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National College of Art and Design
Faculty of Fine Art
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**NOSTALGIA AND ROMANTICISM
THE CELTIC AND GAELIC REVIVAL
THEIR CONTRIBUTION
TO IRISH CULTURE IDENTITY**

by

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Introduction

Revivalism is a well established event. It became a social and cultural orthodoxy in the earlier half of this century. It had an active role in our debate on cultural identity and presently still does. Its beginnings were not completely nationalistic but soon began strongly to take that direction. In this thesis I have chosen to discuss the re-formation of Irish cultural identity from the earlier half of the nineteenth century to the advent of the Easter rising in relation to Celtic revival and Gaelic revival, two distinct movements which collide and depart on certain issues. I wish to discuss specific symbols and mythologies which have originated from this time and the present manifestations and significance of these particular mythologies and symbols from the 1960's to the 1980's.

In my first chapter which consists of historical background, I will begin with defining the term "Revival". I will discuss the historical build up from the 1820's to the 1890's the revivals strong point, and its progression and evolution towards the beginning of the 20th century in relation to certain examples. I will discuss the factors which influenced "Revivalism" mentioning Catholic Emancipation, Shiel and Davis, the struggle for Home Rule with Parnell. I intend to discuss also other important social political events such as the famine and its contribution to culture decline and mass emigration. I hope to emphasise the connection between these relevant factors and how they emphasised value and importance on the discoveries of sites and the translations of manuscripts by people like O'Grady and Petrie and others.

I hope to end this chapter in discussing the advent of societies such as the G.A.A. and the Gaelic League and the Arts and Literary movement ending with a comparative study of both Celtism and Gaelicism and their contribution to cultural nationalism and to cultural re-formation.

In the second chapter I wish to write about myths in general discussing their origin and their function interpretation and the critique of myth. I wish to refer these in relation to both Celtic and Gaelic myth giving an example of each myth and discussing them in relation to cultural reformation, by doing so the derivation of symbols will be discussed, in relation to specific myths and symbols. I will mention areas to which they are applied both in accepted areas of 'respect' and 'Kitsch' and the factors which differ them both. Finally I will debate the concept of Romanticism, and reasons for its existence. Mentioning examples depicting the 'conscious' or 'unconscious' romantics and their legitimate objective to throw into focus, the question of cultural identity.

1. The first part of the paper discusses the importance of understanding the underlying mechanisms of the observed phenomena. This section provides a comprehensive overview of the current state of knowledge in this field, highlighting the key challenges and opportunities for future research.

2. The second part of the paper focuses on the development of a new theoretical framework that integrates the findings from the previous section. This framework is designed to provide a more unified and coherent understanding of the complex interactions between the various factors involved in the process.

3. The third part of the paper presents the results of a series of experiments conducted to test the predictions of the new framework. These experiments were carefully designed to isolate the specific variables of interest and to measure their effects on the overall system.

4. The final part of the paper discusses the implications of the findings for both basic and applied research. It highlights the potential for the new framework to be used in a wide range of contexts, from understanding fundamental biological processes to developing new technologies for improving human health and well-being.

The central focus point in this chapter will be the role in which myths and symbols play in the narrative construct of tradition.

In My third chapter , I wish to outline Revivalism in the more distinct area of church architecture, discussing the attempt of reviving Hiberno Romanesque and its partial success and reasons for its demise. In doing so I wish to cite example of specific Catholic and Protestant churches of these periods and give reasons for their involvement and how Hiberno Romanesque may be linked to nationalism and certain Gaelic and Celtic myths..

finally I wish to cite examples of church architecture from 1960 -1980's giving Liam Mc Cormack's work as example of how it portrays a distinctive national style in line with the revivalists tradition .

In my fourth and final chapter ,I wish to discuss the rebel tradition and specifically the movements of the I.R.A and the provisional I.R.A and their romantic and nostalgic beliefs in the past and specifically the role which myth plays in the movements in relation to 'blood sacrifice' briefly mentioning the Easter Rising and the internment's of the 1970. I wish to outline how imagery which has been derived from the Celtic Revival still lingers and is presently used in support of republican and Nationalist views. I Hope to discuss this chapter by the connecting point of 'myth' of a continuous past and of 'sacarfical hero '.

Chapter 1

The term "Revivalism" may be regarded as a movement from a disposed culture to the experience of bringing to life or recovering of a culture. Links to the phenomenon of revivalism may be contributed to a number of different factors including political, social and historical. I will discuss these factors in relation to the term revivalism. I wish to outline these factors in chronological sequence. I finally intend to elaborate clearer, the origins and aspirations of revivalism.

In 1807 the Gaelic society was founded, though not particularly significant, its life was short lived but its origins gave rise to an interest in discovery and translations of manuscripts. This society had no bearing to the tenant Irish, it was only with the advent of Catholic rights that the peasant farmers became more interested in national and tenant freedom, Catholic emancipation was granted by O'Connell in 1829 which was the only significant change which occurred before the famine. Shiel who supported O'Connell wrote many articles proclaiming injustices on the part of the tenants and these writings were to be of great importance to the future revolutionaries such as Pearse and Connolly. Ironically O'Connell himself had no particular support for the Irish language and encouraged his followers to stop speaking Irish and to learn English.

Thomas Davis and his paper 'The Nation' in the 1840's published many articles supporting the validity of the Irish language to Irish identity. His writings were to 'pave' the destiny for future supporters of Irish culture in this poem - 'The Irish Chiefs' we can see at this early stage the nostalgia for Ireland's past.

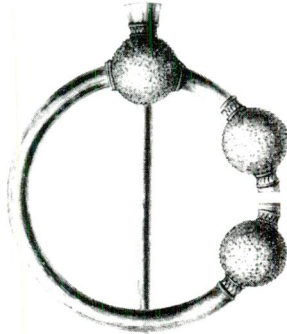
1. "Oh to have lived like an Irish Chief when hearts were fresh and true"

At the time of Davis's writing famine struck. The famine from 1845 - '49 may be regarded as a turning point in Ireland's history. Famine caused great decrease in population and mass emigration areas which were once culturally vibrant in Ireland were now greatly impoverished. The neglect of Ireland during the famine by Britain was used to promote nationalism. The Irish who emigrated continued to send money back to Ireland and longed for Ireland's independence. The famine had also given a stigma to the Irish language often the native Irish regarded it as being a peasant language and poverty related. Ireland's population was 8 million just before the famine and because of this gradual increase, more land had to be reclaimed from bogs and lake sides both sacred places for the Celtic people's. This land reclamation programme proved to be rich in archaeological finds. During the famine with the advent of public works schemes and later with the building of the railroads more finds were reported.

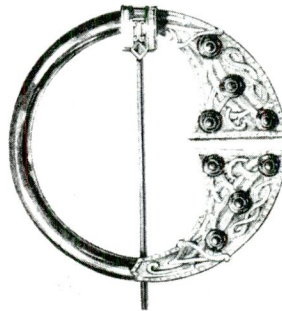
THE INDUSTRY OF ALL NATIONS.

Messrs. WATERHOUSE, of Dublin, have contributed the various specimens of brooches which appear

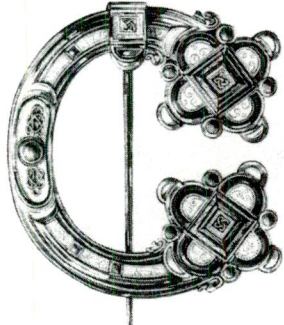
in the museum of the Royal Irish Academy, and elsewhere. The largest and finest of the series, "the royal Tara



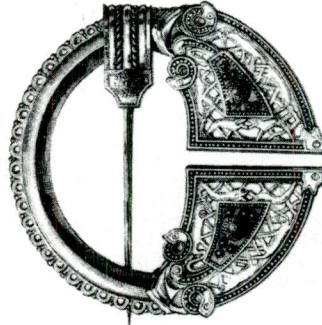
on this page. They are all, more or less, remarkable, as well for the peculiarity of their



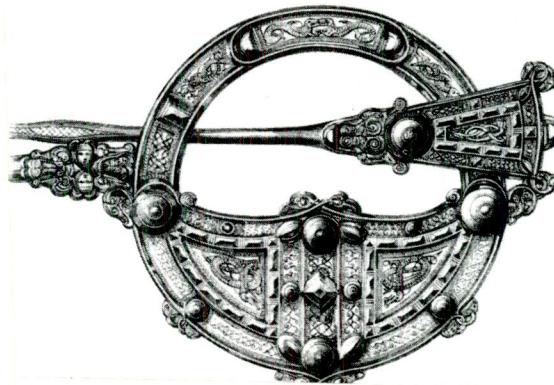
brooch," has been very recently discovered near Drogheda; it is of bronze, ornamented with niello and gems,



character, as for their history, and the ability shown in their fabrication. They are, in fact, copies of



and is the most remarkable work of the kind that has yet been procured. In these objects, Messrs. Waterhouse



The pillar engraved below is of TERRA COTTA, the production of FEHNER & Co., of Berlin. Its height is above seven feet; it is from the design of an eminent Prussian architect. In the establishment of the Messrs. Feilner we saw many admirable examples of this beautiful art, and regretted to learn that their contributions to the Exhibition were to be limited. Their "Industry" relies for its recompense, however, less upon articles which more closely appertain to Fine Art than to those necessaries of life, the fire-stoves, which in Ger-



many are so frequently found beautifully and elaborately ornamented. Yet these gentlemen have produced works of far higher moment. There is in the garden of Professor Wichmann, a doorway copied from a mediæval design, of which the whole of the arch and side column mouldings are of terra-cotta; it is also used for ferro and arabesque bas- and

celtic revival reproduction Tara brooch



With the advent of the railways beginning in the 1850's Ireland became more accessible to the native Irish. It was about this time that books were being printed in large amounts and at cheap prices, and daily papers were available. Primary School education had been introduced more widely. Museums became more accessible to the public. This action brought outside interest on areas that could not be accessed or admired before, and that was only viewed and appreciated by a handful of scholars previously.

The Education System put emphasis on the speaking of English in its attempt to Anglicise Ireland. The native Irish supported this as it meant further employment and the knowledge of the English language proved to be of great benefit in England and the United States to emigrants. Pearse later referred to the educational system as being the ². "Murder Machine which quenched every spark of national pride".

Up to 1850 there was no real change or evolution in Irish culture, education and independence. Things seemed almost culturally impoverished for Ireland, but just when the language was about to perish it fell into the interests of scholars such as O'Donovan and O'Grady who were influenced by the work of Petrie, who originally was a member of the Gaelic society, and who published an archaeological history through the 1830's.

John O'Donovan who published 'The Annals of the 4 Masters' in 1860 and Standish O'Grady who published 'History of Ireland' between 1878-'81. Eugene O'Curry for example debated over the many accepted and believed facts about the Irish past and over authenticity of historical and archaeological sites. In an article he published on Druids and Druidism in 1860 he states

³ *All that I have set down here is taken directly from our most ancient manuscripts I contest the beliefs that druids first came from Britain or from the Anglesey is totally unfounded.*

"At the end of his article he discusses how by discovering these facts that he feels ³. "Justly excused the indulgence of national pride". O'Curry clearly indicates his national sympathies here, where as most of the scholars translating these manuscripts had little political interests.

In fact O'Grady himself was a unionist, it was in fact one of his family who earlier had prosecuted Robert Emmet. Lady Gregory later referred to O'Grady as being a "Fenian unionist". We can only imagine the excitement that must have been created, with the advent of Museums which would have coincided with O'Grady's translations of the Tain, Finn, Osian and Cuchulainn cycles. The power of the next Quote taken from O'Grady's translation of Cuchulainn and Ferdia" on a culturally starved nation can not be under estimated.

⁴. *'Bright as the sun is the brooch of Maeve which she has given me, gems glitter along the rim, like a level sunbeam in the forest of the shining Delg on it. I shall have honour while I live and my clann shall be glorious 'till the end of time'*

It is almost understandable that these translations became patriotic and nationalistic, The Brooch mentioned could easily have been equated with the exhibition of the Tara Brooch and "the glorious clann 'till the end of time" could be regarded as the Irish people themselves.

Gladstones land acts in the 1870's began to give more ownership to the tenants and these land acts continued for at least 30 years. The worry about land ownership grew less gradually, and Home Rule became an important issue. However in the 1890's with the fall of Parnell and the land struggle people began to look for other alternatives.

Between the 1840's and the 1860's many societies had been founded. The archaeological society and the Celtic and Ossianic society were but a few. The G.A.A. probably the most popular of these societies founded around this time in 1885 was the prominent of these societies and is now the largest amateur athletic organisation in the world. It was at this time that Ireland from a cultural desert began to blossom.

The G.A.A. when founded spread rapidly around Ireland. At first the G.A.A. was almost a purely Catholic organisation, and promoted the ideal that the true Irishman was "Gaelic speaking and Catholic. *" Each club had a parish priest as honorary Chairman which involved religion even more and the Celtic Cross was used in its motif. The G.A.A. brought an excitement of nationality to every small village in Ireland and united all under its leagues and championships. It had strict rules on membership. At the beginning its strict rules including the banning of playing any foreign sport. At the start it was a great infiltration for the I.R.B. and its exercises were ideal for drilling. At Parnells Funeral a number of teams armed with "camoige" followed the coffin, almost military like.

The Gaelic league was founded in 1894. The league was dedicated to the * "De Anglicising" of Ireland through the promotion of the Gaelic language, pastimes, education and. Organising Gaeltachtaí and Feis Ceoil. Hyde believed that the language was the ⁵ "bricks of nationality" Hyde had no interest in politics maintaining that Irelands cultural upheaval was more important than home rule. The Gaelic league was found to be problematic with Sinn Féin.

⁶ To avoid politics was a mistake "in an organisation which has charged itself with the promotion of Irish nationality". He (William Rooney) argued "that if the movement really wanted to make Irish language work it would need politics".

*Mark Tierney remarks on his book of modern Ireland that virtually all Unionists and anti Home Rulers were Protestant Anglo Irishmen and Ulster Scots, and by Redefining them as "Englishmen and Scots" nationalists introduced a negative exclusive racial element.

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The Gaelic league and the Gaelic Athletic Association may be regarded as gaelicism as both derived their origins from existing Characteristics of Irish culture. Be it the Irish language itself, or the faction fighting sports games. The origins of Celticism are quite different.

It was also in the 1880's that the Celtic Revival began to grow. Leading members of this revival were much fewer, and came mostly from the Arts or Crafts background education or upbringing and were from Anglo Irish families. Members of this revival were Yeats Lady Gregory Synge and AE Russel. AE Russel commented on Standish O'Grady's translation in 1902.

7. "Years ago in the adventurous youth of his mind Mr. O'Grady found the Gaelic tradition like a neglected antique dun with its doors barred and there was little or not egress. Listening he heard from within the hum of an immense chivalry and he opened the doors and the wild riders went forth to work their will, how he would recall them but in vain".

The Anglo Irish were suffering a cultural crises just like the native Irish, and they wished perhaps to equate themselves with this new cultural upheaval. They were also quite poor compared to their previous generations and with numerous land acts and the disestablishment of the Protestant church many Protestants would have felt threatened. it could be argued that they were a dying class wishing to remain in power or perhaps even a dying regret and a sympathetic feel towards patriotism. F.S.L. Lyons states that landlords and middle class alike remained. 8. "Serenly wedded as loyal as ever to the union and as blind as ever to Irish Ireland as if it had never existed". He also remarks on their interests in Occultism and "theosophy" Hyde also Anglo Irish was more practical and less romantic than the Celtic revivalists.

In Mary Kohfeldt's book on Lady Gregory she remarks on Lady Gregory's romantic notions. 9. "She was instinctively aware of the needs of her readers" she remarks on when translating Lady Gregory "left out and decided upon what should be kept". It is later discussed of how she found in such epics to reinforce her own articles and how she felt that she was one of a "gallant band of warriors".

The work created in the Abbey was romantic and symbolic and was quite the usual for the era in Europe as similar movements were taking place in Germany, France and England.

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In many of Lady Gregory's plays the actors wore Celtic Jewellery and sometimes real artefacts. There was a school of thought that if you were to embellish an object with a Celtic motif you were helping to establish the tradition. The Celtic revival received a lot of criticism at the time, was it possible to have an English speaking theatre going culture, was this not a contradiction in its own terms? Lady Gregory's play Cathleen Ni Houlihan was given a review by Stephen Glynn and the Question was asked ¹⁰. "Should such plays be produced unless people were prepared to go out to shoot and be shot?" was her play pushing the barriers between cultural nationalism and militant nationalism? Had she finally crossed the line between drama and propaganda?

The Celtic interwoven has been left derived firstly from the arts and crafts movement it has now progressed into many areas which will be discussed later in the thesis. The Gaelic league has left a large legacy of Gaeltachts contemporary trad. music and Gaelic sports. Accepted now as much than ever before as part of Irish culture. The Celtic pattern is widely used on motifs from G.A.A. logos to the Gardai motif. claiming a permanence and an established place as one of Irelands prominent symbols of identity but also the use of mythologies which were derived from the translations of O'Grady took on new characteristics which were to be carried forward by nationalists and other groups and re used.

As discussed these both have donated to a new cultural reformation which may be regarded as highly nostalgic and reminiscent. The revivalists ethos have created a 'cultural authentication' which would be regarded as purely Irish and nationalistic'.

The first part of the report deals with the general situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The second part of the report deals with the financial situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The third part of the report deals with the social situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The fourth part of the report deals with the economic situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The fifth part of the report deals with the political situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

Chapter 2

The role of myth in support of nationalism or the support of ideologies cannot be underestimated. By myth we mean a "fictitious narrative usually involving supernatural persons actions or events and embodying collective ideas concerning natural or historical happenings".

By looking briefly at Irish and European mythologies we can observe the relationship between man and the gods this is especially pronounced in the Tain, and the Ossian cycles. The interpretation of myths bears great importance on their ideological functions, and the tension between modern and tradition lies in the function of myths. The role of myth in cultural identity can be positive in order for a culture to progress and move forward. But in order to move forward it has to re-interpret and reinvent its past. The revivalist ideals lay in the romantic ideas of tradition. In order for a tradition to survive it needs to be handed from one generation to the next, and by doing so the tradition itself is translated and changed many times to suit that particular culture., Hence the romantic notion of the revivalists of reviving of traditional ideals of over 500 years earlier were almost pointless but were legitimate in the use of symbols from this age to promote a connection between the present and the past, as Ireland culturally starved lacked symbols in which it could equate itself with to a "Heroic and Golden era".

Myth has a number of ideological functions. **Kearney names them as 'integration', 'dissimulation' and 'domination' by understanding these functions it is possible to interpret the role in which myth played in the revivalists ethos. "Integration" is depicted in the social groups need for symbols in which they can equate themselves with the revivalists by the use of Celtic patterns and the Gaelic language achieved this need. He remarks on the simulation stating that ideology and foundation of myths work without us being aware of it. ¹⁹"We think of ideology rather than about it". "It seeks to redeem society from the contingencies or crises of the present by justifying its actions in terms of some sanctified past". Kearney maintains that myth is necessary to preserve semblance of unity and the later quotes Jurgen Habermas who claims that "social systems legitimise themselves by means of an ideology which justifies their right to secure and retain power".

Cuchulainn has been interpreted and will be interpreted in many different ways. The myths depicts the ideal of "Hero sacrifice" which is depicted in many different myths including Greek and Roman. * The hero Cu Chulainn fighting to protect his homeland depicts a self sacrificial act which Pearse and republicans have equated themselves with. Numerous memorabilia, including posters, motifs wall murals, and post cards which depict Cuchulainn and Ossian as symbols of true Irish freedom are made still in republican and nationalist areas. Myths ideological role plays importance in how the hero myth of Cuchulainn can be interpreted.

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The role of narrative plays a major part in the understanding of tradition, for every time a tradition is looked upon it is open to more interpretation. Kearney remarks "that a tradition is a narrative construct requiring an open ended process of reinterpretation. Every form of narration be it speech, film or art etc. is an interpretation of its own history, it is an attempt to understand history, it is an attempt to understand history as how it relates to the present.

Heritage and tradition survive by the continuous revaluating of the myths which support them, heritage and tradition may be regarded as the "description and actions" of a society gives itself in order to describe itself to itself. Myths in themselves are neither good or bad but it is our interpretation of them that can make the difference.

Germany's actions towards the Jews and anti-Semitism and the concept of the "Master Race" may be an example of how the role of myths may be abused.

In order for the interpretation of myths to be understood, we must be able to critically analyse its interpretations and their potential interpretations. This process is known as "De mythologising". The two types of myth that I wish to discuss are the Celtic and Gaelic myths. Each movement though very different from each other sought, to reform Irish identity. The Gaelic and Celtic myth both promoted the ideal of cultural separatism from the English. The process of "De Anglicising" Ireland manifested itself in the setting up of many societies such as the G.A.A. and the Gaelic league (both mentioned earlier) this phrase of "De Anglicising" came from Douglas Hyde who believed that the Irish language was the "bricks of nationality" but also that the true Irishman was a Irish speaker and a Catholic. Hyde supported the teachings of the Catholic church in their unity. The reasons why the Church became involved was to prevent the 'filthy tide of modernism' and some would argue that Hydes' battle cry of "De Anglicising" was really 'De modernisation' and a purely romantic notion.

However Hyde was consciously aware that in his support of the Catholic church he would make the action of "De Anglicising" become sacred and nationality became equated with spirituality, to many of the native Irish. The organisation and founding of groups such as the G.A.A. and the preservation of the language helped to establish firmly the theory of the origin of the natives as being Celtic. This theory helped to focus the national feeling which led eventually to the establishment of an Irish Republic.



"Mo chara" version of his work in spring hill avenue
fig (2-2)

Jim Fitzpatrick work of "Nuada journeys to the other world."
fig (2-2)



This method of redefining or reforming of a specific identity, gave strength to a weak culturally starved nation to take on the power of the British Empire. Hydes support of the Churches involvement led to a number of problems. He believed that the Irish from loosing their identity, language, and heritage were to find and establish the existing 'true identity and equate it with a splendid past. Ester Evans remarks^{2.1}" The Catholic religion became a substitute symbolic language. The old idea that there was a common Irish identity that was indifferent to religious belief was then superseded by the concept that Catholicism was the essence of Irishness. The idea of Gaelic identity remained synonymous with the Catholic identity as the Catholic faith since penal times suffered great injustices and with the advent of Catholic Emancipation in 1829 (see Chapter 1.) The struggle for independence became involved with the collective identity under the Catholic Church. The conservative views towards modernism suited the romantic views of both Celtic and Gaelic revivalists.

The development of the Irish language in schools and in public life in areas of cultural decline became strongly equated with nationalism and this struggle for the language to gain a foothold is still present today. The stereotypical view of the Irish Catholic Gaelic speaker is synonymous with nationalism. Once the idea of the "Celt" became the Irish identity, the Irish republic was founded, people like Pearse supported the Celtic and Gaelic myths whole heartily. The identity of "Celts" became racially valid which left out the identity of other people on the island regarding their cultures as alien. A concept like this was never previously heard of. In the founding of an Irish republic and freestate many Celtic designs were adopted and used as symbols and emblems. Many groups from the G.A.A. to the Gardai and Army adopted the inter woven pattern into their motifs. This action gave permanence to the idea of being a Celtic nation. (This I will discuss later in regard specifically to Church architecture). Celtic, Gaelic and myths formed a distinct style of identity. Pearse remarked that ^{2.2}"A nation is a living organic thing with a body and a soul two folds in nature yet one". The Catholic faith to Pearse was the established belief, a distinct to Irish nationality.

Many symbols have been derived from the Celtic revival, This has caused conflicting opinion over flags and other loyalist and nationalist imagery. This conflict involving symbols and flags continues to the present day. For some people the wearing of a badge or the wearing of a soccer or Gaelic jersey could be perfectly accepted. Others may feel threatened by it, by its presence. Symbols communicate with people. They represent origin belonging, loyalty and objectives, symbols hold the power to condemn and to commemorate. People need symbols to identify with an identity. Symbols or a flag represents your values traditions and beliefs. These symbols are instantly recognisable to the viewers origins. Signs and symbols can give a feeling of belonging but also encouragement. These symbols have particular strong significance when associated with

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then proceeds to discuss the various factors that have shaped the development of the United States, including the role of the government, the influence of the economy, and the impact of the culture. The paper concludes by emphasizing the need for a continued study of the history of the United States in order to ensure a bright future for the nation.

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G.A.A LOGO DEPICTING CELTIC INFLUENCED MOTIF AND "ST. BRIGIDS CROSS".

COMMEMORATION COINS FROM 60th ANNIVERSARY OF 1916 RISING BANK NOTES DEPICTING INTERWOVEN
PATTERN.



important social occasions such as funerals and marches. In this thesis I have been more concerned with symbols concerning Celtic origins and Gaelic origin and their manifestations. It is not difficult to elaborate how effectively Celtic designs have become synonymous with Irish cultural identity. If we examine work sold in craft shops and the amount of ornamentation dealing with Celtic themes including jewellery, postcards etc. These symbols are created with the intention for commercial reasons, and are mainly imitation design work from Celtic material.

Other examples of the imitation of work is Jim Fitzpatrick (see fig. 2.1) whose work is purely commercially based and is designed to appeal to popular or sentimental taste and pure revisionism. There is little creative ability in his work, only to render the Celtic designs in a more "popular" comic book fashion. Ironically his work has been favoured in many areas not just rock album covers but also on Bank Calendars specifically the "Bank of Ireland". This Bank calendar normally depicts Irish country landscapes and subject matter particularly Irish. Does Fitzpatrick's depiction on these calendars lend to the acceptance of a design which is particularly commercial but yet depicted as Irish? An example of how the re interpretation of Fitzpatrick's work can be observed by the work created by a mural artist. (Fig 2.2) known as "Mo Chara" on discovering Jim Fitzpatrick's work in prison, he discusses how when first seeing these images of Celtic battles and landscapes, he remarked "This guys thinking the way I think about Irish culture". The influence of Fitzpatrick's work is especially obvious in the exact copy of Jim Fitzpatrick's painting of the mythological hero 'King Nuada' on a Belfast wall mural.

It could be argued that the symbols now represented in commercial production of Celtic "symbols" may still contribute to nationalist imagery and that these symbols in some circumstances are accepted and not questioned to where they originate from.

*Belinda Loftus remarks that Celtic interlace was one of the most popular symbols used in the blanket internment's in the 1970's and 1980's. She remarks that one prisoner described his life as being "monastic."

2.3 "Almost every republican household in Northern Ireland owns or has owned a painted handkerchief or a piece of carving or leatherwork made by an internee prisoner".

The origination of these symbols differ greatly and so their application both hold the common theme of romanticism. Myth contributes to the origin of symbols examples of the use of this may be equated to past and present state memorabilia. An example of this may be the origin of the symbol of the red hand of Ulster. The myth behind the symbol depicts how O'Neill became King of Ulster by severing his hand from his body to aid him win a race for Kingship. This meaning has become instantly recognisable and has gained layers of meaning throughout its history.

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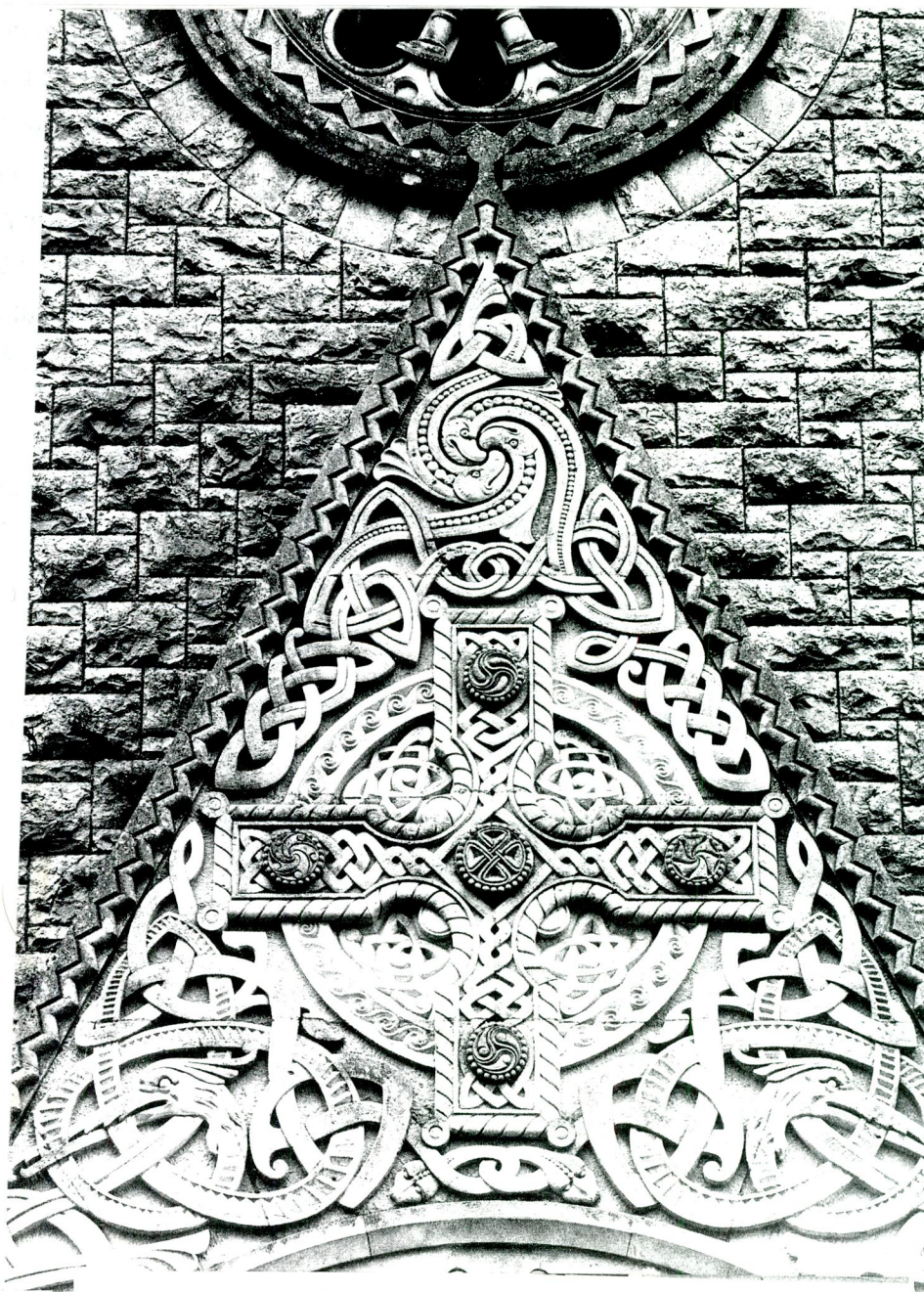
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Medals on motifs such as the G.A.A. the cross of St. Brigid was used as a symbol up until the present as a symbol for our national broadcasting. High crosses, Round towers have been used in republican prisoner crafts work. These sources were resurrected from the past and revived and readopted as signifiers of cultural identity and distinction. These symbols are also applied to Irish corporate and public identity, Government stamps, Gardai and Civil Defence motifs depicting Celtic interwoven patterns. They emphasise the origin romantically as they still revert back to a distant intangible past. These devices that are employed by the use of myth have a nostalgic content to them and they are retrospective looking, they seek to address the question of cultural authenticity and distinctiveness. The use of mythologies can manifest in many circles and in relation to this I wish to discuss Church architecture in the following chapter.

**Cu Chulainn has also been depicted by unionist as the protector of Ulster by Richard Flair and Dr Adamson in his books the crutin Controversy and 'Ulster a shared Heritage. he argues that Ulster protected by Cu Chulainn has always remained independent from the rest of Ireland.*

***As referred to in Richard Kearneys Book 'Transitions'.*

J.F FULLER CARVING OVER THE DOOR AT RATHDAIRE CO. LAOIS.



RATHDAIRE CHURCH CO LAOIS.



Chapter 3

In the previous chapter I discussed the formation of the myth that a true Irish man is "Gaelic and Catholic". This opinion was held by Douglas Hyde in his views to "De Anglicise" Ireland. I will now discuss these views in relation to Church architecture and its depiction of cultural identity.

Irish people when afraid of losing their identity in the 19th Century sided with the teachings of the Catholic Church. The Church catered for the health care social welfare, and education of the Irish people. Other than the state itself there is and was no institution in Irish society which had the same level of organisation and resources as the Catholic Church. Another reason why I have chosen to discuss Church architecture is because quite a large amount of Irish people frequently spend time in these church buildings. I will discuss two distinct periods of Church architecture in Ireland and give examples of how the Celtic influence is rendered and re-interpreted.

I intend to begin by portraying the style of Hiberno Romanesque or revival Hiberno Romanesque as its name had not changed from the medieval style of this architecture even though they were both distinct styles. Both Catholic and Protestant Churches used original Hiberno Romanesque, buildings and manuscripts and ecclesiastical treasures from the early Christian Celtic past. The rendering and rediscovering of these treasures would not have been as popular only for the advent of new technologies. In the 19th Century with the advent of the industrial Revolution Michael Camille remarks that ^{3.1}" without newspapers the great world and the capitalist market, the Tara Brooch would never have existed, neither in the public imagination or in its many copies". This remark can easily be applied to the popularity of High Crosses or Church Silver such as the Ardagh Chalice replicated. The Ardagh Chalice was replicated and used during Church services. Some of the best known examples were completed by Edmond Johnson. Many famous crafts artists came from the revival including Harry Clarke and Sarah Burser (Fig. 3.1)

There were a number of characteristics of revival motif and certain styles were commonly selected. In the Church of Rathdaire Co. Laois designed by J.F Fuller the carving in the facade over the west door, contains examples of many types of Celtic motif. The cross itself is surrounded by "roap moulding". The circle the cross is imposed on is decorated with a style known as running scroll, the centre of the cross itself and the different corners of the cross are decorated with a circular motif known as triskele. The rest of the facade is decorated with the use of interlace ribboning which was probably the most common style adapted by the Celts and the revivalists. It proved to be most used by the revivalists because it was easiest to adapt and apply to different formats and it was the most ornate of the Celtic patterns. These patterns including many intricate patterns

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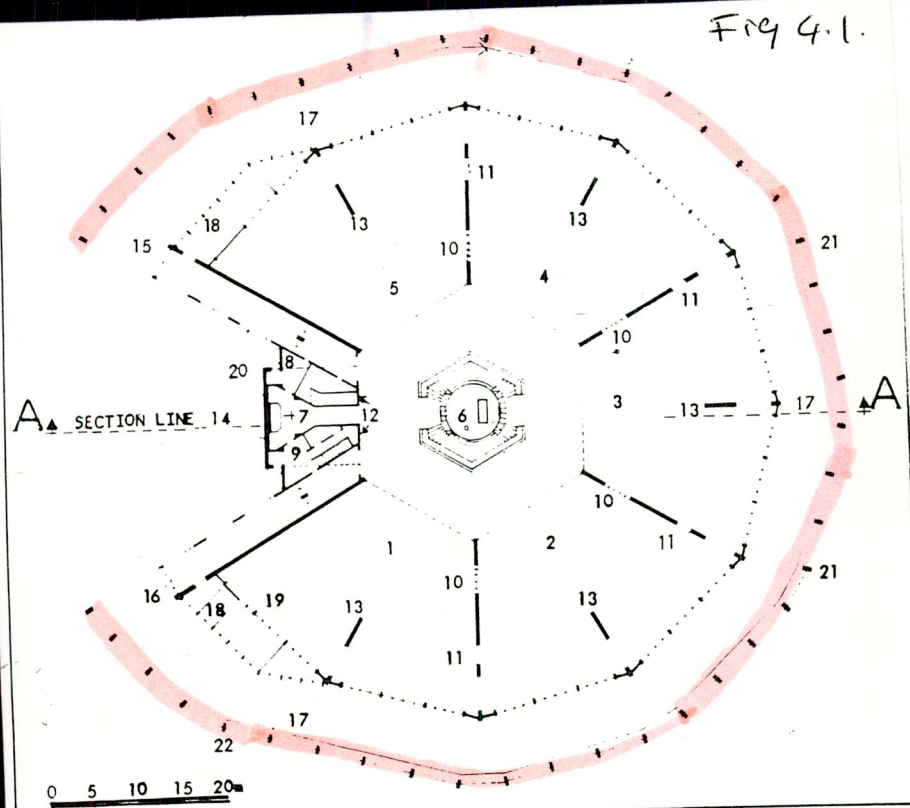
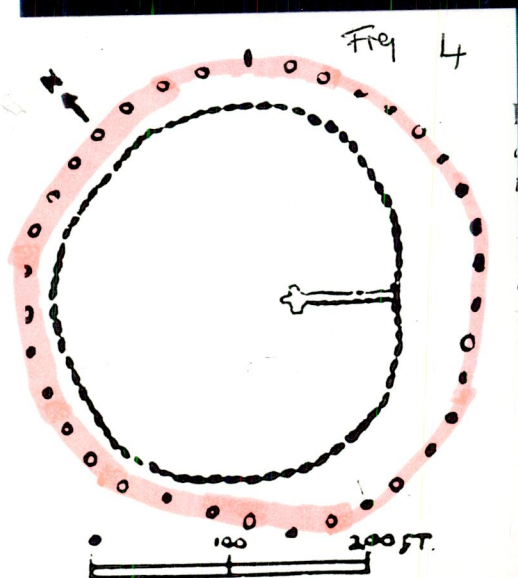
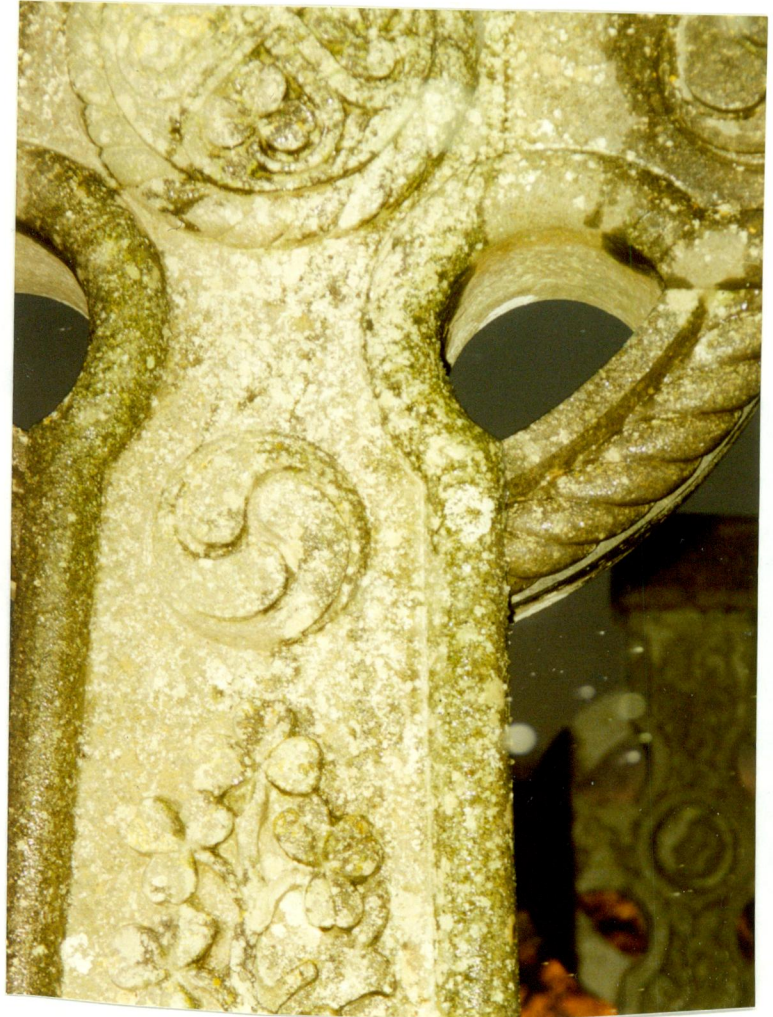
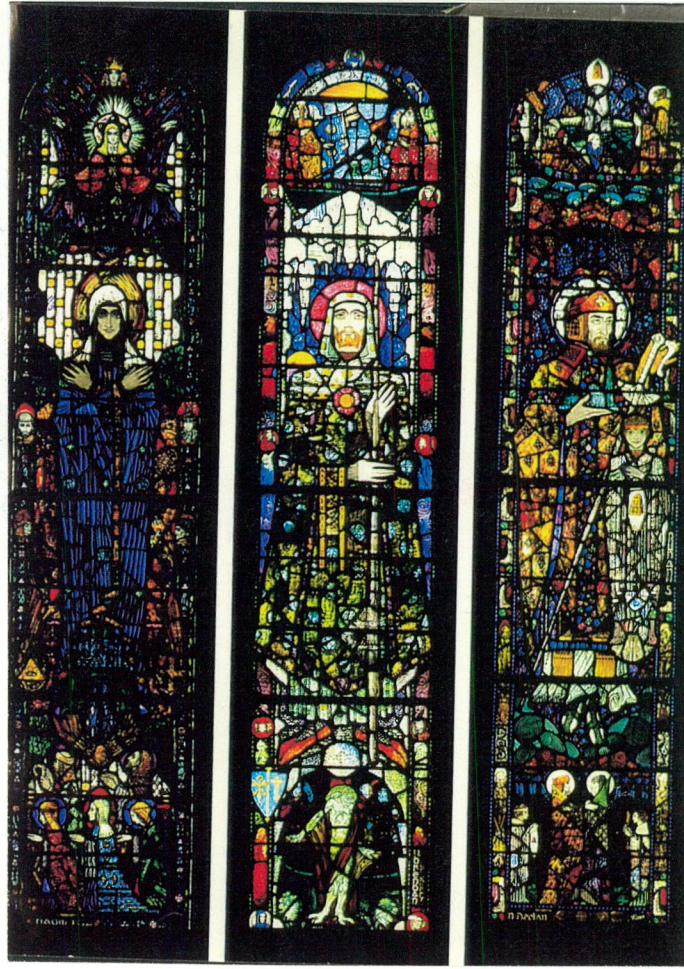


FIG .4 HIGH LIGHTED 36 PIERS OF NEW GRANGE, FIG 4.1 32 COUNTY PIERS OF KNOCK BASILICA.

9th CENTURY STONE CROSS



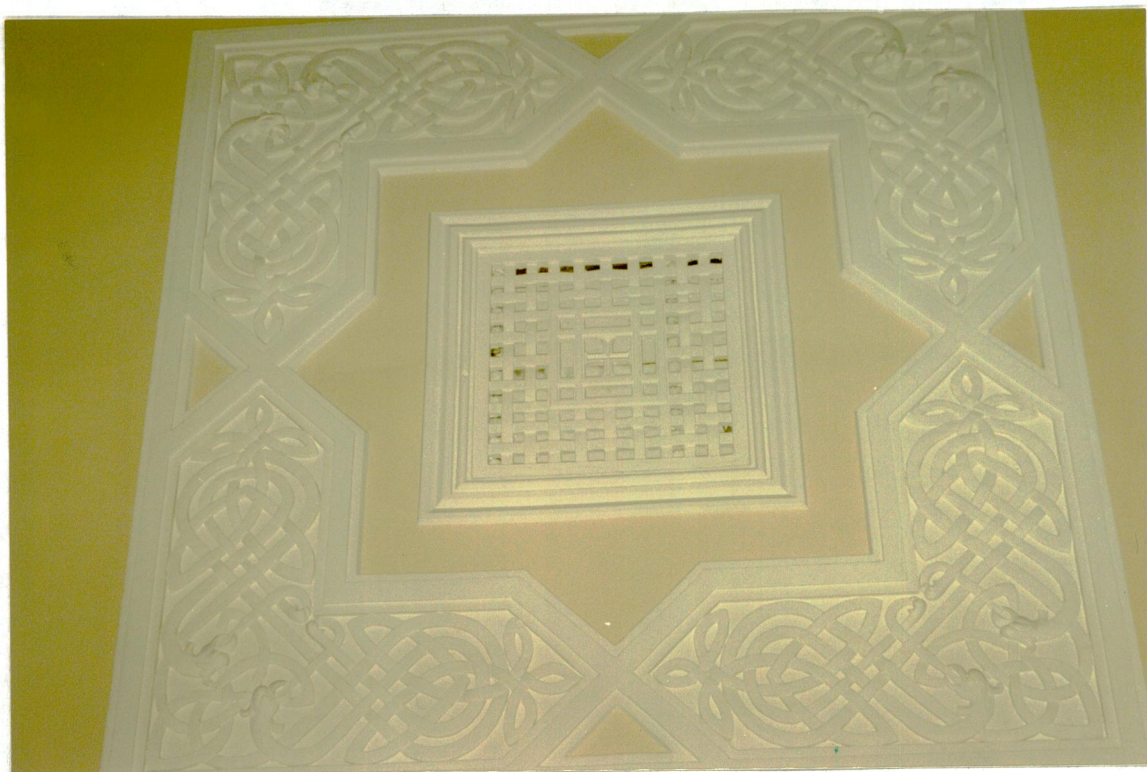
HARRY CLARK'S STAINGLASS WORK AT HONAN CHAPEL.



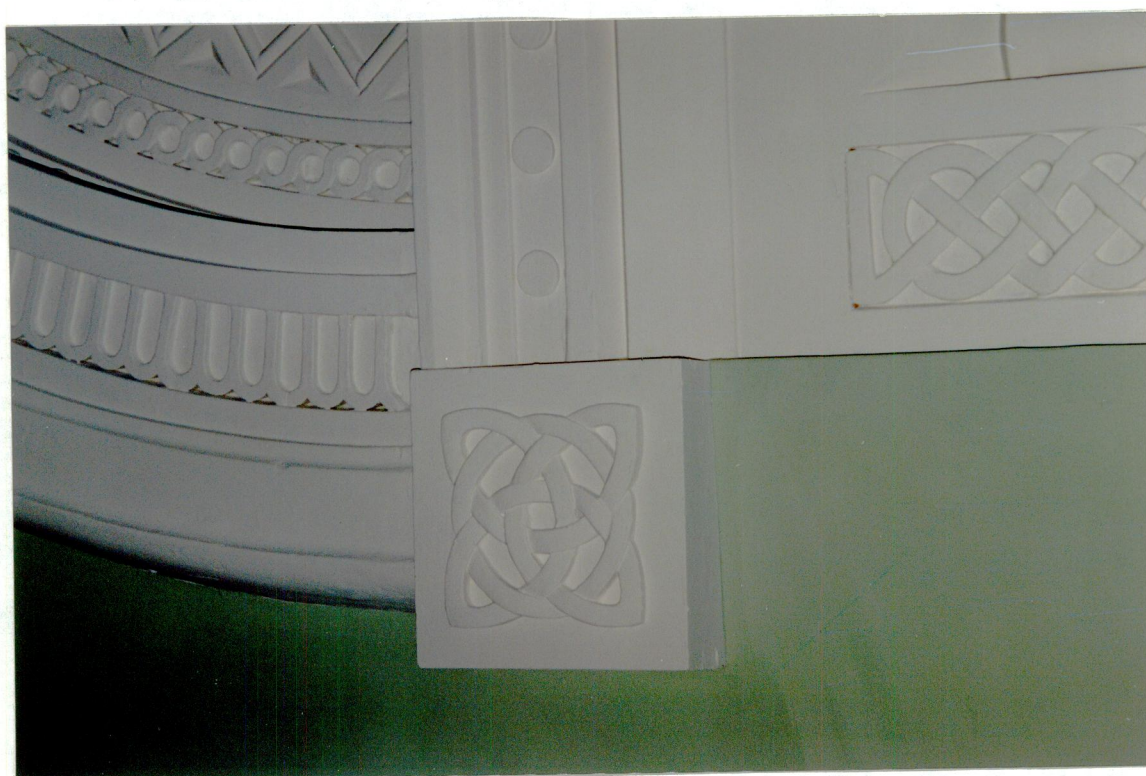
mouldings and interlace were complex symbols of meaning to the Celtic people. Each form had meaning and having a specific function. To the revivalist themselves this ornamentation could only have been regarded as having a decorative purpose and with their rendering of it hoped to have formed a distinctive national style.

Catholic and Protestant Churches in Ireland were in great ambition to establish their succession to these early Christian Churches. They hoped to achieve this by the renderings and imitations of early Christian Celtic Art. The use of these organic and integrated symbolic forms promoted the idea of a 'magical' or 'mystical' existence. The years post 1850 were prominent years for Church building in Ireland due to Catholic rights which had been granted earlier in the 19th Century. Although Hiberno Romanesque was not the leading style at the time its decorative qualities worked well with Gothic and Classical styles of architecture. Some of the most prominent and distinctive qualities of Hiberno Romanesque can be found on tomb stone and High Crosses. The stone carving rendered original (Fig 3.2) High Crosses and Celtic interwoven pattern such as ribbon interlace which was borrowed by the Christians in the 8th and 9th Centuries from other cultures and decorated all over with incised motifs to create a false belief. This process was taking place in the sixth Century (see Fig 3.2) and was counter used by the revivalists ethos in the 19th and early twentieth Centuries.

During the revival each church Catholic and Protestant had their own architects. Scott and Pugin were best known for their contribution to the Catholic Church and Fuller was best known for his contribution to the Protestant Church. Fuller was district architect to ecclesiastical commissioners in 1862. Fuller was described as an "authority" on Hiberno Romanesque. Some of his best known works are Rathdare, Co. Laois and Clanne and Carnalway Co. Kildare (Fig. 3.3) W.A. Scott was probably best known for his work related to the St. Endas (Seipeal Einde) in Spidal Co. Galway. The sight of this Church is quite important as it is situated in a Gaeltacht area, where the Gaelic speaking population could be equated with Celtic origins by the design of their new Church which depicted Furnishing such as "Chervnon" and "roap moulding" It contained also and an original interpretation of a round tower into its design. W.A. Scott is probably best known for the work he created in relation to the Honan Chapel in Co. Cork. This particular Church could be regarded as being some of the best and ornate work created during the revival of Hiberno Romanesque period. With the facade modelled on St. Cronans at Roscrea Co. Tipperary. Harry Clarke's stained glass windows are arguably the best work created at this time, with an assortment of potent colours with the depiction of St. Declan with a sword with St. Patricks Bell. The sword which is unusual depiction in Church stainglass work is a concept directly related to the revivalist Romantic nostalgia of chivalry and is unusual as regards Irish stainglass work in subject matter.



PLASTER WORK IN HIBERNO ROMANESQUE STYLE AT KNOCKBRIDGE CHURCH CO .LOUTH.



These symbols of Celtic forms and patterns were widely used as fashion at the time and sometimes consciously and unconsciously aware of their nationalist interpretations. During the revivalist period of the 19th Century these forms (interwoven patterns) when equated with religion, sport, and politics, helped to form the ideal of "cultural authentication" especially in its use in Church architecture specifically the Catholic Church. Tom Inglis remarks on the acceptance of beliefs of Irish Catholics "Irish Catholics have not developed an interest in a critical attitude towards their religion" these symbols were often accepted without criticism adding to the belief of nationality was spirituality" and true Irish were "Gaelic and Catholic."

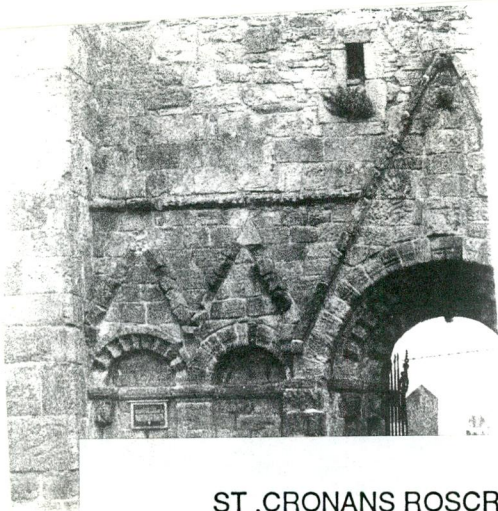
Hiberno romanesque revival was not the prominent architectural style at the time. It was used more widely in the building of Catholic Churches. The style never quite evolved simply because of conservative attitudes of the hierarchy and the people towards Church design. The Church St. Mary's Knockbridge, Co. Louth is an example of a Church created in conservative architectural design but the ornamentation inside and out are reminiscent of Celtic revival. The main window above the altar contains stained glass work from Harry Clarke, and also a large single window in the belfry (Fig 3.6 + 3.7) depicts the image of St. Patrick and ancient Celtic ornamentation. Fig 3.8 display the Celtic tombstones found in the particular Church yard. As it happens Knockbridge itself is the ancient dying place of Cuchulainn it could be argued that the depiction of Celtic interlace in the architecture and craft work of this Church may be regarded as the Churches attempt to adopt a false sense of establishment in a town with such a strong mythical past.

The Hiberno Romanesque Churches in my opinion are arguably the best examples of church building in their era in Ireland mainly between 1860 -1930 and even though not quite as common as other styles, dedicate more to a continuous line of development which can be traced to the work of Petrie. P.M. Delany commenting on architecture created in the 19th Century in 1961 remarked on how inferior most Church designs were. Most of our Churches have been ³⁻² "confused collections of unrelated, inaccurate and Clumsy Fragments taken without understanding from widely different sources and usually copied and not original, but at fifth or sixth hand, from reproductions to turn based reproductions" this view was a common view of disgust amongst architects in the late fifties and early 60's.

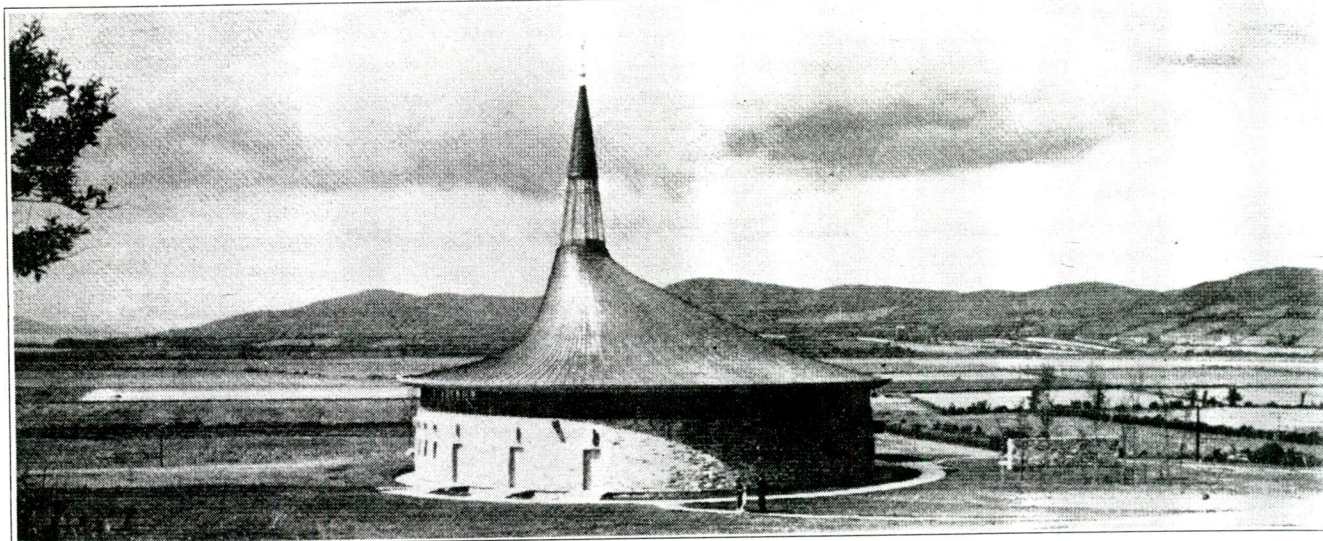
It was with the advent of Vatican II in 1959 stated that the Church would have to change from being the house of God to the house of the people. Churches became shorter and more flat. The traditional rectangular shape was slowly being replaced by round more spacious churches. The Church now with these new Buildings wanted to 'boast' with their structure that something impressive, new and modern was happening within its walls. These new Architectural forms put more emphasis on light and shadow and these symbols of light and dark were ultimately the spiritual attitude of man towards good and



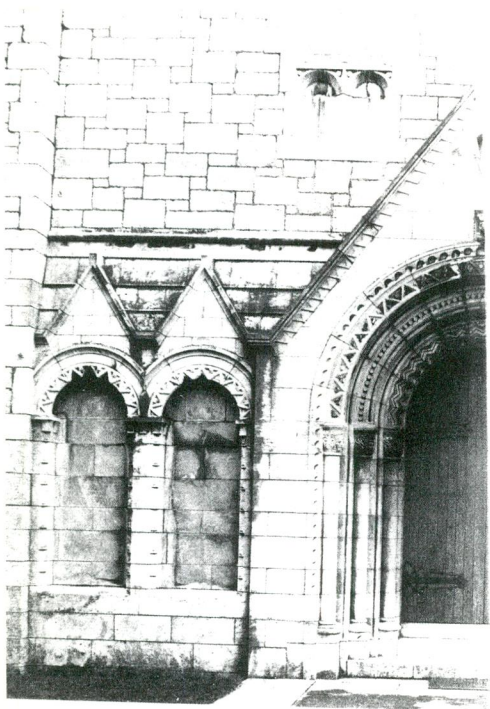
McCORMAC'S "CHRIST CHURCH" KILLARNEY.



ST .CRONANS ROSCREA CO .TIPPERARY 12th CENTURY



1. St. Aengus. Burt, Co. Donegal, 1967. Corr & McCormick, winner RIAI Triennial Gold Medal.



ADAPTATION OF ST.CRONANS IN ST. HONANS CHAPEL CO. CORK.

evil, instead of the ornamental detail like the past, Churches now strived to work with the sculptural/Architectural form of the building itself. This symbolism in architecture the church hoped would portray spirituality in its form, and symbols which were once intricate became much more simplified.

"In the church space the supernatural intangible should be the real action" it is a question of suggesting symbolically the invisible influences of the universe through light and forms. Light and shadow both became seriously conceived testimonies of a supernatural world". Churches were designed around the altar to make the altar itself the main focal point, and to bring people closer to it.

During the 1960's materials became more abundant and this brought new scope to the architects to create feats in design which had never been created before. St. Aengus Burt Co. Donegal was built in 1967 by architect Liam Mc Cormack. The notion that Liam Mc Cormack's Churches could be new and breaking away from any tradition is untrue.

Wilfred Cantwell in two articles in the 'Irish Architect' praises Mc Cormack on his 'innovation' but fails in both articles to what possibly could have influenced him in any of his work especially in St. Aengus.

The site of the Church is significant as it is within one mile of the Doherty round fort which bears an uncanny similarity with Mc Cormack's design. The lower half of the Cormack's Church is built in stone and in a circular design the Doherty fort is built in a similar fashion, the stone used is local stone, which also compares equally to the fort (Fig 3.2) itself. The beams which support the roof of the Church preclude from the top of the wall indicating the use of more primitive natural building styles, the exterior of the Church is surrounded by stones and rocks almost giving the impression of some sort of tumulus or Fort. The materials used in this Church and the next Church designed by Mc Cormack suggest that they were originally intended to be in harmony with nature. This concept is regularly used in Mc Cormack's work. The Church of Christ Killarney (Fig 3.6) where the design again is very similar to ancient architecture where the entrance is quite similar to that of New Grange. New Grange may not be Celtic but the romantic notion to look back to Ireland's great past still lurks. The exterior of this Church uses mosaic work of primitive line work which may be equated to having a Celtic origin and in the interior there is a sloped roof almost 'mushroom' shaped in the interior the furniture shows no response to the structure of the building and it looks as if the altar were almost in a field. Also the use of stained glass in Mc Cormack's work is considerably less than other architects and the windows prelude onto beautiful landscapes and an example of this can be seen in (Fig 3.7) in his work in the Church of Glenties Co. Donegal in this photograph we see an open view of the landscape. In this particular photograph we see the use of animal heads on the exterior of the Church an idea borrowed from medieval styles of Architecture. Most of all Cormack's Churches are placed in beautiful country landscapes and many of them were built in the 1960's coincidentally it was the summer of 1962 the M.S. O' Kelly under the auspices of the Bord of Works began excavation at New Grange.



Mc CORMACK'S CHURCH AT GLENTIES CO.DONEGAL

New Grange and its architecture also had many similarities with other Churches built in the 1970's. The Basilica at Knock shrine with its "thirty two" county piers which surround the circular Basicicila bear similarity to the thirty five standing stones surrounding the mound at New Grange. Both structures are circular and have similar entrances.

This idea of reviving ideas of past glorious architecture is characteristic of the revivalist ethos but with present Architecture the revival has involved a step forward instead of reviving and imitating ancient Architecture. The Church builders of today re-interpret it. However many of these Churches still revert back to Celtic (3.9) themes and vestments and furnishings still use Celtic interlace work. The basilica at knock for example has used four full sized medieval copies of Irish windows, still romanticising the essentially false mythology of medievalism that a new Church when built, must always recreate some 'masterpiece' of the past. The furnishings used mostly used in modern Churches are almost 'abstract Celticism' as they still remain loyal to the using of Celtic patterns and interlace more simplistic fashion, even though abstract Celticism is not a purely revivalist concept it is a reinterpretation of its past and not rendering it.

McCormacks work may be regarded as a success in design terms as it re interprets the past and does not reinvent it. Because of this the concept has evolved to a design which could be termed 'national' but the continual incorporation romantically Celtic themes in vestments, furnishings and mosaics still linger ,often deprecating the Design Concept.

1. The first part of the paper discusses the importance of the study and the objectives of the research.

2. The second part of the paper describes the methodology used in the study and the data collection process.

3. The third part of the paper presents the results of the study and discusses the findings.

4. The fourth part of the paper discusses the implications of the study and the conclusions drawn from the research.

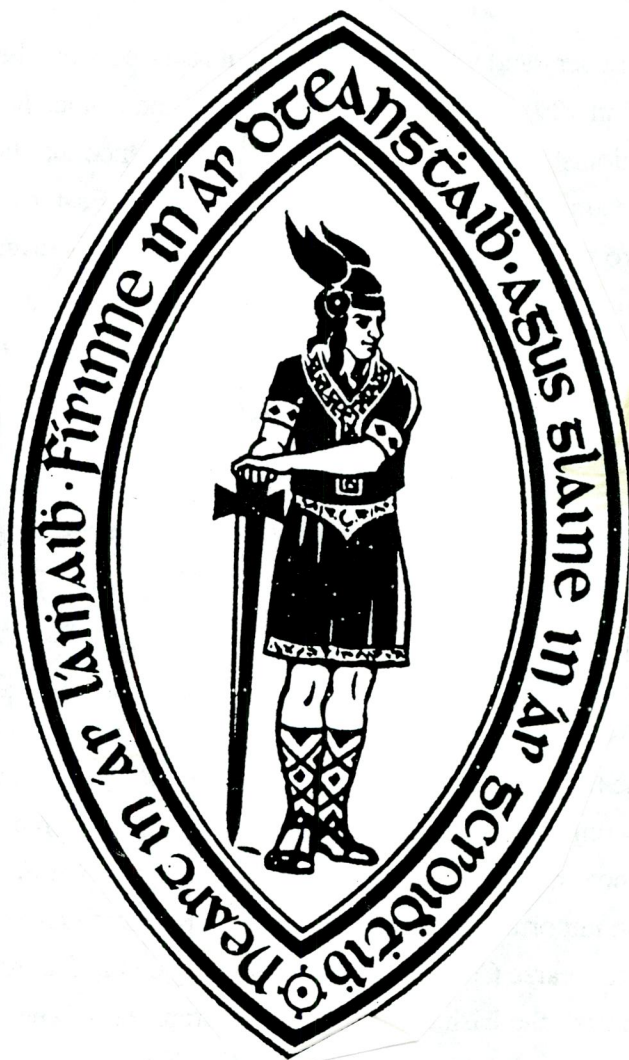
5. The fifth part of the paper discusses the limitations of the study and the areas for future research.

Chapter 4

Did Standish O'Grady really understand what ghost had been released while he translated "The Coming of Cuchulainn" in 1894? O'Grady was a Unionist and ironically he was later referred as a Fenian Unionist by Lady Gregory. Is it a coincidence that he wrote The Triumph and Passing of Cuchulainn in 1919 three years after the Easter Rising? Perhaps in doing so wanted to finally finish with Cuchulainn. By then his original translations had taken numerous meanings.

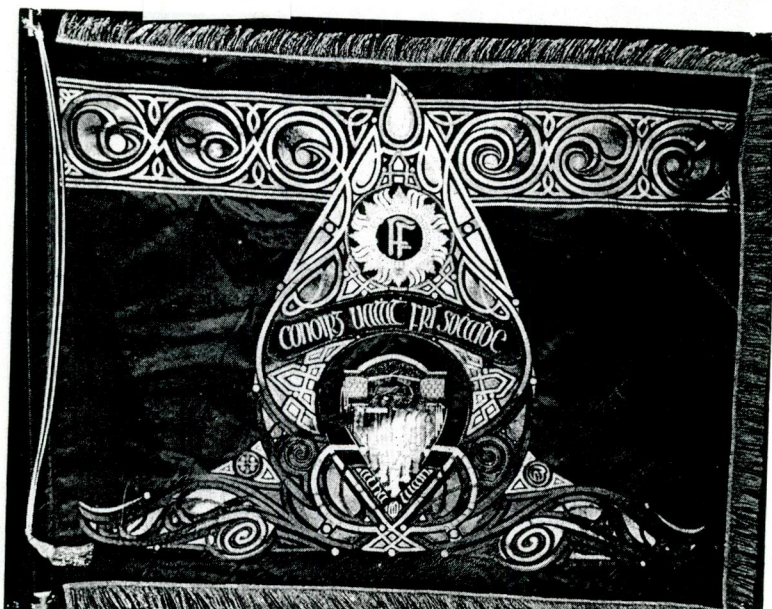
If we examine the use of Cuchulainn in the literary revival we see how the progression came from O'Grady's work. Cuchulainn became for the first time in hundreds of years the hero of Ireland but it was in a romantic and mystical form. These revivalists saw in Cuchulainn a primitive innocence which though not at first intentionally became nationalistic. To these original revivalists Lady Gregory and Yeats the deeds of Cuchulainn meant courage, loyalty and nobility. The heroes were more interested in proving their worthiness to some high standard. Yeats believed that the literary revivalists thought that they were giving the Irish people what they wanted namely the spirituality of the myths.

It was the thoughts of Pearse that gave the myth of Cuchulainn another mystical form. The romantic idea still remained but to him Cuchulainn became the real soldier of destiny. Pearse was born when the Celtic revival was at its peak; The G.A.A. and the Gaelic League also played an important role in his life. To Yeats, Cuchulainn was to be acted upon the stage; whilst to Pearse Cuchulainn was alive and living. He founded St Endas a school which promoted the Irish Language and literature, (4.1) "The old Irish System pagan and Christian, possesses in pre eminent degree the thing most needful in education an adequate inspiration". On the Doorway of St Endas read the following inscription (4.2) "I care not of Life, but that one night and one day my deeds will be remembered". Pearse spoke of 'blood sacrifice' as been an everclensing thing and in his actions could have personified himself as some Saviour or mythical hero. Pearse continuously reflected on the past to other revolutionaries such as Tone and Emmet. Like them he accepted his death in cause of Irish Freedom, "they have conceived nationality as a material thing where it is a spiritual thing". Twelve months after Pearse's death there were posters in Dublin with words stating (4.3) "all is changed" on these images the dying Pearse was depicted in the arms of Mother Ireland almost like the dying Christ Pearse's Sacrifice as he predicted would change every thing. (In Ireland)



THE CREST OF PEARSE'S "ST ENDAS" DEPICTING CUCHULAINN.

OLIVER SHEPPARD'S CUCHULAINN G.P.O DUBLIN" When Pearse summoned Cuchulainn to his side, What stalked through the Post office? ..YEATS The Statues 1938.



1957 IRISH ARMY 4th REGIMENT COLOURS

In 1935 Pearse was commemorated by De Valera's government who felt that Oliver Sheppard's subject matter was suitable for the commemoration of the event. De Valera himself played a small role in the rising. He like Pearse had a strong belief in the Catholic faith and homely 'maidens dancing at the crossroads' while forming the constitution in 1937 referred to Ireland's ancient and glorious past (4.6) "Divine Jesus Christ who sustained our fathers through centuries of trial, greatly remembering their heroic and an un-remitting struggle to regain the rightful independence of our nation".

The sculptural piece itself bears many similarities from effigies of the dying Christ and holds a strong religious air about it. It has been used commercially in advertisements and sports and military medals exact scaled down replicas have been used for academic and political awards or gifts. Oliver Sheppard's piece has become instantly recognisable. This statue has become the only 'true representation of the hero Cuchulainn almost a religious icon'. Sheppard's particular representation of Cu Chulainn has become used in nationalist wall murals and "ironically" in 'loyalist' as the protector of Ulster.

De Valera had romantic views of Ireland's past and wished to keep Ireland rural and unchanged. Perhaps the answers to the success and origin of the revivalist can be found in the following quote of Tom Garvin as to the Irish people's attraction to the past.

"Irish people were commonly described as being obsessed by history, they were possessed not by love of it, more often of a well informed view of it, but of a habit of mind that referred all things present to things past for explanation or, at least cultural mapping".⁷

This nostalgia and romanticism of the past is characteristic of republican beliefs today. The Provisional I.R.A. look back to previous generations in reflection just as Pearse had done they acquire their fight for independence with that of hundreds of years. This is similar to Pearse and the 1916 revolutionaries' beliefs as in the proclamation "The dead generation from which



14. Bogside Republican Youth/Mise Éire (I am Ireland)/Rossville Flats, Derry/1985

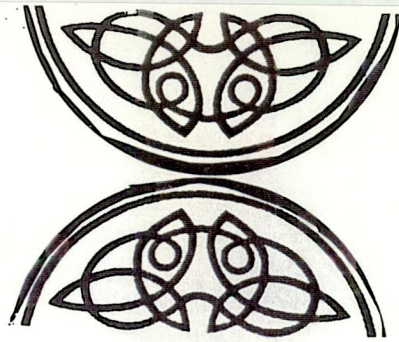


she receives her old tradition of nationhood" further reading in the proclamation states "In every generation the Irish have asserted their right to national freedom and sovereignty". It remarks on six previous arm struggles and at the final line it summons the readiness of its children to "sacrifice themselves for a common good". The use of the word 'children' in the proclamations is almost paving the destiny for future generations of sacrifice.

The Provisional I.R.A. immediately by their name 'provisional' relate themselves to the provisional government of 1916. They also state in the green book (their guidance) state the reason for the battle of independence is justified by the fact that the nationhood of Ireland has been an accepted fact for more than 1,500 years and has been recognised internationally as a fact".

They also use the words "boys and girls" which can be equated with the 1916 rebels reference to 'children'. These phrases assume a sense of authority. They also like Pearse mention the blood stained trail of sacrifice by subjection to imprisonments and hunger strikes. The hunger strike theme is a recurring act in the revolutionary movement in Ireland and can be traced back to the 1920's. With the death of Terence McSweeney, the occurrence of hunger striking became common in the 1920's and later in the 1970's with the Blanket Internments in Northern Ireland.

These 'christological' methods of suffering cause great sympathy with the public, they have the characteristics and 'potency' for the sufferers to be equated with people like Gandhi. The ritual of hunger striking has been equated with the Brehon Laws of the Celtic past, that when a person was treated un-fairly they would starve to humiliate the other persons wrong doing. The actions are similar to that of religious martyrdom, even the way the prisoner covered in Blankets because of the refusal to wear prison clothes and wash. Their cells became sacred like that of a monk. Time was spent learning Irish and History, and the phrase Gaeltacht was coined the cell walls became covered with graffiti and messages, and Belinda Loftus remarks of the craftwork came from these prison internees she mentions that



MICHAEL GAUGHAN



**20th ANNIVERSARY
COMMEMORATION
1974 – 1994**

TAKE ME HOME TO MAYO
The Ballad of Michael Gaughan.

Chorus:

*Take me home to Mayo, across the Irish sea,
Home to dear old Mayo, Where once I roamed so free.
Take me home to Mayo and let my body lie,
Home at last in Mayo, beneath an Irish sky.*

**My name is Michael Gaughan, from Ballina I came,
I saw my people suffering and swore to break the
chains.**

**I raised the flag in England, prepared to fight or die,
Far away from Mayo, beneath an Irish sky.**

Chorus.

**My body cold and hungry, in Parkhurst Gaol I lie,
For the loving of my country, on hunger strike I'll die.
I have but one last longing, I'll pray you'll not deny
That's to bury me in Mayo beneath an Irish sky.**

Chorus.

almost every republican household in Northern Ireland has a piece of prison craft work. This internment craft work has a history which stretches back to imprisonments of republicans in Frongoch in Wales after the 1916 rising. Objects with celtic themes seem to be the most popular work created. Loftus remarks on the abundance of harps and celtic crosses. They show the prisoners hopeless patriotic struggle to grasp to something which could be regarded as purely 'authentic' to prove their struggle valid.

The act of starvation released the prisoner from being a criminal, people took pity on their actions on the fact that they believed so much in their struggle that they were willing to die a disturbing death to prove the point. The act of dying a disturbing death like this took the victim from a masked murder to a Christ like figure. The corpse would become a symbol of state neglect and violence. The act of hunger striking purified and decriminalized the sufferer.

This courage and sacrificial will power is what the hungerstrikers were remembered for. What remains of their plight are poems and craft work they created figure 4.1 depicts a memory of Michael Gaughan who died in 1974 while on hunger strike. The image depicts celtic interwoven pattern equating the victim with the Celtic Past.

Conclusion

Marx once remarked that all human beings make their own history, but they do not make it as they please but under circumstances directly encountered given and transmitted. ^{From the past} The actions of the revivalist at the beginning of the movement proved legitimate to revert to the path in search of a cultural distinctiveness.

We are often so familiar with images of 'Celticism' and 'Gaelicism' that we barely think about them. We take their existence for granted. To try and gather meaning of their different manifestations is difficult because these images are used by a variety of groups and for a variety of meanings. The use of Celtic interwoven pattern in church architecture is to proclaim an established origin, but also to establish between them and the early Christian Church. In metalwork the rendering of these Celtic pattern is purely commercial people may chose to buy this metal work for its ornamental value, but others would regard it as having a strong symbolic meaning to 'Irish' identity. I would argue that the commercial sometimes supports the nationalistic value of these images an example that I have used in my thesis in the wall mural paintings of 'Mo Chara' being directly taken from the work of Fitzpatrick's graphic illustrations.

The use of Celtic images in nationalism is much different from that in other groups. But in all its used it seeks to promote a feeling of origin. This sense of origin to a 'Celtic nationality' is false, and it is a view commonly held by a lot of Irish people. Any rendering of Celtic imagery in craftwork is pure revisionism and it is a misinterputation of the revivalist original aspirations.

The Celts themselves were from Europe and the images they developed were directly taken from the people who had previously lived in Ireland, and from foreign influences including la 'Tene'. Belinda Loftus remarks on this stating "The sheer splendour of objects like the Book of Kells and Durrow and

1894-1895

Ardagh Chalice would be justifiable source of pride to any nation". She remarks that the length of the period bears great importance lasting over 1,000 years. She states "that the chief reason for the identification of celtic culture with nationhood lies in later centuries. Where as a settled multicultural, crop growing civilization allows many other European nations to see their heritage in towns and monuments parade a cumulative history, from the prehistoric to the present day, Irelands absorption of and reaction to successive waves of English and Scottish colonists brought a very different history".

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