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The Book in Ireland: Introduction

Jacqueline Genet, Sylvie Mikowski, Fabienne Garcier

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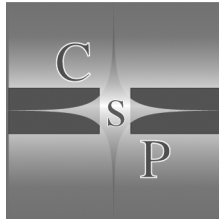
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The Book in Ireland

The Book in Ireland

Edited by

Jacqueline Genet, Sylvie Mikowski
and Fabienne Garcier



CAMBRIDGE SCHOLARS PRESS

The Book in Ireland, edited by Jacqueline Genet, Sylvie Mikowski and Fabienne Garcier

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FOREWORD

CLARE HUTTON

In August 1909 John S. Crone launched *The Irish Book Lover*, a journal of “Irish Typography, Bibliography and kindred subjects”, with the hope of forming a “connecting link between all lovers of Irish Books and books relating to Ireland, wherever published”. Inspired by the great collection of Irish books donated to the Cambridge University Library by Henry Bradshaw (1831–1886), Crone immediately drew upon the talents of Ernest Reginald McClintock Dix (1857–1936), another great collector of Irish imprints, and the outstanding figure in Irish bibliography for the first three decades of the twentieth century.¹ Through a run of 227 issues, *The Irish Book Lover* went on to include Dix’s authoritative bibliographies relating to Irish printing and publishing, as well as biographies, obituaries, notes and queries, and reviews of contemporary works by various hands.² Though amateur and chatty in tone, this periodical—which ranks as one of the longest-lasting of all twentieth-century Irish literary journals—is both fascinating and impressive. It shows that the history of books is implicit in the work of bibliographers. For, as D. F. McKenzie once noted, “the writing, replication, distribution, and reception of texts” have always been legitimate objects of scholarly “enquiry and report.”³

Bibliography—the practice of listing, describing and writing about books—clearly predates the more abstract historiographical concept of *histoire du livre*, as established by Lucien Febvre and Henri-Jean Martin with the publication in 1958 of *L’Apparition du Livre*, a pioneering study which explored the changes that the invention of the printed book brought about in European society, their causes and effects.⁴ This work paved the way for the leadership of the French within the field

¹ Foreword, *The Irish Book Lover*, 1 (1909), 1.

² For an index and sampler of the journal see Bruce Stewart (ed.), *The Irish Book Lover*, The Princess Grace Irish Library Series 14 (Gerrards Cross, Bucks: Colin Smythe, 2005).

³ Donald Francis McKenzie, “History of the Book”, in Peter Davison (ed.), *The Book Encompassed: Studies in Twentieth Century Bibliography* (Cambridge: Cambridge University Press, 1992), 290–301 (290).

⁴ Lucien Febvre and Henri-Jean Martin, *L’Apparition du livre* (Paris: Éditions Albin Michel, 1958).

of nationally oriented book history, a position consolidated by the publication of the multi-volume *Histoire de l'édition française*.⁵ Some comments on its intellectual rationale are therefore appropriate here.

Febvre and Martin concentrated on the emergence of the book as a material and cultural object, and were keen to substitute the traditional narrative of events (*histoire événementielle*) with a more analytical and interdisciplinary problem-oriented history (*histoire-problème*), a trend very much in keeping with the type of historiography associated with *Annales d'histoire économique et sociale*, the journal which Febvre had founded in 1929. They also wished to place greater emphasis on finding out how individuals thought and behaved in the past—the history of *mentalités*—instead of rehearsing the more traditional concerns of political history. By contrast in Ireland, in the decades which followed Independence and partition, political history—along the lines dictated by allegiance to nationalism—tended to dominate. As F. S. L. Lyons once suggested, the main emphasis was on “the rewriting of Irish political history” and “necessarily so, because it was around politics that historical myths clustered most thickly”. Although Lyons himself called for “a broader frame of reference” and “a general theory of Irish cultural development”, social and economic history was lacking, and the type of broad brush cultural history so popular in France was virtually non-existent.⁶ Scholars of the Irish printed heritage tended to be bibliographers, rather than historians influenced by the more abstract and analytical ways of thinking which typify the *Annales* school.

These trends have been reversed gradually and in multiple ways. A conclusive sign that the printed book, and the literacy it implies, was attracting the interests of Irish historians, appeared in 1990, with the publication of *The Origins of Popular Literacy in Ireland: Language Change and Educational Development 1700-1920*, a collection of ten essays edited by Mary Daly and David Dickson.⁷ Inspired by interdisciplinary approaches developed by historians in France, this book confronts one of the major questions in Irish book history: what is the relationship between

⁵ Roger Chartier, Henri-Jean Martin, Jean-Pierre Vivet (eds.), *Histoire de l'édition française*, (Paris: Promodis, 1983), vol.1, *Le Livre conquérant: du Moyen âge au milieu XVII^e siècle* (Paris: Promodis, 1982); vol.2, *Le Livre triomphant: 1660-1830*, (Paris: Promodis, 1984); vol.3, *Le Temps des éditeurs: du romantisme à la Belle époque* (Paris: Promodis, 1985); vol.4, *Le Livre concurrencé: 1900-1950* (Paris: Promodis, 1986).

⁶ Francis Steward Leland Lyons, “The Burden of Our History”, in Ciaran Brady (ed.) *Interpreting Irish History: The Debate on Historical Revisionism 1938-1994* (Dublin: Irish Academic Press, 1994), 92, 94.

⁷ Mary Daly and David Dickson (eds.), *The Origins of Popular Literacy in Ireland: Language Change and Educational Development, 1700-1920* (Dublin: Department of Modern History, Trinity College, and Department of Modern Irish History, University College, 1990).

the decline of the Irish language, the achievement of literacy in English and the impact of these developments on popular culture and political behaviour? All of the essays in *The Origins of Popular Literacy in Ireland* address this question in interesting ways, but for the purposes of illustration three might be singled out. Garret Fitzgerald's seminal essay on "The Decline of the Irish Language, 1771–1871" shows how the pace of language shift varied dramatically amongst successive generations in different parts of the island. "Education, Emigration and Irishwomen" by David Fitzpatrick demonstrates that late nineteenth-century Irish women were better educated and more migratory than men ("even the humblest husband or job abroad was better than no husband and no job at home") and suggests that the desire to emigrate was often an incentive to acquire better than average skills in literacy.⁸ Niall Ó Ciosáin's "Printed Popular Literature in Irish, 1750–1850: Presence and Absence"—a precursor to his ground-breaking monograph, *Print and Popular Culture in Ireland, 1750–1850*—argues that "printing in Irish, and the literacy implied by it, was heavily influenced by print literacy in English", a large claim which is supported by the citation of Irish language texts which "represent a transitional phase of literacy... printed in a phonetic spelling based on English-language orthography."⁹

The introduction of printing to Ireland is associated, ineluctably, with colonial rule and power. The early fortunes of the Irish press "clearly show that the book trade was solidly based on, and for, English rule and an English-speaking Protestant ascendancy".¹⁰ The complex and gradual ways in which this situation changed—with the transition to literacy as the "colonised" acquired English, access to print and the political and cultural power it can summon—is a major theme in Irish book history, particularly in the pre-Famine period. The rise of a specifically Catholic nationalism—a development facilitated by the very rapid growth in the production of provincial newspapers, and the activities of Dublin publishers such as James Duffy—is an extremely important issue in the period from the Famine up to the Irish Literary Revival.¹¹ The Revival period itself, which looks set to absorb the interests of literary scholars and cultural critics for several decades yet, is of course another extremely rich area of research for book

⁸ David Fitzpatrick, "A Share of the Honeycomb": Education, Emigration and Irishwomen" in Daly and Dickson, *The Origins of Popular Literacy in Ireland*, 175.

⁹ Niall Ó Ciosáin, "Printed Popular Literature in Irish, 1750–1850: Presence and Absence" in Daly and Dickson, *The Origins of Popular Literacy in Ireland*, 47. See also his *Print and Popular Culture in Ireland, 1750–1850* (London: Macmillan, 2003).

¹⁰ Mary Pollard, *Dublin's Trade in Books 1550–1800* (Oxford: Clarendon Press, 1989), 31.

¹¹ The growth of the provincial press in the latter part of the nineteenth century is discussed in detail in Marie-Louise Legg, *Newspapers and Nationalism: The Irish Provincial Press, 1850–1892* (Dublin: Four Courts Press, 1999).

historians, particularly those interested in author-publisher relations.¹² Many major Irish authors have published almost exclusively in London or further afield because, until recently, Ireland has been too poor to support a significant cultural publishing industry, particularly in the face of such fierce competition from London. As a result of this, periodicals—often used by Irish authors when they wish to target a “home” readership—have been particularly significant within Irish literary culture.¹³ The history of periodicals, the subject of a separate section in this volume, is therefore another extremely important issue within the history of the Irish book. So too is the history of reading in and about Ireland, for there is an obvious disjunction between what has been produced and packaged as the canon of “Irish” literature, and what has been popularly read.

Given the novelty of the research methodologies, the inaccessibility and difficulties of some types of archival materials, and the sheer scope of the subject, much remains to be done. It is an exciting moment to be a scholar of the Irish book, and the contributions of a team from France—where so much of the conceptual framework for book history originated—are particularly welcome and timely¹⁴.

¹² For exemplary work on author-publisher relations see Warwick Gould, “Playing at Treason with Miss Maud Gonne”, in Warren Chernaik, Warwick Gould and Ian Willison (eds.), *Modernist Writers and the Marketplace* (London: Macmillan, 1996), 36–80; Katherine E. Kelly, “Imprinting the Stage: Shaw and the Publishing Trade, 1883–1903” in Christopher Innes (ed.), *The Cambridge Companion to George Bernard Shaw* (Cambridge: Cambridge University Press, 1998), 25–54; and Alistair McCleery, “The Return of the Publisher to Book History: The Case of Allen Lane”, *Book History* 2 (2002), 161–185.

¹³ Several impressive studies of Irish periodicals have recently appeared. See, for example, Tom Clyde, *Irish Literary Magazines: An Outline History and Descriptive Bibliography* (Dublin: Irish Academic Press, 2003) and Frank Shovlin, *The Irish Literary Periodical 1923–1958* (Oxford: Clarendon Press, 2003).

¹⁴ A team of editors in Britain and Ireland is working on the subject. They have published volume 3 of *The Oxford History of the Irish Book*: Raymond Gillespie and Andrew Hadfield (eds.), *The Irish Book in English, 1550–1800* (Oxford: Oxford University Press, 2006). The next volume will be that of Clare Hutton, Dermot Keogh and Patrick Walsh (eds.), *The Irish Book in English, 1891–2000* (Oxford: Oxford University Press, forthcoming, 2007).

INTRODUCTION

JACQUELINE GENET, SYLVIE MIKOWSKI,
FABIENNE GARCIER

This volume on the Book in Ireland, originally published in France, brings together contributions by scholars in Irish studies from both countries and by Irish professionals in the field such as writer-publishers and curators. It explores the relation between Irish people and the printed word in various contexts, beginning with the emergence of private presses which, from the late 19th century onwards, renewed a time-honoured editorial and typographical tradition. Then it highlights the importance of the printed word in the passing on and circulating of ideas, through translation, teaching, political propaganda, or the publishing of literary anthologies. Finally it emphasizes the major role played by periodicals in Irish cultural life and the building of an Irish identity in a country where, until fairly recently and for a variety of reasons, people read more newspapers and magazines than books.

The birth of a whole host of publishing houses was determined by the favourable conditions of the artistic context invigorated in England by William Morris. Fired by his admiration for Ruskin and for the Middle Ages and rejecting the machine when it subjugated man, Morris founded the Kelmscott Press in 1891, a major event which signalled a new departure in the art of the book. He sought to recapture the quality of the first printed books and produced highly decorated works with woodcuts and borders of exceptional beauty. His impassioned art was the spark of genius which kindled the flame of the Arts and Crafts movement, a vital force in late 19th- and early 20th-century England thanks to the activities of organized groups and to the involvement of architects. Exhibitions helped to forge links between artists in London and in Dublin. Morris's example was widely followed in 19th-century Ireland; a crucial step forward was the forming of The Irish Arts and Crafts Society in 1894. In England and in Ireland, a series of private presses took up the aims and practices of the Kelmscott. The succeeding generation would endeavour to reconcile Morris's ideas with mass production. Some commercial firms established a close association with the Aesthetic movement. Around 1920, others, working with mechanical typesetting, which brought the

most revolutionary change since the invention of printing, were still faithful to the ideal of “the Book Beautiful”.

Of the specifically Irish private presses working in the tradition of Morris, one of the most remarkable was the Dun Emer Press, founded by Evelyn Gleeson with the collaboration of the Yeats sisters, Lily and Elizabeth, and defining itself as “an Arts and Crafts enterprise”. The three women shared a common taste for the minor arts, and a desire to contribute to the Irish Revival. Yet financial difficulties and personal tensions brought about a scission in 1908, E. Gleeson keeping on the name Dun Emer and the Yeats sisters choosing the Cuala, the first private press run by a woman who dedicated to it her knowledge and artistic feelings, and whose editor was her own brother, W. B. Yeats. He in fact wished to control the Press, publishing his own works, creating a climate of taste in favour of them, vigorously defending his editorial decisions and supervising every stage of the printing operation. Elizabeth, who wanted to produce aesthetically satisfying works, rejected Morris’s “overabundance of ornament”, considering that a beautiful type was sufficient to decorate a page; various pressmarks¹⁵ added to the attractiveness of the books. As well as the poems, plays and prose of Yeats, publications included the best of the new works written in Ireland, chosen by the poet according to their literary value and to his own preference. Additional activities were undertaken, such as the Broadside series reproducing traditional poems and ballads of visual and literary interest. Yeats thus initiated a national artistic movement with which he clearly identified himself, making of Dublin the heart of a whole literary culture, the showcase for national pride, and winning for himself a place in the history of 20th-century literature. After the death of Mrs Yeats, Michael and Anne, her children, reorganized the Press with the help of Liam Miller; its last publication appeared in 1978.

The art of fine printing and the publication of Irish works were also the priorities of the founder of The Dolmen Press. Liam Miller, gifted with a rare sense of creativity, won the support of poets such as Thomas Kinsella and made a lasting mark on the Irish literary scene. He encouraged and published then unknown writers and produced mediaeval texts, translations from the Irish and re-editions. Though his first publications were, as at the Cuala, printed with a hand-press, he gradually acquired more modern equipment. The noteworthy highlights of his catalogue included *The Midnight Court*, by Brian Merriman, *The Dolmen Miscellany of Irish Writing*, with contributions from the rising generation of authors, *The Táin*, illustrated by Louis Le Brocqy and John Montague’s *The*

¹⁵ This was the word used at the time for “logo”, as can be observed in several publications including the booklet *Pressmarks and Devices used at the Dun Emer Press and the Cuala Press*, published by the Cuala Press MCMLXXVII. Its present meaning is “the character(s) assigned to a book to indicate its physical location [...] in a library” (Webster).

Rough Field. Following the Cuala's lead, he gave Dublin the status of a literary capital and opened the way for young publishing houses such as The Gallery Press.

Peter Fallon, who created it and was a writer himself, made it possible for Irish authors to leave their English publishers—the Irish authors of the 19th century still published most of their works in Great Britain; Oscar Wilde and G. B. Shaw even chose to make their homes in London. In the last two decades of the century, Irish writers were torn between publishing in England or Ireland. Yeats, already published by the Cuala, was also in search of a big commercial press. Between 1926, when Maunsel & Roberts closed down, and 1951, when Miller founded the Dolmen, writers either published in Great Britain or at their own expense. The situation was further complicated by the censorship imposed in 1929. Gradually, however, several authors returned for publication to their own country and opted for the Gallery. Like many presses before it, it was a family business, the publisher of new poets, a vehicle for literature of quality. Many of the authors made known to readers by the Gallery went on to achieve international status.

An essential subscriber to CLÉ—the printers' association, once presided over by Liam Miller, and which has contributed most to the support of publishing houses since 1970—the Irish University Press, the biggest of its time, and which modernized the industrial processes of publishing, played an important part in the launching of the review *Books Ireland*, either indirectly by its subsidies or directly by the competence that Jeremy Addis had acquired when working there as production manager. Even if its collapse was a tragedy, it made available some staff who, thanks to the “cultural capital” they had received at the Irish University Press, could re-invest themselves in small firms. About twelve printing-houses involved in the cultural revival at the end of the 20th century carried on its legacy. Among them was Wolfhound Press which, thanks to Seamus Cashman, widely contributed to the publication of literary works between 1970 and 2001, exploring new paths such as the fiction of Liam O'Flaherty and publishing children's books of excellent quality.

The small publishing houses showed remarkable persistency. Dermot Bolger, the founder of the Raven Arts Press, was quite aware that to provide a means of expression for the working class to which he belonged, a new reading public was needed; he became a writer and editor for this very reason. At the Raven, set up in makeshift premises, the voice of contemporary Irish literature could be heard. Even though the Press wanted to break with the Celtic Renaissance, it was, like the Cuala, essentially a craft industry. It published young unknown writers and re-edited those who for various reasons had been neglected. Its editorial activities were concentrated on particular areas: the problems arising from urbanization, the revision of nationalist myths, the calling into question of the role of the Catholic church, the secularizing of society, the opening out towards other countries and the restoration of Gaelic as a poetic language divested of all ideological functions.

Around 1990, the Raven was taken over by New Island Books, a house with commercial as well as artistic objectives.

This editorial effervescence encouraged readers. At the beginning of the 20th century, Irish people were more than willing to read newspapers but showed little interest in books, a tendency which was to continue over a long period. In the 1940s, John McGahern indeed remarked that reading was considered a “dangerous” occupation. Why was it that a nation which has given birth to so many great writers did not acquire the habit of reading books before the 1960s? Was it the fault of the relative poverty of a country where buying a book had become a luxury, of the rivalry with England which established very powerful publishing firms during the 19th century, of the educational system, of the Catholic church and its struggle against modernism, or of the fact that reading, a solitary pleasure, ran counter to “the gregarious tendency of the social culture”? Libraries were deeply affected by the situation, which did not improve until after 1970.

In addition to printing, the history of the book covers the whole range of conditions favouring the production and circulation of the written word. The eclecticism of the second section is an indication not only of the richness of the subject under study, but also of the importance which must be attached to the most material aspects of the book. It reflects the sense of urgent necessity which seems to have ruled the production of the written word through the centuries, that is to say the need to communicate and circulate ideas, be it in the form of translation, teaching, indoctrination, propaganda or indeed communication by visual means.

The close links between the material aspect of the book and the circulation of ideas are clearly shown by the history of Gaelic characters. The evolution of this visual element since the Elizabethan age demonstrates how typography contributes to the building of a national identity and represents a political issue, a function of which Queen Elizabeth I was perfectly aware.

Another material factor, the policy of remunerating artists through the famous affiliation scheme, initiated in 1981 by the prime minister Charles Haughey and given the name *Aosdána*, ensures a measure of financial cover for artists and throws light on the evolution of the Irish State in matters concerning the role of the arts in society. In the past controlled through censorship and socially marginalised, artists chosen by an assembly of their peers are now supported and encouraged by considerable financial aid. The book holds a dominant position in traditional Irish culture; so it is that in the fields of visual art and serious music, the modes of election to the Academy encourage these artists and musicians to submit their works for judgement in the form of catalogues, that is to say books.

The need to communicate ideas and to teach has always been the driving force behind the production of the written word in Ireland as in every part of the western world. As early as the Middle Ages, Irish monks were renowned for their erudition

and their work in copying and illuminating manuscripts in Latin, Irish and especially Greek. The teaching of Greek has been carried on in Ireland from mediaeval times to the present day; certain prestigious schools have remained unshakeable in their loyalty to the classical tradition. It may be considered that this ongoing interest for Greek in Ireland is due to a felt similarity between Greek and Gaelic, Greek having been relegated to the same subordinate position to Latin as Gaelic was to English. The Greek grammar-books written by Irish scholars point to the amazing faculty of the written word to circulate through time and across borders.

Translations offer another proof of this, as shown in the work of Denis Devlin. The parallels existing between Devlin's career and that of his friend Saint-John Perse, both men poets and diplomats, validate the notion of translation as an "ambassador" between two languages. Semantic analysis of certain of Perse's poems rendered in English by Devlin reveals how the work of the translator transcends the traditional opposition between translations giving preference either to the source language or to the target language.

The need to pass on ideas, this time from one generation to another and within the same nation-state, can also be perceived in history textbooks in Ireland after Partition. This particular category of books interlinks the social, cultural and political histories of a country. First of all based on the need to instil into future citizens the foundations of a given ideology—nationalist in the South, unionist in the North—, the form and content of these textbooks then evolved towards more pedagogical concerns: at present, care is taken to accompany the child in its psychological and cultural development. In addition, and with time, school textbooks have acquired colours and illustrations, included primary sources and obviously been adapted to the demands of the "New Irish History".

Even though the material aspects of the book—financial support for authors, typography, presentation of school textbooks, distribution abroad—are used to communicate and circulate ideas, the content to be conveyed still remains a problematic issue. It inspired the famous *Field Day Anthology of Irish Writing*, published in 1991 under the editorship of Seamus Deane. The anthology was what may be called "an act of definition", a means, in fact, used by a nation to endow itself with a cultural identity and to promote those canons it intended to define for itself. Deane's "post-colonialist" enterprise above all aimed to bring back texts hitherto considered of English origin into the Irish fold, at the same time mingling literary and non-literary works in order to include, among others, political pamphlets or popular cultural forms such as ballads. The unexpected and ironic consequences of this publication were outraged reactions from women writers and intellectuals deploring their inadequate representation in what had been announced as an expression of national genius. As a result, Deane decided to publish two supplementary volumes entirely devoted to their writings. This correcting of a

mistake in retrospect is a reminder, perhaps an inopportune one, of the opposition not only between Irish and non-Irish but also between the sexes.

The publishing of an anthology is a political act revealing the ideology, conscious or not, of its authors. On the other hand, there was nothing unconscious about Arthur Griffith's plan to make *Sinn Féin* the principal organ of the republican movement in the second decade of the 20th century. In it could once more be found the close interlinking of the material aspects—the financing, the role of typography, the illustrations, the chain of responsibility in its fabrication—and the political issues at stake. Some of the practical details of its production, such as book-keeping, subscriptions and the role of advertising, show how Griffiths, a former typesetter, succeeded in keeping control over the newspaper and furthermore over the republican movement until he became the figure who went down in history. We have here a perfect example of the method used by the *Ecole des Annales* and Roger Chartier, consisting in relying on the most concrete aspects of the book to reconstruct the course of ideas and ideologies.

The study of periodicals published between 1830 and 2003 deals with yet more aspects of the history of the book. The dependence of Irish publishing on England after the 1800 Act of Union gave a boost to the publication of periodicals during the above-mentioned period. Periodicals were cheaper than books, more deeply anchored in their place of production and in the current affairs of the time, closer to their readers and receptive to their reactions. They could therefore take advantage of the democratizing of access to printed texts and reading, a direct consequence of the improvement in the level of education of the Irish people after the Catholic Emancipation in 1829. For these reasons of proximity and of empathy with their readers, periodicals reflected the diversity of Irish society and its cultures. At the beginning of the 1830s, they were often held to ransom by sectarian religious groups to spread propaganda. The titles published at this time provide an eloquent testimony to the state of things: *The Christian Examiner and Church of Ireland Gazette*, *The Protestant Penny Magazine*, *The Irish Catholic Magazine*, etc. It was not until a new generation of reviews made their appearance that gaps between communities were bridged and attempts at national union saw the light of day. The new periodicals were of greater intellectual stature than the preceding ones; they were above all literary in content, with the sciences (topography, physics, medicine, psychology), history and philosophy occupying a secondary, though not insignificant, position. As literature was promoted to the rank of voice of the nation, it was also entrusted with the task of working for national union. It became a major, privileged art but one with a political objective, for it could express and assert *Irishness*, a concept gradually being defined at the time. Like their predecessors, *The Dublin University Magazine*, founded in 1833, and *The Nation* in 1842, the most important literary reviews contributed to the debate on

nationality then active throughout Europe; they played an essential role in the dissemination of ideas and in the circulation of aesthetic trends on an international scale. That is why they were a living witness of the times in which they came into existence and disappeared; the conditions for their doing so are in themselves worthy of study. The vicissitudes in their history, with its cycles of expansion (1830-1849, 1892-1922, 1953-1985) and decline (1850-1869, 1923-1939), cut across the political, economic or cultural history of the country as a whole and, in return, they teach us a great deal about it. Why did a review appear on the scene? What role would it play in the social and cultural panorama? What readership did it aim to reach? With what aids and grants, and at the price of what compromises did it remain in existence? What ideological standpoint did it defend and how did it use its own textual space to diffuse it? These are just some of the questions that are debated in the third section.

A chain of complex relations was set up, the periodical at their centre, between two poles: the context of its production (the publishing house which sponsored it, the editorial policy of its directors, periodicity and the set of constraints it entails) and its reception by readers, both during its existence and in later periods of history. Despite the immense variety of periodicals, their analysis brings to light constant features—heterogeneousness in style and tone, the collage of different textual genres, making of each periodical an arena of debate and controversy—and variables, allowing a distinction to be made between the miscellany review and the “little magazine” or the important literary review, for example.

The monographs which follow the study of periodical genres have as their subjects a few of the most outstanding reviews. The first of these, the *Dublin University Magazine* (1833-1877), played an essential role in the building of a national identity that was specifically Irish, even if drawn from different traditions. It introduced an English-speaking readership to legendary tales from the Gaelic oral tradition, thus transcribing it into a written medium. But the passing from the spoken to the written also implied the passage from an ancient popular culture into a modern, more scholarly one, represented in the review by tales of fantasy from German Romantic literature or articles on mesmerism and para-normal psychic phenomena.

The cosmopolitan outlook of the *Dublin University Magazine* made a striking comeback at the height of the Literary Renaissance with *Dana* (1904-1905). Dissociating itself from the “revivalist” quest for the mythical and legendary Irish past, *Dana* advocated an early Irish brand of modernism. It promoted a reasonable scepticism and cultural eclecticism in a society which would no longer be subjected to the combined rigidities of nationalism and catholicism, but would ideally be open, cosmopolitan and democratic. However avant garde its social visions were, *Dana* evidenced no such taste for novelty in the literary field, as its famous rejection of James Joyce’s early prose works shows.

Studies, the highly regarded Jesuit review with an unequalled record in longevity (founded in 1912, it is still being printed today), is concerned with literature, philosophy, the sciences and history, and through the decades has observed society, knowledge, historical events and current affairs from a Christian viewpoint. It has shown remarkable powers of adaptation. During the times when Catholic morality was predominant in Irish society, after the establishment of the Free State, for example, its standpoint was doctrinarian; it became more tolerant and ecumenical after Vatican II. It is probably thanks to this dynamic spirit of conciliation that *Studies* has already lasted for nearly a century.

The vocation of the *Dublin Opinion* (1922-1970), founded in the same year as the Free State, was far removed from that of *Studies*. It was a satirical political review presenting current affairs in images, its illustrations introducing the middle and working classes to visual art in the form of cartoons, comic strips and advertisements. It also exercised a notable influence on the world of politics, as for instance when its caricatures weakened Fianna Fáil's campaign in favour of proportional representation. The illustrations provide a view of what was for years the subject-matter of this initiation into the power of the image—popular myths of the age-old west, satirical portraits of politicians or parodies of scenes from Hollywood.

The destiny of the Gaelic review *Agus* highlights the linguistic policies of Irish governments from 1961 to 1998. After a late start in Cork, it occupied a particular place among reviews in the Gaelic language. As a provincial review, its aim was to give a voice to the province of Munster, but it also had a wider ambition to provide entertaining and varied reading for the whole of the Gaelic-speaking population of the island. However, the supportive attitude of the government departments it depended on up to 1996 gave way to a policy of profitability and it had to cease publication. The historical course of this original review is representative of the hopes attending its birth and of the indifference shown by the authorities to its decline.

The Honest Ulsterman, otherwise known as *HU*, was a Northern-Irish literary magazine focused on poetry. Inaugurated by James Simmons in 1968, *HU* held a special position in the cultural atmosphere of the North during the thirty-five years of its existence. Firmly rooted in the literary tradition of the Ulster province, it aspired to change society and to develop and strengthen an inclusive, non-sectarian Northern-Irish cultural identity. In the midst of the Troubles, it advocated the ideal of the honest man which, not without a measure of self-derision, is reflected in its very name. A commitment to a cause, a dream of change, a debate on identity, the voice of minorities: Irish reviews have been or have expressed every one of these things, frequently offering the freedom of their pages to writers and poets. The fact that the reviews studied in this volume are almost all decidedly literary in their vocation clearly illustrates the privileged links between literary creation and the

publication of periodicals in Ireland. These elective affinities have no doubt been a stimulating factor for both fields in the history of the book in Ireland.

Translated by Valerie Burling

SECTION 1

PUBLISHING

CHAPTER ONE

THE ARTISTIC BACKGROUND

FROM THE INFLUENCE OF WILLIAM MORRIS TO THE DEVELOPMENT OF THE MINOR ARTS IN ENGLAND AND IRELAND, AND THE IMPACT OF THIS TRADITION ON THE BOOK

JACQUELINE GENET

In England

The avant-garde role of some personalities

Augustus Welby Pugin (1812-1852) and Henry Cole (1808-1882)

The origins of the English movement for the improvement of taste in design date back to the 19th century, to the writings of the architect and designer Augustus Welby Pugin, with his dream of designer and craftsman working together, and to the creation of the first schools of design.¹ To curb what he called “the present decline in taste”, he turned towards pre-industrial England and urged creators to abandon their allegiance to classical models in favour of the Gothic examples of the Middle Ages, thus launching a mediaeval revival in English design. His books served as a basis for the development of the Arts and Crafts movement during the second half of the century. At the same time, the efforts of Henry Cole, who wanted to reform schools of art, raised the question of art applied to industry.

John Ruskin (1819-1900)

The ideological context was essentially provided by John Ruskin, revolted by the “inhumanity” of the machine and its demoralizing effect on the workman.

¹ Pugin worked on the plans for the Houses of Parliament. In 1837-43, he helped Sir Charles Barry to put the finishing touches to this project. Although his precise role is the subject of keen controversy, the excellence of the details is unquestionably due in part to his collaboration. He also designed St George’s Cathedral in Southwark, Farm Street Church in Berkeley Square, London, Killarney Cathedral and the chapel in the Benedictine monastery at Douai. He drew up the plans for his own house at Ramsgate and those of Adare Hall in Ireland for Lord Dunraven.