney.

RADIO CONTRIBUTIONS/INTERVIEWS — UNPUBLISHED

333. Interviewed for "World of Books", BBC Radio, May 25, 1960.
334. Interviewed by Jeremy Brooks for "New Comment", BBC Radio, April 4, 1963. O'Brien states that she had never written short stories before The Country Girls (1). She discusses the motivation for her work, the importance of emotions being correct rather than the physical details being true.
335. Interviewed for "Ideas in the Air" discussion for "Woman's Hour", BBC Radio, January 1, 1964.
336. "My Favorite Man." Speech at Woman of the Year Luncheon for "Out of the News", BBC Radio, October 12, 1964.
337. "The Lively Arts" for BBC Radio. Interviewed by A. Alvarez, June 20, 1968. Reproduced in Listener.
338. "Woman's Hour." BBC Radio. Interviewed by Marjorie Anderson and Peter Dodd about her life and work. March 12, 1969.
339. Robinson, Robert. Interviewed for "Today", BBC Radio, July 19, 1972.
340. Interviewed for "Jack De Manio Precisely", BBC Radio, October 30, 1975.
341. Mr and Mrs Parkinson. Interviews with Edna O'Brien, Leslie Thomas and Melvyn Bragg by Michael and Mary Parkinson. BBC Radio, February 12, 1976. O'Brien says she believes that you are a writer "pre-speech" and that she doesn't consider writing as a way of making a living but as a form of "secular prayer". She says she was more absorbed by writing at 18 than at 38. She also discusses reading as a serious business.
342. Huth, A. Interviewed for "Kaleidoscope", BBC Radio, July 11, 1977.
343. Tozer, Norman. Interviewed for "Weekend" about wickedness, BBC Radio, August 27, 1977.
344. "Critics Forum", BBC Radio, May 20, 1978.
345. "Bookshelf", BBC Radio, October 21, 1978.

346. Rippon, Angela. Birthday interview for "Midweek", BBC Radio, December 14, 1978.
347. Nolan, Bernadette. For "Midweek", BBC Radio. Bernadette Nolan talks to Edna O'Brien about her spastic son, Christopher Nolan. O'Brien reads some of Christopher's poetry. December 12, 1979.
348. "Midweek", BBC Radio, Birthday guest interview, December 12, 1979.
349. Harty, Russell. "Musical Encounters" for BBC Radio, December 28, 1980.
350. Kelly, Henry. Interviewed for "Midweek", BBC Radio, December 15, 1982.
351. "With Great Pleasure." BBC Radio. Frank Delaney presents his personal choice of poetry and prose. March 22, 1984.
352. Influences. November 12, 1984. Edna O'Brien and Frederic Raphael discuss some of the influences, ideas and impulses behind their writing. O'Brien talks about her father and reads closing passage of Joyce's Ulysses. Interviewers: Bernard Rutherford and Carole Stone.

CHAPTER FIVE

ARTICLES, DISSERTATIONS AND REFERENCE WORKS

The review section illustrates the popular response to O'Brien's fiction. A new work by an author of O'Brien's stature is a major event in the literary world. This reputation and reception seem to be in marked contrast to the reception in academic circles. Certainly, since O'Brien first started to write she was encouraged by literary scholars such as Peadar O'Donnell of the now-defunct Bell and Benedict Kiely and has gained the regard of Kingsley Amis, Rebecca West, Monica Dickens and other members of her peer group. But despite this recognition, the now-dated monograph by Grace Eckley (359) remains the only full-length consideration of her work. Some academic works seem to go out of their way to avoid O'Brien. In a recent and impressive attempt to look at Irish women writers, Ann Owens Weeks mentions O'Brien only in passing.¹⁸

The articles indicate that O'Brien's reputation is anything but fixed. Scanlan (384) argues that exile is the most important aspect of all the fiction. Evelyn Stephens

¹⁸ Ann Owens Weeks, Irish Women Writers: An Uncharted Tradition (Lexington: University Press of Kentucky, 1990). The book considers writers from Elizabeth Bowen to Julia O'Faolain.

(385) argues the reverse position: "The Irishness in the novels is but an added complication in the plight of the characters and a darker shade in the tone of the novels." The quest of her heroines is frequently compared to that of Christian in Pilgrim's Progress. Different scholars place varying degrees of emphasis on the religious language and themes in the work. Eckley (359) says O'Brien is a feminist. Most feminists refute this label, as does O'Brien herself. Generalization is unfair, but it does seem that male scholars are more inclined to focus on the sexual problems and present O'Brien as a mentally disturbed woman who has suffered permanent damage. Freudian jargon often litters these articles. The exception to the male pattern of this approach is Peggy O'Brien (380). Other scholars make the comparison to Joyce as an Irishwoman. These scholars insist that the eye and the voice are distinctly female and that O'Brien is not a man-hater but is interested in the damage that men inflict on women. Rather than focusing on the Freudian relationship with the father, these scholars look to the female relationships. Carpenter (379) sees the women, particularly mothers and daughters, sharing a bond of common misery in their "vulnerability to the cruelty of men...[O'Brien's is] a world where women are continually victimized by men's callousness and cruelty." There is a general absence of consideration of O'Brien as a storyteller fitting into the Irish oral

tradition. This seems to be considered a distinctly masculine heritage. My annotations of these articles have tried to capture these varying positions. I have quoted passages that are often cited and tried to summarize the strengths and weaknesses of the essays.

The dates of publication should be noted as well as the place of publication. For the dissertations, I have noted the university (all but my own M.A. thesis are from American universities) and the department that conferred the degree. It is interesting to see the length that some universities will accept as a full-length doctoral thesis; only one of the four exceeds 200 pages. Selective indexing has been a problem in tracking critical articles that appear in collections, particularly those published overseas where there seems to be a high interest in Irish literature. The foreign language articles have been translated for me by friends and colleagues, duly noted. I have noted whether the novels have been reviewed in the original English or in translation. I have tried to find all academic pieces but could not state with certainty that the listing is complete for either English or foreign language articles. One omission should be noted. In December of 1976 Grace Eckley presented a paper at the MLA meeting in New York City titled "The Mother in Edna O'Brien's Fiction." The MLA does not keep copies of papers given at MLA conventions and the paper has never been published. I have

been unable to contact the organizer of the conference or Dr. Eckley.

The reference section lists those publications that provide the usual limited bibliographies and commentary. They vary greatly in accuracy and usefulness. The books and articles listed in "Background Information" provide social, literary and critical information for those interested in placing O'Brien's work within these traditions.

ARTICLES, ESSAYS AND CRITICAL CONSIDERATIONS

353. McMahon, Sean. "A Sex by Themselves: An Interim Report on the Novels of Edna O'Brien" in Eire-Ireland, Spring 1966, pp. 79-87. McMahon praises the first two novels but argues that the subsequent works indicate that O'Brien is despondent, is writing a "kind of neo-feminist propaganda" full of "self-indulgent gloom" and strong evidence of Freudian "father-fixation". Much of the article discusses interest in O'Brien that is social rather than literary. Although McMahon's assessment of the later novels is harsh, he still seems to concur with Father Peter Connolly, Professor of English Literature at Maynooth: "Whatever she produces, I will be more interested in her work than in any other novels appearing at the moment in Ireland." McMahon's statement that "she has come to regard sex as a part of a normal life without any moral connections" has often been disputed in subsequent essays by pointing to the women's concerns with morality and guilt.

354. Arnold, Bruce. Censorship and Edna O'Brien — A Special Case: Constitutional possibilities, The Irish Times, November 21, 1966, p. 14. Arnold attacks the censorship system in Ireland that makes a book appear "as an undefended prisoner." Banned books have no recourse; the bans exist outside the judicial system. "Are we right to accept the arbitrary judgment which stifles in Ireland this Irish woman's words and her life?" But at the same time Arnold's criticism on O'Brien's novels appears to be part of the pathological pattern that he is attacking: "Edna O'Brien's concern has been with the presentation of sex as a mixture of the furtive, the absurd, the inconsequential and the humorous adjunct to human endeavour. It has rarely been a question of passion. It has been exhibitionist. It has dealt with, or hinted at, sacrilegious sex, lesbianism, venereal disease, voyeurism, fetishism, and various other forms of sexual frustration. Her novels in this respect deal almost exclusively with sexual failure."

355. Senn, Fritz. "Reverberations", James Joyce Quarterly, Tulsa, OK, 1966, 3: p. 222. Senn calls attention to O'Brien's "good and effective use" of the final passage in Joyce's short story, "The Dead", in the novel The Country Girls (1).

356. What They Think About Her: Members of the Censorship board and prominent literary figures give their assessment of Miss O'Brien's work, The Irish Times, December 14, 1967, p. 8. Some members of the board refused to make comments or to be quoted. Those who did comment generally seemed to like and

admire O'Brien's novels.

357. Kiely, Benedict. "The Whores on the Half-Doors or An Image of the Irish Writer" in Conor Cruise O'Brien Introduces Ireland. Edited by Owen Dudley Edwards. London: Andre Deutsch, 1969, pp. 148-161. In typical Kiely style, this article traces the problems, image and antics of Irish writers in 'puritan' Ireland. Kiely's brief comments on O'Brien relate to the "determined persecution" of her novels. He questions the assumption that good Catholic girls who have had the benefit of education at "the best convent schools" have a "prescriptive right to a special sort of vestal virginity. Miss O'Brien has really done something godawful to that assumption."

358. Minnis, Alastair. "An Aspect of Edna O'Brien" in Honest Ulsterman, No. 21, 1970, pp. 27-31. An examination of thematic structure and archetypal themes in the early novels and short stories, such as "the conflict between appearance and reality". Minnis argues that O'Brien's "contribution to the tradition lies in her refusal to compromise either side of the dichotomy; this entails a heightened awareness of the struggle to accept life in its entirety." He compares O'Brien's style and subjectivity to Joyce and Lawrence and her philosophy to that of McGahern. Minnis predicts that future work will "convoke the longings of one woman to be recognised and taken in all her otherness, and constitute yet another attempt to reach a satisfactory synthesis in which both piss and primroses, the mud and the stars, are to be considered, accepted, and given equal status." Interesting insights into the novels of the trilogy that refuse to get bogged down by any of the usual critical quibbles.

359. Eckley, Grace. Edna O'Brien. Lewisburg, PA: Bucknell University Press, 1974. The first and so far the only full-length published consideration of O'Brien's work. It is essential to any study of O'Brien criticism and has been much quoted and criticized since its publication; some critics find it too sympathetic. On the whole it is a favourable assessment. Eckley points to the themes and the manner in which they have changed and refocused. She focuses on "the fear of loss", "respect for the other person", "loneliness and independence" as the themes that O'Brien uses to "reveal the delicacy of the female condition." Much of the discussion of individual novels is patterned around the Cinderella motif that Eckley finds in the fiction. Eckley calls O'Brien a feminist, a label that O'Brien herself shuns.

360. Miles, Rosalind. The Fiction of Sex: Themes and

Functions of Sex Difference in the Modern Novel. London: Vision, 1974. pp. 83, 161-164. Miles briefly considers O'Brien in the tradition of Virginia Woolf, Doris Lessing, Olive Schreiner and Iris Murdoch. Although Miles declares O'Brien is the "modern mistress" of the "pseudo-poetic" and says she writes "lush and overblown prose" ("pawky and distasteful"), she does acknowledge (grudgingly) that O'Brien is writing about concerns for which there are no precedents or traditions.

370. Popot, Raymonde. "Edna O'Brien's Paradise Lost" in Cahiers Irlandais, 59700 Marcq-en-Baroeul, France. 4-5: 255-85, 1976. Popot argues that there is a dark side to the novels and that O'Brien deserves more than the shallow reviews and recognition that often greet her new works: "she is never dull...her craft has been consistently maturing and deepening...to the artful mastery of a long soliloquy reminiscent both of Joyce and Beckett." Popot considers the metaphors of country and religion in her work but insists the result applies to more than just "the sorrowful picture of the Vanishing Irish...[her work] is entitled to be considered as characteristic of our time in the larger Western World falling a prey to its own anxieties." Popot says she is not a feminist in the usual sense of the word: "Edna O'Brien is simply a woman, but assuming her reality as a woman so courageously, so dramatically, is perhaps the most feminine and the most disturbing form of feminism...Her protest is not so much a social protest as a despair coming from the depths of her being."

371. Rafroidi, Patrick. "Bovaryism and the Irish Novel", Irish University Review: A Journal of Irish Studies, Dublin, Ireland, 1977, 7: 237-43. A brief consideration of Bovaryism which Rafroidi defines as "the dual forces of provincialism and feminism." "An Outing", "The Rug" and "A Scandalous Woman" are presented as illustrations that "poor people's dreams never come true, or their fleeting materialization does no more than lend an even sourer taste to the next day's reality." Rafroidi says that the latter story is "truly an Irish One Flew Over the Cuckoo's Nest."

372. Lowry, Suzanne. "Edna, We Hardly Knew You" in Limerick Evening Press, July 20, 1977. I have seen this article referred to a couple of times but have been unable to get a copy from library sources or from the newspaper itself.

373. Snow, Lotus. "'That Trenchant Childhood Route'? Quest in Edna O'Brien's Novels", Eire-Ireland: A Journal of Irish Studies, St. Paul, MN. 14,i: 74-83 (1979). Snow finds Willa

McCord in Casualties of Peace (5) to be O'Brien's "most appealing" heroine. He compares her heroine's journeys to that of Pilgrim's Progress but concludes that "In undertaking the journey to earned innocence, Miss O'Brien's heroines select one route only: sex. They never consider the professions, social service, art and music, politics, travel." Snow charges that the women are a "monomaniacal lot" on a "tedious sojourn in decadence and despair." Snow ignores the guilt and suffering of the heroines and quotes selectively from reviews and criticism to support his theory.

374. Blodgett, Harriet. "Enduring Ties: Daughters and Mothers in Contemporary English Fiction by Women" in South Atlantic Quarterly, 80, 4, 1981, pp. 441-453. A Pagan Place is one of eight novels considered by Blodgett (who teaches comparative literature at the University of California at Davis). Blodgett points to the dominant role of the mother in the novel. She concludes that there is no stereotype for mother and daughter relationships in twentieth-century fiction. "If there actually is an Electra stage in female sexual growth, one could hardly tell it from these tales."

375. O'Brien, Darcy. "A Kind of Irish Childhood" in Twentieth-Century Women Novelists. London: MacMillan, 1982. pp. 179-90. This article is concerned with the distinct childhood experience of Edna O'Brien: "In their own ways [these Irish villages] are as intricate as London or New York, but to grow up in them, especially during a time when one's country was sealed off from the world by political and military neutrality, was to make inevitable severe shocks later on when the ways of the rest of the world were encountered." Mr O'Brien admires much of O'Brien's work and reflects briefly on some of the key paradoxes (her own strength and independence in a profession controlled and dominated by men) but concludes that "at last Miss O'Brien has wrung dry the withers of her themes, that she has, literally and figuratively, reached a dead end." After acknowledging the energy and importance of memory he suggests that Miss O'Brien "strike out on a new journey" and let her past "lie fallow".

376. Delaney, Frank. "Frank Delaney on Today's Irish Novelists" in Ireland and the Arts, edited by Tim Pat Coogan. A special Issue of Literary Review. London: Namara Press, 1983. pp. 74-81. (A story by Carlos Gebler, Edna O'Brien's son, appeared in this collection.) Delaney comments on O'Brien's overexposure in the press and the respect she has earned from Dame Rebecca West. He argues that in her attempt to examine the "gap between nostalgia and reality" her stance

is "near-perfect." Delaney admires O'Brien; the work is "outstanding" and "sentiment and maudlin patriotism are utterly absent."

377. O'Faolain, Nuala. "Women, Writing, and Ireland Now" in Ireland and the Arts edited by Tim Pat Coogan. A special Issue of Literary Review. London: Namara Press, 1983. pp. 88-91. O'Faolain states that "Edna O'Brien was a serious and daring writer before she lapsed into nostalgia." There seems to be some anger that O'Brien has not taken it upon herself to lead Irish women; to "define us to ourselves, express us, reveal us to each other, make a milestone in our unmarked history. Edna O'Brien was such a one in the 1960's but then her world was a relatively simple one, uncomplicated by all that women have since absorbed from American feminism." The article is of no interest to O'Brien scholars apart from these few comments.

378. Hogan, Robert. "Old Boys, Young Bucks, and New Women: The Contemporary Irish Short Story" in The Irish Short Story: A Critical History edited by James F. Kilroy. Boston: Twayne, 1984, pp. 202-204. "Although the frankly treated themes of love and sex have been Edna O'Brien's great strength, her preoccupation with them only has become her major limitation as a writer...her style has not grown so much blacker as purpler, and is increasingly reminiscent of the bathetic and banal style of cheap romantic fiction." Hogan also says that O'Brien has become "melodramatic" and this continuing "deterioration" has made her a "sillier and lesser writer than she could have been." He acknowledges the impact of her early work to open doors to "write frankly and sensitively" and a paragraph later states "the difference is not a matter of one writer's influence upon another, but of the influence of a changed world."

379. Carpenter, Lynette. "Tragedies of Remembrance, Comedies of Endurance: The Novels of Edna O'Brien" in Essays on The Contemporary British Novel, edited by Hedwig Bock and Albert Wertheim. Munich: Max Hueber Verlag, 1986, pp. 263-281. Although the article is brief and looks only at the novels, this is the most balanced, articulate and intelligent survey to date. Carpenter is familiar with O'Brien's many styles and has researched other criticism and reviews. Carpenter traces the feminine concerns and themes without turning O'Brien into a man-eater or man-hater: "Baba believes that her natural alliance is not with men but with women, with those who are seduced and betrayed by a culture that promises them romance and delivers disillusionment, by men who promise understanding and economic security and deliver neither, and by a God who

exacts spiritual purity from physical beings. Abandoned by God and tormented by men, women must unite in order to survive, O'Brien suggests." Carpenter is hesitant to make any judgement about the controversial Johnny I hardly knew you (8) and falls back on quoting other critics. Generally an astute and useful article.

380. O'Brien, Peggy. "The Silly and the Serious: An Assessment of Edna O'Brien", Massachusetts Review: A Quarterly of Literature, the Arts and Public Affairs, Amherst, MA. 1987 Autumn: 28(3): 474-488. As the title suggests, this is more an assessment of the author than her work. Some of the 'facts' of this article are questionable. Although Peggy O'Brien says she is attempting a "retrospective assessment", her acknowledgement of O'Brien's accomplishments does not reflect the complete canon at the time. Dr. O'Brien states that "compatriots tend to be harsh while critics [in America] have lavished praise." A brief glance at the "Review" section of this dissertation shows the error of this perception. It also dismisses the early encouragement that Edna O'Brien received by men of such literary stature as Benedict Kiely and Peadar O'Donnell. She attacks the credibility of Mary Gordon's praise by saying Gordon is "beguiled quite simply by the author's Irishness"; Dr. O'Brien also argues that Gordon is not capable of a balanced opinion because she is a woman. Dr. O'Brien takes no such consideration of her own gender or nationality as an influence on her perceptions. Some attacks are directed at the work: "transparent effort at pandering to transatlantic taste", "penny-romance summaries." Dr. O'Brien attacks Edna O'Brien for "stacking the deck" but in the next section says the work is autobiographical and reflects the "turbulent authorial psyche." After some pretence of looking at the works the article becomes psychological criticism: "If one reads O'Brien for the extreme effect those first intimates, mother and father, have had on her authorial psyche, then various aspects of her fictional practice become comprehensible, indeed seem necessary in the light of these psychological exigencies. The collusion between author and character is essentially a blurring of the boundaries between individual and parental identities; and the unresolved nature of these primary relationships accounts for O'Brien's overall obsessiveness...The promiscuity which has become a hall-mark of O'Brien's writing is the result of a serious authorial need to realize the full content of the intense feelings associated with a father figure." Considering the argument, it is amazing that Dr. O'Brien does not mention the scene in A Pagan Place where the young girl achieves orgasm as a result of being beaten by her father. At times this article is reminiscent of Flann O'Brien's At Swim-Two-Birds as Dr.

O'Brien charges that there is "basic collusion between the author and these characters." The tone is pompous and suggests that Dr. O'Brien understands implications of the fiction that escape both the reader and Edna O'Brien herself. All problems are traced back to the father figure. The eureka method of literary criticism.

381. Haule, James M. "The Unfortunate Birth of Edna O'Brien", Colby Library Quarterly, Waterville, ME, 1987 Dec.; 23 (4) 216-224. Haule is interested in the same patterns discussed in the article by Peggy O'Brien: Baba "knows that Kate's first problem was with "father" — the crux of her dilemma". Her second was an acceptance of the role she had learned from her mother — to suffer and to die." Haule looks at the "ruinous effects of fathering and mothering", not a new vision he claims, in the novels and short stories. He sees O'Brien's treatment of this dilemma as unique: "Mother Ireland (122) is an admission that the only escape from the oppressive heritage of moral obligation and social responsibility lies not in death or in unconsciousness, but in pre-consciousness: a state prior to knowledge that can only be lost at birth, befuddled by life, and fixed forever in death. Her work is an attempt to return to this condition of stasis, of innumerable possibilities unencumbered by the mothering that is their ruin." Unlike Peggy O'Brien, Haule looks closely at the works and gives Edna O'Brien credit for being in full control of this motif in her work.

382. Hargreaves, Tamsin. "Women's Consciousness and Identity in Four Irish Women Novelists" in Cultural Contexts and Literary Idioms in Contemporary Irish Literature; Volume 1: Studies in Contemporary Irish Literature. Edited by Michael Kenneally. Totowa: Barnes & Noble, 1988, pp. 290-305. Hargreaves briefly examines the work of four novelists: Edna O'Brien, Julia O'Faolain, Molly Keane and Jennifer Johnston. About O'Brien she concludes: "O'Brien's unquestionable gift as a writer seems to have foundered on an inability to find a centre, to find a self, to find a subject." Of the four, Jennifer Johnston's writing is the only one that Hargreaves does not find has serious problems.

383. Carriker, Kittie. "Edna O'Brien's 'The Doll': A Narrative of Abjection" in Notes on Modern Irish Literature, Volume 1, 1989, pp. 6-11. Carriker argues that "the narrator and the doll stand in an uneasy juxtaposition which is exemplary of Freud's notion of 'The Uncanny'...In conjunction with Freud's 'Uncanny', Kristeva's concepts of abjection, dejection, and displacement illuminate the narrator's crisis in 'The Doll' (158)." The article uses the story to

illustrate the accuracy of these two theories. Very
specialized but interesting.

DISSERTATIONS

384. Scanlan, John Allen, Jr. States of Exile: Alienation and Art in the novels of Brian Moore and Edna O'Brien. Ph.D. July 1975. The University of Iowa. Department of English. 202pp. This document is uneven; the better part is the consideration of the works of Moore. The argument is developed from the examination of Moore's work and often O'Brien's work seems to be forced to fit this predetermined pattern. Scanlan has not read August is a Wicked Month (4) with much care — there are many inaccuracies. He dismisses Girls in their Married Bliss (3) in a few pages and does not even mention A Pagan Place (6). Given the title of the thesis this later omission seems a great oversight. Like many critics, Scanlan talks about the characters as if they were actually the author herself, with no imaginative shaping. Although the majority of attention is to the first two novels of the trilogy, little is said about the importance of Baba. The thesis does build on Eckley's idea of the Cinderella motif but the tendency is to reduce problems to eating disorders or sex to the exclusion of everything else. Scanlan's concern is with the expression of exile and the thesis does make many interesting points but the overall impression is that Scanlan does not see that O'Brien's heroines have distinct problems because they are women.

385. Stephens, Evelyn Delores B. The Novel of Personal Relationships: A Study of Three Contemporary British Women Novelists. Ph.d. 1976. Emory University. Department of English. 489pp. An ambitious thesis that looks at the novels of Penelope Mortimer, Edna O'Brien and Margaret Drabble. In the introduction to the section on O'Brien, Stephens mentions many of the themes and concerns that have by this point come to be associated with O'Brien: the tie of emotional independence to economic independence; "the ways in which biology entraps women"; O'Brien's heroines as women who are "willing to live alone rather than be subservient"; the movement from the early novels of romance through realism to surrealism. The actual analysis of each novel focuses on the literal, perhaps to be expected given the title of the thesis. Much is plot summary with little attention given to language and style. Perhaps because Stephens is concerned with three novelists, there is a tendency to look for precise patterns and some conclusions seem too pat and fail to see the nuances and ambiguities of the novels. For example, the analysis of The Country Girls (1) takes everything said by Cait, the first-person narrator, as the truth. Stephens argues that Cait is growing up and does not see that she may as well be growing more disillusioned and distressed. Cait is full of

contradictions which are reflected in Stephens's analysis: Cait "knows she must face the reality of her situation"(p. 228); "All she knows is that when she is with him [Mr. Gentleman], she forgets the real world and enters a world of perfection." Stephens does not acknowledge or consider such contradictions. Little consideration of short stories and only passing mention of other types of work.

386. Fitch, Nancy Elizabeth. History in a nightmare: A Study of the Exilic in the Life and Work of James Joyce, V. S. Naipaul and Edna O'Brien. Ph.d. 1981. The University of Michigan. Department of History. 150pp. This thesis focuses on the authors' moral obligation to repudiate the land. Fitch argues that the Ireland of the 1940s and 1950s that O'Brien grew up in and now writes about is firmly rooted in Jansenism and the Middle Ages. This is not a literary study and the section on O'Brien is very brief, but useful for social, economic and historical context for the fiction. The bibliography lists reference books other than literary that are valuable.

387. Baird, Jean. "Going up the River on a Bicycle": An Examination of the trilogy of novels by Edna O'Brien. M.A. 1988. McMaster University. Department of English. 132pp.

388. Buckley, Karen Ellen. Homeomorphic patterns in the fiction of Edna O'Brien. Ph.D. 1990. Southern Illinois University at Carbondale. Department of English. 143pp. A brief survey of the novels to date and an even briefer consideration of the short stories. Buckley's basic approach is to show the patterns of O'Brien's life as reflected in her fiction. Her research included talking to O'Brien's brother and other members of O'Brien's home town. The criticism is pedestrian. Buckley's major failure is to recognize the wit and generosity of spirit of the characters she attempts to psychoanalyse. She concludes that O'Brien is a "good writer" and not a "great writer", although she has the potential, because she "confirms our predicament, but [fails to offer] us hope as well." One wonders what assessment Miss Buckley would make of the bleak vision of V. S. Naipaul.

REFERENCE PUBLICATIONS

389. Cleeve, Brian. Dictionary of Irish Writers. Cork: The Mercier Press, 1966, pp. 98-9.

390. O'Connor, Frank. A Short History of Irish Literature. New York: G. P. Putnam's Sons, 1967.

391. Power, Patrick C. A Literary History of Ireland. Cork: The Mercier Press, 1969.

392. Pornography: The Longford Report. London: Coronet Books, 1972. A government-ordered report on the state of pornography in England. The report was published the year after the London production of "Oh Calcutta" (182). O'Brien is identified as having a reputation of being a "leading purveyor of insidiously pornographic and perverted views on sex" along with D. H. Lawrence, Henry Miller, William Burroughs, Mordecai Richler and Kingsley Amis. The report also reports O'Brien: "Our whole ethic is wrong and until we restore ourselves spiritually, we can hardly expect the fruits to be anything but rotten." This is an interesting report considering O'Brien's reputation as a "sex" writer and the censorship of her work.

392. Cahill, Susan and Thomas. A Literary Guide to Ireland. Dublin: Wolfhound Press, 1973.

393. Kenny, Herbert A. Literary Dublin. New York: Taplinger, 1974. Briefly discusses O'Brien in relationship to censorship. Kenny notes that "Monica Dickens, one of England's better-known novelists and critics, now removed to the United States, has hailed Miss O'Brien as 'one of the most exciting writers in England today.'"

394. Wakeman, John (ed.) World Authors. New York: The H. W. Wilson Company, 1975, pp. 1073-1074.

395. Fallis, Richard. The Irish Renaissance. Syracuse: Syracuse University Press, 1977, pp.279-80.

396. Eckley, Grace. "Edna O'Brien" in Dictionary of Irish Literature edited by Robert Hogan. Westport: Greenwood Press, 1979. Eckley considers the two public personas that O'Brien has created. "More so than with many other writers, an assessment of O'Brien's art is intricately interwoven with an assessment of her person. Known as an Irish beauty, much photographed and much interviewed, she is often required to explain why she writes — as if any number of other choices

were available to her...The limitations of the love theme should be the greatest fault of O'Brien's art, but she proves it to be an inexhaustible theme, and explores it with a frankness heretofore afforded only male writers."

397. Martin, Augustine. Anglo-Irish Literature. Dublin: The Department of Foreign Affairs, 1980.

397a. Moritz, Charles, editor. Current Biography Yearbook: 1980. New York: H. W. Wilson, pp. 291-294.

398. Warner, Alan. A Guide to Anglo-Irish Literature. New York: St. Martin's Press, 1981, p. 280. Warner says O'Brien's work is "facile" and does not stand up to re-reading.

399. Ivory, Ann. Contemporary Authors: New Revision Series, Volume 6. Detroit: Gale, 1982, pp. 373-4.

400. McHugh, Roger and Maurice Harmon, editors. Short History of Anglo-Irish Literature: From its origins to the present day. Totowa: Barnes & Noble, 1982. Considers O'Brien as a member of "a generation that had started with the determination not to be labelled 'Irish' writers [but] became, in their preoccupation with definitions of the self, notable for their involvement with Ireland."

401. Trevor, William. "Edna O'Brien" in Contemporary Novelists edited by James Vinson. New York: St. Martin's Press, 1982. Brief assessment that puts O'Brien's work in the tradition of Irish dissent. "Edna O'Brien has been at the forefront of that change and has become a best-selling novelist not because she is one of the most talented writers of her generation but because she writes frankly about women's desire for, and response to, sexual attention."

402. De Breffny, Brian, editor. Ireland: A Cultural Encyclopedia. London: Thames and Hudson, 1983.

403. Finneran, Richard J. (ed.) Recent Research on Anglo-Irish Writers. New York: The Modern Language Association of America, 1983.

404. Haberstroh, Patricia Boyle. "Edna O'Brien" in Dictionary of Literary Biography: British Novelists Since 1969 edited by Jay L. Halio. Detroit: Gale, 1983, pp. 572-580. Best overview assessment of life and work to that date — limited bibliography.

405. Deane, Seamus. A Short History of Irish Literature. London: Hutchinson, 1986.

406. Timpane, John. An Encyclopedia of British Women Writers. Edited by Paul Schlueter and June Schlueter. Garland: 1988, pp. 347-349. Brief biographical sketch: "The conviction and authenticity of superior fiction come through so often that O'Brien must be considered as one of the most important writers of her time."

407. Todd, Janet (ed.). British Women Writers: a critical reference guide. Continuum, 1989, pp. 506-508.

FOREIGN LANGUAGE ARTICLES AND REVIEWS

408. Pouillard, M. "Ames en Peine: La Solitude dans la trilogie d'Edna O'Brien" in Les Langues Modernes, v. 65 1971. pp. 365-73. Translated for this thesis by Dr. Anthony Hammond. Pouillard looks at the different forms of solitude in the first three novels: "solitude that crushes a bit at a time." The article fails to see any hope or any humour, particularly in the final novel. Mostly plot summary. Uneventful and dry assessment of the works.
409. Bjorhovde, Gerd. "Et naerblick pa den patriarkalske litteraturkritikken: Edna O'Brien og anmelderne 1960-1976." in Edda: Nordisk Tidsskrift for Litteraturforskning, 9000 Tromso, Norway. Hefte 4, 1979. pp. 217-227. I have been unable to have this article translated. The bibliography and the quotations (which are in English) suggest that the focus of the argument is the female novel as it is received by male reviewers.
410. Gnutzmann, Rita. "Die Romane Edna O'Briens" in Einfuhrung in die zeitgenossische irische Literatur, J. Kornelius, E. Otto and G. Stratmann (eds), Heidelberg: Carl Winter 1980, pp. 149- 160. Translated for this thesis by Brigitte Glaser. An assessment of the novels to date, ending with Night. The article does not seem to recognize the humour of the novels which results in an odd appraisal of Baba and is a major oversight, but otherwise a reasonable look at the development of themes and style.
411. Lesparre, Christiane. "Feminitudes" in Magazine Litteraire, Juin 1988, pp. 80-81. Review of the French translation Les filles de la campagne, translated by Leo Dile.

BOOKS AND ARTICLES OF INTEREST FOR BACKGROUND INFORMATION

412. O'Brien, John (ed). The Vanishing Irish. New York: McGraw-Hill, 1953. This book reflects the social concerns of the Ireland where O'Brien became a young adult. The collection of essays examines why the Irish are a vanishing race and if the rate of decline from 1936-1946 should continue "they will be counted amongst the extinct peoples in less than a hundred years. Moreover, the saddest feature of the tragedy is the universal unconcern of the Irish themselves." The essays look at marriage patterns, inheritance rules and declining marriage rates: at the date of publication in County Clare 88% of men aged 25-30 were unmarried and 90% of women between the ages of 20 and 25 were unmarried.

413. Messenger, John C. "Types and Causes of Disputes in an Irish Community" in Eire-Ireland, 1968, 3: pp. 27-37. Although Edna O'Brien is often charged with being stage-Irish, articles such as this one suggest that she is historically correct: "Sexual puritanism — a product of Jansenism in Irish Catholicism, masochism as an ancient trait of Irish basic personality structure, the marked Oedipus complex in the Irish family, and male solidarity — is at the root of many of the disputes."

414. White, Terence de Vere. New Nations and People: Ireland. New York: Walker and Company, 1968. Snobbish book: "On the whole the least attractive are the people of the midlands. They are not so bright — and this is particularly true of the children — as the people of the northern countryside." White says that O'Brien has been "over-praised" and is "the victim of a too-early success."

415. "Olivia Manning". An interview with Manning in Books and Bookmen, November 17, 1971, pp. 30-31. Manning discusses O'Brien in reference to the "true feminine viewpoint".

416. Harmon, Maurice. "By Memory Inspired: Themes and Forces in Recent Irish Writing" in Eire-Ireland VIII, 2, Summer, 1973. pp 3-19. Harmon examines the Irish writers who emerged in the 1950s, O'Brien's literary atmosphere during her early days in Dublin.

417. Rafroidi, Patrick and Maurice Harmon, editors. The Irish Novel in Our Time. Publications de L'Universite de Lille III, 1975-1976. Many of the articles in this collection mention O'Brien which makes it useful as a measure of her academic reputation.

418. Fallis, Richard. The Irish Renaissance. Syracuse: Syracuse University Press, 1977. Brief consideration of O'Brien.
419. Ellmann, Mary. Thinking About Women. London: Virago, 1979. Ellmann's book presents some interesting comments and theories about male reviewers' response to female authors' work.
420. Gurr, Andrew. Writers in Exile: The Identity of Home in Modern Literature. Sussex: The Harvester Press, 1981.
421. Coe, Richard N. "Portrait of the Artist as a Young Australian: Childhood, Literature and Myth" in Southerly — A Review of Australian Literature, v. 41, 1981, p. 126+ Coe suggests that Mother Ireland (122) is typical of the Irish attitude of being astounded by their mothers, and in the case of O'Brien's work, the country as mother.
- 421a. Marcus, David. "The Irish Short Story's Last Hurrah?" in Ireland and the Arts edited by Tim Pat Coogan. A special Issue of Literary Review. London: Namara Press, 1983. pp. 82-87.
- 421b. Gnutzmann, Rita. "La novela hispanoamericana en segunda persona" in Iberoromania, no 17, 1983, pp. 100-120. Translated for this thesis by Lucero Talving. Gnutzman focuses on the second person novel in Spanish novels but mentions O'Brien in her introduction which is an overview of the genre in many languages. Interesting since second person narrative form is so seldom used in English novels.
422. Porteous, J. Douglas. "Smellscape" in Progress in Human Geography, v. 9, 1985, pp. 356+. Porteous examines the changing ability of humans to smell and the relationship between smell, emotions and memory. He surveys numerous authors' autobiographies for recorded smells to see if there are differences between male and female smell associations. Among these authors are George Orwell, Aldous Huxley, H. E. Bates, V. Nabokov, Malcolm Lowry and Edna O'Brien. Porteous shows how rural males who grew up in the preautomobile era find car exhaust fumes appalling while recent generations regard such smells as a daily occurrence. Porteous uses O'Brien's first three novels to illustrate her awareness of food smells and cosmetics. Notice of such smells seems to be distinct to female noses and are seldom mentioned by male authors. Although this article can hardly be considered literary criticism, it is very interesting.

423. Harmon, Maurice. "The Era of Inhibitions" in Irish Writers and Society at Large edited by Masaru Sekine. Gerrards Cross: Colin Smythe, 1985. Harmon briefly mentions O'Brien in this paper. Harmon's focus is "writers [who] have largely turned aside from social preoccupations to concentrate on individual psychology."

424. Henigan, Robert. "Contemporary Women Poets in Ireland" in Concerning Poetry, v. 18, p. 103, 1985. Henigan uses O'Brien's observation in Mother Ireland (122) as background for discussing trends in Irish poetry.

425. Keane, Patrick J. Yeats, Joyce, Ireland, and the Myth of the Devouring Female. Columbia: University of Missouri Press, 1988.

425a. Hirsch, Edward. "The Imaginary Irish Peasant" in PMLA, v. 106, pp 1116-1133. Hirsch mentions Mother Ireland and O'Brien's comments about the opinions that the Irish have of themselves.

425b. Kearney, Eileen. "Current Women's Voices in the Irish Theatre: New Dramatic Visions" in Colby Quarterly, v. 27, 1991, pp. 225 - 232.

BIBLIOGRAPHY

426. King, Kimball. Ten Modern Irish Playwrights. New York & London: Garland Publishing, 1979, pp. 95-105. As the title suggests, King's interest in O'Brien is as a playwright. In the introduction King states: "She shares with Chekhov the technique of layering themes as if she were constructing a symphony while at the same time maintaining a naturalistic simplicity....'A Pagan Place' may well be the best analysis of a young Irish girl's sensibilities ever staged." In the bibliography of her monograph, Grace Eckley incorrectly attributes the publication date of "The Love Object" to May 13, 1957. The correct date is May 13, 1967. King reproduces this error which seems to suggest that he has built on Eckley's bibliography for the fiction. The "Interview" section is exceptionally brief as is the section on "Criticism", which does not distinguish between serious articles and coffee table travel guides. A useful bibliography but by no means all-inclusive for either fiction, criticism or non-fiction.

CHAPTER SIX

REVIEWS

'Let him talk, it has to come out somewhere.' Said by the man in Flann O'Brien's At Swim-Two-Birds about Fionn MacCool.

This section represents an attempt to track every review in major publications. Notices of a book's appearance in paperback have not been included unless they contain something noteworthy. Excessively brief reviews have not been included and in the case of films and theatre pieces, advance notices are usually excluded. I have not included reviews that I have not seen — this has caused some minor restrictions.

The reviews themselves are an interesting study. Henry Tube (596) addresses part of the problem in an introduction to a review of O'Brien's The Love Object (12): "It is remarkable how often reviewers of novels seem content simply to retell an author's story and/or reposit his moral, as though they were trying to prove to the editor that they'd read the wretched thing." Some reviews give the impression of being tossed off, as if the daily press is disposable and what it prints requires little care and attention. It has become a twentieth-century academic pastime to collect bad or ridiculous reviews of works that are now considered to be

classics.¹⁹ O'Brien's work illustrates all spectrums of the 'art' of reviewing. If I had set out to write fictitious controversial reviews I could not have succeeded in being as outrageous as many of the reviews that have actually appeared in print.

The motivation of the reviewer often is a consideration: is the reviewer interested in selling books? establishing a reputation? or making a personal attack on the author? Sometimes the status of the reviewer requires attention: a friend, a peer, a rebuffed lover! In some instances it seems the novel has not been read, at best skimmed quickly. The majority of many reviews often comprises plot summary, accurate or otherwise. Taken in bulk the reviews create an overwhelming sense of how easy it is to get things in print. There is also a general lack of generosity and courtesy in the literary world — the instinct seems to be to go for the jugular. The worst kind of reviewer is pompous and condescending with an underdeveloped sense of humour.

O'Brien's work rarely gets a subdued response. One is reminded of Richard Ellmann's comment on Wilde's belief that "Derision was a form of tribute and, if it went on long

¹⁹ See for example, Henderson, Bill (ed.) Rotten Reviews: A Literary Companion. Stamford: Pushcart Press, 1986.

enough, could not fail to be so interpreted." After the reception of Johnny I hardly knew you (8) it would not have been surprising if O'Brien had given up writing novels altogether as Melville did after the panning of Moby Dick. O'Brien tells a story about a reviewer who was fired because of a particularly cruel and personal review. Kiely suggests that much of the criticism, particularly in Ireland, has been pathological. Some critics admire her style, her voice and her rhetoric but complain about what she does with this talent. Other critics complain that O'Brien's women after so many failures should wise up; see, for example, Padraigin McGillicuddy's review (962) of The High Road (10). From the library trade journals one wonders how these novels ever made it to library shelves. Some male reviewers seem incapable of getting beyond the red hair and the breathless voice. A large percentage are much more interested in writing quotable reviews: they seem to be desperately trying to outdo what they are reviewing, to be more shocking and more clever. But there is an equal, maybe larger number of reviewers who insist that O'Brien is a major and innovative writer. The collections of short stories receive much better reviews than the post-trilogy novels and there are interesting changes in tone as O'Brien's reputation grows and changes.

I have tried to serve many purposes in the annotations of this section. Annotations have been made of those reviews

which are frequently quoted, for example those by Mary Gordon and Anthony West, although these reviews are not necessarily the most astute evaluations of a particular work. I have annotated comparisons to other authors since this seems necessary as a method of placing O'Brien in the twentieth-century tradition. For this same reason notations have sometimes been made of other books that are reviewed in the same edition. Other annotations have tried to capture the mixed reception and the controversial aspects of the books. For example, Brigid Brophy (535) viciously attacks the style and tone of August is a Wicked Month (4) while the reviewer for the Times Literary Supplement (551) praises the style and Eliot Fremont-Smith (540) finds the "tone just right." One group of reviewers wants her to continue to write Irish stories — they don't like the other pieces — while another group complains that she has become stale and repetitive every time another Irish story appears in print. Some annotations are included because O'Brien's work seems to make people indulge in the absurd. A particularly good example of this is Anthony Burgess' whining review (516) of Girls in their Married Bliss (3). For the most part, I have let the authors of these reviews speak for themselves; I quote the highlights rather than paraphrase.

There are fewer notations about the films because screenwriters are given little credit or even consideration in

reviews. Often the scriptwriter seems to disappear all together and is lucky to even get an acknowledgement in the credits. Film reviewers are much more interested in the director, the film shots and the actors than the script. Annotations are included when the script is considered or to give a sense of the film's reception.

The absence of reviews is interesting. Mother Ireland (122) received reviews by most major publications while Vanishing Ireland (127) seems to be virtually ignored. Since the listings are by book, I have not commented on the number of reviews; this appears to be self-evident. There are exceptions. It seems odd that a writer of such reputation as O'Brien could publish a collection of poetry without any public reception but to my knowledge On The Bone (110) has never been reviewed.

Generally, the annotations have been made and organized as a bibliographical research document. However, some annotations have been made for the simple reason that they are too delicious to be lost: a good example is Jay Cocks' review (657) of X Y & Zee (134).

The most frequently quoted phrase about O'Brien does not appear in a review of her own work. In an essay from his book W. B. Yeats, the Irish novelist Frank Tuohy discusses the voice that Joyce provided for an Irish Roman Catholic to make his world recognizable but "the world of Nora Barnacle had to

wait for the fiction of Edna O'Brien." ²⁰ In a note I received from Mr. Tuohy he remarks that it "makes a difference that it is Nora, and not Molly Bloom."

²⁰ Frank Tuohy, W. B. Yeats. London: Macmillan, 1976, p. 119.

THE COUNTRY GIRLS (1960) (1) — novel

427. MacManus, Patricia. New York Herald Tribune, April 10, 1960, p. 8.

428. Naipaul, V. S. "New Novels." New Statesman, July 16, 1960, p. 97. "A first novel of great charm by a natural writer...It is not a series of idylls nor a breathless account of hilarious adventures...fresh and lyrical and bursting with energy as only a first novel can be."

429. Parker, Dorothy. Esquire, August, 1960, p. 16. A favourable review but essentially little more than a plot synopsis.

430. Zipprich, Mary H. Library Journal, February 15, 1960, p. 782. "One hesitates to recommend generally a story that has also so much profanity and even obscenity. Certainly it is not for young people."

Unsigned Reviews

431. New Yorker, April 30, 1960, p. 178. "Miss O'Brien's first novel is concerned more with episodes and incidents than with character or plot, so that her work leaves a generally sketchy and disconnected impression."

432. San Francisco Chronicle, August 21, 1960, p. 22.

433. The Times, April 28, 1960, p.17. "A fey tale of the bogs...Miss O'Brien usually displays enough callousness to cauterize her sentiment. The Country Girls may be shallow, but it presents a smooth and pleasing surface."

434. Times Literary Supplement, May 6, 1960, p. 293. "It is Caithleen's — and Miss O'Brien's — evident enjoyment of life, disappointments and all, that gives the book its fresh, youthful quality."

Unpublished Reviews

435. BBC TV, "Something to Read", May 2, 1960.

THE LONELY GIRL (1962) (2) — novel

436. Amis, Kingsley. "Out of Your Depth". The Observer, May 13, 1962. "It marks a versatility of outlook uncommon in contemporary fiction and promising even better things to come...something is being said about a society [Ireland] which weakens the power to take decisions." This review appears with another of A Clockwork Orange. Amis gives the O'Brien novel first billing and more space. Although he acclaims Burgess's new novel "as the curiosity of the day" Amis clearly favours O'Brien's piece. This information may shed light on Burgess's review of Girls in their Married Bliss (516).

437. Arnold, Bruce. Books Abroad, Spring 63, p. 206.

438. Duchene, Anne. "Nasty new world." Book World, February 9, 1969, p. 3. This review is also included with a review of A Clockwork Orange. "Never manages to marry, either in the plot or in the reader's imagination, its innocent Irish maiden with its sophisticated Austrian film-producer, and falls too easily into the female whimsy of emancipated boudoir talk, but it now and then makes some brave thrusts towards truthful expression of feeling."

439. Gavaghan, P. F. America, May 5, 1962, p. 210. "Swift, deceptively simple style...the important clue to Cait and her creator is what they are fleeing from rather than what they are seeking."

440. Johnson, Lucy. New York Herald Tribune, June 3, 1962, p. 7.

441. Mayne, Richard. "Making of a Marriage" in New Statesman, May 25, 1962, p. 765. A classic review of its type. "In places, it's quite funny — not that I go much for drunken Catholic peasants and viragos with shotguns. But I was worried both by this fake-innocence kick and, a propos of it, by the narrator's equivocal relation to the author. Caithleen, it emerges, used to talk to trees: so, according to the dust-jacket, did the author, who's also said to be 'superstitious about cats and fur coats.' And a mink-lined miaow to you, too."

442. Mitchell, Julian. "Horrorshow on Amis Avenue" in Spectator, May 18, 1962, p. 662. With a group of reviews that includes A Clockwork Orange and The Blood of the Lamb by Peter De Vries. "Being against Irish charm, I approached The Lonely Girl with caution, to find it agreeably funny and wry, an episode in the long battle between innocence and

sophistication."

443. Poore, Charles. The New York Times, May 3, 1962. "She treats the novel form as though it were her own invention."

444. Saal, Rollene W. "Colleens at Large in Dublin." New York Times Book Review, May 6, 1962. Saal finds the slapstick humour unexpected "in so Irish a writer and so Gaelic a setting."

445. Smith, Eleanor T. Library Journal, May 1, 1962, p. 1809.

Unsigned Reviews

446. The Times, May 24, 1962, p. 17. "a pathetic tale."

447. Times Literary Supplement, May 18, 1962, p. 353. "Few women writers have written so unselfconsciously, and at the same time with such enchantingly casual ribaldry, about a girl in love."

448. Times Weekly Review, May 31, 1962, p. 10.

Unpublished Reviews

449. "Home for the Day" for BBC Radio, June 3, 1962. Interview.

450. "Midweek" for BBC Radio, May 13, 1964. Interview.

451. Lyttleton, Humphrey. "A Choice of Paperbacks" for BBC Radio, August 5, 1967.

"A CHEAP BUNCH OF NICE FLOWERS" (1962) (111) — play

452. Barker, Felix. "Portrait of a Rebel" in Evening News, Nov 1962. "Miss York...makes the daughter's affectations and floundering poignantly real. She shows she is not just a screen shadow but an actress of quality."

453. Darlington, W. A. "Flat Events That Lack a Theme" in Telegraph, November 21, 1962.

454. Higgins, John. Evening Times, Nov., 1962. "[Into the] unpromising collection [of characters] Miss O'Brien manages to breathe life. And the further the play progresses the more life the characters exhale."

455. Hope-Wallace, Philip. Guardian, November 21, 1962. "Honourable, if unimpressive."

456. Kretzmer, Herbert. "Mixed-Up Riddle of the Tattooed Lover" in Daily Express, Nov., 1962. "At the risk of seeming both patronising and impertinent, I beg leave this morning to tell Miss Edna O'Brien that she is too young at 30 to be writing plays whose complexity would have daunted T. S. Eliot in his prime, and brought an ashen pallor to the cheeks of Christopher Fry...as the seemingly callous, fantasy-spinning, rather kooky daughter (a female Billy Liar) of an only slightly less improbable mother, Miss York seldom advances beyond the impact, which is considerable, of her own ravishing physical charm."

457. Levin, Bernard. "For This Lady, Six out of Ten" in Daily Mail, November 21, 1962. "Insubstantial but not entirely meritless tale."

458. Nathan, David. "Verdict..a pain in the neck" in Herald, Nov., 1962.

459. O'Sullivan, Maurice. Evening Press, October 27, 1962.

460. O'Sullivan, Maurice. Evening Press, November 10, 1962.

461. Shulman, Milton. "How these fey Irish get away with it!" in Evening Standard, November 21, 1962. "It is no inconsiderable feat that Miss O'Brien succeeds in balancing these opposing moods of near-tragedy and near-farce without toppling over into either bathos or embarrassment. It is the skill and sensitivity of her writing that masks her inexperience as a playwright. Too many of her motivations come tumbling out in the last act in a gush of talk about

mother-love and mother-guilt which is all too clumsily planted."

Unsigned Reviews

462. Daily Herald. November 9, 1962.
463. Evening Herald, Dublin, October 27, 1962.
464. Evening Standard, November 8, 1962.
465. Financial Times, November 1, 1962.
466. Financial Times, November 9, 1962.
467. The Guardian, October 2, 1962.
468. Illustrated London News, December 8, 1962.
469. Sunday Times, November 26, 1962.
470. "Mother and Daughter: Relationship of Callous Gaiety" in Times, November 21, 1962. p. 15. "The sympathetic personal tone of the novels has vanished and in its place is a combination of Chekhovian obliqueness, and conventional theatricalism."
471. What's On, November 2, 1962.

GIRL WITH GREEN EYES (1963) (131) — film

472. Alpert, Hollis. "An Affair in Dublin" in Saturday Review, August 8, 1964, p. 24.
473. Amis, Kingsley. Observer, May 17, 1964. It is "lucky that Edna O'Brien was brought in to adapt her own excellent novel for the screen. The transference is completely successful."
474. Barker, Paul. New Society, November 20, 1969.
475. Baker, Peter. Films and Filming, June 1964, p. 20.
476. Barnes, Clive. Daily Express, May 13, 1964.
477. Betts, Ernest. People, May 17, 1964.
478. Christ, Judith. New York Herald Tribune, August 11, 1964.
479. Coleman, John. New Statesman, May 14, 1964.
480. Crowther, Bosley. The New York Times, August 11, 1964, p. 37.
481. Didion, Joan. Vogue, December 1964, p. 150. Didion argues that the film has a structural problem because the "picture proceeds entirely from the waif's point of view...as if Emma Bovary's were the operative intelligence behind Madame Bovary. And it does not work."
482. Dyer, Peter John. Guardian, May 15, 1964.
483. Davis, Brenda. Sight and Sound, Summer 1964, p. 146.
484. Flaherty, Ann. "A Tender Irish Tale without the Blarney" in Life, August 28, 1964, p. 15.
485. Gertner, Richard. Motion Picture Herald, August 5, 1964, pp. 97-98. Review appears on the same page as a review of the Beatles' A Hard Day's Night. "Sharply written."
486. Hall, William. Evening News, May 14, 1964.
487. Hartley, Philip T. Commonweal, September 4, 1964, p. 610.

488. Hibbin, Nina. "Once Upon A Summer" in Daily Worker, May 15, 1964.
489. Hill, Derek. Sunday Telegraph, May 17, 1964.
490. Pacey, Ann. Daily Herald, May 15, 1964.
491. Powell, Dilys. Sunday Times, May 17, 1964.
492. Shorter, Erik. Daily Telegraph, May 15, 1964.
493. Walker, Alex. Evening Standard, May 14, 1964.
494. Wilson, Cecil. Daily Mail, May 13, 1964.
495. Wiseman, Thomas. Sunday Express, May 17, 1964

Unsigned Reviews

496. America, September 12, 1964, p. 267. The film is "not an attack on Ireland, but a compassionate examination of an urgent, universal contemporary problem that no country can any longer afford to brush under the rug."
497. Annunciation, July 1964, p. 20.
498. Bianca E Nero, August - September 1964, P. 16.
499. The Daily Cinema, May 15, 1964, p. 10.
500. Daily Telegraph, August 12, 1964.
501. Film (Germany), No. 3, 1965, p. 46.
502. Financial Times, May 15, 1964.
503. Kine Weekly, May 14, 1964, p. 10.
504. Listener, June 18, 1964.
505. Monthly Film Bulletin, 1964, p. 89. "Edna O'Brien has adapted her own rather shapeless novel, but the screenplay is much firmer and more compact than the original; and there is no doubt about her ability to write lively dialogue."
506. New Yorker, August 22, 1964, p. 87-8.
507. News of the World, May 17, 1964.

508. Newsweek, August 24, 1964, p. 79.
509. Time, August 21, 1964, p. 85.
510. Time, August 24, 1964.
511. Times, May 14, 1964.
512. Variety, May 20, 1964, p. 6. "Tenderly written...The story is told by Miss O'Brien with a skillful sense of mood. Particularly she etches beautifully the uncertainty, gaucherie and tenderness of the girl and the patient restrained need of the man. Sometimes the dialogue is a shade too far into arty-craftiness. The humor and pathos are pleasantly inter-woven."

"THE WEDDING DRESS" (1963) (135) — TV FILM

513. Shorter, Eric. "Glittering TV Play's Weird Atmosphere" in Daily Telegraph, February 23, 1963. Glowing review.

514. TV Times, February 15, 1963, p. 41.

GIRLS IN THEIR MARRIED BLISS (1964) (3) — novel

515. Bell, Millicent. "Baba and Kate." New York Times Book Review, February 18, 1968, p. 44. Appears on the same page as a review of Myra Breckinridge. Bell finds the split narrative approach of the novel "disjointed". She admires the intensity of certain portions which she describes as "ordeals of conscience, an intensity only to be justified by something like religious emotion." But finally Bell finds the fate of Kate to be more "grim" than "meaningful".

516. Burgess, Anthony. "Cream and Offal" in Spectator, November 13, 1964, p. 643. This is a cruel review that seems to have little to do with the literary merits of the novel. Burgess claims that he studied this novel "with great care" but he seems more intent on finding factual errors than anything else: "On the second page Kate has to get married because she is ten months pregnant. Now, let's either have the Salinger touch of a million years pregnant or else observe the biological facts of gestation. Unless, of course, it works differently for Irish girls." (This detail seems to exactly suit the condition of the over-ripe Kate and the cynical voice of Baba who makes the observation but O'Brien revised this phrase in later editions to "heavily pregnant".) "Despite its pornographic elements, no book could well be less pornographic: a few more like this and one could be put off sex for ever...The final effect is of a dish of ill-cooked offal topped with sour cream from O'Hanlon's Dairy. Miss O'Brien is revealed as a member of that literary sorority dedicated to the deflation of piss-proud man. This is a big job: it requires a bigger talent."

517. Casey, Genevieve M. Bestsellers, April 1, 1968, p. 7. "Occasionally a book comes along with literally nothing to recommend it, neither plot, nor characterization, nor style, or (worst of all) meaning. Girls in their Married Bliss is such a book, an import from Britain which Americans can well do without."

518. Kermode, Frank. "Kate and Baba." New Statesman, November 13, 1964, pp. 739-40. Kermode makes some interesting comparisons to the work of Jane Austen. He has reservations about the novel but admires the growing subtle nature of O'Brien's style. "It is an efficient prose, often sounding as if a younger Molly were being coached by Stephen Dedalus...this third book shows all the skills of the others and a new power of significant and resonant invention."

519. Lenihan, Liam. The Nation, April 15, 1968, pp. 512-3. "Miss O'Brien's gifts as a writer are larger than the uses she puts them to."

520. Lopez, Jeanne B. Library Journal, 1968, pp. 723-4. "The book's a little rough and sassy and has no particular message. Do you care? It's an excellent novel."

521. Maddocks, Melvin. "'Mod' Wife of Bath" in Christian Science Monitor, February 15, 1968, p. 15.

522. Nettell, Stephanie. "The Simple Truth." Interview in Books & Bookmen, December 1964, pp. 29-31. Review and interview. The usual biographical background about O'Brien and the daily process of being a writer. Nettell draws attention to the comparison between Kate's breakdown in the novel and O'Brien's own separation and homelessness: "She slept one night on Waterloo station, and wondered too about the Irish voice in the weighing machine." O'Brien remarks on what she perceives as the arrogance of Mary McCarthy and her own perpetual state of being "scared all the time".

523. Pollock, Venetia. Punch, November 25, 1964, p. 820. "O'Brien has a superb ear for the rhythms and irregularities of speech: her descriptions and comments never degenerate into sentimental elegance because she understands the uneven cut and thrust of talk."

524. Wall, Stephen. Listener, November 19, 1964, p. 806.

525. Wolfe, Peter. "Husbands and Lovers." Saturday Review. February 17, 1968, pp 39-40. "Miss O'Brien's portrayal of the psychology of adulterous love is brilliant." Unlike Bell, Wolfe argues that the split narrative exactly matches style to subject: "the off-key logic and rhythm communicate, probably better than conventional writing could do, the immediacy of the impact...a minor masterpiece." Frequently quoted from this article: Miss O'Brien's subject has become "sex, its dynamics and ethics, and she treats it as a many-sided problem."

Unsigned Reviews

526. Times Literary Supplement, November 12, 1964, p. 1012. A favourable review that suggests O'Brien is "too gifted and restless a writer to rest on popular laurels."

Unpublished Reviews

527. Miller, Karl. For "The Critics Book", BBC Radio, November 22, 1964. Interview.

528. O'Connor, Frank. For "Book Club", BBC Radio, December 16, 1964. Interview.

529. BBC TV, Interview about new novel, November 11, 1964

AUGUST IS A WICKED MONTH (1965) (4) — novel

530. Allsop, Kenneth. "Clapped by Love." The Spectator, October 8, 1965, p. 456. "gruesomely smirchy".

531. Barrett, William. Atlantic Monthly, July 1965, p. 141. "The whole is written with such a deadpan flatness of tone that it becomes an entirely convincing account of one month of nihilism in the life of a young Englishwoman."

532. Bergonzi, Bernard. New York Review of Books, June 3, 1965, p. 19. "It can be characterized as an exposition of female randiness from within, a subject still, I suppose, with a certain faint novelty value in would-be serious fiction, though it is a traditional standby of professional pornographers...This sad, silly, unpleasant story had better be reserved for connoisseurs of the shaming."

533. Borenstein, A. Farrell. "Soiled Laundry" in North American Review, July 1965, pp. 57-58. "It's all about as debauched as a bag of soiled laundry."

534. Brooke, Jocelyn. Listener, October 14, 1965, p. 595.

535. Brophy, Brigid. "A Martyrdom." New Statesman, October 8, 1965, v. 70, p. 532. Brophy argues that O'Brien has not found the "correct viewpoint" for the narrative. She goes on to discuss the "uncertain tone of the writing, an amalgam of brief, Hemingwayesque sub-sentences, non-syntax ('as a child her mother had' done something or other proves to refer to Ellen's not the mother's childhood), occasional outbreaks of American ('faucet', 'she thought to close the window'), Synge-song ('Gold they were and like little lamps in his hand, hanging down' — 'they' are Ellen's shoes, into which her narcissism seems to have seeped) and pure purple pretentiousness ('she had not matched an eye for an eye and a tooth for a tooth in the deep, exacting algebra of love')."

536. Burgess, Eve. Punch, October 13, 1965, p. 552. "Tough, unsentimental, and honest to the point of being painful...[This novel] makes Miss O'Brien's three earlier novels seem, in contrast, like country idylls."

537. Coleman, John. "All the men in the world." The Observer, October 10, 1965, p. 28.

538. Duchene, Anne. "Biddy Abroad." The Guardian, October 8, 1965, p. 14. "The sub-Scott-Fitzgerald milieu here is very banal...a book with one or two brilliant passages of grotesque

sexual comedy, but otherwise of rather worn-out, sentimental props, and of wearisomely foreshortened perspectives."

539. Enright, D. J. "The Four-Letter Novel." Commentary, October 1965, pp. 96-99. "I am not suggesting that the book is pornographic within the meaning of the law, but it is insistently and relentlessly distasteful, sickeningly voyeuristic."

540. Fremont-Smith, Eliot. "A Way Back to Life." The New York Times, June 3, 1965, p. L33. "One admires the author of this novel. The creation in fiction of convincingly attractive, intelligent, physically conscious women, who, in unhappy love or out of love, seek authenticity in themselves and others, is difficult and rare...For the most part the tone is just right — direct, sardonic rather than bitter, free of confessional whine... this novel is a serious and moving piece of work."

541. Janeway, Elizabeth. "Summer Leaves the Lost Alone." Saturday Review, June 5, 1965, pp. 24-5.

542. King, Louise. "A grave case of sinstroke" in Book Week, June 6, 1965, p. 7.

543. Levin, Martin. New York Times Book Review, June 13, 1965, p. 33. "there is some pathos in this vacation from morals, but there would be more if its victim were not so much of a yokel, seen from a yokel's perspective."

544. Majkut, Paul T. Bestsellers, June 15, 1965, p. 135-6. "You read one, you read 'em all."

545. Minnick, Miriam Sharp. Library Journal, April 15, 1965, p. 1934. "Because of its sex theme, librarians are advised to read this book before purchase. However, the movie should be sensational."

546. Smith, William James. The Commonweal, July 9, 1965, pp. 507-8. "On the theory that nothing is impossible this could be a good novel. Given a good director and a good actress, say Rita Tushingham to roll her big eyes, and it might very well make a good movie, but only if the director and the actress put in what Miss O'Brien leaves out. Even a sympathetic face would take the chill off Miss O'Brien's skeletal narrative."

Unsigned Reviews

547. Atlantic, July 1965, pp. 141-2.

548. Newsweek, June 7, 1965, p. 87. "Edna O'Brien seems to want to be the first lady Hemingway — cool, curt, with the hard-knuckled sentimentality of the master's weaker moments. If Hemingway's Lady Brett, or Maria of the sleeping bag, had written novels, this is how they would sound."

549. New York Review of Books, June 3, 1965, p. 20.

550. Time, July 2, 1965, p. 84. "Ellen totters back to an empty life in London and discovers, rather later than the reader, a 'new sensation, indifference'."

551. "Girl Meets Men" Times Literary Supplement, October 7, 1965, p. 893. "The irony of Ellen's predicament is poignantly exposed — Miss O'Brien has never been more self-critical or paradoxical, while admitting much more openly than in her former novels that the predicament is in fact what makes the majority of women feel they are alive and necessary to others — because the more love is needed and the more sacrificial it becomes the more quickly and hurtfully others retreat. The special guilt, so noticeably felt by all Miss O'Brien's heroines, because there seems no way of sharing it, is part of the Irish Catholic environment she is determined to reject."

Unpublished Reviews

552. Allen, Walter. "World of Books" for BBC Radio, November 13, 1965. Interview.

"THE KEYS OF THE CAFE" (1965) (137) — TV play

553. Lane, Stewart. Daily Worker, March 13, 1965. "Though the play displayed her feeling for character, and her exceptional ability to trap the absurdity of the average conversational gambits in her dialogue, Miss O'Brien failed to get really behind the marital relationship, to give it anything more than the surface motivations."

554. Lockwood, Lyn. "Comedy of Failure Had Little Plot" in Daily Telegraph, August 8, 1965. "Anecdotal...Not many writers could equal Miss O'Brien's feeling for characterization or her talent for producing just the right commonplace absurdity in the dialogue to suit the people. Nor, for that matter, come up to the wry ending to her comedy drama."

555. Pures, Philip. Sunday Telegraph, March 14, 1965. "The dialogue was full of unexpected riches, strange shafts of reasoning."

Unsigned Reviews

556. Times, August 8, 1965. "Miss O'Brien is concerned about the moment at which a husband and wife have to abandon fantasies and recognize themselves as time has made them."

I WAS HAPPY HERE [TIME LOST AND TIME REMEMBERED](1965) (132)
— FILM

557. Bean, Robin. "Passage of Love" in Films and Filming, 1965, p. 43-44. A review about the making of the film.

558. Crowther, Bosley. "One More Unhappy Colleen" in The New York Times, August 30, 1966, p. 35. "Who could believe that Mr. Davis...would be caught doing anything as woeful as this pretentiously poetic little film about — of all things — another wistful colleen...saturated with sentimentality and despair..inspiration was lost in a fog of cliches."

Unsigned Reviews

559. Commonweal, September 23, 1966, p. 614. "Sensitive and beautifully made movie...excellent direction...bittersweet screenplay."

560. Daily Cinema, July 6, 1966, p. 7.

561. Monthly Film Bulletin, 1966, p. 120.

562. Newsweek, August 29, 1966, p. 68.

563. Time, September 2, 1966, p. 66. "The plot is [a] sack of potatoes...Her tears fall in such torrents, in fact, that viewers may wonder why the camera was not equipped with windshield wipers. They may also wonder how Director Desmond Davis and Novelist-Scriptwriter O'Brien...could have failed to add a leaven of Gaelic laughter to this treacle pud."

564. Variety, July 13, 1966, p. 6.

CASUALTIES OF PEACE (1967) (5) — novel

565. Bergonzi, Bernard. "Total Recall." New York Review of Books, August 24, 1967, p. 37. Bergonzi declares this to be a "very bad novel". "If I were a woman I would be pretty disturbed by the way in which Miss O'Brien implicitly accepts and even reinforces traditional male prejudices about women...What is, I think, ultimately damaging to Miss O'Brien as a novelist — and she is certainly not without literary talent — is her feminine-primitivist rejection of intelligence."

566. Callow, Philip. "Fiction". Books & Bookmen, January 1967, pp. 48-9. "This is a new departure for Edna O'Brien. Casualties of Peace is an extraordinary book, so delicate, such a true touch, with a rib of toughness that protects the wrought beauty and defies its own central, secret desolation. And she can be ribald, and raw, and nothing fractures: amazing...I must admit she frightens me: her music is the drowning, devouring kind, its beauty absolute...What can't she do?...Some of her pages are so private you feel you shouldn't be looking."

567. Dienstag, Eleanor. "Deadly Chain of Events." The New York Times Book Review, March 26, 1967, pp. 24-5. "An extraordinary style. The novel pulsates with her racy, exuberant, nervous prose, a prose that often achieves the intensity of a unique shorthand." Dienstag finds a conflict between the style and the structure which she says is old-fashioned and irritating.

568. Elson, Brigid. Commonweal, April 28, 1967, p. 181. Flawed but still "a work of subtle craftsmanship and some eloquence."

569. Hamilton, Ian. "Living." New Statesman, November 4, 1966, pp 670-71.

570. Kiely, Robert. Commentary, August 1967, p. 92. "There are moments of Mary McCarthy in her fiction, but at her best, she is more nearly an earthy Virginia Woolf."

571. MacManus, Patricia. "Life in a Nymph's Mirror." Saturday Review, March 25, 1967, pp. 32-33.

572. Ryan, S. P. Bestsellers, April 1, 1967, p. 9. O'Brien "belongs definitely in the 'kitchen sink' school of contemporary British naturalism."

573. Seymour-Smith, Martin. "Heroic Qualities." Spectator, November 4, 1966, pp. 592-3. "There is real poignancy and real humour (especially in Miss O'Brien's observations of masculine sexual vanity); but the whole is spoiled and even cheapened by her unnecessary concentration on sex, which tends to rob the characters of their humanity."

574. Shuttleworth, Martin. Punch, November 9, 1966, p. 717. "No longer does Doll Tearsheet come to us through the fastidious sieve of Will Shakespeare's mind. She'll get Edna to write a novel about her now, thank you very much. This one's got as much shape as the pig's parts Jude the Obscure had thrown at him."

575. Stern, Daniel. "The woman novelist — up from the male pseudonym." Commonweal, October 27, 1967, pp. 124-5. Strain between style and substance.

576. Wall, Stephen. "Keeping sex at bay." The Observer, November 6, 1966, p. 28. "Odd but undeniable talent."

Unsigned Reviews

577. Time, May 12, 1967, p. 107.

578. "Glass Window", Times Literary Supplement, November 3, 1966, p. 997. "It is a saddened, gentler — and also more sentimental — vision than has appeared in the earlier books, and the self-absorbed, vulnerable, questing woman has gone. Whether the formula has really changed much only Miss O'Brien's next book will show, because the theme still echoes in these subtler voices — that women are made for love, and men will never understand the joy or the agony they so casually distribute."

Unpublished Reviews

579. Scannell, Vernon. For BBC Radio, November 8, 1966. Interview.

580. Smith, Peter Duval. For "World of Books", BBC Radio, January 4, 1966. Interview.

"WHICH OF THESE TWO LADIES IS HE MARRIED TO?" (1967) (138) —
TV play

581. Black, Peter. Daily Mail, July 13, 1967. O'Brien's
loving revenge on her upbringing...satisfyingly complete."

582. Last, Richard. Sun, July 13, 1967. "Admirably acted,
but proving little except that you can be bored as surely in
30 minutes as you can in 90."

583. Melly, George. Observer, December 10, 1967.
"outstanding...Art doesn't intrude. It transforms."

584. Raynor, Henry. Times, July 13, 1967. "The end of the
little anecdote [is] quite touching."

585. Reynolds, Stanley. Guardian, July 13, 1967. "The
O'Brien Emancipation Proclamation, diffused through art rather
than laboriously delivered by a mid-wifely interviewer."

Unsigned Reviews

586. TV Times, July 8, 1967.

THE LOVE OBJECT (1968) (12) — Short story collection

587. Blackburn, Sara. "Nation Book Marks." The Nation, February 24, 1969, p. 252. "What is most arresting about her book is its exploration of that fine, sometimes invisible line between hope and obsession."

588. Bull, Judith. "Briefing." Observer, April 19, 1970, p. 29.

589. Cassill, R. V. "A blind, suffering giantess within every woman" in Book World, February 9, 1969, p. 3. "I found the title story of this book to be one of the most telling revelations I have ever encountered of what it means to be a woman...a stunning accomplishment."

590. Frakes, James R. The New York Times Book Review, February 9, 1969, p. 4. Finds all the stories arch and precocious except "Irish Revel": "That one's a marvel, containing the best description of the clammy, hard-like hilarity of an Irish party since 'The Dead'".

591. Hemmings, John. "Teenage Colony." The Listener, July 4, 1968, p. 24.

592. Hicks, Granville. "Literary Horizons." Saturday Review, February 1, 1969, p. 25. "There is nothing sentimental or simple-minded about Miss O'Brien. She is in her own way a sophisticated writer, with a fresh sensibility and a style that is as carefully wrought as it is unpretentious."

593. Hourican, L. Dublin Magazine, Spring/Summer 1969, p. 82.

594. Lopez, Jeanne B. Library Journal, v. 94, 1969, p. 1020. "Miss O'Brien is master of the bland New Yorker style."

595. Trevor, William. "Right Eejits." New Statesman, July 5, 1968, p. 18. "Solitude has always been her subject, and it remains so. The sex...is a single aspect of it: her girls' final effort, often wrought of desperation, to belong and to communicate...rarely has an Irish woman protested as eloquently as Edna O'Brien. In sorrow and compassion she keeps over the living. More obviously now, despair is her province."

596. Tube, Henry. "The skinny hand" in Spectator, July 5, 1968, p. 19.

597. Wall, Stephen. "Falling in love again." The Observer, June 30, 1968, p. 25.
598. Weeks, Edward. "The Peripatetic Reviewer." Atlantic, May 1969, p. 104. "About the enslavement to sex."
599. Wilding, Michael. London Magazine, September 1968, pp. 118-120. "An unremarkable collection."
600. Wordsworth, Christopher. "Irish Jig-A-Jig." The Guardian, July 5, 1968, p. 7. Wordsworth argues that the collection is that of a "recipe-writer" with three exceptions: "The Rug", "Cords" and "Irish Revel".
601. Wordsworth, Christopher. "Country girls revisited" in Manchester Guardian Weekly, July 11, 1992. Condensed version of the above review which appears on the same page as a review of Pierre Trudeau's Federalism and the French Canadians.
602. Worthy, Judith. "Flesh and fish." Books & Bookmen, August 1968, p. 18. "Edna O'Brien stabs right to the heart of one of the greatest causes of human suffering — illusion, and its inevitable destruction...Her sharp unaffected prose is the perfect vehicle for conveying accurately the complicated, confused and highly emotional conflict between reality and dreams."
603. Young, B. A. Punch, July 10, 1965, p. 68. "'Cords' is a tale to rank with Katherine Mansfield."

Unsigned Reviews

604. "The Girl Can't Help It" Times Literary Supplement, July 4, 1968, p. 697. "Just as one begins to suspect that the artlessness is concealing not art but merely an alert memory, Miss O'Brien will twist a phrase, introduce an image, or sneak in a quiet sardonic comment, and force one to recognize how considerable is the skill and care needed to make it all seem so simple."

Unpublished Reviews

605. Alvarez, A. BBC Radio, July 3, 1968. Interview.
606. Whitehorn, Katherine. For "The Critics Book", BBC Radio, July 30, 1968. Interview.

"NOTHING'S EVER OVER" (1968) (139) — TV play

607. Davidson, Mavis. Sun, July 18, 1968. "Spine-chilling."

608. Ironside, Virginia. Daily Mail, July 18, 1968. "A superbly written and acted glimpse into the relationship between a married couple who lunch with each other while waiting for their divorce case to come up in the afternoon."

609. Jackson, Martin. Daily Express, July 18, 1968. "Are women that dim and men so treacherous? Come off it, Edna. In the games that people play the girls can run rings round us."

610. Marshall, William. Daily Mirror, July 18, 1968. "This magnificent play had Miss O'Brien pawing and nosing around among the tawdry remains of a marriage."

611. Ottaway, Robert. Daily Sketch, July 18, 1968. "A well-packaged point — that marriage can turn people into monsters, imprisoned in hatred."

Unsigned Reviews

612. TV Times, July 13, 1968.

THREE INTO TWO WON'T GO (1969) (133) — film

613. Bilbow, Marjorie. Today's Cinema, July 18, 1969, p. 9.
614. Clarke, Graham. Kine Weekly, July 19, 1969, p. 23.
615. Gertner, Richard. Motion Picture Herald, July 2, 1969, p. 222. "The pleasure the picture supplies comes further from other sources — the dialogue in the screenplay of novelist Edna O'Brian(sic) has a beautifully literate flavor yet never becomes precious."
616. Hall, Peter. Times, October 27, 1970.*
617. Hodgson, Pat. Current Films, Summer 1969, p. 31. "The black humour of Edna O'Brien's earthy dialogue, and the high quality of the acting combine to make the film convincing."
618. Kauffmann, Stanley. New Republic, July 26, 1969, pp. 26,33. Kauffmann finds the script "deft and literate."
619. Keneas, Alex. "No Exit" in Newsweek, July 21, 1969, p. 98.
620. Mahoney, John. The Hollywood Reporter, June 25, 1969, p. 3.

Unsigned Reviews

621. Commonweal, September 26, 1969, p. 594. "well-written script".
622. Films and Filming, November 1969, pp. 45-6.
623. Monthly Film Bulletin, 1968, pp. 109-191.
624. New Yorker, July 12, 1969, pp. 74-75.
625. Sight & Sound, Winter 1970, p. 22.*
626. Variety, June 25, 1969, p. 18.
627. Variety, August 12, 1970.
628. Variety, October 21, 1970.*
629. Variety, January 26, 1972, p. 16. A rave review. "The script [is] one of the most articulate in recent film

history."

*denotes articles about removal of scenes from the American-released version of the film and EOB's request and her inability to have her name removed from the credits.

A PAGAN PLACE (1970) (6) — novel

630. Bannon, Barbara A. (ed) Publishers Weekly, Feb. 9, 1970, p. 77.
631. Bannon, Barbara A. (ed) Publishers Weekly, May 25, 1970, pp. 21-22.
632. Buxton, Julia. "Child's progress." Books & Bookmen, May 1970, pp. 52-3.
633. Capitanchik, Maurice. "Strange Capers." The Spectator, April 18, 1970, p. 518. "Turgid tale..just the right amount of vulgarity for a woman's magazine serial."
634. Derrick, Christopher. The Tablet, May 9, 1970, p. 453. "Miss O'Brien is an extremely clever writer. She had need to be. The old cliches about rural life in stage-Ireland are here in force, every one of them...and it is a good cook who can cook up so tasty a dish, so fresh-seeming if a shade syrupy, out of left-overs."
635. Donaghue, Denis. New York Times Book Review, May 3, 1970, p. 5. "A minor piece...It is interesting, a pleasant thing to read, but it dawdles upon the surface, it does not go deep...an agreeable diversion, good while the reading lasts."
636. MacManus, Patricia. Saturday Review, April 25, 1970, pp. 34-5. "Not the least of the wizardry is the deftly controlled use of that hazardous second-person singular...the style is organic to its total design...The artfully artless manner of the telling, the pared-to-the-bone prose, and the richly comic overtones generate the novel's particular illumination, and it's of a high intensity."
637. Mahon, Derek. "This Dump, This Dump." The Listener, v. 83. April 23, 1970, pp. 556-7. Mahon says O'Brien is a "culture-heroine."
638. Morse, J. Mitchell. Hudson Review, v. 23. Summer 1970, pp. 335-6.
639. Paterno, Domenica. Library Journal, v. 95, 1970, p. 752. "Its essence is rendered from a fusion of the paradoxical qualities of paganism — the beauty and the brutishness, the truth and the mystery of body flesh and country earth."
640. Symons, Julian. "Irish Whiskey." London Magazine,

July/August 1970, pp. 184-186. "Intelligently experimental...The second person narrator and the country she lives in are seen with an eye far from sentimental."

641. Tindall, Gillian. "You Again." New Statesman, v. 79, April 17, 1970, p. 556. Tindall imitates the novel by writing the review in second person, but she is addressing O'Brien, not herself: "A tinge of salacity has crept into your work, along with a tendency to see men as cocks walking...you are not a little Irish girl any longer, there is no going back...you should have known better, because it won't do. Not for a whole book, not for a writer of your gifts. And not for the rest of your life."

642. Trevor, William. "Authentically Ireland" in Guardian Weekly, April 25, 1970, p. 16. "This is an endearing novel. It is not an ambitious piece, but it is passionate and sincere, a brief backward glance that makes the most of every stick and stone, every fear and heartbreak."

643. Ungerer, Miriam. "Story of herself." The Washington Post Book World, April 19 1970, p. 8. "Growing older and older but no wiser pursuing the final great lay, the O'Brien girl has got to do a new thing. What? Well, confession can't hurt — everybody's doing it. In A Pagan Place, the making of a nymphomaniac is laid out in a second person style that has the effect of slow taps behind the ear with a padded gavel."

644. Wall, Stephen. "Confronting the past." Observer, January 17, 1971, p. 26. Wall says O'Brien does not seem fully in command of the second person narrative.

Unsigned Reviews

645. Bestsellers, May 15, 1970, p. 71. "Self-pity it is that dominates this poor piece of protest."

646. Booklist, June 1, 1970, p. 1195.

647. Kirkus Review, February 1, 1970, p. 129.

648. New York Times Book Review, July 14, 1974.

649. Times Literary Supplement, April 16, 1979, p. 401. "Synge-song is the first culprit. To write an entire book in the second person might pass as a brave experiment, but the result is a disastrous extension of self-regard...it is both sentimental and neurotic...It's a sad waste of talent."

Unpublished Reviews

650. Haydock, Alan. "Now Read On" for BBC Radio, April 13, 1970. Interview. O'Brien discusses the influence of her childhood. "I do believe in spirits and ghosts and a kind of magic...I think the most crippling thing in the world is fear, that if you have fear in a way you are incapable of real love, because your fear intervenes...The deepest and most truthful things that happened to me and the most defining things happened to me [in Ireland]...I can't remember where I'm supposed to be tomorrow. Because my life now is like what I would call a hold-all, whereas my life then had...I think it had a purity that I have lost."

651. BBC TV, Review, April 11, 1970.

ZEE & CO. / "X Y & ZEE" (1971) (134) — Film script/ Film

652. Birstein, Ann. "A Desperate Passion Wins" in Vogue, March 15, 1972, p. 16. The dialogue is "so literary and verbal, you can almost see the script on the page."

653. Bull, Judith. "Briefing." Review of Zee & Co. in Observer, December 5, 1971, p.27.

654. Burroway, Janet. Review of Zee & Co. in New Statesman, January 15, 1971, pp. 86-87.

655. Canby, Vincent. New York Times, January 27, 1972, p. 42.

656. Carroll, Kathleen. New York Daily News, January 1, 1972.

657. Cocks, Jay. "Freudian Geometry" in Time, February 14, 1972, p. 75. "elementary Freudian geometry...O'Brien and Hutton toss dialogue and bits of business her [Elizabeth Taylor] way like zookeepers throwing fish to a performing seal."

658. Combs, Richard. Monthly Film Bulletin. April 1972, pp. 82-83.

659. Ebert, Roger. Chicago Sun-Times, March 8, 1972.

660. Giddins, Gary. Review of "X, Y & Zee" in Hollywood Reporter, January 25, 1972, pp. 3-4.

661. Hennessy, Brendan. Review of Zee & Co. in Books & Bookmen, March 1971, v. 16, p. 45. "Miss O'Brien stuffs her scenes with a ripe, excoriatingly witty dialogue appropriate to such modern limbos as this, where people's surface knowingness hides personalities like sawn-off worms, threshing about in search of their identities, and where love and hate are not reassuringly distinct."

662. Hirsch, Forster. "I'm Crazy About Elizabeth Taylor" in The New York Times, February 20, 1972, p. 11. "Splashy, trashy" vehicle for Elizabeth Taylor.

663. Kael, Pauline. "The Current Cinema." Review of "X Y & Zee" in New Yorker, February 12, 1972, p. 84-7. Often quoted: "Reading Edna O'Brien's fiction, I've been surprised by perceptions of what I thought no one else knew — and I wasn't telling...she's so full of the wicked zest of being

unfettered that there's something almost rapturous about her naughtiness...Had O'Brien's screenplay been followed, the movie might have got at the insanity of passion and might have broken through the fancy "women's-picture" format by sheer sensuous force."

664. Michener, Charles. "Taylor Made" in Newsweek, February 14, 1972, p. 90.

665. Tomalin, Claire. "Three in a bed." Review of Zee & Co. in Observer, May 31, 1970, p. 27. "We seem to have arrived in hell...the result is trivial."

666. Van Vactor, Anita. Review of Zee & Co. in The Listener. v. 85, p. 121, January 28, 1971.

667. Waugh, Auberon. Review of Zee & Co. in The Spectator, January 16, 1971, p. 94.

668. Westerby, Colin L. Commonweal, March 10, 1972, p. 15.

Unsigned Reviews

669. Cinema TV Today, March 4, 1972.

670. Filmfacts. 1972, pp. 98-101. Synopsis of the film and all criticism in major film review journals and magazines.

671. Saturday Review, February 19, 1972, p. 23.

672. Writer's News, April 1972, pp. 20-21. Notation about interviews on BBC-2's Film Night about Zee. O'Brien did not appear because Columbia disapproved. "Had I appeared," says Miss O'Brien, "I intended to say only one thing, and that was that if I ever meet Brian Hutton, who directed the film, I will kill him. They re-wrote, they removed scenes, they added scenes. Hutton butchered and killed my script, and if I meet him again I shall kill him." Miss O'Brien adds charmingly: "I would have smiled before, during, and after saying it."

NIGHT (1972) (7) — novel

673. Adams, Phoebe. Atlantic, February 1973, p. 103. "It bubbles like a fountain of champagne and the entrancing game of words compensates for any vaporishness in the story."

674. Avant, John Alfred. Library Journal, v. 97, 1972, p. 665. "beautiful performance that leaves the reader more detached than O'Brien probably intended."

675. Bannon, Barbara A.(ed) Publishers Weekly, Oct. 23, 1972, p. 39. "A moving and brilliant portrait of a mature woman, the novel displays Edna O'Brien's talent for disciplining flights of imaginative lyricism, plummeting fancies to more human realities with sudden injections of earthiness, humor and bawdiness."

676. Blackburn, S. New York Times Book Review, Jan. 28, 1973, pp.6-7.

677. Blakeston, Oswald. Books & Bookmen, January 1973, p. 81. "It's certainly not a book that many would have the girted wealth to write; yet it is I think an author's indulgence akin to the self-indulgence of the woman who grazes the chocolate off a chocolate biscuit."

678. Broyard, Anatole. "All Her Yeses (sic) Used Up." The New York Times Book Review, December 28, 1972, p. L29. "Here is Molly Bloom after the bloom has browned around the edges...Mary's soliloquy is at once more savage and more tender than Molly's. The younger woman ends on 'Yes I said yes I will Yes,' but Mary has used up most of her yesses. Still, she will not surrender to 'no'...Unlike Molly Bloom's, Mary's soliloquy is something of a peroration as well. One feels her more flamboyant flights of rhetoric as a kind of molting(sic), a throwing off of a gaudy outer covering in order to emerge new and naked."

679. Cole, B. "Secular Pilgrim." New Statesman, Oct. 6, 1972, p. 476. "For a large part the rhetoric is not noticeable; lyrical yet restrained and wholly at one with her subject. But Miss O'Brien lets loose at the end with a couple of paragraphs which sound like Donleavy at his very worst."

680. Cox, Shelley. Library Journal, April 1, 1987, p. 164. "Not for the squeamish, but highly recommended."

681. Farrell, J. G. Listener. v 88., p. 448, October 5,

1972.

682. Markmann, Charles Lam. "Nothing Above the Belt?" The Nation, May 14, 1973, p. 631. Markmann feels "frustrated and cheated." The "flash of poetry, of irony, of insight now and then is not enough to make a work of art out of a sentimental, predictably repetitious monologue." A harsh review.

683. Oberbeck, S. K. "A Roundup of Recent Fiction." Newsweek, March 12, 1973, p. 94. "mixes feminine angst and life's inconclusiveness into some subtle and touching combinations...a decided improvement on her most recent novels."

684. Raynor, Vivien. "A Sly Country Girl Come to Town." Book World, January 7, 1973, p. 4. "She has fallen victim to Joyce...Dialect, obscure words and neologisms scar the prose like bullet holes...life among the Brits is leaving its mark in the form of a preoccupation with excrement."

685. Thwaite, Anthony. "The sorrows of Mary." Observer, October 8, 1972, p. 39. "astonishing and puzzling achievement."

686. Trevor, William. "Fair sex" in The Guardian, October 14, 1972, p. 21. "With her faultless sense of language and plot, and the freshness, laughter and sorrow that so marvellously she can command, she might even lay claims to being Ireland's Jane Austen. If, of course, she chose to."

687. Wade, Rosalind. Contemporary Review, January 1973, p. 47.

688. Waugh, Auberon. "Drunken Irish soliloquy." The Spectator, October 7, 1972, pp. 541-2. Appears with a review of August 1914 by Alexander Solzhenitzyn. Waugh calls O'Brien a "genius" but has many reservations about the novel: "If I have been stinting of praise for a book which kept me in stitches of laughter for a good half of it, this is only because of a feeling that with a little more effort it could have been a masterpiece."

Unsigned Reviews

689. Booklist, February 15, 1973, pp. 550-1.

690. British Book News, January 1973, p. 69. "The quality of the experience is insufficiently significant and the quality

of the writing insufficiently controlled, so that the final effect falls below the level of her best work."

691. Choice, April 1973, p. 290.

692. Kirkus Review, October 15, 1972, p. 1215.

693. New Yorker, February 10, 1973, pp. 114-5. "Miss O'Brien, a powerfully talented writer who shows a touch of magic when she writes of Ireland and of family, can surely find a stronger subject than the pitiful but essentially ineffectual Mary Hooligan."

694. "Hooligan's wake." Times Literary Supplement, Oct. 6, 1972, p. 1184. "one long act of public literary masturbation... like a scream of post-coital horror."

A SCANDALOUS WOMAN (1972) (13) — Short story collection

695. Ackroyd, Peter. "Games of chance." The Spectator, September 14, 1974, p. 341.
696. Bannon, Barbara A. (ed) Publishers Weekly, July 22, 1974, p. 65. "Beautiful stories, hauntingly told."
697. Barker, A. L. "Bondmaidens". The Listener. v 92., pp. 316-7, September 5, 1974.
698. Bell, Pearl K. "Women on Women." The New Leader, December 9, 1974, p. 5. "Miss O'Brien has been criticized by feminists for her 'narrow' concentration on unredemptive pain. Yet her work is art, not tract. Where, except in a work of art, can we perceive the cruelest depths of a woman's world? Without such knowledge, how would we learn to care for a different way of being a woman?"
699. Blow, Simon. "The demon self" in Books & Bookmen, December 1974, p. 57. "There is something disturbingly prim about her supposedly mature women...I believe that women are made of tougher stuff and know the difference between a physical need and love. The trouble is that these prim ladies won't come clean about what they want."
700. Broyard, Anatole. "The Existentialist in Bed." The New York Times Book Review, September 26, 1974, p. L27. "Is it enough if a story is well done? Can a good writer get away with anything? Are we obliged to defend Miss O'Brien's heroines against her taste for the bleak? Should we interfere in lovers' quarrels? These are hard questions. Women have so long been regarded as the cooks, the laundresses, of love. Is it a case of civil rights versus literature? Should Miss O'Brien be penalized for unduly disturbing the peace, making a scene, indecent exposure?"
701. Core, George. Sewanee Review, Winter 1976, pp. iv-vi. "The author has forged a distinctive style and voice and has gotten out from under Joyce, O'Flaherty, and O'Connor as Mary Lavin did before her in an entirely different way."
702. Ferrari, Margaret. "Irish Stories, Eskimo Poems." America, February 1, 1975, pp. 77-8.
703. Glendinning, Victoria. "Going Away." New Statesman, September 6, 1974, p. 32.
704. Haynes, Muriel. "Trickles of Love" in Ms., 1974.

"O'Brien's women are compulsive sexual gamblers...she is obviously technically at the peak of her powers."

705. Kraft, Eugene. Studies in Short Fiction, Summer 1975, pp. 291-292. "Fabulistic tone...O'Brien has remained unaffected by the technical advances of Joyce, Beckett, or Miller...she has little versatility. She is not interested in experimentation."

706. McMeill Donohue, Agnes. The Critic, January-February 1975, pp. 60-1. This review appears with a review of Doris Lessing which gives Lessing the distinction of writing "the most forgettable prose of our time." Donohue prefers O'Brien's style: "Her language is a miracle of evocation: the crooning and keening and melancholy of Synge...the vulgarity of Behan...the fatalism and gloom of O'Casey." But she complains about the male characters and O'Brien's treatment of men: "it's hard to tell the screwer from the screwee."

707. Musmann, Victoria K. Library Journal, v. 99, 1974, p. 634. "These stories have an almost Lawrentian flavor...a style reminiscent of Joyce Carol Oates...control and sensitivity of a natural writer."

708. O'Faolain, Julia. The New York Times Book Review, September 22, 1974, p. 3-4. Frequently quoted article. "The brisk and deadly pleasures of fairy tale...Despite feminist efforts on behalf of their kind, Miss O'Brien's sex-dazzled heroines continue to race like lemmings toward unhappiness...Her stories are bulletins from a front on which they will not care to engage, field reports on the feminine condition at its most acute...range is narrow and obsessional."

709. Rabinowitz, Dorothy. "New Books." Saturday Review, October 5, 1974, p. 28. "Madness is Miss O'Brien's strong suit..."The Favorite" is a stark, chilling story and one that is steadfastly ordinary, ordinary in its details and its assumptions in the way that most human life is ordinary... It is a steadfastness that distinguishes most of the stories here."

710. Sage, Lorna. "The Beginnings of a vision." The Observer, September 8, 1974, p. 27. "unambiguously, aggressively alive."

711. Williams, Robert. Bestsellers, October 15, 1974, p. 324. "Edna O'Brien is a skillful writer whose best prose is

number of times even a skillful writer ought to risk doing the same thing; in this case it is to present a story of a warmhearted, essentially decent, somewhat innocent woman who lives to the strains of 'Some Day My Prince Will Come', while sliding inexorably toward an attractive, exploitative lover, tugged his way by authorial strings."

Unsigned Reviews

712. Choice, January 1975, p. 1634. "The unrelieved emphasis on the woes of womanhood suffocates any possible vitality that the stories might have had."

713. Kirkus Review, July 15, 1974, p. 762. "Miss O'Brien writes like an angel exorcising hellfire spirits and lapsed loves that rankle with regret."

714. Times Literary Supplement, September 6, 1974, p. 945. "Miss O'Brien's work marks her out as an awkwardly unfashionable case: a person for whom the twin business of being a full-time author and a full-time woman do not exactly clash, but, more seriously, feed all too destructively one off the other."

Unpublished Reviews

715. For "Kaleidoscope", BBC Radio, March 3, 1976.

716. "Read All About It", for BBC TV, February 29, 1976.

"A PAGAN PLACE" (1972) (113) — play

717. Barber, John. "Actress of 16 makes eloquent debut" in Daily Times, November 3, 1972. "Torn out of the writer's prose, which suggested a child communing with itself, the unrelated scenes seem episodic and often pointless — or, worse, cute. Sean Kenny's cubist furniture is no help."

718. Barnes, Clive. New York Times, January 31, 1974, p. 27.

719. Billington, Michael. Review in Guardian, November 3, 1972. "Wispy dramatic fragment starved of circumstantial detail, lively characterization and any sense of personal pressure."

720. Kingston, Jeremy. Punch, November 15, 1972.

721. Kroll, Jack. "Irish Mist." Newsweek, February 18, 1974. Review of New Haven's Long Wharf Theatre production. Kroll finds the threads interesting "but they do not quite twine together."

722. Meyer, Caren. Evening News, November 3, 1972.

723. Trewin, J. C. Variety, November 16, 1972. "I know that [the play] will live with me and grow in the mind."

724. Wardle, Irving. Times, November 3, 1972, p. 11. Wardle finds the play Chekhovian and "brilliant."

Unsigned Reviews

725. Daily Times, October 7, 1972.

726. HB&Q, January 1973.

727. Standard, November 5, 1972. "If there is a better play than this in London, then London must be extremely lucky...delicate and touching."

728. Vogue, October 1, 1972.

Unpublished Reviews

729. Magee, Bryan. "Scan", for BBC Radio. November 9, 1972. Discussion of stage version. Interview.

THE GATHERING (1974) (114) — play

730. Beauford, John. Christian Science Monitor, March 21, 1977, p. 22. "A searing family drama which mingles savage confrontations and recriminations with moments of tenderness, touching reminiscence, and comic family fun and games."

731. Gussow, Mel. New York Times, March 11, 1977, p. III: 3. "The play pushes on with the insistency of a dentist's drill. The agony of the O'Sheas is unrelieved by humor, although there are occasional digressions, awkward reminiscences and snatches of familiar songs. Miss O'Brien's gift for language, so evident in her novels, deserts her."

732. Lewsen, Charles. The Times, October 11, 1974, p. 17.

733. Oliver, Edith. New Yorker, March 21, 1977, pp. 77-78. "It could be said that although the characters are well enough drawn - every word that each of them speaks being his and his alone - they and their predicaments are not particularly dramatic. There is scarcely a play here at all."

Unsigned Reviews

734. Publishers Weekly, October 12, 1984, p. 38.

MOTHER IRELAND (1976) (122) — non-fiction consideration of Ireland

735. Adams, Phoebe-Lou. Atlantic, October 1976, p. 115.
736. Andrews, Eamonn. "Ireland, Whose Ireland?" Punch, June 9, 1976, pp. 1066-7. "I was barely quarter way through when for the second time in my life I fell in love with the woman. But, for God's sake, don't mention it back home. You see, she's a bit — well, she says things no decent — what I mean to say is she's not exactly respectable."
737. Bannon, Barbara A.(ed) Publishers Weekly, July 26, 1976, p. 72.
738. Breslin, John B. America, October 2, 1976, p. 197.
739. Broderick, John. The Critic, Winter 1976, pp. 72-73. "Not content with boring everybody with the very ordinary experience of poor little me, she is evidently now preparing to regale us with her pre-natal experiences also. She is a silly and sloppy writer, the darling of the semi-literates...In many ways this is a sad book. It is obviously a pot-boiler; and even on that level it is not good."
740. Broyard, Anatole. "When Irish Eyes Are Riling." The New York Times Book Review, September 1, 1976, p. 33.
741. Craig, Patricia. Books & Bookmen, July 1976, pp. 75-77. "The dangers of 'personal' writing, laxity, disorganization, self-indulgence, are avoided here through the author's sense of the particular and her refusal to prettify or speculate...unique in the genre, for its avoidance of nostalgia, its disenchantment."
742. Donahugh, Robert H. Library Journal, v. 101, 1976, p. 123. "A short, beautifully written book that evokes a country and a people more successfully than thicker tomes."
743. Donoghue, Denis. "Drums Under the Window." The New York Review of Books, October 14, 1976, pp. 12-15. Also in We Irish (New York: Alfred A. Knopf) 1986. "loose, meandering, self-indulgent book of this and that rather than the travel book for which it may be mistaken...[the] prose she presumably thinks good enough for a sloppy occasion. The style is damnable, the language of the Irish Tourist Board."
744. Eder, Richard. "Irish memories, Irish poetry." New York Times Book Review, September 19, 1976, p. 6. "The effort

is forced and full of pain and anger. To get through it she puts on her pub Irish, her brogue, her stock irony. She is an artist in hiding...most of the book is a mask."

745. Foster, Roy. "The emerald image." Times Literary Supplement, June 4, 1976, p. 673. "Edna O'Brien's best writing — sharp and light as a glancing blow."

746. Grace, Sean. "Of Patrick and poteen." Times Educational Supplement, March 17, 1978, p. 25. "Miss O'Brien's work should be taken frequently, in small doses, if the full flavour is to be savoured. Her language is bright and hard, with a beauty like that of her native County Clare — stony and windswept."

747. Maddocks, Melvin. "Green Magic." Time, September 20, 1976, p.90.

748. Mahon, Derek. "Pagan Place." New Statesman, v. 91. June 4, 1976, p. 747. "Rather insubstantial book...It might have been a good idea to wait a while longer before giving us the really considered autobiography which may yet be her masterpiece."

749. Naughton, John. "Through Irish eyes." The Observer, June 6, 1976, p. 29. Naughton doesn't really like the book much and says Bourke's photographs are sometimes striking "while the worst are technically deficient."

750. O'Connor, Michael. Bestsellers, December 1976, p. 297. O'Connor admires the book but points out that it should be classed as fiction because although the journey is factual most of the writing is mythological and imaginative.

751. O'Riordan, John. "I'll Take You Home Again, Kathleen." Library Review, v. 25, No. 5/6, pp. 235-6.

752. Tennant, Emma. "Sky in a Puddle." The Listener. v 95., pp. 742-3, June 10, 1976.

753. Trevor, William. "Return to the womb" in Manchester Guardian Weekly, June 13, 1976, p. 21. "This is Edna O'Brien at her best, stylishly evoking landscape and people, full of wit and piquancy." The review reflects Trevor's own nostalgic response to the Ireland that is evoked by the work.

Unsigned Reviews

754. Booklist, October 1, 1976, p. 227.
755. Kirkus Review, July 15, 1976, p. 832.
756. New Yorker, October 11, 1976, p.171.

Unpublished Reviews

757. For "Kaleidoscope", BBC Radio, April 7, 1976.

ARABIAN DAYS (1977) (123) — non-fiction consideration of Abu Dhabi

758. Broyard, Anatole. "Books of The Times." The New York Times Book Review, June 27, 1978, p. C9. Broyard sees the abundance of money with no models as to how to spend it well calculated "to bring out Miss O'Brien's tolerant irony." He says the text and pictures combine to "expose the excruciating innocence" of Abu Dhabi. Broyard sees the book as an exploration of modern incongruity.

759. Musmann, Victoria K. Library Journal, v. 103, 1978, p. 228. "A thin book lavishly illustrated with undistinguished photographs."

Unsigned Reviews

760. Booklist, July 1, 1978, p. 1661.

Unpublished Reviews

761. Mauver, June Knox. For "Woman's Hour", BBC Radio. Arabian Days and Nights. Interviewed with Helga Graham. Discussion of the role, or lack of role, of the women of Abu Dhabi.

JOHNNY I HARDLY KNEW YOU \ I HARDLY KNEW YOU (1977) (8) —
novel

762. Ackroyd, Peter. "Kiss Me!" The Spectator, July 23, 1977, p. 27. "If there are any rewards for unliberated, socially conditioned and culturally deprived 'female' writing (a giant lipstick, perhaps? free face-lifts for life?), then Edna O'Brien would win them all with one tortuously slow downward sweep of her eyelashes...The mixture of truism, fantasy and rhetoric here has all the resonance of an advertisement for mouthwash."

763. Adams, Phoebe-Lou. Atlantic, February 1978, p. 94.

764. Anderson, Susan Heller. "For Edna O'Brien, Writing Is a Kind of Illness." Review and Interview in The New York Times Book Review, October 11, 1977, p. 33.

765. Bannon, Barbara A. (ed) Publishers Weekly, October 31, 77, p. 49.

766. Brockway, James. "Stories: long, short and tall." Books & Bookmen, April 1978, p. 51. Brockway argues the novel has fire: 'the force that through the green fuse drives the flower'. "The book, its prose, its situations, are so preposterous...never did author or prose ever succeed in descending to bathos so voluntarily, so gratuitously or so frequently."

767. Brown, Tina. "Stirring It" in New Review, September 1977, p. 56. "The tone of the narrative is inescapably Edna — Edna the whining professional Irish-woman, Edna the 'lover' who can ask without any sense of self parody, "Haven't I always been attending to a him and dancing attendance to a him and being trampled on by a him?" One feels the only imaginative leap is the murder itself and this doesn't come off. Meanwhile, no London literary party is complete unless it has a wet smack with limpid eyes claiming to be the original model for Hart."

768. Broyard, Anatole. "One Critic's Fiction." The New York Times Book Review, January 1, 1978, p. 12. "A bad novel...If it sounds presumptuous to lecture one of today's better writers about her work, I can only say that even the most accomplished novelist occasionally make mistakes."

769. Esmonde de Usabel, Frances. Library Journal Book Review, v. 103, 1978, p. 1978.

770. Forrest, Alan. "Delights and Disasters of 1977." Books & Bookmen, January 1978, p. 54.
771. Glerdinning, Victoria. "Hymn to him." Times Literary Supplement, July 15, 1977, p. 849. This review is exceptional for its care and attention to prose style. "A fluency which celebrates the failure of love, and the belief that 'even the blights of love have in them such radiance that they make other happiness pale indeed.'"
772. Jordan, Francis X. Bestsellers, April 1978, p. 9. This review considers O'Brien's use of Freudian and masculine traditions. "It is erotic in almost all senses of the word but especially in its etymological sense." Jordan praises the depth of the perception of the novel.
773. Koenig, Rhoda. Saturday Review. January 7, 1978, p. 40.
774. Leffland, Ella. "Two Passions." Harpers, May 1978, pp. 70-74. "A bundle of sketchy contradictions that don't add up to fish, fowl, or a breathing hybrid. O'Brien's is a beautiful prose, but in this case it adorns a void."
775. Longley, Edna. "Pilgrim Mothers." Partisan Review, February 20, 1980, p. 308. "The country girl has read Sylvia Plath, listened in on the rape hot line."
776. Lowry, Suzanne. "Edna, We Hardly Knew You" in Limerick Evening Press, July 20, 1977. This article is quoted by Snow but I have been unable to locate it.
777. Mellors, John. Listener. v 98., p. 158, August 4, 1977. "Out of sourness and sentimentality comes female chauvinist terrorism."
778. Prescott, Peter S. "In the Mad Bazaar." Newsweek, Jan. 2, 1978.
779. Sullivan, Walter. "Documents from the Ice Age: Recent British Novels." Sewanee Review, April 1978, p. 320.
780. Thwaite, Anthony. "Wandering women." The Observer, July 17, 1977, p. 29.
781. Wade, Rosalind. Contemporary Review, October 1977, p. 214. "Despite being neurotic and generally anti-social, [Nora] contrives to lay a charm on all who contact her...On every page the reader is halted to rejoice in Edna O'Brien's

rapier-like wit and the pinpointing of a scene's essentials."

Unsigned Reviews

782. Booklist, January 15, 1978, p. 797. "a female counterpart of the prisoner of Walker Percy's Lancelot."

783. Kirkus Review, November 15, 1977, p. 1219.

A ROSE IN THE HEART \ MRS REINHARDT AND OTHER STORIES (1978)
(14) — Short story collection

784. Bannon, Barbara A. (ed) Review of A Rose in the Heart in Publishers Weekly, December 11, 1978, p. 58.

785. Brockway, James. "Female fiction." Review of Mrs Reinhardt and Other Stories in Books & Bookmen, July 1978, v. 23, pp. 41-42. Brockway calls the collection "ruttishly female." He claims difficulty because he is not a woman; he couldn't understand what O'Brien was on about. He does praise "The Small Town Lovers."

786. Browne, Joseph. Review of A Rose in the Heart in America, May 5, 1979, p. 380.

787. Durrant, D. Review of Mrs. Reinhardt and Other Stories in London Magazine, August/September 1978, p. 133.

788. Geringer, Laura. Review of A Rose in the Heart in Library Journal Book Review, v. 104, 1979, p. 645. "Most of the tales here taste of ashy aftermath even while treating present crises."

789. Glendinning, Victoria. "Elegiac and Life-loving." Review of A Rose in the Heart in The New York Times Book Review, February 11, 1979, pp. 7,22. "The only time I attempted in the public prints in England to pin down just why the language of one of her erotic passages was so effective, and so peculiar, I ended up being pilloried in "Pseuds' Corner", that column in Private Eye that is dedicated to the deflating of inflated pretensions. If I am daft enough to put my head on the block again, it is because there really is something about the Edna O'Brien phenomenon that is worth defining."

790. Gordon, Mary. "Risks of Loving." Review of A Rose in the Heart in The Washington Post Book World, April 8, 1979, pp. L1, L4. "No one else writing today achieves what O'Brien does: the exploration of passionate subjects, and a deftness and precision of language accessible in our age most often to the chiefly cerebral, or to the detached. 'A Rose in the Heart of New York' is a story worthy of Joyce, but it could only have been written by a woman."

791. Gornick, V. Review of A Rose in the Heart in New York Times Review, 1987, p. 1.

792. Hope, Mary. Review of Mrs Reinhardt and Other Stories

in Spectator, May 20, 1978, p. 23. "She deals in nothing less than the utter moral imperatives of love; if the complexities of the heart are stripped bare, then the morality is always revealed, as it is through utter abandonment to natural beauty. The writing is rich and sure: the humour has matured and the high seriousness is exemplary."

793. Jamal, Zahir. "Bambini." Review of Mrs Reinhardt and Other Stories in New Statesman, v. 95, May 19, 1978, p. 678.

794. Mellors, John. Review of Mrs Reinhardt and other stories in The Listener. v99., p. 818, June 22, 1978.

795. Sage, Lorna. "Those barren leaves." Review of Mrs Reinhardt in The Observer, June 4, 1978, p. 30. "Edna O'Brien does the queenly slattern to perfection — at once intense and blowsy, anguished and absent-minded. She'll veer dangerously from irony to dewy sentiment, and then rise dripping from her sorrows with a fey smile. It's hard to pin down her untidy idiom."

796. Tuohy, Frank. "Suffering in comfort." Times Literary Supplement, May 19, 1978, p. 545.

Unsigned Reviews

797. Review of A Rose in the Heart in Booklist, April 1, 1979, p. 1203.

798. Review of A Rose in the Heart in Christian Science Monitor, February 12, 1979, p. B6. "Editor's Choice: O'Brien is the bold red heart of the Valentine."

799. Review of A Rose in the Heart in Kirkus Review, December 15, 1978, p. 1380. "almost curdled, passionate style...oozes into self-parody."

800. Review of A Rose in the Heart in The New York Times Book Review, May 18, 1980, p. 45.

801. Review of Mrs Reinhardt in The Observer, July 23, 1978, p. 21.

Unpublished Reviews

802. Gillott, Jackie. "Kaleidoscope" for BBC Radio, May 17, 1978.

SOME IRISH LOVING (1979) (180) — collection of Irish love stories

803. Craig, Patricia. "Irish passion." Books & Bookmen, v. 24, September 1979, pp 40-1. A mixed review which concludes the book is worth owning. "The last word on the subject [of love] rightly belongs to Edna O'Brien."

804. Glendinning, Victoria. "The long-winded wooers." The Observer, July 1, 1979, p. 36.

805. Goodfellow, Patricia. Library Journal, v. 104, 1979, p. 275.

Unsigned Reviews

806. Booklist, September 1, 1979, p. 18.

807. Critic, February 1, 1980, p. 6. "The book is a treasure trove for those who delight in the manic exaggerations of Irish poetry and the grotesque humor which is at the heart of the Irish comic tradition. It is also a fine collection for the abnormal psychologist specializing in self pity."

Unpublished Reviews

808. Tweedie, Jill. For "Start the Week", BBC Radio, June 25, 1979. Interview.

VIRGINIA / "VIRGINIA" (1980) (116) — stageplay

809. Barber, John. "Maggie Smith's 'Virginia'" in The Daily Telegraph, January 31, 1981, p. 11. "Edna O'Brien's play is a beautifully crafted, highly emotional experience — a study of a new wave novelist who made feminine intuition a way of life and a road to death."
810. Billington, Michael. Guardian, January 28, 1981.
811. Billington, Michael. Guardian, January 30, 1981. "Edna O'Brien has done her job with immense precision."
812. Coveney, Michael. FT, January 30, 1981.
813. Devlin, Diana. Drama: The Quarterly Theatre Review, 2nd Quarter, 1981, p. 55. Devlin says the play is not comprehensible without Quentin Bell's biography.
814. Fenton, James. "Playing down to Virginia" in Sunday Times, February 1, 1981.
815. Kalem, T. E. "Marathon Time at Stratford." Review of "Virginia" in Time, July 21, 1980, p. 48. "O'Brien has a deep affinity for her subject and never violates Woolf's tone of voice...this play is a tone poem."
816. Kane, Leslie. "Theatre" in World Literature Today, v. 60, 1986, p. 311-312. "Balancing soliloquy with dialogue, O'Brien creates an authentic interior monologue...[the play] brilliantly fuses Virginia's lyricism and life."
817. King, Francis. "Saved by Smith" in Standard, February 4, 1981.
818. Kroll, Jack. "Madness and Genius In Woolf's Clothing." Review of "Virginia" in Newsweek, March 18, 1985.
819. Massa, Robert. "Sheep's Clothing." Review of "Virginia" in Village Voice, March 12, 1985, p. 79. "A venturesome approach, but it fails both as art and as biography...readings [are] shrill, mimicking the grating rhythms truer to O'Brien's own overrated fiction than to anything Virginia Woolf ever wrote." Massa finds the writing sloppy.
820. Morley, Sheridan. "Maggie Smith: moving closer to Bloomsbury" in Times, January 27, 1981. "A distinctly soggy play apparently written underwater and with a somewhat blurred

vision of the subject."

821. Morley, Sheridan. "She Woolf?" in Punch, February 11, 1981, p. 238.

822. Nicolson, Nigel. "On Edna O'Brien's Virginia" in Virginia Woolf Miscellany, Stanford, CA. 1981, Spring: 16: 1. Nigel Nicolson is the son of Harold Nicolson and Vita Sackville-West: "Inevitably, a son makes a highly critical audience for a stage-portrayal of his mother. He is most unlikely to agree that it is true to life. But when Patricia Conolly finally made her appearance as Vita, it was so ludicrously unlike her that I laughed." Nicolson does find the portrayal of the relationship between Virginia and Leonard "Admirable and true."

823. Oliver, Edith. Review of "Virginia" in New Yorker, March 18, 1985, pp. 101-102.

824. Radin, Victoria. "In the Woolf's lair" in Observer, February 1, 1981.

825. Rosen, Ann. "On Edna O'Brien's Virginia" in Virginia Woolf Miscellany, Stanford, CA. 1981, Spring: 16: 1.

826. Simon, John. "Little Week of Horrors" in New York Magazine, March 18, 1985, p. 66.

827. Spalding, Frances. "On Edna O'Brien's Virginia" in Virginia Woolf Miscellany, Stanford, CA. 1981, Spring: 16: 1.

828. Stewart, Ian. "Vain Pursuit of an Enigma" in Country Life, February 26, 1981, p. 506. "The general effect is fragmentary, elusive and mannered."

829. Taylor, John Russell. Review of Virginia in Drama, Second Quarter 1981, pp. 23-4. "O'Brien, knowing a lot about her heroine, makes too many assumptions about her audiences and their knowledge: the play is very much preaching to the converted...too redolent of the sort of pseudo-poetical mooning-around which goes on in Edna O'Brien's most characteristic film-work."

830. Trewin, J. C. Lady, February 12, 1981. Trewin argues that there is not enough background given for the audience to follow the events.

831. Trewin, J. C. Review of "Virginia" in Illustrated London News, April 1981, p. 74.

832. Wardle, Irving. "Unexplained, bloodless lethargy" in Times, January 30, 1981.

Unsigned Reviews

833. New York Theatre Critics Review, v. 46, 1985, p. 340.

Unpublished Reviews

834. Billington, Michael. Review of "Virginia" for BBC Radio "Theatre Call", February 5, 1981.

835. Nicholson, Nigel. For "Kaleidoscope", BBC Radio, January 30, 1981. Review and interview about "Virginia".

836. For "Kaleidoscope", June 20, 1980. The Stratford Festival in Ontario. Interviews about "Virginia" with Robin Phillips, Maggie Smith and Edna O'Brien.

CHRISTMAS TREAT (1981) (129) — children's book

837. The Junior Bookshelf, February 1983, p. 30-31. "This is a well-produced enjoyable book, with lively coloured pictures full of atmosphere, complementing an eventful action-packed story. Tim and Mattie are appealing characters, and One Eyed Charlie is really fearsome. The text is bright — the dialogue convincing."

THE DAZZLE (1981) (128) — children's book

838. Lewis, Naomi. The Observer, December 6, 1981, p. 28.

Unsigned Reviews

839. Economist, December 26, 1981, p. 106. "A virtuoso display of children's writing."

840. The Junior Bookshelf, February 1982, p. 29.

Unpublished Reviews

841. Delaney, Frank. "Bookshelf" for BBC Radio, September 30, 1981.

842. Dunn, John. For BBC Radio, October 2, 1981. Interview.

843. For "Woman's Hour", BBC Radio, November 3, 1981.

RETURNING (1981) (15) — Short story collection

844. Blom, J. M. and L. R. Leavis. English Studies, v. 64, p. 524, 1983. "Much less excitably and rhetorically written barring the occasional flourish, than her previous productions."

845. Emerson, Sally. "Recent Fiction." Illustrated London News, June 1982, p. 92.

846. Glendinning, Victoria. "In the far-off region." Times Literary Supplement, April 23, 1982, p. 456. "Her fiction has gained in hardness and truthfulness." Praises "Sister Imelda."

847. Greacen, Robert. British Book News, September 1982, p. 557. "enjoyable if somewhat predictable collection."

848. Maitland, Sara. "Begorrah." The Spectator, May 15, 1982, p. 25-6. "evocative, sensual and technically subtle...never seems to fob her readers off with the occasional dud."

849. Mellors, John. The Listener. v107., p. 27, May 13, 1982.

850. Sage, Lorna. "Back to Mother Ireland." The Observer, April 25, 1982, p. 30.

MRS REINHARDT (1981) (141) — TV FILM

851. Bell, Jack. Daily Mirror, October 30, 1981.
852. Bunkley, Chris. Financial Times, November 4, 1981.
853. Campbell, Patrick. Television Today, November 5, 1981, p. 20.
854. Clayton, Sylvia. Daily Telegraph, October 31, 1981.
855. Gilbert, W. Stephen. Broadcast, February 15, 1982, p. 19.
856. Lane, Stewart. Morningstar, October 28, 1981.
857. Naughton, John. The Listener, November 5, 1981, p. 549.
858. O'Connor, John J. The New York Times, December 7, 1981, p. 27. "The ingredients are quite promising. The result, however, is only disconcerting, if not downright irritating...The straining profundity is just a touch too obvious."
859. Phillips, Philip. Sun, October 24, 1981.
860. Purser, Philip. Sunday Telegraph, November 8, 1981.
861. Ratcliffe, Michael. Times, October 31, 1981.
862. Reynolds, Stanley. Guardian, October 31, 1981.

Unsigned Reviews

863. New Musical Express, November 7, 1981. "insultingly unsurprising."

Unpublished Reviews

864. For "Start of the Week", BBC Radio, October 26, 1981. Review and interview about the television play "Mrs Reinhardt".

THE RESCUE (1983) (130) — children's book

865. Books for Your Children, Spring 1984, p. 15.

866. The Junior Bookshelf, April 1984, p. 74. "A beautifully produced book with clear coloured, finely drawn pictures which exactly complement the simply-written, at times funny and always exciting and action-packed text."

THE COUNTRY GIRLS (1983) (143) — FILM

867. Andrews, Nigel. Financial Times, April 6, 1984, p. 17.
868. Baron, Saskia. City Limits, April 6-12, 1984, p. 26. "tastefully bland production, vacuum-sealed."
869. Castill, David. Sunday Telegraph, April 8, 1984, p. 17.
870. Church, Michael. The Times, November 25, 1983, p. 10.
871. Coleman, John. New Statesman, April 6, 1984, p. 41.
872. Desowitz, Bill. The Hollywood Reporter, July 10, 1984, p. 18. "The film is too literate for its own good."
873. Dignam, Virginia. Morning Star, April 6, 1984, p. 2.
874. Hebert, Hugh. The Guardian, November 25, 1983, p. 17.
875. Hughes-Hallett, Lucy. The Standard, November 25, 1983, p. 25.
876. Last, Richard. Daily Telegraph, November 25, 1983, p. 15.
877. Le Fanu, Mark. "Cinema britannique recent au festival de Londres" in Positif, n. 277: March 1984, pp. 29-34.
878. Lewis, Brent. Nine to Five, April 16, 1984, p. 8.
879. Malcolm, Derek. Guardian, April 5, 1984, p. 11.
880. Milne, Tom. Monthly Film Bulletin, May 1984, pp. 45-46. "The weakness of the film as a whole, in fact, is that while it has both wit and warmth in summoning up memories of adolescence, it never manages to place those adolescents within a convincing adult society."
881. Moore, Pat. Daily Star, November 24, 1983, p. 19.
882. Pation, Maureen. Daily Express, June 21, 1985, p. 23.
883. Roberts, Glenys. Standard, May 5, 1983, p. 21.
884. Rubinson, David. Times, April 6, 1984, p. 15.
885. Siddon, James. Daily Mirror, November 24, 1983, p. 19.

886. Walker, Alexander. Standard. April 5, 1984, p. 21.
887. Wilson, Cecil. Daily Mail, April 6, 1984, p. 24.

Unsigned Reviews

888. Daily Express, September 10, 1983, p. 21.
889. Daily Telegraph, November 11, 1983, p. 17.
890. Observer, April 8, 1984, p. 21.
891. Screen International, April 21-28, 1984, p. 93.
"Touchingly funny, sensitively aware of the moods and emotions of young girls from a cloistered environment but never smothering Edna O'Brien's astringent screenplay with sentimentality."
892. Variety, November 9, 1983, p. 15. "The simple tale has translated well to the screen, and although lacking in strong drama there is tragedy and humor."

A FANATIC HEART (1984) (16) — Short story collection

893. Carter, Liane Kupferberg. "Angry Irish stories" in New Directions for Women, May\June 1985, p.17. "There is uniformity among O'Brien's obsessional women...Depressing stuff. But O'Brien's voice is always sure, full of outrage and irony."

894. Champlin, Charles. Los Angeles Times, Book Review Section, June 30, 1985, p. 1.

895. Conant, Oliver. "Edna O'Brien's Two Worlds." The New Leader, November 12, 1984, pp. 14-15. Conant says that O'Brien has a "Joycean ear" and a "capacity to capture all that quotidian poetry. O'Brien's own linguistic power is often quite breathtaking...she can encompass the whole of life in a single spare sentence."

896. Emerson, Sally. "Recent Fiction." Illustrated London News, June 1985, p. 81. "There are many passages which one can read again and again just for the pleasure of the rich, wistful language which never becomes deadeningly lovely, it is too full of the natural and the unnatural for that. It is likely to spring upon the reader some alarmingly powerful phrase or insight which in a less careful storyteller would overweight the tale and send it skidding to disaster."

897. Flower, Dean. "Fiction Chronicle." Hudson Review, Summer 1985, pp. 302-5. "Style is never allowed to be decorative or ingenious or obtrusive with O'Brien. If her precisely-noted details sometimes become metaphoric or symbolic, that is made to seem only natural, inherent in the material. In this she resembles Frank O'Connor more than any other Irish writer. They both labor to achieve an unaffectedly clear speaking voice, and would persuade you there's no trick to it at all."

898. Gordon, Mary. "The Failure of True Love." The New York Times Book Review. November 18, 1984, pp. 1, 38. This review appeared on the same page as a lengthy interview with Philip Roth. The following two excerpts appear on many paperback editions:

"Edna O'Brien tells the Irish woman's inside story. She has — as only the finest writers can — created a world; she speaks in a voice identifiably and only hers. No voice could be less androgynous or more rooted in a land."

"Miss O'Brien combines the romantic's passionate feeling for language and the material world with the classicist's unerring sense of form. Each of her stories is shaped into a complete

and satisfying whole; she has the courage and the sureness of vision to derive from the singularity of her characters' experience general truths about the world. It is a painful world, a vale of tears where ghosts jostle the beautiful fleshly living for a place in the fanatic heart."

899. Haynes, Muriel. Ms., February 1985, pp. 72-75. "It didn't take long for O'Brien to gather that God was not exactly on woman's side. In story after story she exposes the punitive life-denying authority of the Church, its violation of the spirit, and its victimization of women."

900. Kakutani, Michiko. "Books of The Times." The New York Times Book Review, November 12, 1984, p. C15. Kakutani finds the characters unsympathetic and says "it's like reading anonymous letters in Cosmopolitan — intimate revelations from strangers that may trigger voyeuristic interest but not the higher pleasures of sympathy and recognition...Sometimes, the writing sounds like a cheap greeting card...sometimes it sounds like a dime-store romance novel...and sometimes it sounds like a narcissistic blend of Erica Jong and Anais Nin."

901. Mars-Jones, Adam. "Women Beware Women." The New York Review of Books, January 31, 1985, p. 17. "The composite Edna O'Brien heroine goes to sleep in her teens and wakes up after the breakup of her marriage. She is much changed by her hibernation."

902. Moynahan, Julian. "Irish Girls, English Affairs." The New Republic, v. 192 January 7, 1985, pp 34-6. Moynahan says this book is "something to read under the hair dryer" and says O'Brien is a "failed Colette" (sic). Moynahan admires some of the stories, the Irish ones, and says "'A Rose' must be judged a classic of the new literature that bears the mark of the women's movement" but overall finds the collection a mixed bag and a disappointment.

903. Peden, William. Western Humanities Review, Autumn 1985, pp. 272-273. "At her best, her stories are vibrant with life, brilliant in characterization, and written in a prose that's just about as good as any written today...her stories benefit from being read singly, with fresh air and exercise in between...when she is at the top of her form she has to acknowledge very few peers."

904. Peters, Margaret. "Irish Passions: Women Under the Spell." The Wall Street Journal, December 17, 1984, p. 32. Ms. O'Brien is especially fine at showing this yearning for the past by one who has broken with it, a yearning that

coexists with revulsion at the power the past has to bind one."

905. Raskin, Alex. "Now in Paperback." Los Angeles Times Book Review, January 19, 1986, p.8. Stories have a "force usually present only in longer, more involved works of fiction."

906. Sage, Lorna. "Mother Ireland." The Observer, Apr. 21, 1985, p.22. "There are no new directions, but why should there be? Her point as a story-teller is precisely the way the rhythms of her prose lead back into the old directions, all the passionate ruts and boggy tracks of her mother tongue. And this, of course, is what makes her such compulsive, unimproving reading — like (one of her favourite images) keeping bitter-sweet chocolates under the pillow."

907. Spitzer, Jane Stewart. "Stories of romance and realism" in Christian Science Monitor, April 19, 1985, p. 20. "O'Brien brings a cold, clear-eyed realism to her treatment of romantic subjects. Her stories display a sadness, a melancholy, that is, remarkably, not at all depressing. They express the bittersweetness of memories, of the passing of time, of growing up, of seeing things change, of discovering that things never were quite what you thought them to be. People and events are seen through the gauze of memory, yet they have the immediacy of the here and now."

908. Stuttaford, Genevieve(ed). Publishers Weekly, October 12, 1984, p. 38.

909. Wiseman, S. J. British Book News, June 1985, p. 363. "The stories are terribly vengeful, as if O'Brien is even now taking her revenge again and again on a past that doubtless, deserves it. It is this vengeful, compulsive element, where O'Brien seems driven to repeat whole scenarios endlessly, that gives these stories their fascinating, grotesque atmosphere...Almost despite itself the collection offers more than depressing repetitions."

910. Yardley, Jonathan. "The Ironies Of Irish Love." The Washington Post Book World, November 25, 1984, p. 3. A glowing review. Yardley finds all the stories to indicate "a person of abiding compassion and understanding."

Unsigned Reviews

911. Booklist, November 15, 1984, p. 419. "stories are

consistently gritty."

912. Kirkus Review, October 1, 1984, p. 926. "In some of the reprinted stories, O'Brien's earnest, heart-pumping style is self-indulgent, unaffected; elsewhere, however, when her 'fanatic heart' confronts specific, rough-edged situations..., she can be passionate without being sloppy, intense without being merely theatrical. An uneven gathering."

913. U.S.A. Today, January 25, 1985.

Unpublished Reviews

914. Dunn, John. Review and Interview for BBC Radio, May 2, 1985.

FLESH AND BLOOD (1985) (118) — PLAY

915. Carleton, Don. Drama, 3rd Quarter, no. 157, 1985, p. 42. "It was the great therapy for Miss O'Brien no doubt: she should save it for her analyst and not waste it all on the theatre."

THE COUNTRY GIRLS TRILOGY AND EPILOGUE (1986) (9) — novels

916. Broyard, Anatole. "The Rotten Luck of Kate and Baba". The New York Times Book Review. May 11, 1986, p. 12. Broyard actually defends the character of Eugene: "Eugene is her devoted lover and teacher; he's almost masochistically patient with Kate, encouraging her without bullying or condescension." Broyard then goes on to wonder "Why is her women's luck so bad? After all the ironies and sexual politics have been acknowledged, the fact remains that other women manage to get along — or at least to amuse themselves — with men without murdering them." Perhaps it is because the men, as seems to be the case with Broyard, cannot see that their behaviour is bullying and condescending.

917. Hosmer Jr., Robert E. America, October 18, 1986, pp. 212-3.

918. Haule, Jim. Colby Library Review, v. 23 1987, p. 216.

919. Irwin, Archibald. Irish Fiction, Spring 1987, pp. 19-20.

920. Murphy, M. Irish University Review, v. 17, 1987, p. 251.

921. Rafferty, Terrence. "Swept Away." Village Voice, July 1, 1986, p. 61.

922. Rourke, Mary. "Fiction." Los Angeles Times Book Review, April 27, 1986, p. 4.

923. Salter, Mary Jo. "Exiles From Romance". The New Republic. June 30, 1986, pp. 36-38. Salter compares O'Brien to J. D. Salinger. A favourable if not very profound review.

Unsigned Reviews

924. Booklist, May 1, 1986, p. 1284.

925. British Book News, May 1987, p. 299.

TALES FOR THE TELLING (1986) (181) — collection of Irish stories

926. Binchy, Maeve. The New York Times Book Review, March 1, 1987, p. 31. O'Brien "has found a new voice, and a whole new range of characters, in the peopled tapestries of Irish folktale...[the stories are] told so well that they could become classics."

927. Bleiler, E. F. "Wishes, Quests and Dreams." The Washington Post Book World, November 9, 1986, p. 19. "O'Brien does convey the flavor of Ireland, but some of the stories are inclined to sag into pedestrianism. The book as a whole is pleasant to look at and into, but not very exciting."

928. Craig, Patricia. "Impasses and embargoes" in Times Literary Supplement, January 9, 1987, p. 46

929. Mellon, Constance A. Library Journal, February 1987, p. 82.

930. Myers, Rebecca. Bookman's Weekly, January 23, 1989, p. 286.

931. Sebesta, Sam Leaton and Rita Marlowe. Reading Teacher, November 1987, p. 229.

932. Smith, Amanda. "Edna O'Brien's Magic" in Publishers Weekly, December 26, 1986, p. 20.

932. Stuttaford, Genevieve(ed). Publishers Weekly, November 28, 1986, p. 71.

Unsigned Reviews

933. Books for Your Children, Summer 1990, p. 3.

934. Center for Children's Books Bulletin, January 1987, p. 94.

935. Library Talk, September 1989, p. 2.

936. Times Educational Supplement, January 6, 1989, p. 26.

937. U.S.A. Today, December 5, 1986.

VANISHING IRELAND (1987) (127) — non-fiction study of Ireland

938. Adams, Phoebe-Lou. Atlantic, June 1987, p. 83. "It is a sad test, and Mr. Fitzgerald's expert photographs of glum farmers and roofless cottages support it only too well. Romantic Ireland's dead and gone."

939. Moran, John. Library Journal, June 1, 1987.

940. Stuttaford, Genevieve(ed). Publishers Weekly, February 20, 1987, p. 67. "The beauty of Irish terrain and the ineluctable decline of its landed people are given eloquent witness in this splendid melding of images and words."

THE HIGH ROAD (1988) (10) — novel

941. Adachi, Ken. "Edna O'Brien takes the high road." The Toronto Star: Saturday Magazine, November 26, 1988.

941a. Alluin-Popot, Raymonde. "Fictions D'Aujourd'Hui" in Etudes Irlandais, 1989, p. 243.

942. Anshaw, Carol. "Flight Patterns." Village Voice, November 29, 1988, p. 64. "reads more like a traveler's log."

943. Bell, Pearl K. "Hopelessly in Love." The New Republic, February 13, 1989, pp. 40-41. Bell gives a brief criticism of the previous novels; she favours Night. Bell only briefly mentions The High Road - she finds it provides unconvincing characters and a plot that is a series of episodes that remain unlinked. "What O'Brien has not yet fully explored is love, a more complicated state of mind and heart. Let her count the ways."

944. Benedictus, David. "Coming to Grief." Punch, October 21, 1988, p. 47. The novel "conjures up a rather ominous Spanish seaside town with vivid clarity."

945. Bennett, Catherine. "No pain, no gain." The Times, October 14, 1988, p. 15.

946. Brookner, Anita. "Unassuageable sense of loss." Spectator, October 15, 1988. "A fatal indifference is characteristic of the book as a whole...There is a lack of affect about The High Road which is surprising in so brooding a writer...[the novel] fails to fulfil the expectations we have of this habitually excellent writer."

947. Campbell, Peter. "Crow." London Review of Books, January 5, 1989, p. 24.

948. Connaughton, Shane. "Trouble and Strife" Irish Literary Supplement, Fall 1989, p. 11.

949. Cooke, Judy. "Flying High." The Listener, November 3, 1988, p. 31. "Perhaps the best novel she has written...Edna O'Brien's novels have varied in achievement over the years (unlike her short stories, which are uniformly excellent). She has always been able to write like an angel; never before has she flown so high and so far."

950. Craig, Patricia. "An Emotional to-do." New Statesman, October 14, 1988, p. 32. "There's a decided overripeness

about this novel, an overripeness of incident, mood and manner. The author's gift for evoking settings and objects remains notable; it's just when she tackles feelings, either cosmic or carnal, that tiresomeness overtakes her. The High Road could have done with a lowering of tone."

951. Dawson, Marie. "In for a deep end" in Guardian, October 12, 1988, p. 20. Review and interview about the novel. Dawson writes that O'Brien is in "her prime...The High Road represents the pursuit of unselfish, unconditional love willingly shared and just as willingly relinquished." She reports "I ask Edna O'Brien if The High Road was a difficult book to write. 'It was sheer hell'"

952. Eyre, Peter. "O'Brien's Song." Vanity Fair, November 1988, pp. 74-76. More an expression of personal affection than a review. Some interesting personal anecdotes but mostly a biographical synopsis.

953. Gray, Paul. "In Limbo with Love's Exiles". Time, November 21, 1988, pp. 130,134.

954. Haverty, Anne. "Pure perspectives on peasant taboos". Times Literary Supplement. November 3, 1988, p. 1212. "A curious lack of authenticity of place...the village remains ethereal, somehow unreal."

955. Hitchens, Christopher. "Heaven and Champagne: Edna O'Brien on Religion, Sex, The Mother Country, and her new novel, The High Road" in Elle, November 1988, pp. 132, 134.

956. Hosmer Jr. Robert E. "An Irish Medley." America, March 18, 1989, pp. 250-252. "The High Road is a triumph of style with a purpose. In previous novels Edna O'Brien has demonstrated an extraordinary ability to depict female psychic landscape created by taboo, repression, superstition and male authority. Here, she has rendered the landscape of a paradise before and after the fall."

957. Jaffe, Annette Williams. "Biting Satire." Ms, November 1988, pp. 76-78. "Other writers, other women, have instructed us, politicized us, entertained us; O'Brien reminds us of our primal selves, our needy flesh. But she is also the truest keeper of our souls writing today."

958. Kaczvinsky, Donald P. Library Journal, November 1, 1988, p. 110.

959. Koenig, Rhoda. "Their Town" in New York Magazine,

November 21, 1988, pp. 132-133. "Relentlessly giddy, swarming with hyperbole and pathetic fallacies, her prose has a stranglehold on the ineffable. One seems to read The High Road to an accompaniment of sighs — the author's rapturous twitterings and the reader's disbelieving oy vays."

960. Maitland, Sara. "The Country Girl goes South" in Manchester Guardian Weekly, October 30, 1988, p. 29. This review appears on the same page as a review by Germaine Greer of Philip Larkin: Collected Poems. "One is physically embraced by the novel...it is also a very well crafted piece of social and psychological characterisation."

961. McCrystal, Cal. Sunday Times, October 9, 1988, p. G8-9. Much of this article is an interview. O'Brien says of herself: "I'm limited. I'm not great. I'm only good."

962. McGillicuddy, Padraigin. "Doom and Gloom" in Women's Review of Books, July 1989, p. 40. "It's true that O'Brien gave us a voice that was missing; but no more of the same, we plead. Cannot O'Brien's women wise up? Must they forever be hounded by their desire for or their rejection of men, forever the victim, always paying with their lives for their moments of rebellion, for loving women? This is a tortuous book, littered with mythological references, psychological undertones, its very incoherence reflecting the muddled minds and inchoate machinations of its characters."

963. McGillicuddy, Padraigin. "Passions of a Certain Age" in San Francisco Review of Books, Summer 1989, pp. 19-20. It is hard to believe that this review was written by the same author as the above. This review appears to be a modified version of the above but the tone is completely changed. Unlike the above attack, this review is sympathetic and positive: "It's hard to think of anyone writing today who could best her. Hers is a carefully pruned richness, evocative and convincing, a deeply sensual language."

964. Rafferty, Terrence. "A Fresh Start." New Yorker, January 30, 1989, pp. 92-94. Rafferty looks closely at the prose and the plot and is excited by both. The "mixture of self-regard and self-loathing is somehow elating. The High Road is the work of a writer who's still, after all these years, trying to resist the lure of islands — the confining one she was born on, the liberating ones where she holidays, and even the lovely island of language she has made for herself to live on." An intelligent and thoughtful review.

965. Robinson, Marilynne. "A Colony of the Disgruntled" in

The New York Times Book Review, November 20, 1988, p. 11.

966. Sage, Lorna. "Blood and glitter." The Observer, October 16, 1988, p. 42. Climax is "forced and febrile." Setting unreal. "Operatic excesses."

967. Shields, Carol. "Grotesque appetites, disorderly needs." The Globe and Mail, December 17, 1988, p. C19.

968. Stuttaford, Genevieve (ed.). Publishers Weekly, September 9, 1988, p. 122. "Tiresome, disagreeable characters and a series of outrageous events tip the balance to produce a disappointing narrative...the novel is fatally mired in symbolism and improbable events."

969. Titus, Mary. "Sexual Craving and Emotional Obsession" in Belles Lettres, Spring 1990, p. 4.

970. Tompkins, Cynthia M. World Literature Today, Summer 1989, p. 482. "The text focuses on the notion of female bonding in order to arrive at a deeper understanding of the nature of love."

Unsigned Reviews

972. Booklist, November 15, 1988, p. 539

973. Kirkus Review, September 1, 1988, p. 1269.

974. West Coast Review of Books, #4 1989, p. 25. "An exquisitely crafted novel, inhabited by a fascinating array of characters."

LANTERN SLIDES (1990) (17) — Short story collection

975. Annan, Gabriele. "Bitterness is her theme," Spectator, June 9, 1990, p. 40. "Grammar can be wonky...the voice is always the same...There is an opening here for feminist sentiments and propaganda, but it's not taken."

976. Brosnaban, John. Booklist, May 1, 1990, p. 1666. "J. P. Donleavy's portrait of Irishmen — and women — in A Singular Country only scratches the surface of the physical and emotional vicissitudes endured by that country's inhabitants. O'Brien's short stories expand on the anguish and brutality endemic to modern Irish lives, and her characters have more than their own secret problems to brood and moon about."

977. Cahill, Thomas. "1990 Book Prize Winner: Fiction; Edna O'Brien." Los Angeles Times Book Review, November 4, 1990, p. 11. "Her reputation, both here and in London, almost threatens to overwhelm her work — to elevate her to that High Empyrean where, with a few other living figures like Graham Greene, she may exist beyond criticism or reproach...Her best work has the sound of something prehistoric -- palpable, thrilling, incantatory -- about it. It should be read aloud, like poetry. It is, indeed, not prose, at least not in any modern manner."

978. Doughty, Louise. "Restless dreaming souls." Times Literary Supplement, June 8-14, 1990, p. 616. "O'Brien continues to display acute powers of observation in a prose that is always neat and often immaculate."

979. Fuller, Jack. "Wryly Irish" in Chicago Tribune, May 27, 1990, p. 1,3.

980. Harrington, John P. Library Journal, June 1, 1990, p. 182.

981. Kendall, Elaine. "O'Brien Stories Mark A Return to Her Ireland." Los Angeles Times Book Review, June 8, 1990, E, p. 15. "Essential O'Brien; completely Irish, absolutely universal, the wit and the anguish in exquisite equilibrium."

982. Leavitt, David. "Small Tragedies and Ordinary Passions." New York Times Book Review, June 24, 1990, p. 9. "Though she covers little new ground here, she also digs deeper into the old ground than ever before, unearthing a rich archaeology...an imploring plea to the reader, bringing to mind E. M. Forster's exhortation to 'only connect'."

983. Mitgang, Herbert. New York Times, May 30, 1990, p. pc 17.
984. Perrick, Penny. "Lonely-hearts club." The Sunday Times, June 10, 1990, p. 8.6. "As accomplished and singular as anything she has ever written."
985. Tremain, Rose. "Walking Wounded." Listener, June 7, 1990, p. 27. "O'Brien's Irish eccentrics, unlike Molly Keane's, are never funny, only miserable and mad and thus in essence very little different from the demented, man-starved heroines at the heart of all her fiction."
986. Wilbur, Ellen. "Love Tales Not Lightly Told" in Christian Science Monitor, August 2, 1990, p. 12. "O'Brien's subject has always been the critical importance and the enduring pain of human love."

Unsigned Reviews

987. Guardian Weekly, November 10, 1991, p. 28.
988. Kirkus Review, April 15, 1990, p. 527-8.
989. Kliatt, September 1992, v. 25, p. 32.
990. Los Angeles Times, September 19, 1990, p.B 1.
991. New York Times Book Review, June 23, 1991, p. 28.
992. Publishers Weekly, May 4, 1990, p. 50.
993. Virginia Quarterly Review, Winter 1990, p. 23.

TIME AND TIDE (1992) (11) — novel

994. Conarro, Joel. "The Menaces of Everyday Life" in New York Times Book Review, May 17, 1992, p. 12. Conarro says this is a "disturbing novel" with a heroine who echoes Emma Bovary, Anna Karenina and Hedda Gabler. The novel has "a pattern of Joycean leitmotifs on which she works magical variations...What mainly draws us to a novel as harrowing as this one is technical mastery, and it is displayed here in abundance." Conarro argues that the novel works as a whole because of O'Brien's gift for the short form: "This is an anthology of heightened moments." He goes on to discuss the novel's theme of conflict between parents and children: the novel "will offer shocks of recognition to anyone who has ever had a difficult parent — or been one."

995. Craig, Patricia. "Against ample adversities" in Times Literary Supplement, September 18, 1992, p. 23a. Craig grudgingly acknowledges O'Brien's ability as an author, complains that the problem with this novel, as with previous endeavours, is "excess baggage". Craig suggests that O'Brien is not in control of her material and concludes with the same advice offered in the review of The High Road: "Tone it down."

996. Mitgang, Herbert. "A Life Full of Men, None Good" in The New York Times, May 20, 1992, p. C19. O'Brien's "most deeply felt novel...It is [Nell's] relationship with her two growing sons as they enter manhood, and their own romantic liaisons, that forms the most original sections of the story...Miss O'Brien's saddest and yet most mature novel."

997. Roper, Robert. "Little Nell, Unhappy Again" in Los Angeles Times Book Review, June 14, 1992, p. 13. Generally an unfavourable review. Roper admires the style: "O'Brien's melodious, fluent prose is one of the sweetest pleasures of contemporary fiction" but does not like the content: "There is a lack of humor, a lack of balance."

998. Wollaston, Nicholas. "Mother courageous" in Observer, September 13, 1992, p. 54. Wollaston refers to a scene in the novel where Nell advises as author to "Think only of big things, big, sad, lonely, glorious, archetypal things." Wollaston argues that "in this surpassing novel, [O'Brien] does nothing else. With sensual precision and relentless integrity, with tenderness and sometimes comedy, she records the crises of Nell's motherhood, her vital reserves of love and her innocence within."

999. Wiggins, Marianne. "Nell and Void" in Nation, July 13, 1992, p. 60. Wiggins refers to the last two collections of short stories as "necessary and instructive reading for anyone who cares about the [short story] form" but finds the vision of this novel is not an "exalted one". Wiggins argues that the novel is "regrettably narcissistic" and that O'Brien has served up mutton dressed as lamb.

Unsigned Reviews

1000. Booklist, March 1, 1992, p. 1162. "With lush, sensual, and exacting style, she balances a bittersweet sense of both melancholy and affirmation."

1001. Publisher's Weekly, February 24, 1992, p. 41. "O'Brien is one of the most formidable stylists writing today in English...the heart of O'Brien's abiding preoccupations [are] the barbarism of home and family, and the deathly cast of all loving."

CHAPTER SEVEN

CRITICAL BIBLIOGRAPHY

As the content of this thesis indicates, I cannot claim to have read, seen or listened to every work or project with which Edna O'Brien has been involved. But that was the task that I set out to accomplish and as a result I have developed a critical opinion about the work that is far more complex than if I had approached a more orthodox study by examining only the novels and short stories. The limitation of this thesis does not lend itself to a full critical exploration of the canon, nor is this the intent of such a bibliographical thesis. This chapter will summarize the distinct possibilities and restrictions of this type of research.

1. The Private Person

Edna O'Brien stresses the need for honesty and truth when discussing her work in interviews. This attitude seems to also apply to the manner in which she discusses her personal beliefs. She frequently discloses what seem to be intimate pieces of information in order to illustrate a point. For example, she has stated that "The Love Object" (59) and "Baby Blue" (20) are about her own love affairs. When

discussing the task of writing she is prone to give illustrations of things she does to avoid writing: going for a walk, and she explains in detail where she goes; looking out the window, and again, explicit details of what she sees. As a result, I have accumulated a store house of non-literary bits of information about O'Brien. In some ways I feel that I know more intimate information about O'Brien than I do about some of my dearest friends. She has a cocker spaniel named Joe. Her favorite saint is St. Anthony, the finder of lost things, and she carries a small statue of this saint in her purse. She takes great pains with photographers. Although the part suggested a stark look, she refused to be filmed for The Hard Way (188) without make-up. She keeps all her old clothes and also keeps a diary. She cannot swim or drive a car and fears animals. She once took LSD (with the radical psychoanalytical theorist R. D. Laing) and has since refused to drink liquor, claiming she has flashbacks, but has a passion for champagne. She frequently mentions hangovers, particularly the "kind of hangover that makes things clearer" (Bragg interview 341). She cannot stand to have her feet touched. She does not consider herself a "sensible choice" for marriage. I could describe at length many details of her various residences over the years, including nearby restaurants, views from the windows, types of trees in the garden, the paintings on the floors, the pictures on the

walls, the books on the shelves.

But what becomes apparent despite the well-documented nature of her life²¹ are the points of confusion and the missing details. The issue of her age illustrates the confusion. Grace Eckley (359) and most of the early reference works give her date of birth as December 15, 1930. Mary Maher (286) and William Trevor (401) give her year of birth as 1932. Gnutzman (410) also gives the year of birth as 1932 insisting that this is correct rather than 1930 or 1936 "as one often reads." Contemporary Authors (399) gives her year of birth as 1936 but goes on to state that she was married in 1952 which would have made her 16 at the time. Most publications in the 1980s list the 1936 date. Similar discrepancies occur with the dates of marriage and the dissolution of the marriage as well as the date of birth of her son Carlos (1952, 1954).

Despite O'Brien's high public profile there are many omissions in the known biography. Virtually every heroine in O'Brien's fiction is the mother of one or more sons. She has frequently been photographed with her two sons, Carlos and Sasha, has dedicated books to them and a grandson. Carlos Gebler is himself an accomplished author. But what is curious given the reputation of 'confessionalism' is that in

²¹ Eckley (359) and most of the reference books document the usual information — date of birth, schooling, marriage and so on.

interviews she rarely mentions personal details about either son. She does talk about her joy of making meals for them or accompanying them to the movies but there is no discussion of their lives, or their problems or their relationships. She makes it clear that they are an integral part of her life but the relationship itself is kept private. Despite the reputation that O'Brien has for a flamboyant and very public love life, she rarely mentions close relationships in interviews. Occasionally she mentions that there is currently no man in her life but she does not revel in disclosing details of this aspect of her life in public. So, despite my storehouse of odd and seemingly intimate bits of information about her very private life, this is illusion. It is very easy to assume some innermost knowledge of the woman by the candour and subject matter of her work and interviews but O'Brien herself is dismayed and sometimes angered when interviewers make such assumptions of intimacy. One of the dangers of working for so long and so thoroughly on one author is this type of personal identification. The overzealous academic has become the topic of novels and the approach has produced some encyclopedic biographies, usually from American scholars, in the last few years. But, the research of O'Brien's bibliography emphasizes that despite dogged research there is a private person that remains separate and perhaps even unapproachable by academic research. Miss O'Brien is a

creative, imaginative artist. She is not publishing her diaries.

In the later interviews O'Brien repeats often that she is a private person who lives alone by choice and is plagued by loneliness. My research has resulted in a high degree of respect and admiration for Edna O'Brien as a person, and while her personality has certainly been one of the more intriguing aspects of the research, any knowledge I have acquired is distinctly of the public, professional person. Because of the confusions and assumptions, complicated by the nature of her work and her public reputations, some future biographer will have a cryptic puzzle. Certainly there are glimpses of the private woman behind the public persona but the research of this thesis is bibliographical not biographical.

2. The Public Persona

One of the most controversial aspects of O'Brien's work, and one of the most discussed, is O'Brien herself. Most of the longer and detailed assessments of her work discuss the tendency of readers and critics to confuse the author with the narrator of the work. Perhaps the most extreme example of this inclination is the fact that parts of her novels were read out in court as evidence that she was an unfit mother. When asked if she writes about her own life, O'Brien has suggested that she would be dead if she had done everything

about which she has written. But there is no denying that O'Brien is a superb publicist and actress, as testified by her recent film parts. She is a vivacious, sensual red-head who is very aware of the effect, often disarming, of her physical presence. She knows that her appearance in conjunction with the subject matter of her work has made it difficult for her to be accepted as a serious author. At the same time her years of teaching literature and creative writing at City College in New York City have made her particularly alert to the politics of academia. O'Brien herself has had much to do with the creation of this public persona which in many respects informs her work.

Again, part of this public reputation is the result of misinformation. In reviews of her plays the reviewer will often mention the 'number' of the play. For example, Gross (307) says that Flesh and Blood (118) is O'Brien's third play. Actually, it is the eighth. Inevitably such pieces of information are incorrect. When such errors are made in interviews, O'Brien never corrects the interviewer. This could easily be explained by politeness but the result is confusion. No one, including her agent as mentioned above, seems to have any idea of the extensive nature of her work. A chap book of poetry (110) was published with no reviews. An amazing essay about Joyce (124) was published by a small California publisher. These occurrences are more the rule

than the exception with O'Brien. And in interviews, perhaps because of the need to not be perceived as "pompous", she is more inclined to discuss ideas or a widely known work than list her recent accomplishments.

One of the more obvious manipulations of the public persona is the myth of the fresh young artist. When O'Brien published The Country Girls (1) it received widespread praise and she appeared to be an over-night success — a young Irish village girl who had a natural talent. For years it was assumed by interviewers, critics and reviewers that this novel was her first work. In her 1967 discussion with Mary Maher (286) O'Brien states "I never wrote a line in Ireland." In the 1972 interview "West Edna", John Hall (291) states that the "first tangible work on the naked page was produced when she had married and come to England." This idea certainly added to the early voice and the sense of escape from Ireland, the repressive homeland. In 1974 Grace Eckley (359) published her monograph which presented another image. Eckley states that O'Brien began publications to the Irish Press in 1948 and was helped by Peadar O'Donnell of The Bell. Darcy O'Brien (375) says that Benedict Kiely published some of her early pieces. In 1976 Weinraub (296) mentions that O'Brien had worked as a manuscript reader for publishers while still in Ireland. O'Brien, in a 1985 interview with Miriam Gross (307), stated "I'd only written bits and pieces till then,

[1960 publication of The Country Girls] and it [leaving Ireland] gave me the necessary impetus." In the last few years O'Brien refers to the years in Ireland as a time when she was a prolific reader because of isolation. She also states that she was obsessed with writing and spent all her spare evenings while a student writing. I suppose it could be argued that O'Brien has exploited media errors and distorted the facts but this is an author who claims she does not recognize the difference between fact and fiction. Her entire creative work revolves around memory, but this is not factual memory, it is creative and continually recreated memory. This is precisely what she has done with her own public image.

O'Brien works hard on her public persona. She gives many readings, does tours for new books and is forever being interviewed. Television interviews are a study in fashion. Clearly O'Brien refuses to be perceived as the bookish intellectual. She takes great care with the visual image. Just as much care seems to be given to the overall image; she is candid, articulate and sensual. Comments about her voice illustrate this point. In 1974 Eckley (359) says O'Brien has a "melodious, dramatic voice." I once heard O'Brien read live, and have listened to many hours of radio and other recordings. I would describe her voice as musical, breathless and lilting. But in 1967 Mary Maher (286) says she has a "timorous voice". Maher says her voice has often been

described as being like Winnie-the -Pooh. It seems to make sense to suggest that O'Brien has worked to change her voice.

I would argue that the difficulty of separating the work from the author is because the public persona, in many ways, is one of O'Brien's finest pieces of characterization. The extensive research of this bibliography reveals the changing nature of this persona and the creativity that is behind its development.

3. The Work

Edna O'Brien is often labelled a "confessional" writer. O'Brien herself refers to the "confessional" tone of much of her work. Although I would not place her in the group of so-called Confessional writers, usually considered to be such authors as Anne Sexton or Robert Lowell, her work does create the impression of intimacy with the author. Her concerns with truth and accuracy do seem to correspond to those of the so-called confessional school. The following extract illustrates this connection:

Orr: Do your poems tend now to come out of books rather than out of your own life?

Plath: No, no: I would not say that at all. I think my poems immediately come out of the sensuous and emotional experiences I have, but I must say I cannot sympathize with these cries from the heart that are informed by nothing except a needle or a knife, or whatever it is. I believe that one should be able to

control and manipulate experiences, even the most terrifying, like madness, being tortured, this sort of experience and one should be able to manipulate these experiences with an informed and an intelligent mind. I think that personal experience is very important, but certainly it shouldn't be a kind of shut-box and mirror-looking narcissistic experience. I believe it should be relevant.²²

This interview with Sylvia Plath stresses Plath's concern with style and control of experience, reasons why I would argue that Plath herself does not fit in the confessional slot. O'Brien's interviews also stress the shaping and controlling of experience.

Eckley (359) quotes O'Brien's description of herself as a person "afflicted and blessed with the obsession of memory." Reading the whole canon does create a sense of familiarity of place and character. Numerous critics have documented the similarities between one father and another, or one hired hand and another. But just when you begin to feel comfortable and to make assumptions about behaviour, a character who has always before been single is suddenly married, a single child has siblings, a dead mother is alive. O'Brien's questing retraces childhood patterns by different routes and possibilities. An example of the manipulation of detail can be seen by examining Donleavy's account of the attack on Ernest Gebler (273) that O'Brien used in the novel

²² Peter Orr, ed., The Poet Speaks (London, 1966), pp. 169-70.

The Lonely Girl (2) as the local attack on Eugene Gaillard. This incident occurs again, much revised, in Johnny I hardly knew you (8). But this searching of the past is not merely the continuing search for subject matter. The pattern reflects much deeper concerns and symbolism in the work.

Mother Ireland (122) ends with the following paragraph:

Ireland for me is moments of its history, and its geography, a few people who embody its strange quality, the features of a face, a holler, a line from a Synge play, the whiff of night air, but Ireland insubstantial like the goddesses poets dream of, who lead them down into strange circles. I live out of Ireland because something in me warns me that I might stop if I lived there, that I might cease to feel what it has meant to have such a heritage, might grow placid when in fact I want yet again and for indefinable reasons to trace that same route, that trenchant childhood route, in the hope of finding some clue that will, or would, or could, make possible the leap that would restore one to one's original place and state of consciousness, to the radical innocence of the moment just before birth.

This passage reflects many of the ongoing concerns in O'Brien's work: her personal past and the heritage of her country; human relationships; myth and religion; instinct; the search for truth and answers. But it also distinctly connects those concerns to the image of the womb. This is a recurrent motif in O'Brien's work. The womb motif functions more as a philosophical position than a symbol. In the interview with Nell Dunn (285), O'Brien connects the image of the womb to sexuality and relationships:

If one has been very wounded, and I have been very wounded, there is the deep and sort of sensible instinct to get back into the cave, and also to get back into the womb and one of the things I'd love to - as a sort of aside - to say is the reason I think on the whole that women are more discontent than men is not just that they get old sooner or that they have the vote, or that they haven't the vote, or that they bleed or that, but that there is, there must be, in every man and every woman the desire, the deep primeval desire to go back to the womb. Now physically and technically really, as well as physically, a man partly and symbolically achieves this when he goes into a woman. He goes in and becomes sunken and lost in her. A woman never, ever, approaches that kind of security. To some extent she's being violated or invaded because when the maidenhead is first broken it is rupture. Each time and for evermore she must carry the memory of that first rupture no matter how she desired it. I'm sure the fear of pregnancy, whether people use contraceptives or not, is still there too, because it's intrinsic, it's an inherited feeling. There is the fear of pregnancy, there is also the desire for pregnancy, the two things are battling in one. And the third cry to get back in the womb. A woman never can. And that's why I think a woman can never rely on a man the way she can on another woman or the way a man can rely on a woman, because to a great extent a man is a woman's enemy. Even if in the centre of her being she loves him, he is still her enemy much more than she is his enemy because he can abandon her and get on with his hunting but she cannot abandon him if she's impregnated.

O'Brien has been criticised for saying that love has replaced religion for her. Such criticism is usually from the critic that focuses on the sexual aspects of her fiction. But if her comment is put in the context of the above two quotations, then it can be seen as the desire for the passion, the deep

connection, not the mere physical act itself.

The most criticised novel in the canon, Johnny I hardly knew you (8), achieves a different kind of sense when read in the context of this theme of the womb:

I was hurtled down down into the denizens of horror, with the devils to direct and make mock of my flight. The walls purred with blood and the spheres through which I had to pass were lit by flame. There were not doors or no way out. Yet I had to get out, or die, or choke, and out I did get only to be dragged back again, back into the swirling sphere, and again and again, with no respite....As helpless as spermatozoa.. the world that I came back to was indeed unswerving, almost exquisite.

In this novel Nora kills her much younger lover, Hart. Carpenter (379) argues that Hart symbolizes all the male repression of women. One cannot help but wonder if a male author would have been so criticised for such a symbolic novel.

Like Kafka, O'Brien writes about lonely, perplexed individuals who feel threatened and suffer great guilt. Her work often evokes a similarly uneasy response. O'Brien's work and the criticism it receives suggest that there is no existential advantage in being a woman. The nurturing by mothers and by fathers is destructive. The desire for the return to the womb is also a desire to be relieved of these destructive influences. The research of this bibliography confirms O'Brien as a philosophical author who thinks deeply about her work.

O'Brien has ties to the Irish oral tradition evidenced by her acute ear for dialogue. Her work takes on different degrees of complexity when read aloud. She also is able to present characters in a very naturalistic way, creating the impression that they emerge as fully realized people. These two talents add to the complex relationship between the author and the work. She has an amazing eye for detail. Sometimes these details reflect her close concern with human movements: "Other people get by on dimples and size 5 shoes" (from I Was Happy Here 132); Cait's inability to walk up stairs because her high-heeled shoes have such pointed toes (1). Other details reflect such basic truths of human nature that the effect is startling, as Pauline Kael (663) has said, things we know but have never confessed to others.

Seeing the development of O'Brien's ability over a period of thirty-eight years shows her growing strength. The criticism of Girls in their Married Bliss (3) resulted in extensive revisions to subsequent editions of this novel. Such revisions did not occur with Johnny I hardly knew you (8). There is an increasing expression of vulnerability but O'Brien is not aggressive, nor has she given way to criticism or taken the path of least resistance. Those reviewers who are so obsessed with attack miss the celebration and humour in the work. O'Brien insists that life is hard but she does not argue that life is bad. The broader viewpoint provided by the

research of this type of document gives a much truer and richer evaluation of the author and the work. The great effort involved is redeemed in the final analysis.

CHAPTER EIGHT

CONCLUSIONS

I received many warnings about this project. I was cautioned about embarking on doctoral studies on an author who not only had an uncertain academic reputation but also was still alive: "She will publish a novel just as you are about to finish your thesis."²³ One friendly advisor suggested that it would be academic suicide to complete my doctoral thesis on the same author as my master's thesis. A number of people intimated that it is not politically correct at the present moment to study a female author who is not a feminist or to take an approach that is not based on theory. But the words of advice that haunted me were those of Professor Marilyn Rose of Brock University. She was discussing her observation that virtually every faculty member of all the universities with which she has been associated spent four or more years on a doctoral thesis on an author that they presently had no interest in or that they had grown to despise through such close work. Dr. Rose suggested that if she were to be selecting a thesis topic, given this belief, she would choose

²³ Time and Tide (11) was published as I was completing the final draft of my thesis! In interviews related to this novel's publication, O'Brien mentions yet another novel which is nearing completion which has the working title House of Splendid Isolation.

an author who was interesting to her personally.

Edna O'Brien has withstood this test. I began this research after a period of intense work on three of her novels. Four years later I am still delighted each time a new short story appears in print or I discover an old but never reprinted story. After such long-term close scrutiny the work is even more readable, more enjoyable. I will continue to follow her career and read the work with interest. The research for this thesis has given me skills and resources that otherwise would have taken a life-time to develop. I have a network of library and reference contacts worldwide.

It amazes me that O'Brien is still discussed as a minor author or a woman's magazine writer with out-of-proportion ambitions. The Country Girls (1) gave a voice to a group that had never before been given expression. For that clear, crisp declaration, O'Brien has earned an important place in twentieth-century literature. But recognition should not stop there. O'Brien is a short story writer of the calibre of James Joyce and Frank O'Connor. Reception of the novels may vary drastically but the short stories are of consistently high quality. O'Brien says she is a "good" writer, not a "great" one. On the basis of the short stories I would challenge her assessment. The diversity and quantity of the rest of her work prove her to be a writer of great and varied talent, a committed artist and a tough survivor.