

Cambridge University Press
052179319X - Modernism and the Celtic Revival
Gregory Castle
Frontmatter
[More information](#)

MODERNISM AND THE CELTIC REVIVAL

In *Modernism and the Celtic Revival*, Gregory Castle examines the impact of anthropology on the work of Irish Revivalists such as W. B. Yeats, John M. Synge, and James Joyce. Castle argues that anthropology enabled Irish Revivalists to confront and combat British imperialism, even as these Irish writers remained ambivalently dependent on the cultural and political discourses they sought to undermine. Castle shows how Irish modernists employed textual and rhetorical strategies first developed in anthropology to translate, reassemble, and edit oral and folk-cultural material. In doing so, he claims, they confronted and undermined inherited notions of identity which Ireland, often a site of ethnographic curiosity throughout the nineteenth century, had been subject to. Drawing on a wide range of post-colonial theory, this book should be of interest to scholars in Irish studies, post-colonial studies, and modernism.

GREGORY CASTLE is Professor of British and Irish Literature at Arizona State University. He is the editor of *Post-colonial Discourses: A Reader*. He has published articles in *James Joyce Quarterly*, *Genre*, *Twentieth-century Literature*, *European Joyce Studies*, and *Theatre Journal*. He was awarded the Gerald Kahan Scholar's Prize in 1998 by the American Society for Theater Research for an essay on John M. Synge's *Playboy of the Western World*.

Cambridge University Press
052179319X - Modernism and the Celtic Revival
Gregory Castle
Frontmatter
[More information](#)

MODERNISM AND THE CELTIC REVIVAL

GREGORY CASTLE



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
052179319X - Modernism and the Celtic Revival
Gregory Castle
Frontmatter
[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, UK
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia
Ruiz de Alarcón 13, 28014 Madrid, Spain
Dock House, The Waterfront, Cape Town 8001, South Africa

<http://www.cambridge.org>

© Gregory Castle 2001

The book is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2001

Printed in the United Kingdom at the University Press, Cambridge

Typeset in Baskerville 11/12.5pt System 3b2 [CE]

A catalogue record for this book is available from the British Library

ISBN 0 521 79319 x hardback

Contents

<i>Acknowledgments</i>	page vi
<i>List of abbreviations</i>	viii
1 The Celtic muse: anthropology, modernism, and the Celtic Revival	i
2 “Fair equivalents”: Yeats, Revivalism, and the redemption of culture	40
3 “Synge-On-Aran”: <i>The Aran Islands</i> and the subject of Revivalist ethnography	98
4 Staging ethnography: Synge’s <i>The Playboy of the Western World</i>	134
5 “A renegade from the ranks”: Joyce’s critique of Revivalism in the early fiction	172
6 Joyce’s modernism: anthropological fictions in <i>Ulysses</i>	208
Conclusion. After the Revival: “Not even Main Street is Safe”	248
<i>Notes</i>	261
<i>Select bibliography</i>	292
<i>Index</i>	306

Cambridge University Press
052179319X - Modernism and the Celtic Revival
Gregory Castle
Frontmatter
[More information](#)

Acknowledgments

This book has taken several years and gone through many refinements. I would like to take this opportunity to acknowledge the criticism and support I have received while working on it. I am grateful to have worked with two extraordinary editors at Cambridge University Press, Ray Ryan and Rachel De Wachter, who guided this project throughout with patience, respect, good humor and genuine concern that it shape up to its potential. Equally supportive and helpful was my copyeditor, Gillian Maude. Many colleagues and friends were, wittingly or not, helpful contributors in the process of writing this book. I thank especially my mentor and good friend John Paul Riquelme, whose support for this project has been generous and unstinting. I owe to him whatever clarity and felicity my style may possess. I thank Joseph Valente, who read an early draft of *Modernism and the Celtic Revival* and whose comments guided me in an early stage of revision. In the same vein, I thank the readers at Cambridge University Press whose reports proved helpful in final revisions. Several people have read parts of this book and I acknowledge their role in making it better than it might have been. Nicholas Grene was generous with his time and knowledge about Synge, and Richard Finneran's remarks on an embryonic conference paper on Yeats and ethnography proved singularly important. Peter Costello patiently helped me in my search for information on Irish Catholicism and introduced me to Anthony Roche, whose delightful remarks about Irish drama helped me understand the tangle of reactions to Synge's plays. Conversations with Patrick McGee, Colleen Lamos, Bill Mottolose and other Joyceans have, over the years, helped to shape my attitudes toward Joyce and his relationship to colonialism, anthropology and the Revival. In a similar fashion, my graduate students at Arizona State University tolerated me patiently as I began to make the arguments for this book and in the

Cambridge University Press
052179319X - Modernism and the Celtic Revival
Gregory Castle
Frontmatter
[More information](#)

Acknowledgments

vii

process gave me opportunities to revise or expand on my own views. Amanda Yeates' efforts as a research assistant were indispensable and she was, in many ways, my first reader. I thank my parents, Ralph and Donna Castle, who gave me unconditional support and encouragement, and my dear friend Kristi Van Stechelman, who made my life better as I worked on this project. Finally, to my daughter, Camille, whose love has inspired and sustained me, I dedicate this book:

M'iníon, aon searc is grá mo chléibh

Abbreviations

<i>A</i>	<i>Autobiographies</i>
<i>CA</i>	<i>The Cutting of an Agate</i>
<i>CT</i>	<i>The Celtic Twilight</i> (1902 edn)
<i>E</i>	<i>Explorations</i>
<i>EI</i>	<i>Essays and Introductions</i>
<i>FFT</i>	<i>Fairy and Folk Tales of Ireland</i>
<i>L</i>	<i>Collected Letters of W. B. Yeats</i> , vol. 1
<i>OB</i>	<i>On the Boiler</i>
<i>Plays</i>	<i>The Collected Plays of W. B. Yeats</i>
<i>Poems</i>	<i>The Poems of W. B. Yeats: A New Edition</i>
<i>SR</i>	<i>The Secret Rose</i> (1897)
<i>SRH</i>	<i>Stories of Red Hanrahan / The Secret Rose / Rosa Alchemica</i> (1914)
<i>TL</i>	<i>The Tables of the Law; and The Adoration of the Magi</i> (1914)
<i>UP1</i>	<i>Uncollected Prose</i> , vol. 1
<i>AI</i>	<i>The Aran Islands</i> in J. M. Synge, <i>Collected Works</i> , vol. II
<i>MS</i>	<i>Synge Manuscript Collection</i> , Trinity College, Dublin
<i>Playboy</i>	<i>The Playboy of the Western World</i> , J. M. Synge, <i>Collected Works</i> , vol. IV
<i>SH</i>	<i>Stephen Hero</i>
<i>D</i>	<i>Dubliners</i>
<i>P</i>	<i>A Portrait of the Artist as a Young Man</i>
<i>U</i>	<i>Ulysses</i>