foregrounded some important contradictions and inadequacies in its programme. These problems were the focus of my introduction to the Symposium.

I looked first at poems by Michael Longley and R. S. Thomas, which concentrated on the region in order to transcend the subject matter and aimed at universal statement. By contrast work by Tom Leonard which attacked the English centre with a “barbarian voice” seemed less convincing. Seamus Heaney was then considered as a regionalist who, from the start of his career, was aware of some of the ironies of his situation. Heaney writes for an international audience about a rural life he can no longer share. He also bolsters his concept of the region by demonising an Other which threatens or occupies his land. I ended by asking whether Heaney had become trapped by regionalism. His recent poetry emphasises pastoral nostalgia—pleasant enough in itself—but it fails to confront the challenge of his present position, both within Ireland and as a poet on the international scene. (司会者)

2. Regional poetry in the North of Ireland

In this paper I approached the subject through contemporary poetry in the North of Ireland. The tradition of local poetry that existed before the literary revival earlier this century was to some extent eclipsed by the new identity of Ireland as a nation. Among Ulster poets, Patrick Kavanagh may be said to have confidently reestablished the poet’s role as someone who might hope to be, in the words of W. H. Auden, ‘local, but prized elsewhere.”

The regionalist movement that John Hewitt participated in took place in the North of Ireland in the nineteen fifties, and attempted to foster all the local arts of that region. But Hewitt’s concern with regional identity also brought him face to face with difficulties that were particular to the urban Protestant community. I tried to show how Hewitt’s relation to the land (in the sense of both countryside and nation) is actually problematic, and how he looked to “regionalism” for the solution.

Seamus Heaney in his early work comfortably adopted the role that Kavanagh had provided as a rural Catholic. But Hewitt’s difficulties can be seen to be repeated, in different ways, in the work of Michael Longley, Derek Mahon and Tom Paulin. Their separate attempts at resolution have been artistically fruitful, though none of them has quite attained the “noble repose” that Kavanagh spoke of and demonstrated in his later work. (David Burleigh)

3. Edwin Morgan and Douglas Dunn: the Two Scotsmen

Regionalism does not manifest itself only in a regional language and subject-matter. The two leading Scottish poets, Edwin Morgan and Douglas Dunn write mainly in English and about a far wider range of subjects. Yet they both show their links to the region in their own ways.

Behind Edwin Morgan’s experiments with languages lies and almost obsessively scorp-