

Editors' Introduction

As in the previous issues, *ABEI Journal 3* aims at reflecting on aspects of Irish Studies from a transnational perspective. The front cover shows the art of James Concagh, an Irish painter living in São Paulo that since his moving sculpture piece entitled "The Sherrifs Car" aided by the Living Arts Council Ireland in 1984, continues questioning the function of art in his most recent series 'Vagos'. Here the spectator is confronted not only with textured canvas but the stamped on word depicting the emptiness of both visual and literal meaning. Concagh goes on to say that "art now has the choice of being incomplete in the widest range possible and that artists should take advantage of this in a physical sense".

Translations bring cultures into contact and explore the *in-between* spaces of "vague" meanings and emptiness. Beckett's *Alba* by Maria Helena Kopschitz and Seamus Heaney's *Personal Helicon* by Millôr Fernandes and Rui Carvalho Homem prove how well these translators transit along the fields of poetic encounters.

This volume offers more than a handful of stimulating articles, opening with *The Critic and the Author* with Peter Harris' comments on *The Politics of Irish Drama: Plays in Context from Boucicault to Friel* by Nicholas Grene, followed by the writer's response.

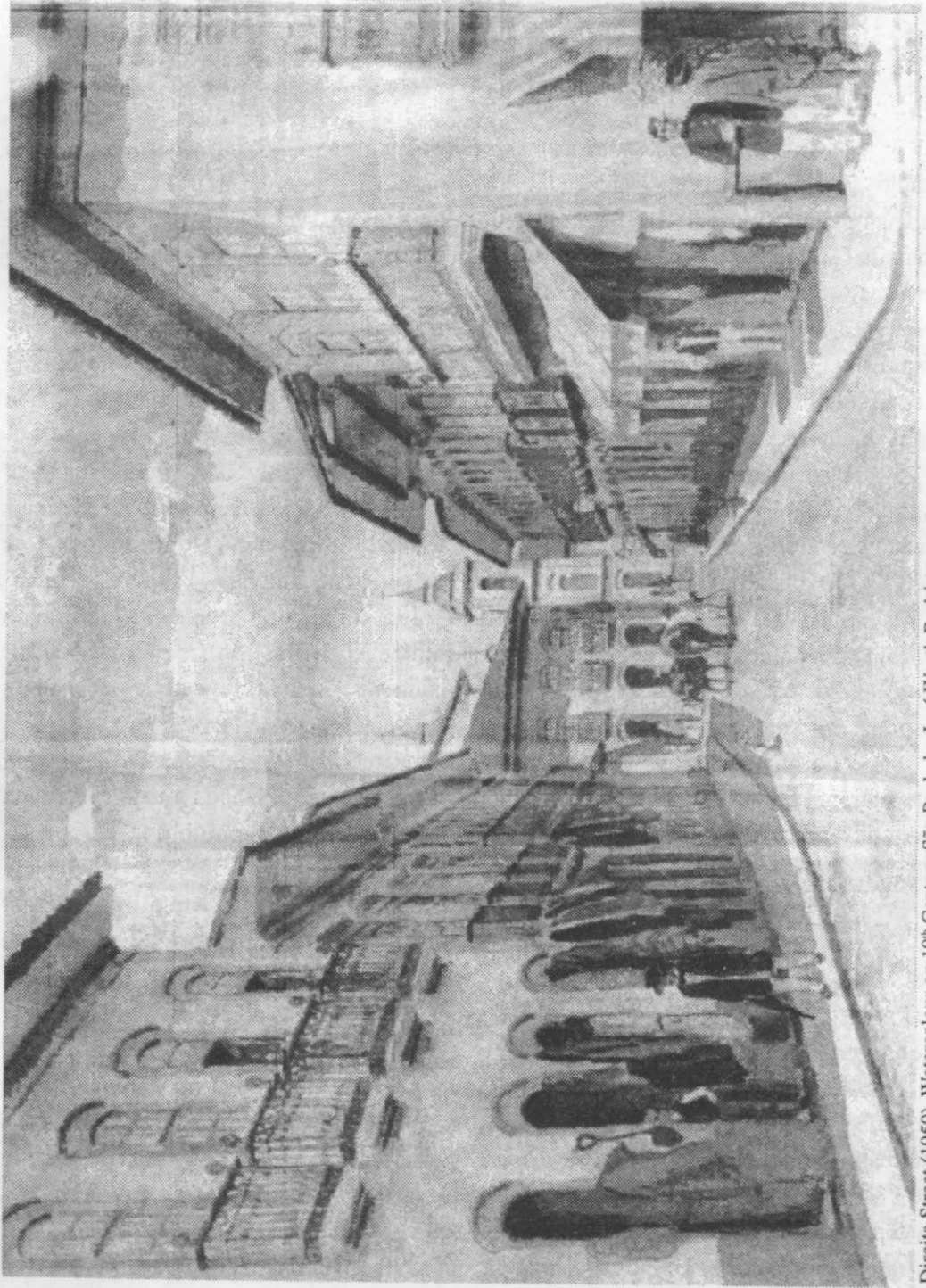
The other sections of the journal contain contributions from the following international and Brazilian scholars: on Drama, Wolfgang Zach and Donald Morse; on Fiction, Dore Fischer, Heinz Kosok and the poet and critic Haroldo de Campos; on History, Jerry Nolan and Eugene O'Brien; in Poetry, Charlie Boland.

The *Book Reviews* section opens as usual with the contribution by Professor Rüdiger Imhof; other scholars working in Brazil like José Roberto O'Shea, Charlie Boland, Luci Colin Lavalle and Magda Veloso Tolentino also enlarge the scope of readings. It is an honour to have also Professor Cronin's discussion on the publication of the Letters of Liam O'Flaherty.

Two important features of the *ABEI Journal* besides *The Critic and the Author* are *Voices from Brazil* and *The Irish in South America*. In the first, João Adolfo Hansen's interesting, erudite reflections on baroque literature and art produced in our country in the 17th century motivate fruitful dialogues between cultures; in the second, Laura Izarra's partial results of her research on diasporic literary studies help to design a map of narratives and critique of the Irish in the Latin southern hemisphere.

Remembering pays homage to Adele Dalsimer's extensive work in the field of Irish Studies with an afterword by her colleague at Boston College, Vera Kreilkamp.

This third volume has been partially supported by the Cultural Relations Committee of the Department of Foreign Affairs of Ireland, a sign of the journal's significance among other publications in the same area.



Direita Street (1950). Watercolour on 19th Century São Paulo by José Wasth Rodrigues

Greetings from Brazil