

Clíona Ní Ríordáin
Stephanie Schwerter (Eds.)

THE POETS AND POETRY OF MUNSTER

One Hundred Years of Poetry
from South Western Ireland



With a Foreword by Declan Kiberd

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Thomas MacGreevy's Experimental Poetry: The Munster Connections, Continental Modernism and Ambivalence

Melania Terrazas

Introduction

Thomas MacGreevy was born in 1893 in County Kerry, Ireland. He prepared for the entry-level grade of the British Civil Service, working in Dublin, where he also acquired a broad knowledge of the arts, visiting galleries and attending plays, concerts, and operas in the Irish city.¹ Between 1912 and 1913, MacGreevy worked in the civil service in London,² trained in writing and became a man of connections. He was fascinated by the innovation and experimentation of avant-garde painting, literature, and intellectual groups in London. In 1914, MacGreevy volunteered to fight for the British Empire in World War I out of a sense of patriotic and moral duty. He enlisted despite the complex colonial relationship between Ireland and Britain. For MacGreevy, the war was fought in defence of the highest principles of religion. As soldiers' pay allowed many lower-class Irish to cope and survive, they enlisted for the First World War and 'created a space where an Irish socialist movement could push towards an independent Irish state.'³ As Roy Foster argues, the growth of the new nationalism constituted 'the prelude to the separatist struggle that began with the 1916 Rising.'⁴ Susan Schreibman observes that during his summer holiday in 1916, the Prime Minister of Ireland, Éamon de Valera, asked MacGreevy to take notes 'on the state of political feeling'⁵ in County Kerry and prepare a report, but he objected to doing this because he wished to leave work behind during his holiday, rather than attend to political matters. From that moment onwards, his stance towards the Irish nationalist political struggle became neutral.

During the 1920s and 1930s, MacGreevy's creative and critical productivity made a significant move to London and Paris. As Alanna Green explains, 'he insisted upon the need for Irish artists and critics to be as well versed in continental art as they were in indigenous (often nativist) Irish traditions.'⁶ In the winter of 1923–1924, MacGreevy contributed to *The Klaxon* and established the strongest relationship with modernist authors. This little magazine 'invoked a different Irish tradition from that of the Celtic Twilight.'⁷ MacGreevy's piece "Picasso, Mamie [*sic*] Jellett and Dublin Criticism" constituted a defence of Dublin artist Mainie Jellett, 'the first resident artist to exhibit a Cubist picture in Dublin' and he blamed 'the English tradition' for Dublin's artistic circles' resistance to such art.⁸ Here, MacGreevy also claimed that music, like any other art, was a medium of expression for human emotion, rather than an instrument of thought.

Regarding his poetry, as the editors of the present volume point out, of the three strains of poetry that co-exist within the territorial boundaries of the Munster region: Irish language poetry, English language poetry and experimental poetry in English,⁹ MacGreevy's does fit into the last category. However, his position at this time cannot be understood without bearing in mind the cultural context in which he worked. Irish origins and modernist intentions became further intertwined because *The Klaxon* was published at the very beginning of the Irish Free State and amid political turmoil, during the winter of 1923–24. The magazine did not last beyond the first number though.¹⁰

In *The Klaxon*, issues of cultural independence and language were interrelated; in fact, these and the dynamics of modernist aesthetics and elites would affect MacGreevy's cultural identity significantly. Given his roots and worldview, it is not surprising that, from then onwards, as often occurs with postcolonial subjects, these various factors contributed to disturbing his feelings, setting up contradictions between the 'self' and the 'other,' establishing a native-alien clash of cultures and initiating feelings of ambivalence and in-betweenness. In sum, Thomas MacGreevy's mixed feelings about poetry would affect him, as an Irishman in England and Europe, later in his life.

In this chapter, an extended analysis will be made of continental modernist aesthetics in an attempt to investigate, first, its cultural influence on MacGreevy's art criticism and poems, and second, to illuminate the idiosyncratic nature of his ambivalent stance on art and his Irish cultural identity.¹¹ In doing so, the aim is not only to read MacGreevy's experimental poems against aspects of modernism but also to encourage a closer reading of his open-minded modernism and his wider social and political views. Even if these have contributed to the distinct critical and literary prestige of Munster, they have largely been neglected in scholarly writing.

1. MacGreevy's Irish Modernist poetry: ambivalence

MacGreevy's constant visits to the two European capitals of art, London and Paris, as well as the transnational influences from the coteries and artistic circles he encountered at the time, affected his stance as a poet and art critic, making it ambivalent, causing it to range between the subjective and the objective, and even rendering it moralistic. In two art reviews written in 1926 for the British magazine *The Connoisseur*, MacGreevy expressed his disdain for London's modernist establishment:

THE London Group Exhibition included no picture of outstanding interest. There were exhibits by perhaps half a dozen painters whose work, though of minor importance, showed disinterested artistic purpose. And there was a wilderness of canvases, which could scarcely be surpassed in their amateurishness at the most provincial of provincial exhibitions. [...] The seven sculpture exhibits included a head, *Enver*, by Mr. Jacob Epstein, which had more purely sculptural quality than is usual in this artist's work. If Mr. Epstein could reach the standard he attained here more frequently, his work would provoke less controversy, though no doubt it would also be less widely discussed.¹²

At this time, MacGreevy showed a very conservative stance towards certain Modernist artists from the London Group. The review was arguably crude, condescending, and absurdly wrong about Jacob Epstein, who is regarded as a very significant artist today. In the second review, "Old Coloured Prints," whether influenced by his Irish nationalism or his experience of the First

World War, MacGreevy shows himself to be in favour of prints of soldiers, as he praises 'several straightforward studies of the magnificent ships of old times; and [...] many pleasing plates, notably one of a *Brigade of Horse Artillery* and one of the *1st Regiment of Life Guards*, by an unknown artist.'¹³ For Green, MacGreevy's 'aesthetic opposition to English art' was 'set up as the foundation for an Irish cultural republic that [...] had yet to be realized as free from British imperialism and aesthetic influence.'¹⁴

These two reviews, however, contrast with others he wrote a few years later when T. S. Eliot began commissioning reviews from him for the high-profile London literary journal *The Criterion*,¹⁵ away from the social and religious pressures of the Irish Free State. MacGreevy's ambivalent stance did not go unnoticed by art critics and admirers. Regarding his book *Richard Aldington: An Englishman*, published in 1931, Edgell Rickword claimed that MacGreevy was right when he argued that 'the English "achieve verbal felicity on the way to something else" when he [MacGreevy] shows how the verbal perfection of Aldington's Imagiste ideal has been expanded by him into something less finished in detail but more vital.'¹⁶ Rickword concludes bitinglly:

It would, perhaps have made more pleasant reading if the author had resisted the temptation to diverge so often into the exposition that he considers necessary, of his own points of view on questions of nationalism and religion. And if he must think that English poetry has only one example¹⁷ of 'religious exaltation' fit to compare with those in French, at least he ought to have quoted our unique specimen correctly and not ruined its rhythm. These grumbles apart, I think no exception can be taken to his appreciation of Aldington's genius.¹⁸

Rickword was quick to identify the relevance of the Catholic aspect of MacGreevy's identity and his appreciation of continental culture in Ireland in the 1930s. He also drew attention to MacGreevy's support for Irish nationalism and the Irish language, and his use of the English language and European traditions of international modernism. In sum, MacGreevy's roots and transnational cultural identity and influences seem to have involved a real tension for him during the formation of the new Irish state.

In what follows, the analysis will show that there was a substantial problem here: modernism was radical, negated Catholic beliefs, and aimed at changing people's concept of the world; intense Roman Catholicism was conservative and regressive, interested in control alongside an intense spirituality. MacGreevy's defence of Mainie Jellett in *The Klaxon* was after all the defence of an *Irish* cubist. Was that evidence of where his allegiance and interests truly lay?

In May 1934 MacGreevy published his unique volume of poetry, *Poems*. He saw Irish culture as broken by its colonial submission and believed that if he harnessed this tension, applying his transnational cultural apprenticeship in Europe to his verse, he would be able to restore the Irish spirit. He offered 'alternative views of Irish writing'¹⁹ and a new 'view of Irish nationhood and art' in *Poems*.²⁰ It was his active use of the visual imagination that gave MacGreevy's poems their distinctive quality; in this respect, it was influenced by Aldington's work.

Imagism allowed MacGreevy to link the textual and the visual in his poetry just as much as they enabled him to relate dance and music. A poem such as "Homage to Hieronymus Bosch"²¹ is relevant here because it deals with issues that belonged to the Irish cultural psyche and identity in Imagist, yet also melodic terms:

A woman with no face walked into the light; [...]
 She stopped,
 And he stopped,
 And I, in terror, stopped, staring.

Then I saw a group of shadowy figures behind her.
 It was a wild wet morning
 But the little world was spinning on. [...]

But my teeth chattered
 And I saw that the words, as they fell,
 Lay, wriggling, on the ground.

There was a stir of wet wind
 And the shadowy figures began to stir
 When one I had thought dead
 Filmed slowly out of his great effigy on a tomb near by

And they all shuddered
 He bent as if to speak to the woman
 But the nursery governor flew up out of the well
 Of Saint Patrick,
 Confiscated by his mistress,
 And, his head bent,
 Staring out over his spectacles. [...]²²

From his first visit to the Prado Museum in Madrid in the mid-twenties, MacGreevy adored the grotesque images and religiosity of some paintings of Hieronymus Bosch such as the *Adoration of the Kings*.²³ However, the poem was also partly inspired by Kevin Barry, a young Irish republican paramilitary, who took part in an attack upon a British army truck carrying supplies. "Homage to Hieronymus Bosch" expresses the architectural destruction and human suffering in Dublin during 1916–22. Barry was sentenced to death by the British government and MacGreevy, who was at Trinity College at the time, wanted him released. He, and several other former army officers, asked the Provost of Trinity College to petition for Barry's reprieve, but the Provost refused; Barry died on 1 November 1920 at the age of 18 and has since become a significant point of reference for Irish republicanism. MacGreevy later explained the poem's title to M.E. Barber: 'You will see that the Homage to Bosch title was chiefly a warning to the reader to expect images that were not exactly Parnassian.'²⁴

The line '*Filmed* slowly out of his great *effigy on a tomb* near by' (this author's emphasis) contains good examples of distinctly modernist and un-parnassian images. The poem is intensely visual and constitutes an opportunity for contemplative reflection. Secondly, there is significance, essential movement, and activity suggesting the suddenly-released energy of the mind, a vortex of activity. Thirdly, it deals with the human form. Fourthly, it tends towards detachment; and, finally, it is committed to life outside the artist's studio.

"Homage to Hieronymus Bosch" is also spare, with little ornament. MacGreevy did not make adverbs or adjectives work hard, or engage with complex rhyming schemes or stanza patterns. Rather, the poem unites a variety of audible effects with a

commitment to the visible. As Green claims, 'the poem is in a sense about the difficulty of finding coherent language to make sense of the incoherent, endlessly frustrated yet endlessly vital spirit of Ireland.'²⁵ MacGreevy not only bridged the gap between the visual and the verbal arts in "Homage to Hieronymus Bosch," but he also made dance more human.

The Irish poet Michael Smith asserts that: 'the cadence of his free verse has the fine delicacy of Eliot's poetry, but what MacGreevy learnt from the imagists, especially Aldington, was the use of the image to articulate experience.'²⁶ MacGreevy's use of rhythm and his dexterity in choosing the evocative image were very relevant to his style, yet the melodic nature of his poetry is also explained by the influence of 'the Ballet Russe and the Latin Mass.'²⁷ In his lecture *On The Music of Poetry*, Eliot described how 'a poem, or a passage of a poem may tend to realize itself first as a particular rhythm before it reaches expression in words, and [...] this rhythm may bring to birth the idea and the image.'²⁸ MacGreevy not only achieved these effects in poems such as "Homage to Hieronymus Bosch"; he was both 'loyal to his commitment to European modernist art'²⁹ and his roots as a poet from Munster.

MacGreevy held that music was one of the mediums of expression of human emotion, not an instrument of thought. Added to this, the similarities with the modernist context of the Imagists, the Vorticists, and then the Surrealists in Paris, encouraged him to experiment with the English language. Bearing in mind these facts, MacGreevy shows that he can be connected to the 'experimental poetry' strain that continues to flourish in Munster with contemporary poets such as Trevor Joyce, who 'has been a fixture in Cork's literary landscape for several decades,'³⁰ as chapter 20 of the present collection reveals.

MacGreevy's *Poems* included modernist experimentation, and this was related to the artistic avant-gardes of his time because he used an innovative approach to poetry-making and pushed the boundaries of creativity and ideas to write poems that were radical and reflected an originality of vision. MacGreevy's poems tackle elements of sound poetry ("Did Tosti raise his bowler hat?") and conceptual art ("Gioconda"), yet some of them are unneces-

sarily difficult, or obscure (“Sour Swan”). Furthermore, they include indigenous themes and are very patriotic. They evoke crucial episodes in the history of Ireland, such as the Easter Rising, or political entities, such as the Irish Free State (“Homage to Hieronymus Bosch”) and touch upon topics that belonged to the Irish cultural psyche and identity, such as Irish nationalism (“Dechtire”), the Irish woman as a personification of the Virgin or the idea of Mother Ireland (“The Six Who Were Hanged”). These poems were written not in Dublin but in London, and nationalism and the power of faith were prominent features of MacGreevy’s creative writing at the time. In sum, MacGreevy’s poetry related to Modernism and his Catholic beliefs and Irishness at the same time.

2. MacGreevy’s unpublished poems: uniqueness

The last section of this chapter will focus on two poems by MacGreevy, which he chose not to publish, or to collect in *Poems*. The first, “For an Irish Book, 1929” appeared in *Transition* 18 in November 1929 and was not collected in *Poems*; the second, “La Calunnia e un Venticello” was written in the late spring or early summer of 1928 and remained among his manuscripts. Both poems are an apologia for James Joyce and an attack on Wyndham Lewis.³¹ The first poem reads as follows:

A rich fig tree
The large leaves lovely to see
The fruits delicious to taste

It was manured with a dung of English literature
And a slag of Catholic theology.
But these have been tried elsewhere
Here the earth was fertile
The root strong
The gardener knew how to entrap the sun
And to anticipate the listing
Of even the gentlest wind.³²

In 1929, MacGreevy lived in Paris and was the assistant secretary of the art journal *Formes*. This put him at the centre of Joyce’s literary circle. At that time, the former was infatuated with the latter,

and MacGreevy was drafting "The Catholic Element in Work in Progress," included in the collection entitled *Our Exagmination Round his Factification for Incamination of Work in Progress* (1929), which was supervised by Joyce and his acolytes.³³ Here, MacGreevy and three other contributors to *Work in Progress* parodied Lewis's satire *The Apes of God* (1930). Lewis, who had much admired Joyce, became opposed to his work in 1927. For MacGreevy, Joyce 'stood for a European/Irish Catholic man and an artist who combined literary modernism and free thought without forsaking his heritage.'³⁴ Accordingly, 'the rich fig tree' and its 'fruits delicious to taste' would represent Joyce's production, which was 'manured with a dung of English literature / And a slag of Catholic theology,' as opposed to 'these' which 'have been tried elsewhere,' which might well refer to others' production, implying that they did not produce so many 'delicious fruits' or attain so much success as Joyce.

Written at the time "The Catholic Element" was published, "La Calunnia" is inspired by Rossini's opera *The Barber of Seville*. Although "La Calunnia" was unpublished, the poem shares many aspects, such as its free verse and its perfect balance between meaning and sound, with other published poems examined earlier. This is the text of "La Calunnia":

The apes of the fanaticisms
 Grow facetious
 And think to confuse the issue
 By whispering blackhearted othernesses in obscure galleries.
 But that is not the end.
 They whispered similarly
 About Molière
 Who routed them
 And about Racine
 And about Cézanne
 Two who defeated them
 By allowing them immediate victory.³⁵

Geoffrey Taylor wrote to MacGreevy, "The poem indeed is good. Obscurish of course unless you explain it's about Windam Luis [sic] ...'³⁶ And in its final typescript form, there is no allusion to Lewis, except for one small but evidential detail: '[t]he apes,'³⁷

which is an allusion to Lewis's 1930 novel *The Apes of God*. Here, Lewis is accused of using the arguments of a 'fanatic,' of being 'facetious,' and of confusing 'the issue.' Lewis equates art in general with satire, implying that his separation from the moral defines the genuinely artistic. 'The Enemy's satire is based on coldness and anti-emotionalism, approaching things and people in a detached and objective rather than subjective way.'³⁸ When MacGreevy implies that Lewis's writing lacks discipline ('think to confuse the issue') he is evidently wrong. Satire theorist Dustin Griffin explains this frequent misunderstanding: 'many of the traditional features of satiric discourse suggest that the satirist does not really know where he is going,'³⁹ however, satirists' views are often deliberately dialectical and historically conscious.

In *Time and Western Man* (1927), Lewis described how he reached his conclusions: 'I have allowed [...] contradictory things to struggle together, and the group that has proved the most powerful I have fixed upon as my most essential Me [...]. This natural matching of opposites within saves a person so constituted from dogmatism and conceit.'⁴⁰ In the personality so conceived, the differing selves are nevertheless related. Dialogue between the elements of a personality is essential for its integration. Thus, Lewis's apparently contradictory writing did not lack discipline at all; his views were innovative, dialectical, and historically conscious. He designed his satiric theory conscientiously and as a response to its time and place. Lewis's satire is clearly referential because it either consists of an attack on individuals or mankind as a whole or is an incisive critique of historical events. It is a sustained attempt to critique existing reality grounded in a rejection of all forms of dogmatism. MacGreevy's stance in "La Calunnia," however, is related to the subjective and this is shown in the wide range of renowned artists referenced in the poem.

Regarding the subjective aspect of "La Calunnia," Schreibman argues that MacGreevy 'chose not to reprint prior to 1934 'La Calunnia' in *Poems*'⁴¹ because he might have felt the poem to be subjective, as 'unworthy as the quintessence of poetic discourse' because it 'ran counter to a theory MacGreevy spent his most artistically productive years developing.'⁴² MacGreevy was for the

objective in art; his poem "Crón Tráth na nDéithe" is a telling example of this Lewisian modernist objectivity as well.⁴³ In an essay on Jack B. Yeats's use of the imagination, MacGreevy exalted and identified with Yeats's mature style after 1924, saying that his work was 'the consummate expression of the spirit of his [Irish] nation at one of the supreme points in its evolution.'⁴⁴ Yeats's style was heralded by MacGreevy because, 'imagination' was 'primarily the faculty of relating the ephemeral to the unchanging,'⁴⁵ again identifying himself with the subjective in art. However, there could be another reason why "La Calunnia" remained unpublished; one that relates MacGreevy's strongly committed Catholicism, his view of the role of the writer and art critic in society, and the rhetoric of satire, which again drives this discussion back to Lewis.

MacGreevy's Catholic idealism might have triggered his sense of dislocation and ambivalent attitude towards the meaning of his unpublished poems targeting Lewis. As Tim Armstrong notes, 'MacGreevy used his art history to formulate a genealogy for the Irish painter [Jack B. Yeats] who will avoid both abstraction and satire.' Further, 'the best possible basis of this inclusive art for MacGreevy is Catholicism.' However, satire 'is more readily avoided within the collectivity of the Catholic tradition, which (implicitly) furnishes a set of shared symbolic resources and practices.'⁴⁶ Armstrong quotes MacGreevy on Eliot:

Catholics, who have the habit of accusing themselves of their own sins in confession, are less inclined to be satirical about the other fellow than non Catholics are. That is why the literature of indignation flourishes more in Protestant than in Catholic societies. It is why Mr James Joyce is, philosophically, a more just writer than say Mr Wyndham Lewis [...]. It is why Mr Eliot's verse has purified itself of merely social elements as he has moved towards Catholicism.⁴⁷

MacGreevy was a very strongly committed Christian, for whom T.S. Eliot's Christianity was not enough. According to Hutton-Williams, Eliot's conversion 'unsettled' MacGreevy so much because 'The Anglican church arguably represented the stumbling block of the Catholic transnational imagery that was so intimately connected to MacGreevy's political vision.'⁴⁸ As Green concludes,

'MacGreevy sought to find a middle ground in his complex relationship with Catholicism, his deep love for Ireland and his Celtic heritage.'⁴⁹

"La Calunnia" was not published, perhaps, because the meaning revealed to him his mixed feelings about the nature of art, his alter-ego and the ambivalence and in-betweenness he experienced as a postcolonial subject at this particular time of his life. His transnational Irish modernism thus ended up reproducing the same power structure it sought to resist.

MacGreevy gained even more notoriety when later in his career he gave occasional lectures at the National Gallery in Dublin. However, the outbreak of the Second World War fully exposed him to the horrors of fascism. MacGreevy struggled to put food on the table, at least until he became Director of the National Gallery in Dublin, where he worked from 1950 to 1963. He played a very important role in the arts in Dublin. As McMahon explains, after Samuel Beckett received the Nobel Prize for Literature, the former asked the latter if he could write a letter in tribute to MacGreevy's contribution as a writer. McMahon gave the note to the comprehensive school in Tarbert so that 'it could be framed on a wall to remind the children of the village that from this small place an important man of European letters was born, who always remained proud of his roots.'⁵⁰

Conclusion

It is beyond doubt that MacGreevy's shared experiences, first with The London Group and then with the circle of Imagist friends and artists, contributed to shaping the personal characteristics of this very notable man of art and letters, individualist by trade and 'exiled' as a result of his life choices. MacGreevy's contribution to *The Klaxon* shows how important this avant-garde project was in criticising prevailing values in the distinct historical, social, and political context of a colonized Ireland.

This chapter has read noteworthy poems written by MacGreevy against aspects of continental modernism, always keeping in mind his contradictory attachment to Ireland and Catholicism.

This reading reveals the visual nature and meaning of such poems; MacGreevy's support for Joyce's attack on Lewis in *Work in Progress* shows the power of Lewis's criticism and its relevance to an understanding of the experience of modernity, which was seriously underestimated and misunderstood by MacGreevy.

The examination of his "For an Irish Book, 1929" and "La Calunnia" has attempted to complement Schreibman's and Armstrong's fine analysis of the nature and implications of MacGreevy's unpublished poems by drawing attention to their objectivity, yet also to the difficulty of remaining constantly attuned to Catholic dogma as a feature of his Irish cultural identity. MacGreevy's stance as a cultivated and open-minded modernist and an ambivalent postcolonial subject is worth further analysis.

MacGreevy's position was not stable and was arguably inconsistent. He was influenced by aspects of what is regarded as modernist experimental methods and his uncertainty over how modernist he wished to be. When MacGreevy praised continental modernism or worked 'objectively,' that was evidence of his clear commitment to Modernism. All in all, MacGreevy was always an Irish Catholic from Munster, and a European in a way that compromised neither.

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- ¹ John Coolahan, "Thomas MacGreevy: The Man and His Work," *The Listowel Literary Phenomenon* (Connemara: Cló Iar Chonnacht, 1994), p. 60-64.
 - ² Susan Schreibman, "Thomas MacGreevy," in James McGuire and James Quinn (eds.), *Dictionary of Irish Biography: from the earliest times to the year 2002*, vol. 5. (Cambridge: Cambridge University Press, 2009), p. 1064.
 - ³ Alanna L. Green, *Thomas MacGreevy: Poetry, Art, and Nation* (PhD thesis, University of Sussex, 2017), p. 15.
 - ⁴ Roy Foster, *Modern Ireland, 1600-1972* (London: Penguin, 1989), p. 461, qtd. in Alanna L. Green, *Thomas MacGreevy*, op. cit., p. 15.
 - ⁵ Susan Schreibman, "'When we come back from first death,' Thomas MacGreevy and the Great War," *Stand To!*, January 1995, p. 15.
 - ⁶ Alanna L. Green, *Thomas MacGreevy*, op. cit., p. 72.
 - ⁷ Tim Armstrong, "Muting the Klaxon: Poetry, History, and Irish Modernism," in Patricia Coughlan and Alex Davies (eds.), *Modernism and Ireland: The Poetry of the 1930s* (Cork: Cork University Press, 1995), p. 44.
 - ⁸ Thomas MacGreevy, "Picasso, Mamie [sic] Jellett and Dublin Criticism," *Klaxon* vol. 1, no. 1. (Winter: 1923-24), p. 23-27. Thomas MacGreevy Archive.
 - ⁹ Clíona Ní Riordáin and Stephanie Schwerter, *The Poets and Poetry of Munster* (Stuttgart: Ibidem Verlag, 2023), p. 15.

- ¹⁰ *The New Statesman*, 17 January 1924. See William T. O'Malley, "Modernism's Irish Klaxon", (*Technical Services Department Faculty Publications*. Paper 19, 7 October 2003), p. 4.
- ¹¹ I gratefully acknowledge Alwyn Harrison's and Alan Munton's invaluable comments and suggestions on earlier versions of this discussion.
- ¹² Thomas MacGreevy, "'The London Group' and 'Old Coloured Prints,'" *The Connoisseur* (March 1926), p. 189.
- ¹³ Alanna L. Green, *Thomas MacGreevy*, op. cit., who cites Francis Hutton-Williams 'The Other Dublin: London Revisited, 1925-27', in Susan Schreibman (ed.), *The Life and Work of Thomas MacGreevy: A Critical Reappraisal* (London: Bloomsbury Academic, 2013), p. 147.
- ¹⁴ Ibid.
- ¹⁵ T. S. Eliot's letters to Thomas MacGreevy reveal how friendly and generous the former was towards the latter, regularly taking articles and book reviews from Thomas MacGreevy from 1925 to 1927, and again in 1934 (See *The Letters of T. S. Eliot*, vols. 2 and 3 (London: Faber & Faber 2009).
- ¹⁶ Edgell Rickword, 'Moderns Look at Moderns' in *Edgell Rickword: Essays & Opinions 1921-1931*, ed. Alan Young (Manchester: Carcanet, 1974), p. 268.
- ¹⁷ This could be John Milton's *Paradise Lost* (1677).
- ¹⁸ Edgell Rickword, *Edgell Rickword: Essays & Opinions*, op. cit., p. 269.
- ¹⁹ J. C. C. Mays, 'How is MacGreevy a Modernist?' in Patricia Coughlan and Alex Davies (eds.), *Modernism and Ireland: The Poetry of the 1930s* (Cork: Cork University Press, 1995), p. 125.
- ²⁰ Ibid., p. 128.
- ²¹ Hieronymus van Aeken was a Flemish painter born in the mid-fifteenth century known from his birthplace as Bosch.
- ²² Thomas MacGreevy, *Poesía Completa, Collected Poems of Thomas MacGreevy*, Luis Ingelmo (trans.), Bilingual Edition, (Madrid: Bartleby Editores, 1971), p. 34-35.
- ²³ Thomas MacGreevy, *Collected Poems of Thomas MacGreevy: An Annotated Edition*, Susan Schreibman (ed.), (Dublin: Anna Livia Press, 1991), p. 104.
- ²⁴ Karen Elizabeth Brown, 'The Pictorialist Poetry of Thomas MacGreevy and the Aesthetics of Waste', *Études britanniques contemporaines* 43 (December 2012), p. 42.
- ²⁵ Alanna L. Green, *Thomas MacGreevy*, op. cit., p. 60.
- ²⁶ Michael Smith, 'A Talent for Understanding', in Susan Schreibman (ed.), *The Life and Work of Thomas MacGreevy*, op. cit., p. 269; quoted in Alanna L. Green, op. cit., p. 169.
- ²⁷ J. C. C. Mays, op. cit., p. 108.
- ²⁸ Helen Gardner, in Michael North (ed.), *T.S. Eliot, The Waste Land*, (New York: W.W. Norton, 2001), p. 88; Alanna L. Green, op. cit., p. 127.
- ²⁹ Francis Hutton-Williams, 'The Other Dublin: London Revisited, 1925-27', in Susan Schreibman (ed.), *The Life and Work of Thomas MacGreevy*, op. cit., p. 148.
- ³⁰ Cliona Ní Riordáin and Stephanie Schwerter, op. cit., p.16.
- ³¹ I am grateful to Susan Schreibman for responding to my queries about Thomas MacGreevy's unpublished poems.
- ³² Thomas MacGreevy 'For an Irish book, 1929', *Transition*, vol. 18, November 1929, p. 118-119.

- 33 William F. Dohmen, 'Chilly Spaces': Wyndham Lewis as Ondt,' *James Joyce Quarterly*, vol. 11, no. 4, *Finnegans Wake Issue*, 1974, p. 368.
- 34 Thomas MacGreevy, *Collected Poems of Thomas MacGreevy: An Annotated Edition* Susan Schreibman (ed), (Dublin: Anna Livia Press, 1991), p. 61.
- 35 TCD MS 7989/2/47.
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