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Deirdre and some of her interpreters

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THESIS

DEIRDRE AND SOME OF HER INTERPRETERS

BY

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(A.B., UNIVERSITY OF MAINE, 1922)

SUBMITTED IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

1933.

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IV. Summary.

The Purpose of the Paper.

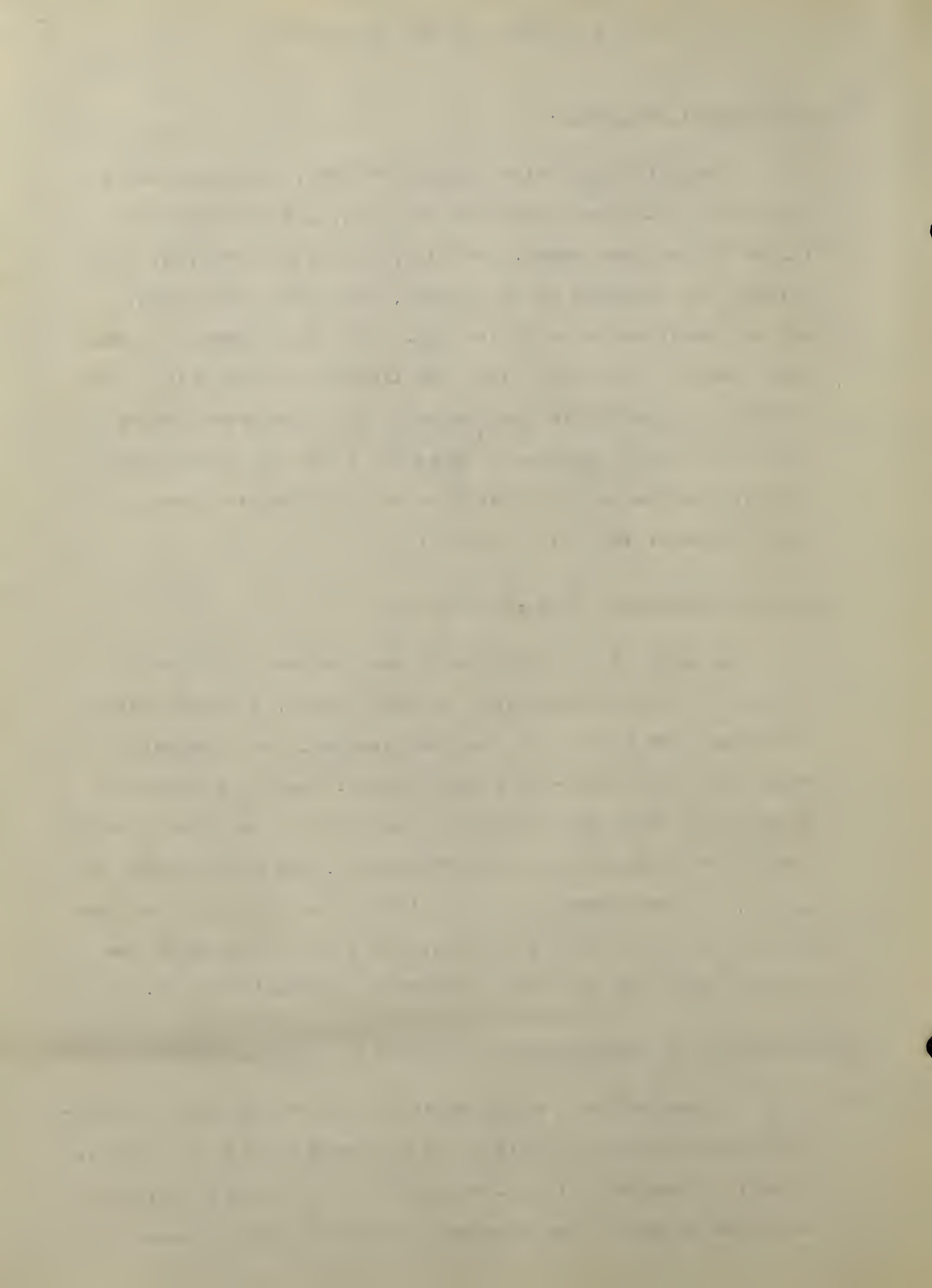
Centuries ago Deirdre died for love; today she lives because of it. She transcends all ages, and her immortality motivates this paper. Deirdre, an enduring verity, symbolizes the longings of the spirit, the beauty in sorrow, and the inevitableness of destiny. She has universal appeal, and authors of all ages since she lived have felt this. Many powerful and beautiful treatments of her life have been written, and it is my purpose to show the different styles and the advanced social contributions and philosophic theories that the later authors introduce.

The Critical Attitude Used In This Paper.

My attitude in criticising the stories is not to be dogmatic or impressionistic. In other words, I am not going to assume more importance than the authors, and I am not going to use the yard-stick measurement. But my attitude is to be at the same time historical and modern; that is, I shall chiefly be interested in the environment, the anachronisms, the spirit, and the presentations of the social order; at the same time my criticism will be modern, for it will deal with the authors' purposes and their success in accomplishing it.

The Necessity of Appreciating the Object of Celtic Poetry.

To appreciate the degree of success of any author treating Deirdre, "one must understand the primary object of Celtic poetry. Although it is not entirely that of modern art, its object is to depict the permanent things of life in terms of



simple or universal experience; and modern art often aims at elaboration or elegance for its own sake. The only real dignity in Celtic poetry is moral and not material.^{1.} The Celt stresses the ideal and spirit and not the form; in these lie the beauty implicit in his literature. "To this day it remains the characteristic of those writers whom we call distinctly Celtic, that they live by their imagination rather than by their intellect. And who shall say where vision ends and credulity begins? Perhaps the Celt is right in regarding doubt as an intellectual limit beyond which he dares not, or does not care to, tread."^{2.} The Celts' literature has always been a stream apart; it combines spiritual intuition, creative imagination, an expression of nobler and deeper emotions, which might be the epitome of pure reason.

Most of the Irish legends give us infinite wealth in their faithful pictures of the ancient civilization of the Celts. They fill a long-regretted lacuna with an understanding of primitive Ireland. Indeed, since they are Irish literature, which is the keystone to the arch of the Celtic world, they give a picture of Pagan life over a large portion of Europe. "The only means of viewing a great part of Europe, without the sagas of Ireland, would be through the eyes of the Greeks and the Romans; it is to be remembered that through their eyes all other nations were barbarians. To know and appreciate the feelings, customs, habits, and mode of living of the races who possessed such a large part of the ancient world one can not do better

1. A Letter ----- Sidney Gunn.

2. Anglo-Irish Essays - John Eglinton, p. 39.

than to a study one or more of these ancient sagas." ^{1.} Each tale grows from historic roots and develops from fact.

One of the most important of these legends is Deirdre, or the Fate of the Children of Usnach. This belongs to what is called the Heroic Cycle, which includes stories of Irish heroes within a more definite space of time and place than the Mythological Cycle, "though it does not come so far short of it that it can be with any certainty rejected as pure work of imagination or poetic fiction." ^{2.} Events in the lives of the characters are well motivated, and their probability is not questioned. The fibre of Deirdre is deep entwined in the soil of Ireland. The story could not have happened anywhere or anytime, as it depicts a civilization in Ireland about the first century. The several different treatments are at the same time similar and dissimilar. Although each author interprets the skeins through the lens of his own temperament, the similarities are inevitable.

A Discussion of a Translation of the Legend.

In order that the reader can come into coincident feeling with the true Celtic temperament and philosophy I shall give my own version of a condensed literal translation of much of a manuscript found in the Belfast Museum. "It was copied at the end of the last or beginning of the present

1. Literary History of Ireland - Douglas Hyde, p.253

2. " " " " " " p. 293

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century (19th) by a scribe, from a copy which must have been fairly old to judge from the language and from the glosses^{1.} in the margin."

Once upon a time King Conor and the nobles of the Red Branch went to feast in the house of Feidhlim, the king's principal story-teller. The King and the people were merry and light-hearted eating the feast, with the gentle music of the musicians, the melody of bards and ollavs, with the delight of the speech and ancient tales of the sagas, and with the prognostications of the druids and those who numbered the moon and the stars. It chanced that Feidhlim's wife bore him a daughter at this time. The gentle Cathfaidh, the head-druid of Erin, rose, and with a bundle of fairy books in his left hand went to the border of the rath to observe the clouds, the position of the stars, and the age of the moon in order to prognosticate about the fate of the child. He quickly returned, telling that war and great calamities would come to the province of Ulster because of the girl born there. The nobles of Ulster and the heroes of the Red Branch decided to slay her without delay.

"Let it not be done," said the King; "it is not laudable to fight against fate, and woe to him who would destroy an innocent infant, for agreeable is the appearance and the laugh of the child.---I still submit to the omen of the prophecies and foretellings of the seers, but yet I do not submit to, nor do I praise, the committing of a base deed in the hope of quenching the anger of the power of the elements. If it be fate which is not possible to avoid, give ye, each of you

1. Literary History of Ireland - Douglas Hyde, p. 318

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death to himself." He further proclaimed that he was to take the girl, who was to be called Deirdre, under his protection and that later he would make her his wife. He closed with, "Therefore, I assure the men of Erin by the securities of the moon and sun that any one who would venture to destroy her either now or again, shall neither live nor last, if I survive her." The heroes of the Red Branch did as the King commanded.

Under the protection of King Conor, Deidre was brought up by Lavarcam, her nurse, in a fortress of the Red Branch; this was surrounded by a high, tremendous, difficult wall. She was nurtured with excessive care and luxury, fitting her for the daughter of a high prince. No man except Cailcin, who was her tutor, was to see the maiden until she should become Conor's wife.

King Conor was valiant, and his fame was far-reaching in defending the province of Ulster against foreigners and against every province in Erin in his time. And there were none throughout all Ireland more brilliant and courageous in the King's defence than the sons of Usnach, Naoise, Ainle, and Ardan.

When Deirdre was fourteen, she was the most beautiful maiden in all Ireland, and King Conor desired to marry her.

One winter day Cailcin, Deirdre's tutor, killed a calf on the snow outside the fortress. A raven stopped to drink of the blood. The tutor, hearing the maiden sigh, asked why she was melancholy. She replied, "Alas that I have not yon thing as I see it." Casting his knife at the raven, the tutor cut one foot off it and threw the bird near Deirdre. When

Lavarcam returned, she found the girl shaping a ball of snow in the likeness of a man's head, mottling it with the top of the raven's feather with the blood of the calf; she was using the black plumage for hair. So absorbed was she in her creation that she did not hear or see the nurse until the work was completed.

"Whose likeness is that?" said Lavarcam.

"It is a work easily destroyed," replied Deirdre. "I saw a face in my dream that was of brighter countenance than the King's face, or Cailcin's, and it was in that I saw the three colors that pained me; namely, I saw the blackness of the raven on his hair, the whiteness of the snow on his skin, and the redness of the blood on his countenance; and oh, woe! my life will not last until I get my desire."

Later, Lavarcam saw a green mantle in front of a closed window. It had been placed on the head of a brass club and the point of a spear was thrust through the wall of the mansion. Touching it, she found that it readily came away; stones and moss fell so that the light of day, the grassy lawn, the Champion's Plain in front of the mansion, and the heroes at their feasts became visible.

"I understand now, my pupil," she said, "that it was here you saw that dream." She told her that it was Naoise, the son of Usnach, whom she had seen, and that it would be a dangerous thing to try and quench that desire, for there was not a hero dearer to the heart of the King than Naoise.

But Lavarcam went to seek the youth and brought him to Deirdre's dwelling. He was filled with love for the maiden. She pleaded with him to take her and escape to Alba.

On the following night Deirdre left with her lover. One hundred and fifty men sailed with them, fifty with each of the three brothers, Naoise, Ainle, and Ardan.

For a long time the three brothers and Deirdre lived happily in Scotland (Alba). Finally, the King learned that Deirdre was with the sons of Usnach and that they were compelled to live by hunting in the highlands and on the islands.

Fergus mac Roigh and his two sons were commissioned as ambassadors to Alba to proclaim peace to the sons of Usnach and to bring them home.

Deirdre begged Naoise not to listen to the call of the King, for she had had a vision. "For three birds came to us from Emania having three sups of honey in their beaks, and they left them with us; but, they took with them three sups of our blood. It is the coming of Fergus to us with a peaceful message from Conor, for honey is not more sweet than the peaceful message of the false man."

But her pleading was of no avail, for she saw her husband inspired to return to Erin. As they left the scenes where Deirdre had known happiness, she sang lamentations.

"The Vale of Laidh, Oh in the Vale of Laidh, I used to sleep under soft coverlet; fish and venison and the fat of the badger were my repast in the Vale of Laidh.

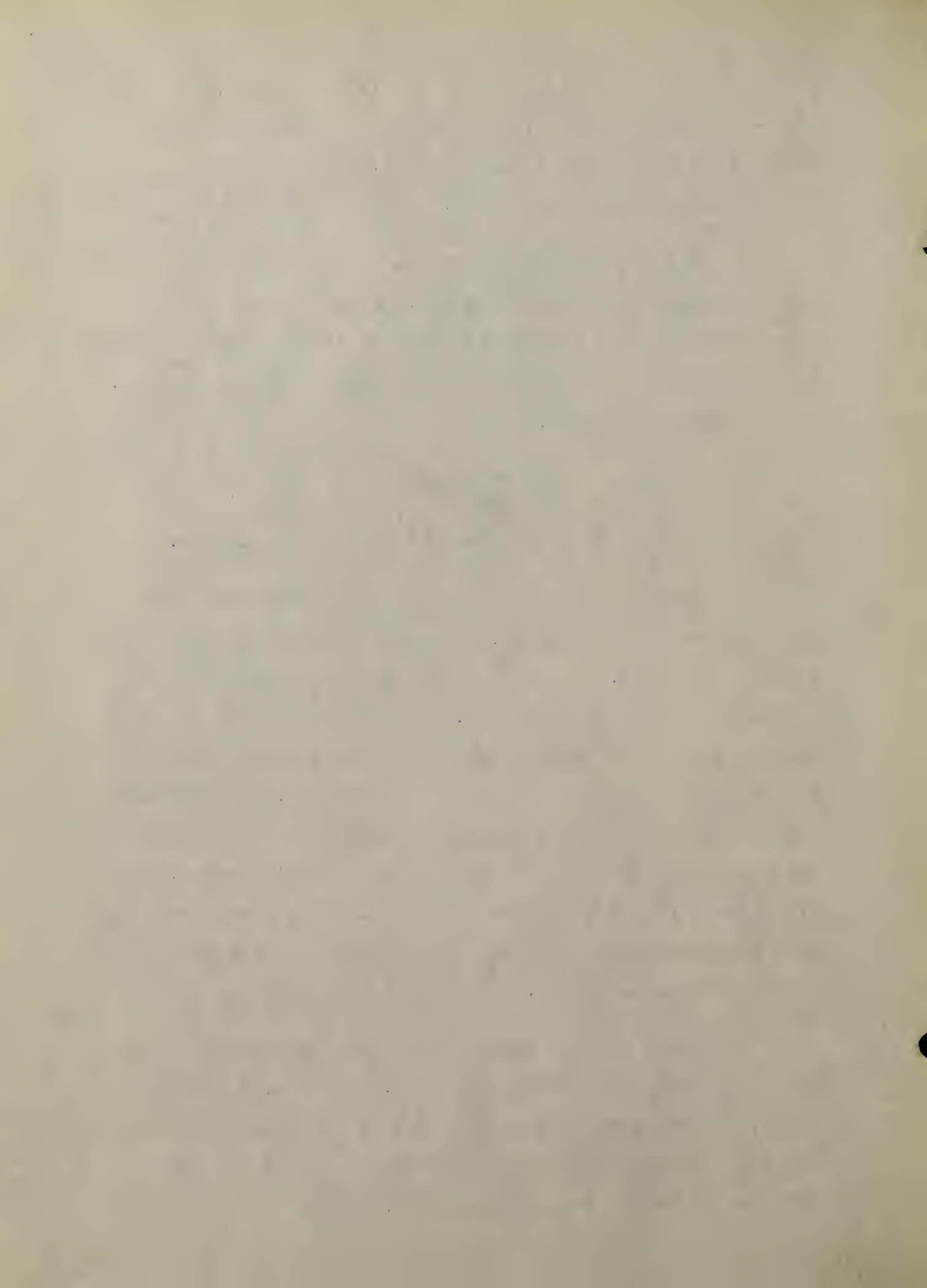
"The Vale of Masan, Oh the Vale of Masan, high its harts-tongue, fair its stalks, we used to enjoy a rocking sleep above the grassy verge of Masan." So she continued to sing of her happiness in nature.

Fergus, through the strategy of the king, was forced to leave the sons of Usnach. Deirdre again used her influence and tried to make her husband and his two brothers wait until they could be rejoined by Fergus, but she failed. Naoise answered lightly,

"Thy mouth pronounceth not but evil,
O maiden, beautiful, incomparable;
The venom of thy delicate ruby mouth
Fall on the hateful furious foreigners."

When they entered the royal city, they were sent to the House of the Red Branch. Now they all felt the net closing over them. Lavarcan disclosed the treachery which was being plotted against them. The faithful nurse reported to King Conor that Deirdre had lost all her beauty, and he continued to indulge in feasting and drinking. Mistrusting Lavarcan, he sent another spy whose father and three brothers had been slain by Naoise to report on Deirdre's beauty. In his attempt to get a glimpse of the maiden, the spy lost one eye, but he told the King that it was worth losing an eye to behold a woman so lovely.

Conor led his troops to the Red Branch House, and there was furious fighting all night. At dawn, Conor's druid, Cathba, consented to work a spell over the captives if the King would give his word that having once taken Deirdre, the sons of Usnach would be unharmed.



Conor, however, had the three brothers beheaded, and the druid cursed Emania, for Conor had broken his plighted word; he prophesied that none of Conor's descendants should rule.

Deirdre sang of her sorrow. Falling into the grave¹ where the three were being buried, she died.

To discern and characterize abstract qualities in this old Irish legend and express them in the concrete is the immediate task. One of the first things that the reader notices is the absence of artistic elaboration and poetic architecture. There is a structural restraint and a minimum of the artificial; indeed, the simplicity is a complex accomplishment. The facts are simple; there is a simple cast of characters; and the method of connecting ideas is simple. The naivete and simplicity rise to the divine. Much is suggested in a brief compass; the terseness offers a dramatic effect. The lack of psychological piquancy and absence of outward incidents intensifies the fact that Celtic literature stresses the ideal and not the material.

Since this translation in Hyde's book is a literal translation, it also reveals that technically the literature has parallel structure, a love for alliteration, and a tendency to give a long list of nouns, adjectives, or verbs. It is a combination of prose and poetry; the major part of it is in prose, but it is interspersed with elaborate poetry. The literature seems untouched by outside influence.

1. Literary History of Ireland - Douglas Hyde, p.304

This economy of expression, this simplicity and unity of design, and this beauty of execution might place this old tale in the classical category. But, as in all great literature, there is a mingling of the romantic and the classical. The lines of distinction are not so hard and fast as is sometimes imagined. In spite of the pattern, the simplicity and the balance in this Celtic story, the work is primarily romantic. In its sense of ecstasy and pursuit of strange overtones of experience, it is romantic. Deirdre is not fundamentally the story of Deirdre and Naoise, but of love and defeat. It is successful through its appeal to the feelings and not the reason; it treats general truths and not specific instances. Imagination is at work in the tone of wistful melancholy. Imagination and intuition dominate reason and intellect; this imagination though, is curbed and there is not too much stress on the emotional. The story is interpenetrated by a love of nature. Since animals, flowers, and the elements have life as well as themselves, they love them. Deirdre expresses in her farewell to Alba a real love for nature for its own sake. Somehow in a delicate, subtle way this most ideal literature becomes the most realistic. This treatment of Deirdre is objective. There is no inwardness of tone, no reflectiveness, and no heightened sensibility. The personal element is pushed into the background, for the story is about a spirit in which truth has its shrine. The Celt is breathing his heart's song to the world; this song is not a conscious creation of man-made characters; instead, it offers a genuine history. These characters transcend time and space. In them are

The first part of the book is devoted to the history of the United States from its beginning to the present. It covers the period from the first settlement of the continent by the English in 1607 to the present day. The second part of the book is devoted to the history of the United States from the present day to the future. It covers the period from the present day to the year 2000. The third part of the book is devoted to the history of the United States from the year 2000 to the year 2100. It covers the period from the year 2000 to the year 2100. The fourth part of the book is devoted to the history of the United States from the year 2100 to the year 2200. It covers the period from the year 2100 to the year 2200. The fifth part of the book is devoted to the history of the United States from the year 2200 to the year 2300. It covers the period from the year 2200 to the year 2300. The sixth part of the book is devoted to the history of the United States from the year 2300 to the year 2400. It covers the period from the year 2300 to the year 2400. The seventh part of the book is devoted to the history of the United States from the year 2400 to the year 2500. It covers the period from the year 2400 to the year 2500. The eighth part of the book is devoted to the history of the United States from the year 2500 to the year 2600. It covers the period from the year 2500 to the year 2600. The ninth part of the book is devoted to the history of the United States from the year 2600 to the year 2700. It covers the period from the year 2600 to the year 2700. The tenth part of the book is devoted to the history of the United States from the year 2700 to the year 2800. It covers the period from the year 2700 to the year 2800. The eleventh part of the book is devoted to the history of the United States from the year 2800 to the year 2900. It covers the period from the year 2800 to the year 2900. The twelfth part of the book is devoted to the history of the United States from the year 2900 to the year 3000. It covers the period from the year 2900 to the year 3000.

elemental convictions; from them we apprehend that the real issues of life come from the heart. To appeal to the elemental feelings in every human soul the Celtic poet treats familiar things as if they were unfamiliar. He invests the hum-drum life and lifts it by introducing beauty and romance. He touches his idea with felicity, treating moral ideas with energy and depth. All this he accomplishes objectively, for Deirdre illuminates the theme by the poignance of her feeling. In conclusion, there is no doubt that the romantic dominates the classic in this treatment; but the commingling of the classical is so neat and subtle that it results in a beautiful balance, making a universal appeal.

Secondly, this version of the old saga definitely tells us of some of the customs, habits, and traditions of the people in Ireland about the first century.

It first suggests that it must have been the product of a lettered and learned age, for their imagination has made something profoundly poetic from that which was a cruel reality to them. But literature has a striking influence upon all classes, which is shown by the deep interest in the legends and the reverence and rank given to the ollamh. His consequence is evident in the fact that his rank is that next to the king. His position at the table is next to the king. "They were so highly esteemed that the annalists give the obituaries of the head-ollamhs as if they were so many princes." Just mentioning the word ollamh in the manuscript opens a gate to astounding culture. "Perhaps by no people in the globe, at any

1. Literary History of Ireland - Douglas Hyde, p. 488

period of the world's history, was poetry so cultivated and, better still, so remunerated as in Ireland." ^{1.} Hearing or repeating the songs of traditions which stress the exploits of their ancestors is one of the chief amusements. They are a people who glorify the "golden age" rather than a golden future. Their enjoyment of story-telling is given in the very first sentence of this old legend.

Music is cultivated. At the feast soft, gentle music is played, but no mention of instruments is given. The Irish are a singing people; they sing at their feasts, on the occasion of a birth, or over their dead. It is interesting to note, however, that there is no reference to music in battle.

The government is a mixture of aristocracy and monarchy. The defect seems to be that the central power is weak. King Conor has more distinction than power as the nobles can flout his authority. When Conor solicits Conall Cearnach and Cuchulain to go after Deirdre and Naoise, he asks what they will do if the sons of Usnach are slain while under their protection. Both answer that they will slay without mercy any Ultonian who dares to touch one of them.

The druids have chief sway, for the fruits of the experiments of ages give them a mighty reputation among the people. It is extremely difficult to define the druids, but they are the real philosophers and were "looked upon as an intermediary between man, and the invisible powers." ^{2.}

1. Literary History of Ireland - Douglas Hyde, p. 486

2. " " " " " " p. 101

Some of the characteristics of these Celtic people can be discerned from this old story. Theirs is a profound melancholy. They display a refined sentiment of tenderness and devotion. Merriment and joy color their pathos, but they pass away all too quickly. The virgin forests and the mysterious ocean challenge the men with an insatiable desire for experience. They are conquerors, and great is the admiration of manly valor and strength. Their conversations about all these are in a sprightly and figurative speech. Deirdre reveals her vision of Naoise to Lavarcam as a "white hero, gentle nurse,
^{1.}
 hero of the pleasant crimson cheeks."

In the third place this manuscript in the Belfast Museum shows us definitely that philosophy has not been separated from literature. Moulton, in elaborating upon this idea, claims, "literature is the mother country from which all other studies have migrated."
^{2.} This literature imbued with philosophy teaches ethics in the right and true way. It never dogmatizes; it holds up the whole scheme of life and puts it in the background of eternity. Deirdre reflects the opinion of the people at that time, for they endorsed it. It will be well, then, to show the boundless suggestive power of infinity in this work. Words cannot definitely define the myriads of veiled suggestions that pass through the mind when reading this old Irish legend. The surging overtones of mysticism enrich the message if one is sensitive to music. Let us see the vision that the seer presents with a force that eradicates the

1. Literary History of Ireland - Douglas Hyde, p. 508

2. World Literature, - R.G. Moulton, p. 429

[The text on this page is extremely faint and illegible. It appears to be a list or a series of entries, possibly containing names and dates, but the specific details cannot be discerned.]

contemporaneousness of time.

The philosophy in this early treatment of Deirdre expresses:

1. A belief in a Supreme Power.
2. The intervention of spiritual forces.
3. The idea of eternity and time --- life and death.
4. The beauty and influence of nature ---folklore.

Just as in Hellenic and Teutonic mythology, it is difficult in early Celtic literature to differentiate between men and gods. Although there is no reference to a Superior Being, the characters impress the reader with their belief in such a Power. Here, there is an affinity between Paganism and Christianity. King Conor, the Pagan speaks when he says, "Therefore, I assure the men of Erin by the securities of the moon and the sun, that any one who -- --." ^{1.} Belief in the elements and powers of nature are manifested. It must be remembered, however, that those who took down the legends from the mouths of the bards and annalists, or those who subsequently transcribed them, were Christian missionaries whose object was to obliterate every vestige of the ancient forms of faith. That the Celts are religious and believe in a power everywhere cannot be doubted; the invisible world, because of love and fear, constantly challenges them. "In religious matters, also, the childhood of nations and individuals believes in powers and presences, in giants, fairies, and hob-goblins, and not in a law governing life and conduct; and the poet who represents in a nation far into its full maturity, its early beliefs and make-believe reality, shuns in these days the paths actuality, and seeks the twilight haunts of memory

1. Literary History of Ireland -- Douglas Hyde, p. 305

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and shadows." ^{1.} So far as Deirdre finds herself in a kind of mystic unity with nature glorifying sensation and emotional intuition as the very source of life, she is Pagan. When she recognizes the evil and blends vision with sympathy, breaking through her own self-sufficiency and recognizes Naoise's value, she is Christian. In spite of the fact that there is not a definite reference to a Supreme Power, there is an unspoken, vague, shadowy mysticity of spirit all through it. Inward voices speak abundantly, convincing one of the reality of unseen things.

Probably in no other literature is the intervention of spiritual forces so pronounced as in Celtic literature. And this old version of Deirdre is no exception. All of the characters in this presentation believe in a mysterious force which limits human life and acts on it from the outside. This is an admission of the idea of Destiny. They believe that they are free within a certain limit, but beyond this limit mysterious forces assail their lives. Naoise especially illustrates a passive resignation and self-effacement when Deirdre tries to persuade him to remain in Alba. To him, it is for the gods to cut the knots of the tragedy. His is a genuine fatalism, but Deirdre combats her destiny with a Titanic energy of will. The Fate and Destiny exemplified in this literature is impersonal and supreme. The admittance of it represents one of two religious beliefs, free will or causality.

Destiny in Deirdre is irresistible; it mocks the

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and schemes which have been carried out. The report concludes with a summary of the results achieved and a statement of the resources available for the coming year.

The second part of the report deals with the financial position of the organization. It gives a detailed account of the income and expenditure for the year and shows how the various projects have been financed. It also shows the state of the reserves and the amount of funds available for the coming year.

The third part of the report deals with the personnel of the organization. It gives a list of the staff and their duties and shows how the work has been distributed among them. It also shows the results of the various schemes which have been carried out for the benefit of the staff.

The fourth part of the report deals with the general progress of the work done during the year. It gives a list of the various projects and schemes which have been carried out and shows the results achieved. It also shows the progress of the various schemes which have been carried out for the benefit of the community.

The fifth part of the report deals with the general progress of the work done during the year. It gives a list of the various projects and schemes which have been carried out and shows the results achieved. It also shows the progress of the various schemes which have been carried out for the benefit of the community.

the revolt or opposition of man. Naoise is placed between two opposing forces, the continued safety with Deirdre in Alba, or the return to Ireland. His soul is a battleground of human ethical principles depending on impulses and choices. Deirdre's revelations or visions are finger-posts to Destiny, but Naoise shuns it. Fate then uses him to gain its end; he is a fugitive with Destiny at his back. Deirdre's revolt against her Destiny (marrying King Conor) brings doom upon her and the sons of Usnach.

King Conor, a man who has a shadowy, yet turbulent craving for individual will, expresses a conviction of fatalism when he says, "It is not laudable to fight against fate --- yet do I not submit to nor do I praise the committing of a base deed, ---- in the hope of quenching the anger of the power of the elements. If it be fate which it is not possible to avoid, give ye, each of you, death to himself, but do not shed the blood of the innocent infant for it were not (our) due (to have) prosperity thereafter."¹ King Conor tries to conquer Fate, but Celtic philosophy proves that his plan is frustrated. This treatment depicts that the inevitability is not tantamount to pure fatalism, though it offers much of that doctrine. Unhappiness is not the handwork of man's free will. The struggle of an individual opposing Destiny sweeps into its current the fortunes of a nation.

There is a pronounced philosophy of life and death in this treatment of the life of Deirdre. In fact, the real essence of the story pertains to this philosophy. To her, the only real possessions worth while, the only enjoyments and

of your business, and I am sure that you will find it a most profitable one. I have been thinking of you very much lately, and I hope you are well. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and I hope you are well. I have been very busy lately, but I have managed to find some time to write to you.

The first thing I want to tell you is that I have been thinking of you very much lately, and I hope you are well. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking of you very much lately, and I hope you are well. I have been very busy lately, but I have managed to find some time to write to you.

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ornaments of life are loyalty, love, purity, and self respect. Social position, wealth, luxury and power are nothing; but the right to obey the instincts of her heart---not to indulge in appetite or personal whim -- are everything. There never could have been such a story if the Celt were not interested in a philosophic contemplation of life and death and their dynamic currents with the ebb and flow of things. He is attracted by the secret before him. Deirdre's philosophy of life is unsurpassable in its noble, moral tone. She expresses regret at the passing of beauty when the three brothers die. Her sorrow is one of tragical loveliness. Her love is not divided by death. There is a sense of completion in the last great experience for it is the causal tie which soothes and satisfies. Life is beautiful to the sons of Usnach and Deirdre, but they do not fear death when it is inevitable. In fact, Deirdre enthusiastically accepts it, and from the story we have only one reason to believe that anything lies beyond for her. Even this is not definite. There is a custom to lament over the dead while the soul stands before the Supreme Power. This is a fine and solemn superstition, and there is an intimation of the belief of immortality in it.

"Christianity in Ireland would hardly have found itself in the seventh and eighth centuries endowed with a missionary vocation, had the Celt not been originally prepared by temperament and habit of mind to accept it. A religion, in the sense of an explanation of life, the Celts did not require, for they had that explanation already in a belief which was implicit with them. Christianity was completely accepted as an account of the other

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The text also mentions the need for regular audits to ensure the integrity of the financial data. Furthermore, it highlights the role of the accounting department in providing timely and accurate information to management for decision-making purposes. The document concludes this section by stating that adherence to these principles is essential for the long-term success of the organization.

The second part of the document outlines the specific procedures for handling cash payments and receipts. It details the steps involved in issuing receipts, including the requirement for a signature and date. The text also describes the process of depositing cash into the company's bank account and the importance of reconciling the bank statements with the internal records. Additionally, it discusses the proper handling of cash on hand, including the use of locked safes and the regular counting of cash by authorized personnel. The document ends with a reminder to always exercise caution and follow established protocols to prevent any loss or misappropriation of funds.

world, which the Celt had never doubted." ^{1.}

No people are so visibly affected by the beauty and mystery of nature as the Celts. Their literature, with Deirdre as no exception, is sunk in the heart of nature. The ecstasy of the legend is inspired by love and nature. Deirdre's sensitivity brings her very near to "the magical charm of nature." ^{2.} Her early education in seclusion at the fortress makes her aware of the beauty and mystery of nature. Rocks, trees, and babbling water awake in her a peculiar kinship with them. Such is seen in her song as she leaves Alba. "The vale of Eiti, oh the vale of Eiti! In it I raised my first house, lovely was its wood (when seen) on rising, the milking-house of the sun was the vale of Eiti. Dear is Droighin over the strong shore. Dear are its waters over pure sand; I would never have come from it had I not come with my love." Here it is seen that she finds amiability in retrospect for nature. The brothers show a love of the sea, but in this treatment there is no allusion to their holding the sea in mystic awe. Direct nature descriptions are not found, nor are they used as background for the incident, Nature is brought in by use of similies and metaphors. "Magic, is just the word for it,---the magic of nature; not merely the beauty of nature in that the Greeks and Romans had; not merely an honest smack of the soil, a faithful realism---that the Germans had; but the intimate life of nature, her weird power and her fairy charm." ^{3.} The fairies and the mythological

1. Anglo-Irish Essays -- John Eglinton, p.38

2. Literary History of Ireland -- Douglas Hyde, p.310

3. On the Study of Celtic Literature - Matthew Arnold, p.120

THE HISTORY OF THE UNITED STATES

The first part of the book is devoted to a general history of the United States from its discovery to the present time. It is divided into three periods: the colonial period, the revolutionary period, and the federal period. The colonial period is the longest, and is divided into three sub-periods: the Dutch, the French, and the English. The revolutionary period is the shortest, and is divided into two sub-periods: the struggle for independence, and the establishment of the new government. The federal period is the longest, and is divided into three sub-periods: the early federal period, the middle federal period, and the late federal period.

The second part of the book is devoted to a general history of the United States from its discovery to the present time. It is divided into three periods: the colonial period, the revolutionary period, and the federal period. The colonial period is the longest, and is divided into three sub-periods: the Dutch, the French, and the English. The revolutionary period is the shortest, and is divided into two sub-periods: the struggle for independence, and the establishment of the new government. The federal period is the longest, and is divided into three sub-periods: the early federal period, the middle federal period, and the late federal period.

element incorporated are in themselves proof that the Celts devoutly contemplated nature. "Myth not only originated in all nations rather than one, but also that natural interest in nature was the stimulus leading man to invent them."^{1.}

Finally, the motive of the early writer is to record the story of Deirdre. The bard is not merely a wandering rhymer; in his person are united the attributes and functions of historian, legislator, judge, poet, and musician. The theme is the deep love of a man and wife, illuminated by a tragical crisis. The teller is not the mere story-teller, the mere prober of character, the mere teacher of ethics, the mere discussor of ideas, but he offers a synthethis of them all.^{2.} He is one who "sees life steadily and sees it whole." His object is to present an enduring beauty of life in the language of universal experience.

The conclusions drawn from the study of Deirdre in this version fall under four main headings:

1. The literature, a combination of prose and poetry, is the essence of simplicity.

2. The romantic dominates the classical. The ideal is superimposed upon the form.

3. The customs, habits, and development of the people show that it must have been an age of culture.

4. The philosophy is incorporated in the literature, and the Celts express in Deirdre:-

1. Naturalism in English Poetry - Stopford A. Brooke, p.17
2. Poems - (Sonnet to a Friend) - Matthew Arnold, p. 2.

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Second block of faint, illegible text, continuing the document's content.

Third block of faint, illegible text, appearing as a distinct section.

Fourth block of faint, illegible text, possibly a list or detailed notes.

Fifth block of faint, illegible text, continuing the main body of the document.

Sixth block of faint, illegible text, appearing towards the bottom of the page.

Final block of faint, illegible text at the bottom of the page, possibly a conclusion or footer.

- a. A belief in a Supreme Power.
 - b. A belief in the intervention of spiritual forces.
 - c. The idea of eternity and time----life and death.
 - d. The beauty and influence of nature.
5. The purpose of the bard in telling Deirdre is to keep alive the story.

Macpherson's Treatment of "Deirdre."

Irish literature continued to develop - to some extent - for over a thousand years. From the seventh to the seventeenth century Ireland produced romance. The development showed that that which makes the history of one age makes the poetry of the next. "What Ireland did produce, and produce nobly and well was romance; from the first to the last, from the seventh to the seventeenth century, Irishmen, without distinction of class, alike delighted in the "ursgeul" (romance)."¹ There was an enormous mass of such literature, and the bards were commissioned to learn many of the renowned stories and pass them on orally. Probably they learned incidents of the story and introduced passages of description; the correctness and exactness depended upon the genius of the bard. At any rate, in time, divergences began to arise, and we have, as a result, different versions of the same story. "Those celebrated men have left behind them a mass of poetry, to which a succession of bards extending through more than fourteen centuries have been able to add nothing, but conscious of their immense inferiority, have satisfied themselves,

1. Literary History of Ireland - Douglas Hyde, p.277

REPORT

ON THE THEORY OF THE ...

BY ...

IN THE ...

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ABSTRACT

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during the darkness which ensued with committing to memory and reciting the production of happier times."^{1.}

In the latter part of the eighteenth century there was a decided awakening of the imagination among authors, and attention was once again focused on early Celtic literature.

Probably no man has aroused as much interest and excited criticism on this subject as James Macpherson (1736-1796). In 1760 he published "Fingal, an Ancient Epic in Six Books Together with Several Other Poems Composed by Ossian, the Son of Fingal, Translated from the Gaelic Language."

Ever since that time there has been much uncertainty as to the authenticity of these stories, and this Ossianic controversy has resulted in volumes of pros and cons. My vague knowledge of early Celtic literature in the original, will, of course, limit any discussion on the genuineness of Macpherson's claims. The fact that he wrote and interpreted the spirit of Deirdre, or Dar-thula as he called her, is sufficient for consideration here. The whole discussion will be limited to this story, and contrasts and comparisons with the earlier treatment already given will be made.

First, it is interesting, as well as confusing to see the different names and spellings of names that this Scotch writer gives to his characters. Probably they are the Scotch titles for these Celtic heroes. There are new characters introduced, and some of these found in the first treatment are

1. On the Authenticity of Ossian's Poems-Patrick Graham, p.29-30

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES

DEPARTMENT OF CHEMISTRY
5708 SOUTH CAMPUS DRIVE
CHICAGO, ILLINOIS 60637

RECEIVED: JAN 15 1971

TO: DR. J. H. GOLDSTEIN
FROM: DR. J. H. GOLDSTEIN
SUBJECT: [Illegible]

[Illegible text block containing the main body of the letter]

Yours very truly,
[Illegible signature]

not mentioned at all. It might be interesting to list the important characters in each version and to see the changed spelling and appellations.

<u>Translation in Hyde's Book.</u>	Macpherson's <u>Ossian</u>
Deirdre	Dar-thula
Naoise	Nathos (youthful)
Ainle	Ailthos (exquisite beauty)
Ardan	Ardan
Conor	Cairbar (King)
Usnach	Usnoth

The important deviation in this respect consists in the fact that the second lover was not Conor but Cairbar, who belonged to the second cycle of Irish Legend.

In Macpherson's treatment Colla, (Dar-thul's father), Truthil (her brother), Slis-seamba (the mother of Nathos), and Semo (Nathos' grandfather) are additional. Lavarcam, Fergus, and his three sons, Feidhlim (the story-teller) Cathfaidh (the druid), nor Cailcin (her tutor) are mentioned.

This poem treats only the death of Dar-thula and the sons of Usnoth; the action takes place the night before and on the morning that these four die. It opens with an apostrophe, giving a tribute to the exquisite beauty of the maiden. Episodes, in the form of reminiscences, give the preceding events. Their thoughts turn, on the eve of their death, to their families and to the loved ones who have bravely fallen on the field of battle.

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Sample No.	Concentration (%)
1	10.0
2	20.0
3	30.0
4	40.0
5	50.0
6	60.0
7	70.0
8	80.0
9	90.0
10	100.0

The following table shows the results of the experiments conducted on the above samples. The values are given in percent.

The results of the experiments are given in the following table. The values are given in percent.

The results of the experiments are given in the following table. The values are given in percent.

The results of the experiments are given in the following table. The values are given in percent.

Although Macpherson treats briefly but one incident in the life of Dar-thula, the author maintains the same tension of grandness throughout; there is not one sentence that shows relaxation. This sustained, impassioned, colored style results in abruptness and polish simultaneously. The cadenced epic prose is rapid, resulting in a concise narrative. This stately and expressive prose resembles the style of the Old Testament. There are no artful transitions in this composition, for it is not the off-spring of art. Paragraphs take the place of stanzas in this fragment of the old legend, which the author ornaments with eloquence and rhetoric. It abounds in figures of speech. All through it we find such symbolic metaphors as "His spears were a column of mist;" such intriguing hyperboles as, "The stars are ashamed in thy presence." The language belongs to the eighteenth century; in fact the whole story has been tempered by the eighteenth century. The crudeness of the early Celtic people would have horrified the men and women of the "Augustan Age." Macpherson is essentially a man of his time, stirred as are his contemporaries with a moral disquietude that is in search of some object of worship.¹

Indeed this work is the offspring of nature and not of art. It is the essence of romanticism. It is purely objective as there is nothing of the self-reflecting idea upon the world. Throughout the whole there is a picture of nature without a single shadow of the self. Guidance and vigor of imagination connects the invisible with the visible. Imagination carries the author to the cloudy past and to the foreign shores of Etha; it

1. History of English Literature - Louis Cazamian, Vol. II, p.211

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Faint, illegible text, likely bleed-through from the reverse side of the page.

forsakes the monotonous commonplace of everyday life and travels to the quaint and unfamiliar world of old; imagination finds expression in depicting the glories of battle and the romance and ecstasy in adventure. On the wings of imagination the author takes his readers to Selama, a castle in Ulster. The supernatural attracts the author of "Ossian." Deep pathos and profound melancholy are pronounced. All these revolt against the conventional, pedantic, and academic canons of the eighteenth century. "The varied sources of his work and its worthlessness as a transcript of actual Celtic poems do not alter the fact that he produced a work of art which by its deep appreciation of natural beauty and the melancholy tenderness of its treatment of the ancient legend did more than any single work to bring about the romantic movement in European^{1.} literature."

If there is little given in the first treatment of the customs and social conditions in Ireland, still less is found here. Since it is limited to one incident and one day's time, the compass of ideas and suggestions is greatly limited. One of the refined charms, which can be the criterion for a polished society, is the respect for women. In this version Dar-thula gives no counsel, but Nathos listens to her ideas with interest. In their ordinary conversation there is a high degree of refinement and an expression of elevated sentiment.

A reference is made which intimates that the king in those days did not inherit the throne, but instead, he was

1. Encyclopedia Britannica- Eleventh Edition
Subject; James Macpherson.

The first part of the document discusses the general principles of the proposed system. It outlines the objectives and the scope of the project, emphasizing the need for a comprehensive and integrated approach to the problem at hand. The text details the various components and their interactions, providing a clear overview of the system's architecture and its intended benefits. The author highlights the importance of thorough planning and execution to ensure the successful implementation of the system.

The second part of the document provides a detailed description of the system's components and their functions. It includes a thorough analysis of the data requirements and the processing methods used. The text also discusses the system's performance characteristics and its ability to handle complex tasks efficiently. The author provides a comprehensive overview of the system's capabilities and its potential applications in various fields.

elected by a council. Nathos, in speaking to the King says,
 "Thy fathers were not among the renowned, nor of the kings of
 men."^{1.}

There is no reason to believe that they live in a commercial or even an agricultural state, but there is every reason to believe that they are skilled in the science of war. On the eve of their death Nathos and Dar-thula spend most of their time recalling the fallen heroes in their families. There is a love of battle expressed and a great pride in undaunted heroism. The glory and satisfaction that comes to the warrior is manifested when Colla said, "My shield is worn with years! my sword is fixed in its place!"^{2.}

"It was the custom of ancient times that every warrior at a certain age, or when he became unfit for the field, fixed his arms in the great hall where the tribe feasted upon joyful occasions. He was afterwards never to appear in battle; and the stage of life was called the 'time of fixing of the arms'."^{3.} We learn, too, that it is customary for children to use the arms of their parents and ancestors. "Bring my father's arms: thou seest them beaming to the stars. Bring the spear of Semo." Again, Dar-thula speaks of Colla as wearing "the helmet of his fathers on his head."^{4.} Gold and brass are both mentioned in this treatment of the story, and neither is named in the first version. Macpherson, however, is not guilty of an anachronism,

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|----|-----------------|----|-------------------|--------------|
| 1. | Poems of Ossian | -- | James Macpherson, | p.354 |
| 2. | " | " | " | p.347 |
| 3. | " | " | " | p.347 (Note) |
| 4. | " | " | " | p.352 |

The first part of the document is a letter to the President of the United States, dated January 1, 1862. It is signed by the Secretary of the War Department, Gideon Welles.

The letter is addressed to the President and is dated January 1, 1862. It contains the following text: "The Secretary of the War Department has the honor to acknowledge the receipt of your letter of the 29th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration."

The second part of the document is a report on the operations of the War Department during the year 1861. It is dated January 1, 1862, and is signed by the Secretary of the War Department, Gideon Welles. The report contains the following text: "The operations of the War Department during the year 1861 have been characterized by a steady and successful prosecution of the military and naval operations against the rebels."

Table with 5 columns and 10 rows, containing numerical data.

for it is an accepted fact by historians that early Ireland has an abundance of gold and brass. "It is founded upon undoubted fact that of all countries in the West of Europe, Ireland was pre-eminent for its wealth in gold."¹ There is little use of music in this interpretation. Singing lamentations over the dead hero for three days is cited, but it is of interest to note Macpherson's introduction of the harp. In concluding the social conditions as found in this story, it is apparent that the people are warlike; they have a deep spirit of patriotism for their country and affection for their families; and the noblest work of man is the conquest of his enemies.

Although he cannot be an absolute stranger to his own age nor can he strip himself of all the garments of the eighteenth century, it must be admitted that for one who has been trained in the beauties of classical learning, Christianity, and other diversified influences it is surprising how James Macpherson divests himself of them in treating the philosophy of the early Celt.

There is no direct reference to religion here or to any belief in a Superior Being, but the whole insures us that they are by no means destitute of a religion. It is not a wholesome religion, for throughout the entire work there is an atmosphere of hopeless despair given. Macpherson's treatment, in this respect has more of the Pagan influence through its lines than the earlier legend. It must be remembered that the saga originated in Pagan and was propagated in Christian times.

1. Literary History of Ireland - Douglas Hyde, p. 123

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

Furthermore, it is noted that the records should be kept in a secure and accessible format. Regular backups are recommended to prevent data loss in the event of a system failure or disaster. The document also mentions the need for periodic audits to ensure the integrity and accuracy of the information stored.

In addition, the text highlights the role of technology in streamlining record-keeping processes. Modern accounting software can automate many tasks, reducing the risk of human error and saving valuable time. However, it is stressed that users must be properly trained to utilize these tools effectively.

Overall, the document serves as a comprehensive guide for anyone responsible for financial record-keeping. It provides clear instructions and best practices to ensure that all records are accurate, complete, and secure.

Too often the specific Pagan element is blurred and forced into the background by the Christian influence. Macpherson's contents are plainly mythological. Dar-thula is, of course, but one story in Ossian, but if it is typical, it offers a much more genuine picture of Pagan life than the first legend discussed.

Then, too, there is not one statement with the ring of Destiny to it. Not once is Fate mentioned, nor does Macpherson commit himself as to whether the characters are responsible for their own deaths or whether it is the will of Fate. There is, however, a decided intervention of spiritual forces upon these characters by the deceased. To them, the deceased exist in airy clouds and sometimes continue to have an influence upon their ancestors. They worship other beings greatly superior to themselves. These gods who take an interest in their welfare are adored. It is evident that such worship hardly originated from a well-informed understanding, rather they are derived from the impulses of passion and sensibility. In the apostrophe to Dar-thula's beauty we find the words, "Who is like thee in heaven, light of the silent night?"^{1.} Again, Dar-thula speaks,^{2.} "Ghost of the noble Colla! do I behold thee on that cloud?" These dead are supposed to have prescience of the future events, which they apparently sometimes reveal to their relatives. They not only reveal and influence mortals, but they can control the elements.

"The ghost of Cuthullin stalked there alone. The sighing of his breast was frequent. The decayed flame in his eye was

1. Tales of Ossian --- James Macpherson, p.342

2. Tales of Ossian --- James Macpherson, p.349

terrible! His spear was a column of mist. The stars looked dim through his form. His voice was like hollow wind in a cave; his eyes a light sees afar. He told the tale of grief."^{1.} In this poem the Christian element is dimmed into oblivion, and the Pagan dominates the background. It is a mythology teeming with idealism.

Death in Dar-thula is not the Alpha; it is not an awakening to an eternal ideal world. Instead, it seems to be an adversary without remorse. Nathos thus speaks of death: "Then would my hand be strong, as the flaming arm of death."^{2.} "Death attends its dreary course."^{3.} "Death dimly sat behind his sword."^{4.} The Pagan philosophy of death is expressed in the song of the bards over Dar-thula's tomb. "When wilt thou rise in thy beauty, first of Erin's maids? Thy sleep is long in the tomb."^{5.}

These ancients inscribed to each individual oak tree an inhabiting god or goddess, When the tree was cut down, the god or goddess perished. The individual oak tree, separate and whole was a sacred and inviolable object; it has never existed before in its wholeness, and it is supposed never to exist again in its entirety. Macpherson alludes to this Pagan idea when he describes the death of the sons of Usnoch. "They fell like three young oaks, which stood alone in the hill. The traveller saw the lovely trees and wondered how they grew so lonely: the blast of the desert came by night and laid their green heads low; next day

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|----|---------------------------------------|-------|
| 1. | Tales of Ossian --- James Macpherson, | p.345 |
| 2. | " " " " " | p.349 |
| 3. | " " " " " | p.350 |
| 4. | " " " " " | p.350 |
| 5. | " " " " " | p.355 |

he returned but they were withered and the heath was bare." ^{1.}

In this version Dar-thula pierces her breast with an arrow as she stands over the slain Nathos. There is no anticipation on her part of meeting Nathos after death; she merely eludes the agony of a living death. The references to religion, life, and death are few in this version, but Macpherson might feel as Patrick Graham does when he writes, "The Druids possessed exclusively the higher mysteries of religion. The bards in order next in dignity had a different department assigned to them. Is it not probable, then, that the latter were expressly prohibited from encroaching upon the premises of their superiors, by intermingling religion- if they had any knowledge of its mysteries, which is likely they had not- with the secular subjects of their song." ^{2.} Personally, I do not agree with this statement, for in the original story as found in Hyde's "Literary History of Ireland," in Keating's "History of Ireland," or in the "Irische Texte" there is much more philosophy than found in Macpherson's treatment.

But if he fails to give us ideas of the early Celts' philosophy of life and death and of Fate, he has by no means neglected the influence of nature upon them. With the criticism in mind that "the vagueness and unreality of natural phenomena described in Ossian have long been felt to be one of the great objections to its genuineness," ^{3.} it cannot be denied that the

1. Poems of Ossian..... James Macpherson, p.354-355
2. Essays on Authenticity of Ossian.. Patrick Graham, p.43-44
3. A History of Eighteenth Century Literature,
Edmund Gosse, p.336

characters are exalted by a passionate love for wild nature. There is a keen sympathy for the grandeur, austerity, and majesty of nature.

Such diversified scenery in the country as mountains, lakes, and virgin forests could not help being a powerful effect on the characters. There are no lengthy descriptions of nature, nor does it seem to be used as a background for the action; but there are countless figurative allusions to nature. Many of the actions of the characters are compared to the mysteries of nature; Nathos said, "My soul brightened in the presence of war, as the green narrow vale when the sun pours his streamy beams before he hides his head in a storm,"^{1.} Again, "we came like a stream by night."^{2.} Finally, "They slowly, gloomily retired like clouds that long having threatened rain, rush behind the hills."^{3.} In spite of the monotony this imaginative interpretation of the scenery emphasizes nature's influence on the lives of the people. All through the poem, then, there is an unspeakable sadness that broods over the landscape; its infinite melancholy and its titantic force against man depicts a pathos of life.

Macpherson's motive in telling Dar-thula is to restore something beautiful that has faded into the folds of a worn tapestry. In his apparent effort to re-create something exquisitely lovely he loses the significance of the original theme. Dar-thula's love is not the love of Deirdre,

1.	Poems of Ossian	James Macpherson, p.348
2.	" " "	" " p.351
3.	" " "	" " p.351

for she fails to impress the reader with the beauty of her love. But with all its shortcomings it is true that "there will be left in the book a residue with the very soul of the Celtic genius in it, and which has the proud distinction of having brought the soul of the Celtic genius into contact with the genius of modern Europe, and enriched all our poetry by it."¹

The chief similarities and dissimilarities between Macpherson's "Dar-thula" and that of the first interpretation are these;

1. Both styles are simple, but Macpherson's adds grandness and color to his writing with the introduction of countless figures of speech. All the characters' names (with the exception of Ardan) are different in the later story.

2. There is far less of the classical balance in "Dar-thula" than in the translation found in Hyde's "Literary History of Ireland."

3. Fewer allusions to the social conditions of the early Celts are found in "Dar-thula" than in the former version. Macpherson's stresses the fact that these people are skilled in military tactics.

4. Less philosophy is found in the later interpretation.

a. Like the first story there is no reference to a Superior Being.

b. Unlike the unknown author's version, neither Destiny nor Fate is mentioned. The supernatural in both, though, plays an important part. Macpherson

1. On the Study of Celtic Literature -Matthew Arnold, p.116

introduces ghosts, which the earlier author does not do.

c. Strange, though it may seem, the Scotchman incorporates more of the Pagan atmosphere than the old bard.

d. This fact is especially emphasized in the degree of influence of nature found in each poem. In the second treatment the story is subordinated throughout to nature and her power.

Introduction to Celtic Renaissance

In 1890 William Butler Yeats wrote, "A true literary consciousness - national to the centre - seems gradually to be forming out of all this disguising and prettifying, this penumbra of half-culture. We are preparing for a new Irish literary movement - like that of '48 - that will show itself in the first lull in politics." ¹ He was a true prophet. For thirty-five years now a group of Irishmen have been trying to arouse the sympathy of the world in Ireland's past and present. Only those who appreciate that this desire represents a movement very close to Ireland's heart can truly apprehend its value. In recalling the heroic tales and tragic stories of the past, and in relating the modern life in Ireland they hope to cultivate the finer elements of national spirit.

Much of this literature in the Celtic Renaissance does catch and preserve for us the romance and spirituality in the old legends. These impassioned renderings are success-

1. William B. Yeats -- Horatio S. Kraus, p. 10

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ful chiefly because of their native inspiration. Most of the Irish poets and story-tellers today are drawn inevitably to the retelling of one great theme - the story of the tragic Queen Deirdre and the trouble she brought to her torn country. Today, this story dominates the literature of Celtic folk-lore; it appears in poems, plays, and novels. Its influence is a powerful pollen, blossoming most exquisitely in the hands of Synge, Yeats, and "A.E." By studying the popular folk-tale, Deirdre, as re-created by these three men we can obtain a reflection of some of the mental and moral changes of attitude in Ireland since the first century. Deirdre is a touchstone by which the moral sensitiveness of the nation, to a certain extent, can be gauged.

Yeats' Interpretation

"There are few Irish writers whose concern is with things Irish who have not retold this, the greatest love story of Ireland; but none of them, from Sir Samuel Ferguson down to our own day, have retold it so nobly as Mr. Yeats, save only Synge, and his restatement of it, of the whole story from Deirdre's girlhood to her death, has about it a grandeur and triumphing beauty that make further retellings not to be tolerated."¹ In 1906 William Butler Yeats produced his Deirdre at the Abbey Theatre, Dublin.

Three musicians, a dark-faced messenger and a dark faced executioner are additional characters. There are but

1. Irish Plays and Playwrights - Cornelius Weygandt, p.61

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four other characters in the play: Deirdre, Naisi, Fergus and King Conchubar. Here the King's and the lover's names are changed again.

Like Macpherson's version it offers only the last incident in the lives of Deirdre and Naisi. Despite Yeats' vision, the fault of omission shows that he is not a master of the old Celtic legend. There are but one or two different incidents in the story worthy of comment. The story opens in a guest-house in the woods; three musicians, comparable to the Greek chorus, chant the early story of Deirdre's life. Another difference is Conchubar's willingness to let Naisi go, providing Deirdre becomes his wife. Naisi is killed by an executioner in this treatment.

The style of this is very different from either of the preceding treatments. It is a poetic drama, written in blank verse; but it is, for the most part, melodious. It is poetry before it is a drama. His imaginative genius creates a style filled with subtlety and dignity. "The large proportion of monosyllabic endings that reach a natural pause at the close of the line is remarkable."¹ Passages in the drama rise to pure poetry; their sheer beauty and music result in a temporary 'escape from the mundane world. But there are passages that seem less inspired and less rapturous; with these melodic curves Mr. Yeats at times carries his reader through the spacious gateway into the unknown; at other times

1. W. B. Yeats -- Forrest Reid, p. 116

The first part of the book is devoted to a general introduction to the subject of the history of the English language. It discusses the various influences that have shaped the language over the centuries, from Old English to Modern English. The author also touches upon the role of literature and the media in the evolution of the language.

The second part of the book is a detailed study of the history of the English language. It covers the period from the 5th century to the present day. The author discusses the various dialects of English and the process of standardization. He also examines the influence of other languages on English, particularly Latin and French.

The third part of the book is a study of the English language in the 19th and 20th centuries. It discusses the changes in the language that have taken place during this period, particularly in the areas of grammar, vocabulary, and pronunciation. The author also examines the role of the English language in the development of the English-speaking world.

The fourth part of the book is a study of the English language in the 21st century. It discusses the changes in the language that have taken place during this period, particularly in the areas of grammar, vocabulary, and pronunciation. The author also examines the role of the English language in the development of the English-speaking world.

The fifth part of the book is a study of the English language in the 21st century. It discusses the changes in the language that have taken place during this period, particularly in the areas of grammar, vocabulary, and pronunciation. The author also examines the role of the English language in the development of the English-speaking world.

The sixth part of the book is a study of the English language in the 21st century. It discusses the changes in the language that have taken place during this period, particularly in the areas of grammar, vocabulary, and pronunciation. The author also examines the role of the English language in the development of the English-speaking world.

the reader feels that the author is dwelling on the very surface of things.

The influence of the French Symbolist School is felt in this play. He clothes his drama with symbols that are "principles of the mind"^{1.} rather than actual personages. These symbols, I feel, can only be understood completely by the Irish who are well versed in the early folk-tales and superstitious. Naisi asks Deirdre,

--- "What is left to say

Now that the seven years' hunt is at an end?"^{2.}

Seven has always symbolized completeness, and the word "hunt" here means the lovers have been searching for beauty and happiness in life. Throughout the play Yeats fuses idea and symbol so neatly that they at once become one. It cannot be denied that when one thinks about the incidents in the play, he knows that the ideas receive a new memorableness because of the symbolism.

The drama, unlike the other two treatments, is subjective. There is more of Yeats in it than there is of Deirdre. In this work the author gives more attention to technique and form than he does to the idea. The theme is subordinated by literary occupations. Primarily he is a craftsman in Deirdre, deliberately trying to create artistic beauty. With this assiduous attention to dramatic technique the poetry lacks sustained spontaneity. Like Virgil, his interest in

1. English Literature During the Last Half Century, J.W.Cunliffe,p230

2. Plays in Prose and Verse - W. B. Yeats, p. 222

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The second part of the report is devoted to a detailed study of the various branches of the economy.

The third part of the report is devoted to a study of the social and cultural conditions of the country.

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The fifth part of the report is devoted to a study of the foreign relations of the country.

the form has resulted in rewriting the play many times, but the reader feels that sheer poetical qualities are lost at the expense of this. The repose, quietude, and dignity in Yeats' Deirdre, as well as the musicians who compare to the Greek chorus, are borrowed from the classic stage. "Art is art because it is not nature,"^{1.} applies to Yeats.

There is a magic and color to some of the poetry which manifests Yeats' vivid Irish imagination. Imagination, the winged messenger, drenches him in a poetic dream when he writes:

"Do you remember that first night in the woods
 We lay all night on leaves, and looking up
 When the first grey of the dawn awoke the birds,
 Saw leaves above us? You thought that I still slept
 And bending down to kiss me on the eyes,
 Found they were open. Bend and kiss me now^{2.}
 For it may be the last before our death."

But the imagination in Yeats is not that found in the earlier romantic treatment. "Now the awakening of reason brings with it the obscuring of imagination, and the arts, being the products of imagination wrought upon by 'the memory of mankind' cannot live under the reign of reason but only where the reason sleeps; for all art is an emanation from the 'memory of mankind.'^{3.} Yeats' imagination is tempered with reason and intellect. Afraid that his age will not accept dreams and

1. The German Classics - Maxims and Reflections of Goethe, Vol. II, p. 369
 2. Plays in Prose and Poetry - W.B. Yeats, p. 219
 3. Anglo Irish Essays - John Eglinton, p. 42

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved. The text outlines various methods for recording transactions, including the use of journals, ledgers, and account books. It also discusses the importance of regular audits and the role of the auditor in ensuring the accuracy of the records.

The second part of the document deals with the classification of assets and liabilities. It explains how assets should be categorized into current and fixed assets, and how liabilities should be classified into current and long-term liabilities. The text also discusses the importance of understanding the nature and characteristics of different types of assets and liabilities, and how this knowledge can be used to make informed decisions about the management of the business's financial resources.

The third part of the document focuses on the calculation of the cost of goods sold and the determination of gross profit. It provides a detailed explanation of the various components that make up the cost of goods sold, including direct materials, direct labor, and manufacturing overhead. The text also discusses the importance of understanding the relationship between the cost of goods sold and the gross profit, and how this relationship can be used to evaluate the performance of the business.

The final part of the document discusses the importance of maintaining accurate records of all transactions and the role of the auditor in ensuring the accuracy of the records. It concludes by emphasizing the importance of proper record-keeping for the success of any business and for the protection of the interests of all parties involved.

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of life and people.

Deirdre of the old tale is forceful of purpose. When she sees Naoise, she is determined that he will take her away. He does. She is steadfast in her devotion and her untamed nature and primitive mind are apparent throughout. In Yeats' drama Deirdre is a different woman entirely. She is softened by the civilization in which the author lives; she has become a sentimental heroine sobbing,

"I was not alone like this
When Conchubar first chose me for his wife;
I cried in sleeping or waking and he came,
But now there is worse need."^{1.}

There is an artificiality about Deirdre in this treatment; her adornments, jewels, and pigment on her cheeks detract from the genuineness of the maiden in the old legend. Still again, the heroine in this play is the twentieth century woman, trying her wits against her husband's.

Except for the difference in the character of Deirdre there is little difference in the material on the social conditions in Yeats' drama. He does introduce that the moor-hen, the mallard, and the speckled heath cock were served on golden dishes for the king. This is a refinement of civilization that cannot be found in the Ireland of the first century. Animal and bird worship is widespread in the early Celtic civilization. It is believed that they did not eat the hen, goose, or hare, although they kept them for domestic animals.

1. Plays in Prose and Poetry - W. B. Yeats, p.288

Mention of Deirdre's linen cupboards shows a more highly civilized people. Perhaps the failure to mention the bardic or druidical institution classifies the story more as a twentieth century one. Yeats introduces a later civilization in his treatment when he writes,

"I have never met any of your kind

But ~~that~~ I gave them money, food, and fire." ^{1.}

"It is true that the Irish Celts, despite their mineral wealth, never minted coin. 'A little reflection,' says Professor Ridgeway, 'shows us that it has been quite possible for people to attain a high degree of civilization without feeling any need of what are properly termed coins.'" ^{2.}

"His effects are --- produced by the application of a philosophy which a careless reader might be inclined to dismiss as vague and obscure, were it not that in certain prose writings we find it stated with complete lucidity, and reduced to a more or less ordered system." ^{3.} Therein lies one of the chief differences between Yeats' Deirdre and the old Celtic legends. Philosophy is not divorced from literature in the old version; today, the author finds it necessary to write his philosophical opinion in addition to the play. Perhaps it will be well to cite his own statements: "I believe in three doctrines:

1. That the borders of our mind are ever shifting and that many minds can flow into one another, as it were, and create or reveal a single mind, a single energy.

2. That the borders of our memories are as shifting,

1. Plays in Prose and Poetry- W.B.Yeats, p.207

2. Literary History of Ireland - Douglas Hyde, p.125

3. W.B.Yeats - Forrest Reid, p.201

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and that our memories are a part of one great memory, the memory of Nature herself.

3."That this great mind and great memory can be evoked
by symbols."^{1.}

In shifting his mind to the first century he should, then, evoke from the great memory the true philosophy of Deirdre and the heroes of the Red Branch.

In his play Yeats has introduced for the first time a definite reference to a Supreme Power. Deirdre appeals to this Power in her prayer,

"O, Mover of the stars

That made this delicate house of ivory

And made my soul its mistress, keep it safe!"²

Still again she speaks of such a Power as "the Ever-loving."

But the author returns to the polytheistic religion of the early Celt when he has Naisi say,

"Leave the gods' handiwork unblotched, and wait

For their decession, our decession is passed."^{3.}

In mentioning the Supreme Power Yeats has not detached himself from his own surroundings. His habitual way of thinking about God is not pushed aside so that Deirdre and Naisi can express their views.

Yeats does not lose a chance to introduce all the deep wisdom of the subtle beliefs of Destiny in early Celtic religion. The author, though, has not completely forgotten the adornments

1. W. B. Yeats - Forrest Ried, p. 204

2. Plays in Prose and Poetry, - W. B. Yeats, p.207

3. Plays in Prose and Poetry - W. B. Yeats, p. 212

of his own religion; he has not lost his identity in the presence of Fate and become insignificant; therefore, he cannot be the most magical of magicians.

The musicians, comparable to the Greek chorus, are symbols of Destiny. Their forebodings prepare the audience for the treachery of the King. But these musicians have no depth; we do not feel a mysterious awe when in their presence. Instead, the reader feels the Christian irrational defiance of Destiny. There is a magic of the individual will and defiance of Fate when Deirdre says,

"Let's out and die
Or break away if the chance favour us." 1.

Even Naisi revolts against Fate in this play when he decides to return to the mountains with Deirdre.

Destiny is not supreme and inevitable in Yeats' drama. It is not the insurmountable foe, for the author has introduced the more modern idea of free will. Naisi decides to return with Deirdre, but Fergus prevents it with these words,

"Men blamed you that you stirred a quarrel up
That has brought death to many. I have made
peace

Poured water on the fire; but if you fly
King Conchubar may think that he is mocked." 2

In this treatment Deirdre defies Fate and takes her own life.

Destiny is not so much that which is predestined, but

1. Plays in Prose and Poetry - W.B.Yeats, p.215
2. " " " " " " W.B.Yeats, p.211

it is that which is appointed as part of the moral order of the universe. Reason and intellect stamp out the beauty and charm of the Destiny found in the early Celtic philosophy. No longer is it an awful and mysterious darkness hovering continually over them.

Here, too, there is little reference to other spiritual interventions. There are but few references to supernatural beings and their powers over men. Deirdre does say, however,

"I have heard thee Ever-loving warn mankind
By changing clouds and casual accidents^{1.}
Or what seems so."

So subtly does Yeats mention the superstition of the influence of the dead that one wonders if it is any more than a dramatic finger-post. Naisi and Deirdre are playing chess before King Conchubar arrives, and Naisi says,

"It is the board
Where Lughaidh Redstripe and that wife of his
Who had a seamew's body half the year,
Played at chess upon the night they died."^{2.}

Probably the most pronounced Celtic philosophy in Yeats' Deirdre pertains to life and death. Since Yeats is an acknowledged mystic, his chief interest should be in what lies beyond and not in the world of men and women. The world, limited by time, should mean nothing to him whose interest probably rests in the unchanged, enduring, spiritual realm. This is to a small degree, the philosophy that he portrays in his play. Life is beautiful to

1. Plays in Prose and Poetry - W.B.Yeats, p.203
2. " " " " " - W.B.Yeats, p.203

Deirdre only when she has Naisi; without him, it is empty and worthless. She shuns the wealth and position that King Conchubar offers her, for her life is deeper, stranger, and more insubstantial than his reason would allow. She is so aware of the pure beauty of this life that she senses that every hour alive is an escape from death. She feels that life here has a dignified and tragic significance.

Probably Yeats in no other way commingles the Pagan and the Christian ideas as he does in the doctrine of life and death. Contrary to Deirdre's idea of beauty of life she has a cynical view of the after-life. This is shown in these words:

"Our way of life has brought no friends to us
 And if we do not buy them leaving it,
 We shall be ever friendless."^{1.}

On the other hand, Naisi finds the world an ugly, distorted place. He says,

"For I have found no truth on any tongue
 That not of iron."^{2.}

The musicians too, express the futility of life in,

"There's nothing in the world
 That has been friendly to us but the kisses
 That were upon our lips, and when we are old,
 Their meaning will be all the life we have."^{3.}

The musicians' song, showing no belief in immortality is stressed by Fergus' request,

1. Plays in Prose and Poetry-W.B.Yeats, p.216
2. Plays in Prose and Poetry-W.B.Yeats, p.214
3. Plays in Prose and Poetry-W.B.Yeats, p.206

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"Come now, a verse

Of some old time not worth remembering
And all the lovelier because a bubble."^{1.}

There is a predominance, however, throughout Yeats' play of the Christian attitude. Where in the old legend can one find such Christian kindness as this,

Fergus. - "If I had thought so little of mankind
I never could have moved him to this pardon.
I have believed the very best of every man,
And find that to believe it is enough
To make a bad man show him at his best
Or even a good man swing his lantern higher."^{2.}

Does Yeats not introduce into his Celtic legend Victorian morality and dogmatic philosophy in such platitudes as:

"And find that to believe it is enough"^{3.}
"We listen to the wise and so turned fools"⁴
"It is but wisdom to do willingly
What has to be."^{5.}

Yeats' Christian background is responsible for the belief in immortality in this play. He cannot forget his own view of immortality when he writes in Deirdre. His own view as we find it elsewhere is: "The other world is very close to us, and we can make

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| 1. | Plays in Prose and Poetry - W.B.Yeats, | p.199 |
| 2 | " " " " " " " " | p.205 |
| 3. | " " " " " " " " | p.205 |
| 4. | " " " " " " " " | p.214 |
| 5. | " " " " " " " " | p.228 |

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be clearly documented and supported by appropriate evidence. This includes receipts, invoices, and other relevant documents that can be used to verify the accuracy of the records.

Furthermore, it is noted that regular audits are essential to ensure the integrity of the financial data. These audits should be conducted by independent parties to provide an objective assessment of the records. Any discrepancies or irregularities should be promptly investigated and resolved to prevent any potential issues.

In addition, the document highlights the need for transparency and accountability in all financial dealings. This involves providing clear and concise information to all stakeholders involved, including management, investors, and regulatory bodies. By maintaining high standards of transparency, the organization can build trust and ensure the long-term success of its operations.

The second part of the document focuses on the implementation of robust internal controls. These controls are designed to minimize the risk of errors and fraud, and to ensure that all financial activities are carried out in accordance with established policies and procedures. Key areas of focus include the segregation of duties, the authorization of transactions, and the regular reconciliation of accounts.

It is also stressed that the organization should invest in the training and development of its staff to ensure they are equipped with the necessary skills and knowledge to perform their roles effectively. This includes providing ongoing education and updates on the latest financial regulations and best practices.

Finally, the document concludes by reiterating the commitment to excellence in financial management. By adhering to the principles outlined in this document, the organization can achieve its financial goals and maintain a strong reputation in the market.

The third part of the document provides a detailed overview of the organization's financial performance over the past year. It includes a comprehensive analysis of the income statement, balance sheet, and cash flow statement, highlighting the key drivers of growth and the areas where the organization has made significant improvements.

The analysis shows that the organization has achieved a steady increase in revenue, driven by strong sales performance and effective cost management. This has resulted in a significant improvement in profitability and a strong position in the market. The organization's financial health is reflected in its strong balance sheet and consistent cash flow, which provides a solid foundation for future growth and expansion.

Looking ahead, the organization remains committed to its strategic vision and is confident in its ability to continue to achieve its financial goals. It will continue to invest in its people, technology, and infrastructure to ensure it remains at the forefront of the industry.

our minds so like still water that beings gather around us that they may see, it may be, their own images, and so live for a moment with a clearer perhaps even with a fiercer life because of our quiet.' These are the beings we shall be among when we die if we but keep our natures simple and passionate!"^{1.} Just such an immortality - that of the twentieth century - is evident in Naisi's words,

"Had you been here when that man and his queen
 Played so high a game, could you have found
 An ancient poem for the praise of it?
 It should have set out plainly that those two
 Because no man and woman have loved better,
 Might sit on there contentedly, and weigh
 The joy comes after."^{2.}

Finally, the musician, symbolic of Fate, sings,

"When love's longing is but drouth
 For the things come after death."^{3.}

The King reviews his humiliation at the time that Naisi ran away with Deirdre; but he states that he will have mercy on him. Yeats has given Conchubar a Christian mercy, for in the old legend he is relentless.

External nature is not brought into the conscious partnership with man's joys and sorrows as it is in the two earlier treatments. Nature is not evoked for her own sake. The scenery, a decorative background, at once gives an inexpressible feeling

1. W. B. Yeats - Forrest Reid, p.205

2. Plays in Prose and Poetry - W.B. Yeats, p.216

3. Plays in Prose and Poetry - W.B. Yeats, p.218

The first part of the document is a letter from the Secretary of the State to the Governor, dated the 10th of January, 1862. The letter is addressed to the Governor and is signed by the Secretary of the State. The letter contains the following text:

Sir, I have the honor to acknowledge the receipt of your letter of the 8th inst. in relation to the application of the State of New York for the admission of the State of New York to the Union. I have the honor to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 J. B. Thompson, Secretary of the State.

The second part of the document is a letter from the Governor to the Secretary of the State, dated the 12th of January, 1862. The letter is addressed to the Secretary of the State and is signed by the Governor. The letter contains the following text:

Sir, I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the application of the State of New York for the admission of the State of New York to the Union. I have the honor to inform you that the same has been forwarded to the proper authorities for their consideration. I am, Sir, very respectfully,
 Your obedient servant,
 J. B. Thompson, Secretary of the State.

The third part of the document is a letter from the Secretary of the State to the Governor, dated the 14th of January, 1862. The letter is addressed to the Governor and is signed by the Secretary of the State. The letter contains the following text:

of melancholy. It harmonizes with the action, but the mode of utterance about nature is perceptably altered. This is a transformed nature myth into a chivalry romance. Only once throughout the whole play is there a joyous intercourse with nature; when Deirdre recalls the night in the woods with Naisi, there is a delicious abandonment of the self, only once does the author return us to that primal elementalism of the forces of man and the forces of nature. Wild Paganism and the primitive interpretation of nature is not found anywhere. Nature's influence in the old Celtic legend is the beat and pulse of the story. In the twentieth century version nature loses her mysterious elements and her power.

Yeats' primary purpose in writing Deirdre is to re-create his dream of the maiden in true dramatic speech. This modern version has missed the beautiful motive and idea of the early Celtic romance. In his redevelopment of the lyric and epic in dramatic form he achieves success if the audience is content to hear music only; but if it is interested in dramatic action, the play is a failure. There is lack of characterization, and the element of suspense is needed. Great drama gives to youth - experience, to middle age - calmness, and to old age - youth. It should effect a greater tolerance for man and his weakness. Yeats fails completely in these respects in Deirdre.

"The meeting in modern Ireland of the modern with the ancient spirit is an important event, not only in the literary but in the spiritual history of Ireland; and perhaps the full significance of the work of Mr. Yeats will only be apparent eventually"

About Yeats' drama, then, the following can be concluded:

1. It is a poetic drama, written in blank verse that is fused with symbols. More attention is given to the form and technique than to the idea.

2. Character analyzation is far more prevalent than in the early version.

3. The classical influence is superimposed upon the romantic.

4. A more refined and sentimental society exists in Yeats' treatment than in the original.

5. The philosophy in Yeats' Deirdre is tempered by twentieth century ideas.

a. The Christian defiance and revolt against Fate greatly exceeds the unquestioning acceptance of Destiny.

b. One feels that Yeats has lost much in failing to more impressively state the spiritual interventions found in the old legend.

c. The predominance of the Christian attitude is evident in the characters' ideas of life and death -- time and eternity. Christian kindness and mercy have sentimentalized the characters.

d. Nature is merely a decorative background to Yeats; it no longer has the power that is found in the early Celtic version.

6. Yeats' purpose in writing the play detracts from the whole. He makes the literature so attractive that the epic

and lyric are enjoyed at the expense of the historical character of the age.

"Deirdre of the Sorrows" by J. M. Synge

Turning from Yeats' Deirdre to John Synge's Deirdre of the Sorrows (1910), the reader is delighted and refreshed with a much more faithful re-creation of the old Celtic civilization and its spirit. Synge, throughout the drama, lives very close to the rich, wild life of the people of the first century. He catches the gleam of the old Celtic literature; he unites a spiritual vision with an expression of everlasting truths. The things of the day (the present day) matter little to Synge, for he deals with people filled with the oldest and most enduring passions of the world.

The additional characters found in this version that are not given in the old legend are:

Old Woman - - - Lavarcham's servant

Owen - - - Conchubar's attendant and spy.

Both are introduced for dramatic intensity.

The omissions of important incidents in Macpherson's and Yeats' treatments are not found in Synge's work. The chief differences in the relation of the story are: It opens in Lavarcham's house on Slieve Fuadh, and Deirdre is in her twentieth year. The only incidents given in retrospect are Deirdre's birth and childhood. Naisi admits his fear to Fergus that some day he may tire of Deirdre; and she, overhearing it, is the one who persuades Naisi to

return to Emain Macha. Contrary to the other versions Conchubar welcomes them when they arrive. Fergus avenges the death of Naisi by setting fire to Emain.

Through Synge's drama flows the antique beauty found in the old legend. Written in prose it has a rhythm, dignity, and strangeness that one might find in beautiful poetry. He is a vigorous artist who re-creates the rich vitality found in primitive Ireland. There is a wildness, a vigor, and a virility in Synge's Deirdre. If one wishes to know the spirit of the Celt, there is a high degree of such nourishment in Synge. He is a dramatic genius; he is the only one who could see the dramatic possibilities in Deirdre and have the incidents move to a steady climax. The spoken dialect is simple and colloquial, touched with the glamour of pathos and lyric passion. It is true that language is constantly changing and that the dialect in Synge's Deirdre may not be the dialect of the first century. There is no way to know, but Synge claims that he has heard every expression used in Ulster. It is to be remembered that the insular countries tend to cling to the original speech. At the end the austere speech of the resigned lovers is certainly appropriate. There is no symbolism in Synge unless the whole play symbolizes Deirdre and Naisi as prototypes of men and women in all ages. There is an irony in Synge's drama which, no doubt, intensifies the extraordinary significance. Indeed intensity grips each incident, each character, and each thought. With high and sustained emotion the author maintains an exalted serenity through-

out.

In Deirdre of the Sorrows Synge puts into practice his own theory of the drama; "On the stage one must have reality and one must have joy; and that is why the intellectual modern drama has failed, and people have grown sick of the false joy of the musical comedy that has been given them in place of the rich joy found only in what is superb and wild in reality. In a good play every speech should be as fully flavored as a nut or apple, and such speeches cannot be written by anyone who works among people who have shut their lips on poetry."^{1.}

There is a grave beauty in the balance between the romantic and classical element in this play. Synge is objective in his method; it is only subjective in as far as the work is colored by his own temperament. There is no consciousness of effort. At once there is simplicity and complexity in his drama. The form is simple, but there is a complex interplay of characters. Imagination and intuition are stressed more than intellect and reason, and throughout the play there is a wildness and extravagance. "And in the highway of romance who has dreamed what is more superb and wilder than the lament of Deirdre over Naisi?"^{2.} For the first time the peasant is mentioned, which is decidedly modern. Synge's treatment of nature in the play is romantic, for it is "superb and wild;"^{3.} and it is loved for its own sake. The author writes about the woods of Cuan and the valleys of Emain with intimacy. "Synge's poetry could either smell of the earth or reflect the light of the stars."^{4.}

1. John Synge and the Irish Dramatic Movement, Francis Bickley p.20

2. Irish Plays and Playwrights - Cornelius Weygandt, p. 181

3. " " " " " " " " p. 181

4. John Synge and the Irish Dramatic Movement, Francis Bickley, p.46

Quaint in its charm of a remote age, picturesque in its details, simple in its short, dignified sentences, and beautiful in its drenched atmosphere of the out-door world, it echoes the style of the early Gaelic writer.

The characters in Synge seem to breathe the air of the first century much more than either Macpherson's or Yeats' characters. They are native Irish, and they show by their speech that they are primitive. In Deirdre and Lavarcam, the nurse, there is probably the greatest change.

In this version Deirdre is self-possessed and defiant. She intuitively knows that she must go to her Fate. When Lavarcam comes to Alba to warn Deirdre of the treachery on King Conchubar's part, Deirdre says, "Let you end; such talking is a fool's only; when it's well you know if a thing harms Naisi, it isn't I would live after him."^{1.} Still again when Conchubar moves toward her after Naisi has been killed, she shows courage and defiance: "Do not raise a hand to touch me."^{2.}

Synge has made Deirdre more primitive in her cruelty to Naisi on the night he dies. One minute she taunts him about leaving her in order to protect his brothers, and the next moment she rebukes him with, "Let you go where they are calling. Have you no shame loitering and talking, and cruel death facing Ainnle and Ardan in the woods?"^{3.}

Lavarcam, in Synge, is softened and sentimentalized. In the early version she is a repellent magician. All are

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| 1. | Deirdre of the Sorrows, | J. M. Synge, | p. 47 |
| 2. | " " " " | J. M. Synge | p. 89 |
| 3. | " " " " | J.M. Synge | p. 81 |

afraid of her; even the King fears her evil powers. Yet here we find her obediently saying, "Your rules are kept always."^{1.} Here, too, she is the devoted and fond nurse who yields to all of Deirdre's pleadings. When she realizes that her pleading with Deirdre not to return to Emain is futile, she is overcome with trouble. Sobbing she says, "Don't think bad of my crying."^{2.}

With a masterly touch Synge introduces a coarseness in the conversation of the sinister and enigmatic Owen; it is appropriate for a primitive civilization. Even Naisi's expressions are boisterous and speckled with a ruthlessness.

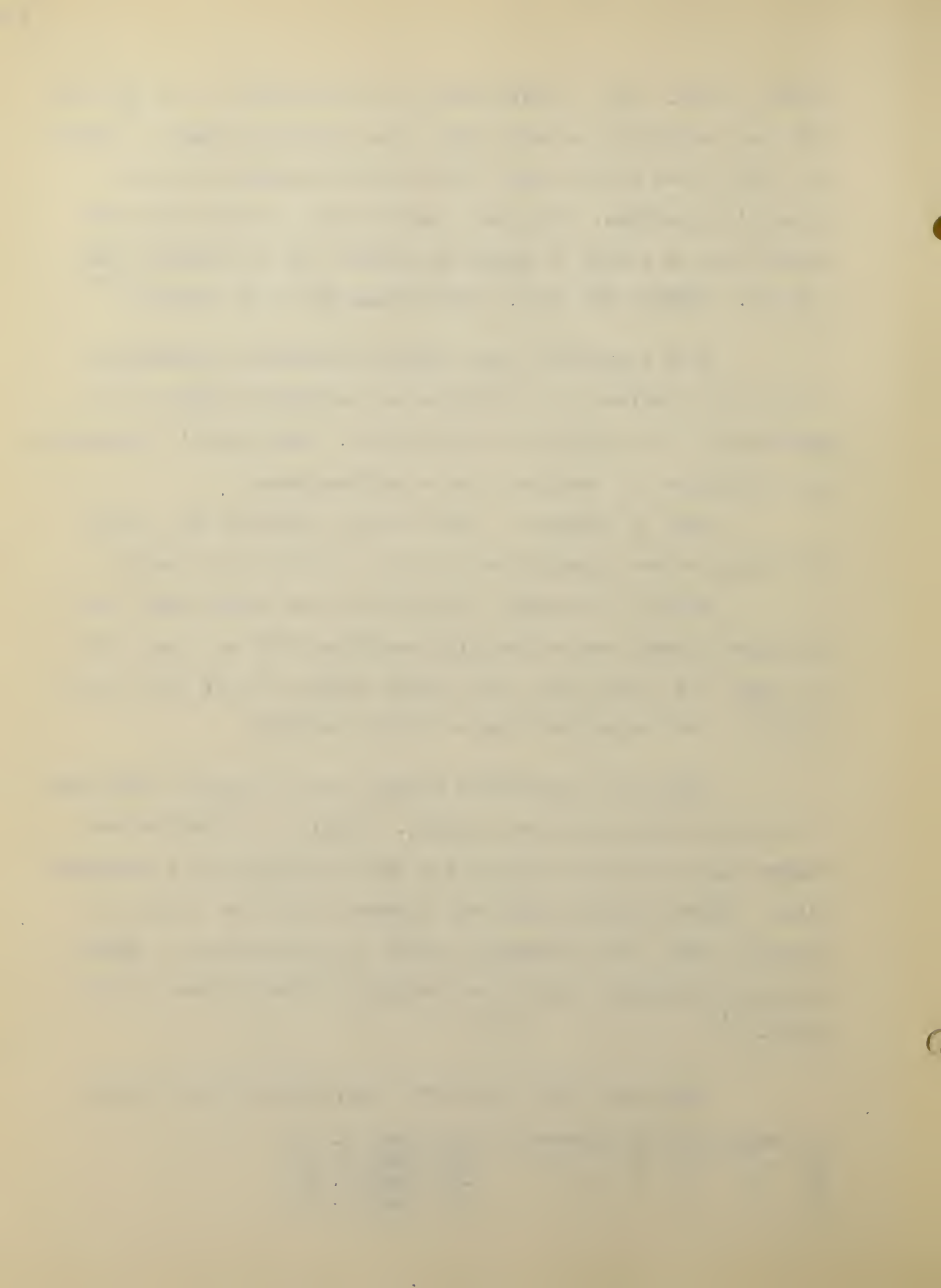
Owen to Deirdre. - "Are you well pleased that length with the same man snorting next to you at the dawn of day?"^{3.}

Naisi to Lavarcam. "At your age you should know that there are nights when a king like Conchubar will spit upon his arm ring, and queens will stick their tongues out at the rising moon."^{4.} His characters ring of Celtic reality.

Synge also penetrates deeply into the social conditions of Ireland during the first century. Subtly he impresses the reader that the Celt's life at the time of Deirdre is a secluded life. Before anything else the Irishmen of old is fitted for fireside joys. Even Conchubar speaks of having "peace in Emain with harps playing, and old men telling stories at the fall of night."^{4.}

The Celt loves his native land. Fergus tells Deirdre,

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| 1. | Deirdre of the Sorrows - | J.M. Synge | p. 28 |
| 2. | " " " " | J.M. Synge | p. 49 |
| 3. | " " " " | J.M. Synge | p. 51 |
| 4. | " " " " | J.M. Synge | p. 35 |



"When I was a young man, we'd have given a life time to be in Ireland a score of weeks; and to this day the old men have nothing so heavy as knowing it's in a short while they'll lose the high skies over Ireland... Let you come this day, for there's no place but Ireland where the Gael can have peace^{1.} always."

The characters in this story take oaths by the elements; the Celt believes that if he breaks one of these oaths, the elements will punish him. Synge introduces this belief in the marriage ceremony.

Naisi. - "Let Ainnle wed us... He has been with wise men, and he knows their ways."^{2.}

Ainnle.- "By the sun and moon and the whole earth, I wed Deirdre to Naisi. (He steps back and holds up his hands.) May the air bless you, and water and the wind, the sea and all the hours of the sun and moon."^{3.}

Synge leads the reader to believe that the people of the first century are agricultural. Conchubar says to Deirdre, "You'd wish to be dressing in your duns and grey, and you herding your geese or driving your calves to their shed - like the common lot scattered in the glens."^{4.} By introducing the peasant in such a way, Synge tells what the attitude of the royalty is at that time. There is less class distinction today than in Ireland during the first century. No other interpreter

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| 1. | Deirdre of the Sorrows, | J. M. Synge, | p. 53 |
| 2. | " | " | p. 43 and 44, |
| 3. | " | " | p. 43 and 44, |
| 4. | " | " | p. 22 |

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of the old legend has introduced this fact.

The arts of dyeing, embroidering, and working metal are mentioned.

The characters of the story are simultaneously proud and timid, strong in feeling and lovers of adventure. Sadness hides their occasional smiles, and it is certain that the Celt does not know the strange forgetfulness of his Destiny. Over and over again Deirdre and Naisi feast upon the solitary delights of the spirit. And in no other interpretation of Deirdre is the deep, vague, penetrating sensation of life felt as it is in Synge's. In essence the Irish people of the first century are not altered in this version.

Philosophy in Synge's Deirdre of the Sorrows is not a thing apart; what is more, it strikes the essential spirit and the dominant elements in the philosophy of the old saga. Better than in either Yeats' or Macpherson's Deirdre, the ideas here embody the ideals of Celtic Paganism; they are but slightly modified by Christian influence and by the twentieth century. There is not the slightest tinge of didacticism or moralizing in Synge's philosophy.

There is no reference to a Supreme Power in this treatment. It is of especial interest to realize Synge's knowledge of the people and their religious beliefs. How aptly he introduces the belief in terrestrial divinities. As Conchubar and Deirdre are standing over Naisi's grave, Deirdre says, "Keep back, Conchubar; for the High King who is your master, has put

The first part of the report deals with the general conditions of the country and the progress of the work during the year.

The second part contains a detailed account of the various expeditions and the results obtained from the different localities.

The third part is devoted to the description of the new species discovered during the year, with illustrations of the most important ones.

The fourth part contains a list of the names of the collectors and the names of the localities where the specimens were obtained.

The fifth part is a summary of the results of the work and a list of the publications referred to in the report.

The sixth part contains a list of the names of the collectors and the names of the localities where the specimens were obtained.

The seventh part is a summary of the results of the work and a list of the publications referred to in the report.

The eighth part contains a list of the names of the collectors and the names of the localities where the specimens were obtained.

The ninth part is a summary of the results of the work and a list of the publications referred to in the report.

The tenth part contains a list of the names of the collectors and the names of the localities where the specimens were obtained.

his hand between us." ^{1.} At first one believes that this is a reference to God, but it refers to Ugony the Great. "At the period when Emania was founded, that is, at the period when according to the learned native annalist Tighearnach, the records of the early Irish cease to be 'uncertain,' for the throne of Ireland was occupied by a High-King, called Ugony the Great... It was this Ugony who attempted to substitute a new territorial division of Ireland in place of the five provinces into which it had been divided by the early Milesians. He exacted an oath by all the elements - the usual Pagan oath - from the men of Ireland that they would never oppose his children or his race, and then he divided his island into twenty-five parts, giving one to each of his children... Then Feidhhleach, who came to the throne about one hundred and forty years before Christ, reverted to the old system of the five provinces." ^{2.} Maeve, Feidhhleach's daughter, married King Conor (or Conchubar in Synge). Thus, a curse is upon Conor, for the oath to the High King Ugony is broken. Throughout, then, is the old Celtic belief that the dead heroes influence the lives of those on earth. In Synge's drama there are several references to the gods, which label the religion as polytheistic.

Lavarcam. - "The gods send they don't set eyes on her." ^{3.}
 Old Woman.- "The gods help the lot of us." ^{4.}

There is no trace of the monotheistic conception, but

1. Deirdre of the Sorrows - J. M. Synge, p.92.
2. Literary History of Ireland - Douglas Hyde, p. 25
3. Deirdre of the Sorrows - J. M. Synge, p. 15
4. " " " " " " " p. 16

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there is every reason to believe that they think there is a plan in life, for one feels the force of a directing hand that has molded the details into a unifying form. To them, the principle of this marvel is in nature herself. Deirdre says, "There's reason all times for an end that's come. And I'm well pleased Naisi, we're going forward in the winter - the time the sun has a low place, and the moon has her mastery in a dark sky."^{1.}

Among the Celts in this treatment there is a decided belief in the supernatural. For them, nature with her inexhaustible fecundity has many hidden forces. The deceased, too, often whisper warnings to those who remember them. When death is near, Deirdre says to Naisi, "I hear strange words in the trees."^{2.} The roaring of the sea is thought to be prophetic of a king's death or the coming of important news. The ninth wave has a great importance. When Fergus and Owen arrive, offering assurance that King Conchubar forgives Naisi and Deirdre, Owen says, "Was there ever a man crossed nine waves after a fool's wife and he not away in his head?"^{3.} Benevolent and malevolent spirits people the universe. The primitive Celt believes that the storm or the flood is a malevolent spirit getting revenge for an evil deed. Synge uses this belief to introduce the supernatural.

Old Woman. - "There's a mountain of blackness in the sky, and the greatest rain falling has been these long years on earth. The gods help Conchubar. He'll be a sorry man this night."^{4.}

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| 1. | Deirdre of the Sorrows, | J. M. Synge, | p. 59 |
| 2. | " " " " | J. M. Synge, | p. 75 |
| 3. | " " " " | J. M. Synge, | p. 50 |
| 4. | " " " " | J. M. Synge, | p. 32 |

A supernatural force tells Lavarcam, "It's more than Conchubar'll be sick and sorry, I'm thinking, before this story is told to the end."^{1.}

Belief in the determination of events by influences outside the human will is prevalent. Synge revisualizes the Celtic idea of Destiny, and the result is beautiful in its imitativeness. Like the Celt of the first century, Deirdre in Synge's work, believes that a power greater than her's guides her through life. On the night that Conchubar tells her he intends to marry her he reminds her that, "It is I will be your comrade, and will stand between you and the great troubles are foretold."^{2.} But she defies Conchubar and Fate saying, "My two brothers, I am going with Naisi to Alban and the north to face the troubles foretold."^{3.} But how soon she resigns herself to Fate! How gravely and beautifully she epitomizes the Celtic philosopher of Destiny when she says, "There's little power in oaths to stop what's coming, and little power in what I'd do, Lavarcam, to change the story of Conchubar and Naisi and the things old men foretold."^{4.} How emphatically she stresses this belief in, "There's no safe place, Naisi, on the ridge of the world."^{5.} Destiny, here, is the deep rooted idea of Destiny in the Celtic civilization. It is a fore-appointed doom and course of life for everyone. It is irresistible and inevitable.

The essence of Deirdre's life as found in the early

1. Deirdre of the Sorrows - J.M. Synge, p. 32
2. " " " " - J.M. Synge, p. 25
3. " " " " - J.M. Synge, p. 43
4. " " " " - J.M. Synge, p. 46
5. " " " " - J.M. Synge, p. 59

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manuscript has always and probably always will escape rational analysis. But in Synge's treatment the salient idea is Deirdre's lament at the passing of life. Death and old age are the leading ideas in the play. The Deirdre in Synge appreciates the fullness of life; to be alive in the mysteriously beautiful and at the same time horrible world is an indescribable joy for her. All she asks for complete happiness is life and Naisi. The only world that the Celt of the first century knows is this world, and he desires nothing more than the ecstasy of life. Deirdre says, "It should be a sweet thing to have what is best and richest, if it's for a short space only."^{1.} Conchubar also expresses the Celt's belief that the only beauty we really know is in this life: "What we all need is a place safe and splendid."^{2.} The Celt of Pagan Ireland is all for this world; if he conceives of a hereafter, it is merely a place to continue his earthly joys.

The transitoriness of beauty is Deirdre's chief regret. Even in Alba, where Deirdre is happy with Naisi, she says, "There are lonesome days and bad nights in this place like another."^{3.} Deep and subtle are the various sensations that the Celt feels when he thinks of the short life of beauty. Since he knows this truth, he knows also the art of happiness, which is at once stoical and epicurean. It is a holy ignorance on the part of this Pagan in Synge's Deirdre of the Sorrows that allows him to be thrilled by the permanent sensations of life. Deirdre says, "It's a heartbreak to the wise that it's for a short space we have the same things only."^{4.} Happiness they know, is such a

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| 1. | Deirdre of the Sorrows - J.M.Synge, | p.40 |
| 2. | " " " " " " " | p.25 |
| 3. | " " " " " " " | p.24 |
| 4. | " " " " " " " | p.51 |

fleeting and slippery thing; their moments of greatest ecstasy are shadowed by the melancholy thought that they will surely lose them. Deirdre tells us this when she is in Alba with Naisi.

Deirdre. - "I'm dread going or staying, Lavarcam. It's lonesome this place, having happiness like ours, till I'm asking each day will this day match yesterday, and will tomorrow take a good place beside the same year that's gone, and wondering all times is it a game worth playing, living on until you're dried and old, and our joy is gone forever."^{1.}

There is no beauty in old age to the Pagan Celt. It is the buoyancy and elasticity of youth that he loves. Their life-illusion is steeped in youth, beauty, and happiness, but Time assails these. Even the repulsive Owen in Synge's drama expresses this in: "Queens get old, Deirdre, with their white and long arms going from them, and their backs hooping. I tell you it's a poor thing to see a queen's nose reaching down to scrape her chin."^{2.} Naisi, too, in his hour of greatest love expresses fear of old age when he says to Fergus, "I've had dreams of getting old and weary, and losing my delight in Deirdre."^{3.} In this philosophy, as in all their ideas, nature is their teacher. "The dawn and evening are a little while, the winter and the summer pass quickly, and what way would you and I, Naisi, have joy forever?"^{4.}

And if the Pagan in Synge's Deirdre of the Sorrows manifests regret at the passing of youth, he expresses a greater

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| 1. | Deirdre of the Sorrows - J.M.Synge, | p.48 |
| 2. | " " " " | p.52 |
| 3. | " " " " | p.56 |
| 4. | " " " " | p.58 |

grief at the passing of life. From his attitude on death, we immediately see that Synge has re-created the Celt of the first century. The Christian ideas do not influence his characters. They do not believe that they outlast the termination of the physical life. Between the fear of old age and the pride in beauty they are distracted from the eternal aspects of life and nature. Deirdre expresses a dread of death, for to her there is not anything to follow. She also says that death is a "poor, untidy thing, though it's the queen that dies."^{1.} Naisi expresses no hope of immortality or any joy of a future world when he says, "It's little I know, saving only that it's a hard and bitter thing leaving the earth."^{2.} But the Pagan of the first century does not fear death; he passively accepts this as his Fate. There is such a temporary and slight change in the death of nature that a close affinity with the trees, the brooks, and the whole world of vegetation fortifies him against the fear of death. Deirdre accepts death stoically when she says, "It's this hour we're between the daytime and a night where there is sleep forever, and isn't it a better thing to be following on to a near death, than to be bending the head down, and"^{3.} Naisi, too, says, ".... when I'm in that grave it's soon a day'll come you'll be too weary to be crying out, and that day will bring you ease."^{4.} Deirdre so beautifully accepts her Fate and expresses the theme of the play in such a crystallized form in

1. Deirdre of the Sorrows - J.M. Synge, p.66
2. " " " " " " " p.66
3. " " " " " " " P.60
4. " " " " " " " p.75

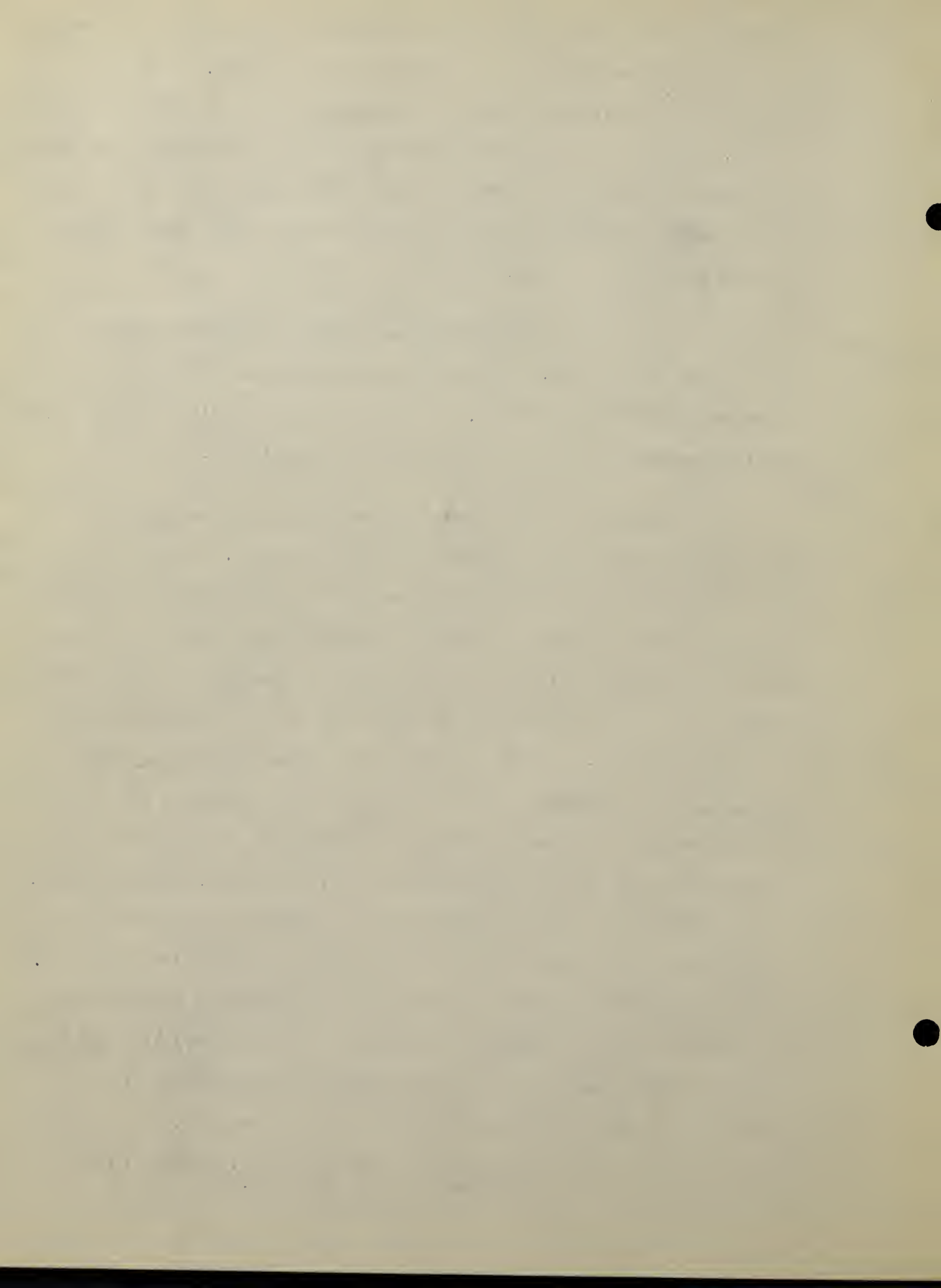
"The dawn and evening are a little while, the winter and summer pass quickly and what way would you and I, Naisi, have joy forever?"^{1.} Deirdre and Naisi, in Synge's version more than any other, have felt the dead leaves blow over their faces, and they have drunk sounds and sights of the woods into their very beings; these take possession of their consciousness, and they calmly accept death as Destiny.

There is no Christian charity or mercy in these primitive characters. Deirdre lacks imaginative compassion when Conchubar kills Naisi, and throughout the play Conchubar's maliciousness is stronger than mercy or humility.

Synge for all time expresses the profound affect of nature on the Celt during the first century. No modern interpreter has caught the strange power of nature on the early Celt as well as Synge. "Synge, dramatic where the Celt is in general perhaps lyrical, a realist where the Celt is in general romantic is in nothing so much the Celt as in his sensibility to natural magic."^{2.} The characters in his Deirdre of the Sorrows give reckless scope to the delicious feeling of losing themselves in nature. They venerate nature for her own sake; it matters not whether she is sinister, cheerful, or sorrowful; it is enough that she is what she is. Theirs is a natural happiness, full of delicate, lightly caught sensations. To Deirdre and Naisi there is a strange and profound satisfaction in feeling a consciousness of identity between their transitory life and the transitory life of nature. Indeed this early Celt's spiritual faith is in his worship of nature. As a young

1. Deirdre of the Sorrows, J.M. Synge, p.58

2. J. M. Synge - P.P. Howe, p.49



maiden Deirdre prefers a simple life in the love of nature to the luxuries that King Conchubar offers.

Deirdre. - "I'd liefer stay in this place, Conchubar... Leave me this place, where I'm well used to the tracks and pathways and the people of the glens."^{1.} Between Deirdre and the earth there is a mysterious reciprocity. Lavarcam says of her, "She's used to every track and pathway, and the lightning itself wouldn't let down its flame to singe the beauty of her like."^{2.} Especially is nature's influence apparent in Deirdre, for Lavarcam admits that, "I'm after serving you two score of years, and I'll tell you this night, Conchubar, she's little call to mind an old woman when she has the birds to school her, and the pools and the rivers where she goes bathing in the sun."^{3.} Nature never assumes a human likeness in this treatment, but there is a mystic bond between the moon, the stars, the tiny rocks and Deirdre. She expresses this in every thought. Once she says, "Since that, Naisi, I have been one time the like of a ewe looking for a lamb that had been taken away from her, and one time seeing new gold on the stars and a new face on the moon."^{4.}

There are no dreams or magic omens in this interpretation; here, nature is the prescient of Deirdre's Fate. It is night of the storm and the great flood that Naisi takes her from Emain. This forebodes trouble and sorrow. Still again, nature assures Deirdre that earthly happiness is but temporal. When Deirdre is happiest with Naisi, nature lets the maiden

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| 1. | Deirdre of the Sorrows - J.M. Synge, p.25 |
| 2. | " " " " " " " p.18 |
| 3. | " " " " " " " p.20 |
| 4. | " " " " " " " p.39 |

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sense her power and apprehend her secret. She reveals this to Lavarcam when she says, "It's well you know it's this day I'm dreading seven years, and I fine nights watching the heifers walking to the haggard with long shadows on the grass; or the time I've stretched in the sunshine, when I've heard Ainnle and Ardan stepping lightly, and they sang, 'Was there ever the like of Deirdre for a happy and sleepy queen?'"^{1.}

It is, finally, the order of nature that compels reverence and commands loyalty. Synge depicts the early Celt as the primitive man whose personal hopes and dreams are not greater nor nobler than the august and splendid universe.

The joy of making something beautiful out of his experience and dream of life is Synge's inspiration in writing Deirdre of the Sorrows. He admits that he did not write it to do reverence to the national legend, but to show its great dramatic possibilities. There is no question of Synge's accomplishment. He has created a drama that leaves one with a feeling of large contentment and with a richness of experience. From it comes a glow in the recapture of youth and a serenity in calmness. "This ancient story, which had passed through the rarefying flames of romanticism regains the vitality which in the beginning had been so great as to keep it alive for centuries."^{2.}

A brief summary of Synge's Deirdre of the Sorrows is:

1. Synge's drama, written in vigorous prose, offers much of the spirit of the ancient Celt.

2. There is a balance between classicism and roman-

1. Deirdre of the Sorrows - J.M.Synge, p.48

2. John Synge and the Irish Movement - Francis Bickley, p.45

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The text also mentions the need for regular audits and the role of independent auditors in ensuring the reliability of the financial statements.

2. The second part of the document focuses on the internal controls that should be implemented within an organization to minimize the risk of errors and fraud. It highlights the importance of a strong control environment, including the establishment of clear policies and procedures, the assignment of responsibilities, and the implementation of segregation of duties. The text also discusses the need for ongoing monitoring and evaluation of the internal control system.

3. The third part of the document addresses the issue of financial reporting and the role of the board of directors in overseeing the financial statements. It stresses the importance of transparency and the need for the board to ensure that the financial statements are prepared in accordance with the applicable accounting standards and are free from material misstatements. The text also mentions the need for the board to establish a robust system of financial reporting controls.

4. The fourth part of the document discusses the importance of communication and the role of the internal audit function. It emphasizes that effective communication is essential for the success of any internal control system and for the ability to identify and address weaknesses. The text also mentions the need for the internal audit function to provide independent and objective assurance on the effectiveness of the internal control system and to report any deficiencies to the board of directors.

5. The fifth part of the document concludes by summarizing the key points discussed and emphasizing the need for a holistic approach to internal control. It stresses that internal control is not a one-time exercise but an ongoing process that requires continuous improvement and the involvement of all employees. The text also mentions the need for the organization to stay up-to-date on the latest developments in internal control and to adapt its system accordingly.

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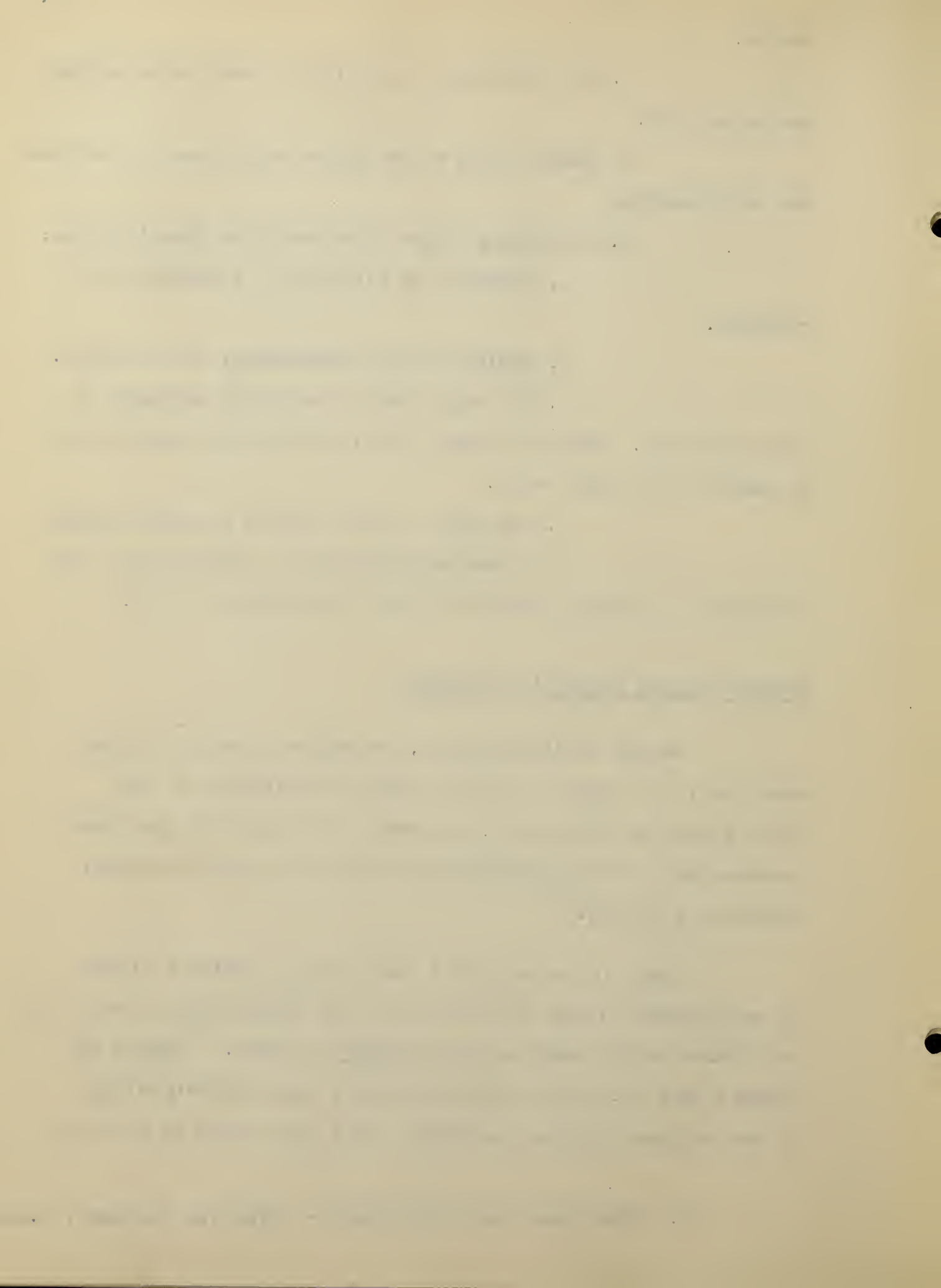
3. The characters are primitive and aptly portray the Fagan Celt.
4. Synge pictures the social world much as we know the early period.
5. Philosophy is not divorced from Synge's drama.
 - a. There is no evidence of a monotheistic religion.
 - b. Belief in the supernatural is prevalent.
 - c. The main idea in the story pertains to life and death. The Celt lives a full life in this world, for he knows of no other world.
 - d. The Celt in this version worships nature.
 - e. Synge accomplishes his inspiration, the creation of something beautiful out of his dream of life.

George William Russell's "Deirdre"

George William Russell, or better known by his pen-name "A.E." is looked to in the Celtic Renaissance as the "high priest of their cult, as seer of that ancient type that combines as it functions the deliverance of religious dicta, prophecy, and song."¹

There is no doubt but that he is a luminous figure in contemporary Irish literature, but he admits that it was from no impulse within that he wrote Deirdre in 1902. Without any thought that "A.E." had never written a play the enthusiasts of the National Literary Movement asked for a play to be given

1. Irish Plays and Playwrights - Cornelius Weygandt, p.116



at the Spring Festival in 1902.

For the first time since the original legend "A.E." introduces Fergus' two sons, Bruinne and Ilann. He also has a herdsman, a druid by the name of Cathvah; and Lavarcam, here, is a druidess.

The legend is in three acts and the action covers Naisi's meeting with Deirdre, their life in Alba, and their return to Eri to their prophesied doom. Lavarcam is instrumental in Deirdre's return, and she cunningly persuades Conchubar to forgive the lovers for a moment. But he soon learns her plan and continues with his treachery.

The style in "A.E.'s" treatment is elusive. His words are of a flute-like quality that one rarely hears. The tonal sounds bewitch the reader with their sheer beauty; their intense lights and delicate shades are more like Rembrandt's chiaroscuro than anything. Some of the author's sentences are charged with heroic energy, but on the whole, the prose has not dramatic color. In fact, the drama is essentially decorative rather than dramatic. There is a tendency to veil the thoughts in a rainbow shimmer. That the author creates events making up their mosaic of cause and effect with superlative delicacy, that he has a forceful rhythm, a spontaneous melody, and luxurious coloring cannot be denied. These exquisite chords are soon lost though, for one cannot carry the melody of prose in his mind as he does a song.

The play is primarily romantic, although there are

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Second paragraph of faint text, continuing the narrative.

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suggestions of the classical. The technique interests "A.E.", but the creation of his ecstatic vision is uppermost in his mind. His apocalyptic vision that reality lies beyond the visible world and transcends this time and space world is paramount over any form. Intellect and reason are defeated in this play; intuition prompts the way to happiness, but it is not followed. The very roots and fibres of "A.E.'s" work are entwined on intuition. He is a human geyser of imagination. Although a drama and supposedly an objective instrument, this is permeated with the subjective element. Russell finds that in the subjective world the magic overtones give a sense of inner harmony that are more important than scientific truth. There is not a balance of flesh and mind and spirit. The romantic idea is enforced throughout, for life is full of mysterious beings voyaging to and fro. Therefore, the essential romantic elements, the life of forests and mysterious adventure, the feeling for nature, and that impulse of imagination are all in Russell's Deirdre.

Like the original Lavarcam "A.E." introduces her as one with weird powers; here, she does not obey the orders of the King as she did in Yeats' version. But unlike the Lavarcam of the old saga she is more sentimental in her attitude toward Deirdre. It is granted, though, that in this work Lavarcam is less altered than in any other treatment discussed.

Naisi and Deirdre are both like the hero and heroine of old in that they believe in gods and spirits floating through the air, but Russell attaches a different significance to their ideas of these beings.

"We are not interested in the deeds of the Red Branch

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as something that happened at some moment in the past; we are interested in those deeds in precisely the degree in which they happen in our minds today; and we are interested in the heroes that enacted them in the degree in which they are, or may by the intensity of the artist be made, qualities of our mind in the spiritual warfare in which we live, move, and have our being. If the dramatist can do this for us, he will make the heroes great in the heroic thoughts that enrich our intellectual being; and that will only be because he has lived out their heroism in his measure in the familiar things of his own intellectual being. The world loses its heroes if it sees them in the past; but it gains them if it sees them in the perpetual present."^{1.}

In following these ideas, "A.E." completely loses the early Celtic characters. If one reads "A.E.'s" Deirdre, knowing nothing about the old legend or having never read any of the other interpretations, he experiences a rare sensation. But if he is acquainted with the maiden through reading the translation of the saga or through reading other treatments, he feels that "A.E.'s" story is a failure. Russell creates his characters and has them live out "their heroism in his measure in the familiar things of his own intellectual being."^{2.} But instead of being interested we lose interest in the characters because they intensify the spiritual warfare in which the author moves and lives.

The world does not, moreover, lose its heroes if it sees them in the past, providing there is an elemental conviction portrayed. And certainly "A.E." does not present characters of a

1. "A.E." - Darrell Figgis, p.141

2. " " " " " 141

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The second part outlines the procedures for handling discrepancies and errors, including the steps to be taken when a mistake is identified. The third part provides a detailed breakdown of the financial data, including a summary of income and expenses. The final part concludes with a statement of the total balance and a recommendation for future actions.

The following table shows the monthly breakdown of the account. It includes columns for the month, the amount of income received, and the amount of expenses paid. The total for each month is also provided, along with a running total of the account balance.

perpetual present, for they represent only his vision. He, it is to be remembered, is one of the very few who is endowed with such an ecstatic vision. The world fails to understand such people.

There is a predominance of advanced thought in this Deirdre, although Russell does throw the cloak of the Pagan world around the shoulders of the characters. Simultaneously the writer tells of his faith and ideas of the twentieth century, running through it a gossamere thread of the past. As of old we find the Celts a musical people, playing the harp and singing songs at many different occasions.

Russell, however, introduces disrespect for the druids in this early period. "From what we have said, it is evident that there were always druids in Ireland, and that they were personages of great importance."^{1.} But one is not led to believe that Naisi holds them in any high respect, for he says, "I will not have nor forget a thousand prophecies made by druids in their dotage."^{2.}

"A.E. gives us the idea that human sacrifice is practiced at this time. This is an anachronism. It is especially out of place in this treatment, which introduces so much modern thought. Deirdre says, "They have lured us from Alba, and they hover here above us in red clouds - cloud upon cloud - and await the sacrifice."^{3.} This idea is destroyed in, "It is clear, too, that the ancient Irish - at least in some cases. - possessed and worshipped images. That they sacrificed to them, and even offered

1. Literary History of Ireland - Douglas Hyde, p.92
2. Imaginations and Reveries - "A.E." p.216
3. Imaginations and Reveries - " " p.243

up human beings, is by no means certain, the evidence of this resting upon a single passage."^{1.}

In this version we do get a very definite allusion to the work of the smiths. It is strange, too, that no other interpreter does any more than mention them in his story. In describing some of this work Douglas Hyde claims, "these beautiful fragments are almost certainly pre-Christian, and may even have been worn by Conaire the Great or Conor macNessa. It is a remarkable fact, amply proven and universally acknowledged, that the bronze work of the pre-Christian Irish was never surpassed by their post-Christian metal-work."^{2.} Naisi tells Deirdre when the sail is sighted, "It is some merchant comes hither to barter Tyrian cloths for the cunning work of our smiths."^{3.}

King Conchubar is called moody and passionate by Russell, and it seems that there is little aptitude for a highly organized society. The spirit of the family stifles within it all attempts at more extended organization. To them life appears as a fixed condition, which man has no power to alter. Their lives are speckled with joy and sorrow, but a deep, struggling melancholy pervades.

The philosophy in this Deirdre does not adhere, for the most part to the philosophy of the Celt during the first century. This work is the revelation of Russell's philosophy, which is heightened and intensified by a Christian background. It is, I believe, very essential that "A.E.", the mystic philosopher, is understood before the philosophy in this drama can be discussed.

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| 1. Literary History of Ireland - Douglas Hyde, | p.92 |
| 2. " " " " " " | p.456 |
| 3. Imaginations and Reveries - "A.E." | p.224 |

"A.E." is a mystic, and that term has such diversified meaning that I shall quote what, to me, is the meaning of "A.E.'s" mysticism. "Mysticism may be called the belief that man can come into union with the Infinite Being by means of a wholly passive self-surrender to divine influence. The organ in man by which he thus communes with God is not will nor reason; it is not moral nor intellectual, but a hidden faculty of the soul behind them all. In the ecstatic moment of this union, time, space, body, soul, personal existence all disappear, and man becomes absorbed into the Divine Being. It is a state of the soul which transcends every act of reason or of faith, in which everything but God loses reality."^{1.} To "A.E." God is everything; man is nothing. The universe is an illusion. To him the future is golden; it is ever new and ever young. "His belief in the soul, in immortality, in the spiritual life, is no mere intellectual apprehension, but the great vital fact of his being and the inspiration and consolation of his life."^{2.}

It is true that all religions have had their mystics, but records show that the first Christian mystics seem to have arisen toward the close of the third century. Since "A.E.'s" treatment is imbued with Christian philosophy (verging now and then on Pantheism), and since it treats the civilization of the first century, it is evident that the introduction of mysticism is an anachronism.

The religion in this version is double-edged, and language is too inadequate to differentiate the subtle fusings

1. Events and Epochs in Religious History-J.F.Clarke,p276
2. Irish Literature - Justin McCarthy,Vol.8, p.2988

through much of it. "A.E." believes that the air he breathes is full of the aroma of traditions, full of the fragrance of these ancient mysteries. Since this is so, it is impossible for him to write the story of Deirdre without using the floating essence of the Pagan Celt. But more than in any of the other works discussed, this one expounds the theory of Christianity.

The characters refer to the gods often, but in what other story of Deirdre do we find any character mentioning God as she does here, "The enchantment of Dana is upon the lakes and islands and woods and the Great Father looks down through the deepening heavens."^{1.} Here, too, is an expression of a Divine Being taking the place of Fate. "And oh, I feel, too, there is One here among us who pushes us silently from the place of life, and we are drifting away."^{2.} Still again Deirdre says, "The Father has struck the last chord on the Harp of Life."^{3.}

Destiny is mentioned in "A.E.'s" drama, but it is evident that the important idea is not Fate but the way man meets Fate. There is a greater display of self-will in this work; the characters, especially Deirdre, defy the power of Destiny. Even when the prophecies are almost fulfilled and the sons of Usna are about to be destroyed, Deirdre suggests, "Naisi, let us leave this house of death."^{4.} When struggle is futile, Deirdre accepts her Fate as it is her religious creed to do so. She says, "O fearless one, if he who set the game played with fate, the victory is already fixed, and no skill may avail."^{5.}

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| 1. | Imaginations and Reveries - | "A.E." | p. | 220 |
| 2. | " | " | " | p. 234 |
| 3. | " | " | " | p. 237 |
| 4. | " | " | " | p. 250 |
| 5. | " | " | " | p. 245 |

Conchubar condemns Lavarcam for breaking the laws of Destiny and for trying to avert the prophecy of the druids. "Oh, tongue of falsehood! Who can believe you! The fate of Ulla was in your charge, and you let it go forth at the instant wish of a man's and girl's desire. The fate of Ulla was too distant, and you must bring it nigher - the torch to the pile! Breakers of the law and makers of lies, you shall all perish together!"^{1.}

"A.E." starts with the world, a familiar thing, and makes it strange. "For him Ireland, because she has been the mother of such heroes and because he feels as he wanders up and down his haunted hills and enchanting valleys that Tir-na-n-Ogue, the country of immortal use, is still very near, peopled with the spirits of the mighty dead yet to him ever-living ones."^{2.} Even Deirdre in "A.E.'s" story is a dweller from heaven, staying temporarily on earth. She is divine and has descended into chaos to win a new cause of the spirit. She says, "Naisi, will you not stay the storm, bird of sorrow? I forehear the falling of tears that cease not, and in generations unborn the sorrow of it all will never be stilled!"^{3.} And Lavarcam says of her, "But Deirdre is also one of the immortals. What the gods desire will utter itself through her heart."^{4.}

Deirdre's spirit is absorbed by "A.E.'s" Universal Spirit when she tells Naisi, "I do not know, but my spirit

1. Imaginations and Reveries - "A.E." p.241
2. Irish Literature - Justin McCarthy, p.2986
3. Imaginations and Reveries - "A.E." p.235
4. " " " " " " p.207

died down in my heart as you spake. I think the wind that brings it blows from Eri and it has brought sorrow to me." ^{1.}

Here it is very evident that the modern author, working over the Gaelic original, has introduced into the early Pagan philosophy his own mysticism of the twentieth century. No early Celt - even though he feels the presence of spirits all about him - would express the view of a twentieth century transcendentalist. The Pagan Celt's belief in the supernatural is based on unashamed credulity; they believe that some of the deceased reveal important information to their kin. That there is an instinctive communion is not denied, but to admit that their spirits blend and transcend into a Universal Spirit is alien. The author's explanation of his own feeling is incorporated into the religion of the first century.

The author does introduce the belief of spiritual intervention; especially as of old, does Deirdre hear the warnings. In Russell, however, these magic overtones give Deirdre a sense of inner harmony because of her union with the Universal Spirit. She says, "Yester night, in a dream, I heard the voices again, and I cannot recall what they said; but as I woke from sleep my pillow was wet with tears falling softly, as out of another world..." ^{2.} The charm, here, is in "A.E.'s" own idea of mysterious overtones, and the meaning is decipherable only to one who understands the author's philosophy.

There is also another fresh meaning given in "A.E.'s" Deirdre. From it life gains a ritualistic heightening. The work

1. Imaginations and Reveries, "A.E.", p. 224
 2. " " " " " " p. 226

is impregnated with the thought that this life is not real; it is the unseen life that is real. The reality beyond the visible world transcends the time and space world; for him this world offers only the calamitous side of the human ledger. So it is the beauty of the eternal life that appeals.

The message of "A.E.", the mystic, is that out of all pain and sorrow joy will come; the way is hard but sweet. "The elemental pain, as I take it, is the pain of the soul shut up in its robe of clay in this physical, phenomenal world, and so shut off from the spiritual world, the world of the unphenomenal or unknowable; the everlasting joy I take to be the certainty of eventual union with the Universal Spirit in the unphenomenal world."¹ Does not Deirdre express this view in "A.E.'s" drama when she says, "I think we, too, are in exile in this world."² In no other treatment do we get such a suggestion. The life in the world to the Pagan Celt is the only life he knows, and he enjoys it for its own sake. But here, Deirdre says, "Oh, how vain it is to say to the heart, 'be at peace,' when the heart will not rest! Sorrow is on me, beloved, and I know not wherefore."³ Ilann describes Deirdre as, "She is sorrowful, indeed, but her sadness only bows the heart to more adoration than her joy, and pity for her seems sweeter than the dream of love. Fading! Yes, her yesterday fades behind her every morning, and every changing moon seems only an unveiling to bring her nearer to the golden spirit within."⁴

1. "A.E." - Darrell Figgis, p.54

2. Imaginations and Reveries - "A.E.", p.225

3. " " " " " " , p.223

4. " " " " " " , p.240

These ideas are entirely different expressions from any we hear in the other interpreters of Deirdre's life.

The characters in this treatment see life and death in a larger way. They apprehend life on this earth as an illusion, for they are given a revelation of a spiritual world. "A.E." gives to these people the thought of God; through the warp and woof of their lives is a pattern. Deirdre comprehends that the sorrow in her life is but a means to an end; it is but part of the whole pattern. When she thinks of her life with Naisi she says that they will serve a purpose. "I knew we were going to bring some great gift to the Gael."^{1.}

Death to the characters in this play still remains a mystery, and therefore, there is some fear. But certainly it is not as repulsive to them as the other interpretations lead us to believe death was to the early Celt. Death in this treatment symbolizes "A.E.'s" philosophy. Naisi says, "What matters death, for love will find us among the Ever-Living Ones. We are immortals, and it does not become us to grieve."^{2.} Lavarcam, too, says, "The gods have overthrown thy dominion, proud king, with the last sigh from this dead child; and of the pity for her they will build up an eternal kingdom in the spirit of man."^{3.}

Underlying all their ideas on life and death is the belief that an escape in the mystery and beauty of love is a consummation. The love found in "A.E.'s" Deirdre is one of spiritual intensity; in it is a breadth and scope that one does not feel in the other treatments. It is, to me, the doctrine of

1. Imaginations and Reveries - "A.E." p. 226
2. " " " " " " p. 230
3. " " " " " " p. 254

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Christian love. Love is "the beauty of the garment revealing the soul, and the beauty of the soul illuminating the garment."^{1.}

There is something impersonal and yet of perennial vitality in Deirdre's words, "Are we not enough for each other, for surely to me thou art hearth and home, and where thou art there the dream ends, and beyond it there is no other dream."^{2.} Love, here, is the Alpha and the Omega. The reader can hear Deirdre echoing Ruth when she tells Naisi, "I will go with thee where thou goest. I know myself not. My spirit has gone from me to this other heart forever."^{3.}

"A.E." symbolically tells that through love we apprehend the beauty of reality. Love brings us in⁴ a closer communion with the Universal Spirit than anything else. From what web of depth and beauty does he unravel this glorious truth!

Deirdre. - "Farewell, dear foster mother. I have passed the faery sea since dawn, and have found the Island of Joy. Oh, see! what bright birds are around us, with dazzling wings! Can you not hear their singing? Oh, bright birds, make music forever around my love and me!"^{4.}

Lavarcam. - "Their singing brings love - and death."^{5.}

In revisualizing the Celt of the first century and his attitude toward nature, "A.E." comes nearer the interpretations of the other writers. Even here, though, there is a degree of intangible mysticism. "Life for him ("A.E.") is

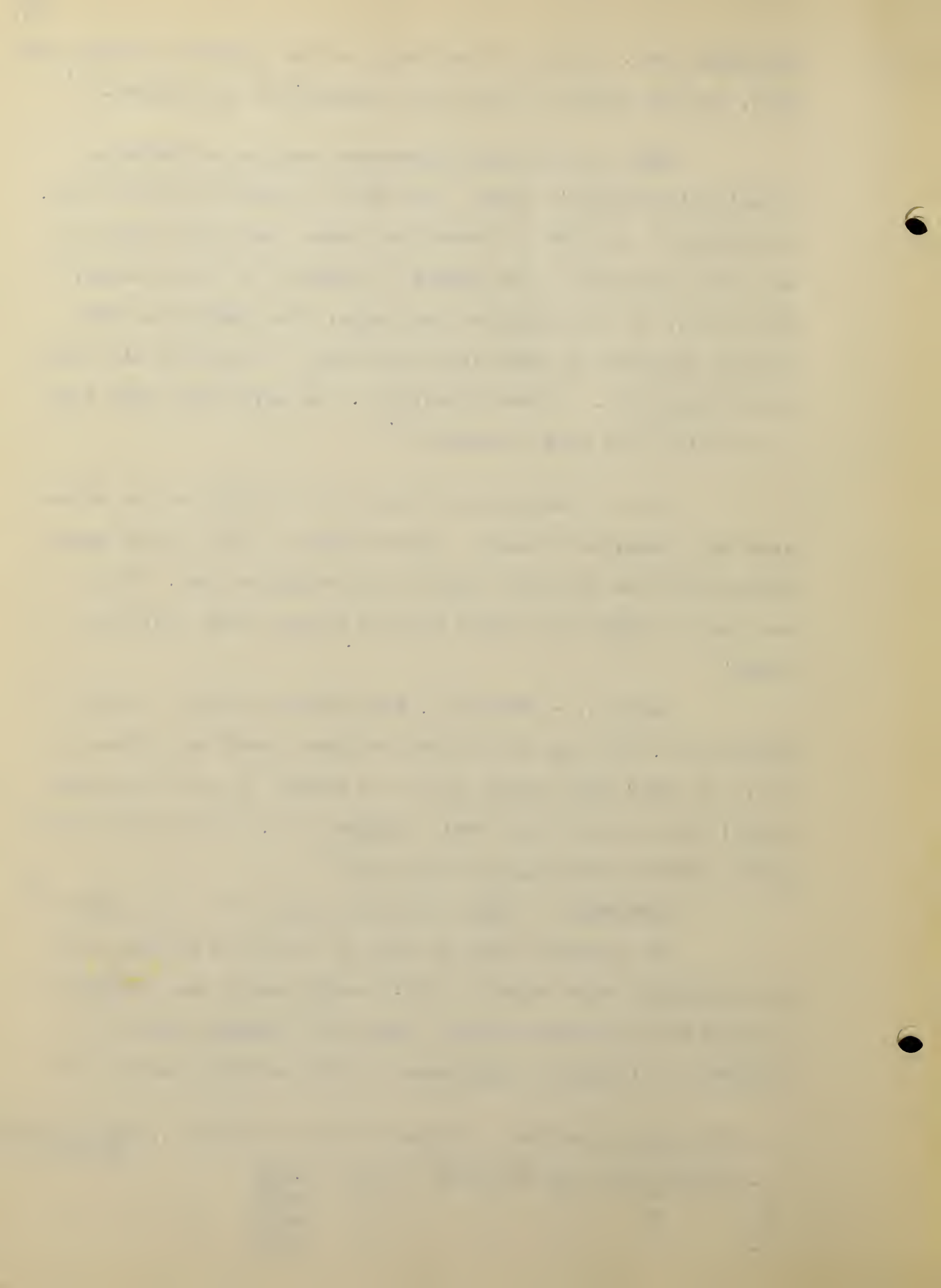
1. Fortnightly Review- (A Group of Celtic Writers), Fiona Macleod, Vol.65, p.37

2. Imaginations and Reveries - "A.E." p.228

3. " " " " " p.215

4. " " " " " p.219

5. " " " " " p.219



from the great life of the Mother, rolling through ages when the sources of that life were more clearly known and when therefore, the sources of power, of splendor, of simple dignity were more purely taught by the wise. He is desirous of putting himself into touch with the older wisdom, because thereby he will more purely express in himself the meaning of that life." ^{1.}

Not because of the mellowness of the hour or because of the occasion does Deirdre say to Naisi, "How still is the twilight! It is sunset, not of one but of many days - so still, so still, so living! The enchantment of Dana is upon the lakes and islands and woods." ^{2.} Deirdre communes with nature here; there

is an untrammelled ecstasy in her spiritual consciousness.

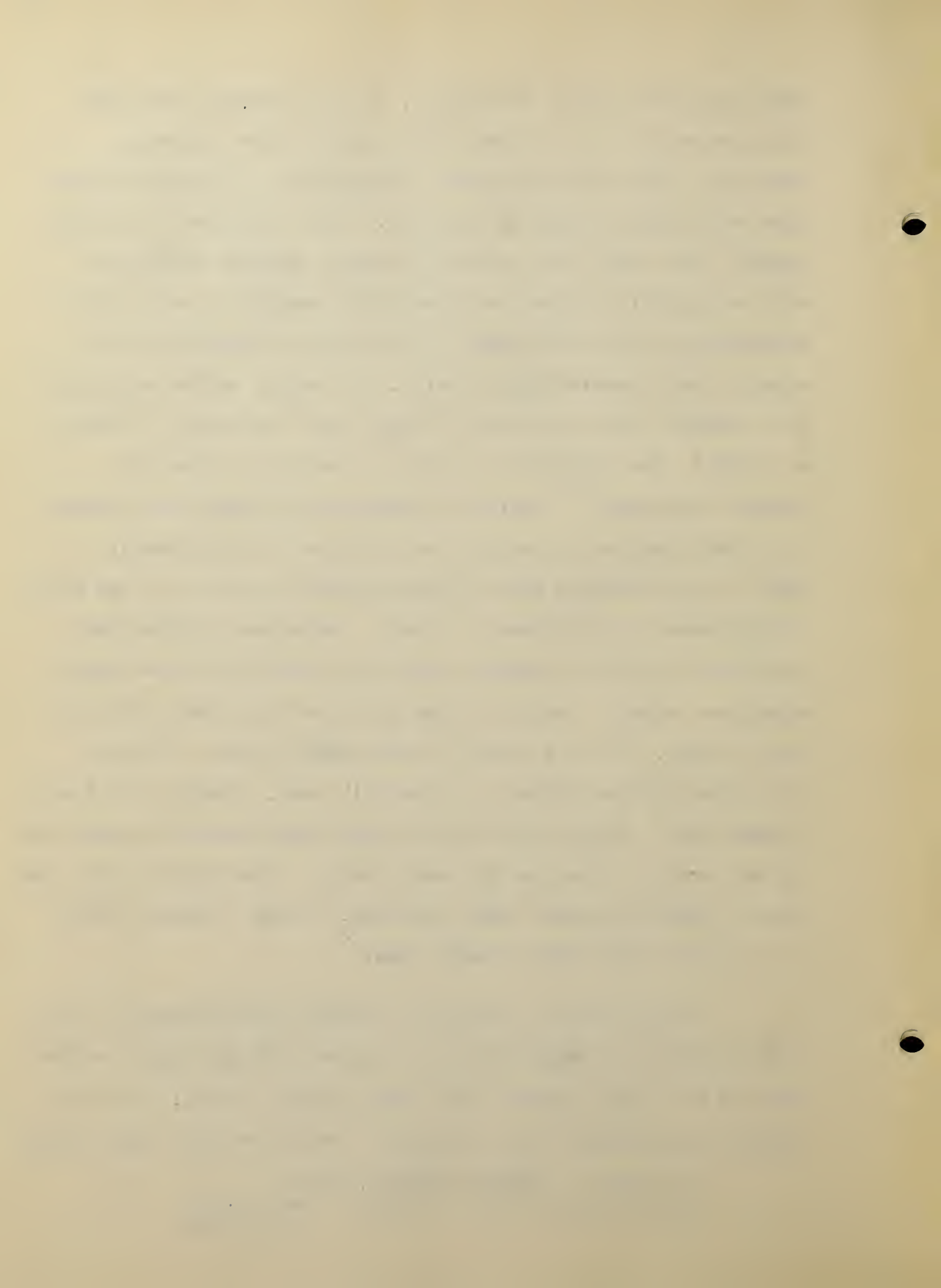
There is an inflowing rush of apprehension in regard to the basic friendliness of the system of things. Naisi and Deirdre feel an affiliation and a singular identity between their own inner beings and nature. Deirdre comes into one with nature when we hear her say, "It is a night of many nights, Naisi. See all the bright day had hidden is revealed! Look, there! A star! and another star! They could not see each other through the day, for the hot mists of the sun were about them. Three years of the sun have we passed in Alba, Naisi, and now, O star of heart, truly do I see you this night of many days." ^{3.}

The intuitive instinct of Deirdre clair-audient to the furtive oracles of Nature gets into touch with the occult rhythm that Naisi's logic misses. "And their plumage, Naisi! It is all dabbled with crimson; and they shake a ruddy dew from their wings

1. "A.E." - Darrell Figgiss, p.52

2. Imaginations and Reveries - "A.E" p.221

3. " " " " " " p.222



upon us! Your brow is stained with drops." ^{1.} Nature reveals and foretells here; the birds represent a reciprocity beyond all rational understanding between Nature and Beirdie. His is a mystical emotion; there is no casual cult of enjoying Nature. The characters draw their lives from Mother Earth, and they sense that there is something behind her that controls them. Beirdie calls upon her thus, "O Mother Earth, who breathed up love through the dim earth to my heart, be with me where I am going. Soon I shall lie close to thee for comfort, where many a broken heart has lain and many a weeping head." ^{2.}

"A.L.'s" purpose in writing the drama is to intensify a spiritual vision of his. He fails, I believe, for he invests characters of the distant past with his own vision, and the reader feels the shortcomings. There is no richness of experience reading this drama; one feels the beauty of the music but the depth of the idea is forgotten by "A.L."

The leading ideas in "A.L.'s" drama, then, are

1. The prose, lacking dramatic power, is rhythmic, melodious, and beautiful.

2. Russell's play is primarily romantic, although there is a decided interest in the technique.

3. "A.L." introduces anachronisms in presenting the social conditions of the first century.

4. There is a predominance of "A.L.'s" mysticism throughout the play.

1. Imaginations and Reveries - "A.L." p. 249
 2. " " " " " " p. 237

5. All the philosophy is codified by "A.E.'s" mysticism.

a. There are several references to a Supreme Being.

b. There is a greater display of will-power in "A.E.'s" drama. The characters, unlike the early Celt, revolt against destiny and fate. There is a prevalence of the idea that the characters' spirits are absorbed by a universal spirit.

c. This life is not the real life; it is the unseen life that "A.E." says is real. Pain and sorrow are instrumental in finding everlasting joy. Life has a definite pattern in this drama.

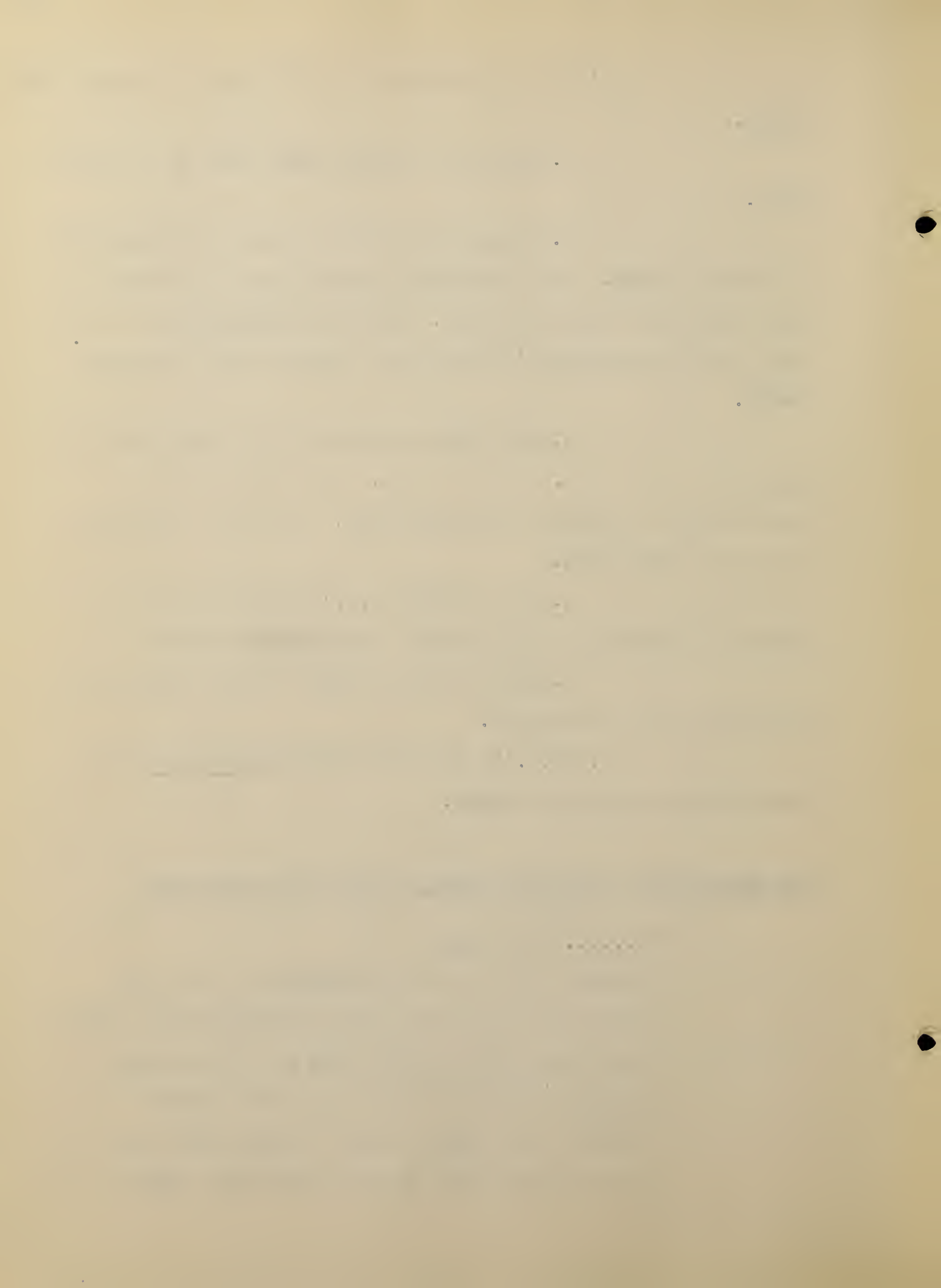
d. The love in "A.E.'s" drama is one of spiritual intensity; it once passed the Christian idea.

e. There is an affinity between nature and the characters in this play.

6. "A.E.'s" purpose in writing Deirdre is to intensify his spiritual vision.

The Similarities and Differences in the Five Treatments

"..... This rhyme
 Is like the fair pearl necklace of the queen
 That burst in shattering, and the pearls were spilt -
 some lost, some stolen, some as relics kept;
 But never more the same two sister pearls
 ran down the silken thread to kiss each other
 on her white neck; so is it with this rhyme -



It lives dispersedly in many hands,
 And every minstrel sings it differently." ^{1.}

So it is with Deirdre. Each author summons back the past with different imaginative powers. No one of them tells the complete story of Deirdre. Collectively, much can be ascertained about the social conditions of Pagan Ireland, and collectively they show us that Deirdre represents a noble truth through endless variations of imaginative reasons.

There are many other interpreters of Deirdre, but the five given in this paper are representative and sufficient to justify my purpose. There can be no question that through the ages this maiden of primitive Ireland is a transcendent wonder of life. The marvel of her appeal from one invisible past to another can only be comprehended by one who is aware of the principles underlying Celtic civilization. The temper of the literature has altered but little.

Briefly, the later versions are different from the early Celtic literature in these respects. They show a greater diversity of characters and a deeper knowledge of human nature. The more recent authors, telling the story from a more subjective point of view, penetrate into the idea because of a more extensive knowledge. The characters appear in a higher lustre as the imagination and intellect have long been employed on the past. Direct nature descriptions are not found in the earliest versions; although the later dramas offer little of the direct descriptions, there

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is a more conscious communion with nature.

The reader, however, is profoundly interested in the uniformity with which each new treatment shows more forcefully what the elemental conviction of the Celt are. Deirdre's motive in life is the Celts' eternal motive. She has an ecstatic vision of a world where greed, selfishness, hate, and hypocrisy are aliens. Her life is one of the spirit; it is a search for truth, a crusade for beauty, and an inexhaustible hunger for loveliness.

Still in our generation authors are singing this unfinished symphony of Ireland, challenging the spirit of the race. All the treatments in this paper, especially the products of the Celtic Renaissance, represent the Ireland of the dream unfulfilled. Until this dream is fulfilled, "shall the day come when the tale of Deirdre shall no more be told?... If so, it is not merely beautiful children or legends we shall love, not the lovely raiment, but the very beauty, the love of love, the old wonderous ecstasy, the old upliftedness, which once were an ancestral possession in an old, simple, primitive way, and now, or in that way, are no more ours but are changed for us as rainbows are changed upon the brows of clouds."¹

1. Deirdre and the Sons of Usna - Fiona MacLeod, p. 11

SUMMARY

Introduction

Before discussing any treatment of Deirdre, it is essential that the reader understand that the principal object of Celtic literature is to express the enduring verities of life with a universal appeal. The Celts' literature is primarily of the spirit.

From the early legends one learns much about the early Celtic civilization, for each one is of Ireland's history. Deirdre is a story of the Heroic Cycle that depicts the civilization of the first century. The paper tries to set forth the different social conditions and advanced philosophic theories found in the later versions of Deirdre.

A Discussion of a Translation of the Legend

The first treatment of Deirdre deals with a translation found in Douglas Hyde's "Literary History of Ireland." Briefly, it tells the story of the revenge of the jealous King Conor who causes the death of the lovers, Deirdre and Naisi.

One of the outstanding characteristics of this literature is its simplicity. There is no rich adornment or suggestion of embellishment. The style is definitely clear and plain; the idea is presented without ambiguity; and the characters are unmistakably understood. The translation in Hyde's "Literary History of Ireland" presents a literature which is a combination of prose and poetry; this has parallel structure, a love of alliteration, and a tendency to list nouns, adjectives, or verbs.

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Romanticism predominates this old Celtic literature in spite of a delicate blending of classicism. The story succeeds because of its appeal to the emotions. The reason and intellect of the classical school are governed by the imagination and intuition of the romantic school. Nature is, for her own sake, loved; this indicates a romantic attitude. The Celts' elemental convictions are in this story of Deirdre's life; and we learn that the heart dominates the head.

Some of the social conditions of Ireland during the first century are manifested in Deirdre. The story leads the reader to believe that this period in Ireland is one of a high degree of culture. The wide-spread influence of literature and music and the important position of the bards and ollamhs strengthens this idea. The government seems to be a combination of aristocracy and monarchy. King Conor is not a strong and independent ruler. From this legend it is evident that the druidical institution is very powerful.

Profound melancholy shadows the early Celtic people. Their conversations, though joyous at times; their desire for adventure; their admiration for strength and courage are all tinged with a deep melancholy.

The legend forwards the idea that philosophy is not separate from literature during the first century. This philosophy does not dictate; it merely holds up the whole scheme of life as the author apprehends it. Here, there are four philosophic ideas found in the old saga:

1. A belief in a Supreme Being.
2. The intervention of Spiritual Forces.

3. The idea of eternity and time - life and death.

4. The beauty and influence of nature - folklore.

The Celts are a religious people. They believe in an invisible power. There is no mention of Supreme Power in this version of Deirdre's life, but there is a powerful suggestion of belief in mysterious beings. These spiritual forces control life from without. Fate and destiny are impersonal and absolute. Throughout this version of Deirdre there is very little manifestation of free-will. And in all cases the characters who revolt against their destiny are defeated.

The ideas of life and death are the main ideas in the story. Deirdre's idea of life is pure and simple; wealth and worldly possessions are not attractive to her. She is concerned with the passing beauty of things, and she asks only that life give her the right to follow the instincts of her heart.

The Celts are visibly affected by nature. To them, there is a "magical charm in nature." The natural landscape makes the characters aware of the beauties and mystery of nature.

The bard's purpose in writing this legend is to record historical facts. The author is a story-teller, a philosopher, and a historian. He aims to give an enduring beauty in a universal expression.

Macpherson's Treatment of "Deirdre"

It is necessary to briefly review the development of Irish



literature to the seventeenth century before continuing with Macpherson's treatment. From the seventh to the seventeenth century Ireland produces a tremendous amount of literature, the great bulk of which is romance. The bards are supposed to learn the important stories and orally keep them in circulation. This offers a chance for omissions and change; and as time passes, many different versions of the same story come into existence. At the end of the eighteenth century there is a renewed interest in Celtic literature.

Among the productions in Irish literature during this century, no book receives so much attention and criticism as James Macpherson's Ossian, in which Dar-thula is included.

The fact that volumes of controversy about the authenticity of these stories are in circulation is of little importance here. It is the content of but one of the stories that interests me. Furthermore, my little knowledge of the Gaelic language prevents me from offering anything constructive to the controversy.

Macpherson gives different names to some of his characters, and he also introduces some new characters and fails to mention some of the people found in the old version. One of Macpherson's deviations - the change from Conor to Cairbar - brings to light that the author confuses the people in the different cycles of Irish literature. Cairbar belongs to the second cycle instead of the first.

The work treats only one incident in the lives of Dar-thula and the sons of Usnoth; the author confines the action

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The second part of the document provides a detailed overview of the company's financial performance over the past year. It includes a breakdown of revenue, expenses, and profit, as well as a comparison to the previous year. The text also discusses the company's budget for the upcoming year and the strategies being implemented to improve efficiency and reduce costs. The overall tone is optimistic, highlighting the company's growth and potential for future success.

The third part of the document outlines the company's strategic goals for the next five years. It focuses on expanding into new markets, developing new products, and strengthening relationships with key partners. The text also discusses the company's commitment to social responsibility and environmental sustainability. The overall message is one of long-term vision and a commitment to excellence in all aspects of the business.

The final part of the document is a conclusion that summarizes the key points discussed throughout the report. It reiterates the company's commitment to transparency, integrity, and innovation. The text also expresses gratitude to the company's employees, customers, and investors for their support and contributions. The overall tone is one of confidence and optimism for the future.

to the death of the four major characters.

Macpherson's story is written in an impassioned and grand prose style. It is crowded with majestic and august expressions, which reflect the influence of the eighteenth century. The author also subdues, refines, and disciplines his characters, for the men and women of Queen Anne's day would not tolerate the primitive manners of the first century.

Dar-thula is primarily romantic; in fact, the element of romanticism in this work is so great that it is said that it "did more than any single work to bring about the romantic¹ movement in European literature."

Because this is limited to one incident there is less information given about social conditions than there is in the earlier treatment. Their conversations, though, indicate a cultivation and politeness. There is an additional insight into the government given, for Macpherson tells that King Cairbar does not inherit the throne. The King is elected by a council. Their chief occupation in Ireland at that time is waging wars, and the warrior is admired for his heroism.

Macpherson re-creates the Celtic philosophy with unusual accurateness. He, too, does not mention a Supreme Power in his Dar-thula, but he convinces the reader of a deep religious feeling on the part of the early Celt. In fact, the eighteenth century author offers as true - if not a truer - Pagan philosophy as the earlier version.

1. Encyclopedia Britannica - 11th Edition, Subject:
James Macpherson

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Destiny is not alluded to, but the limitations of subject matter probably accounts for this fact. The early Celts in this treatment are found to worship gods, especially the deceased ancestors. The whole religion is one of mythology overflowing with idealism.

Death to Bar-thula and Natros is ugly. There is nothing beyond for them, and their only joy is of this earth. Without Natros, Bar-thula cannot be happy in this world, so she commits suicide.

Macpherson stresses the tremendous power of nature upon these early Celts. His Bar-thula abounds in figurative allusions to nature, which seems to be wrenched in a struggling melancholy.

Macpherson wishes to reanimate the lives of Beirdre and Naoise, but he fails to stress the significance and real beauty of their lives. Bar-thula, however, has much of the Celtic spirit in it, and it is this spirit that promotes much of the interest throughout Europe in Celtic literature.

The Celtic Renaissance

From Macpherson's Bar-thula the discussion turns to the movement in Ireland during the past thirty-five years. Irishmen have been trying to arouse an interest in Ireland's past and present. Many of the old legends are being retold, for they hold the romance and spirituality that are the fundamentals of the national spirit. Beirdre is one of the legends that is retold by poet, dramatist, and novelist. It is evident that by studying

three of the most important of the stories of Deirdre during the Celtic Renaissance, it will enable us to note the moral and mental changes in Ireland since the first century. The three recreations of Deirdre to be considered are Yeats', Synge's, and Russell's.

Yeats' Interpretation.

The cast of characters in Yeats' drama is small, there being but nine. Two of these characters are not found in the earlier version. Here, too, the King's and the lover's names are changed to Conchubar and Naisi respectively.

This treatment is unlike the old saga and like Macpherson's in that it tells only the death of the major characters. The introduction of different incidents is so slight that it is not worth noting.

Yeats, unlike the unknown author or Macpherson, writes his story of Deirdre in a poetic drama. Written in a subtle and dignified blank verse it is poetry before it is drama. The play is rich in symbolism, but only an Irishman well-schooled in early Celtic literature can completely understand it. Nevertheless, the symbolism adds beauty and power to the ideal.

The drama differs from the other two treatments, for Yeats devotes much of his interest to the form and technique. He shows a deliberate effort to create a technical masterpiece. The effort he extends on the technique is at the expense of the idea. Contrary, then, to the other two treatments discussed, this is more influenced by the classical element. The imagina-

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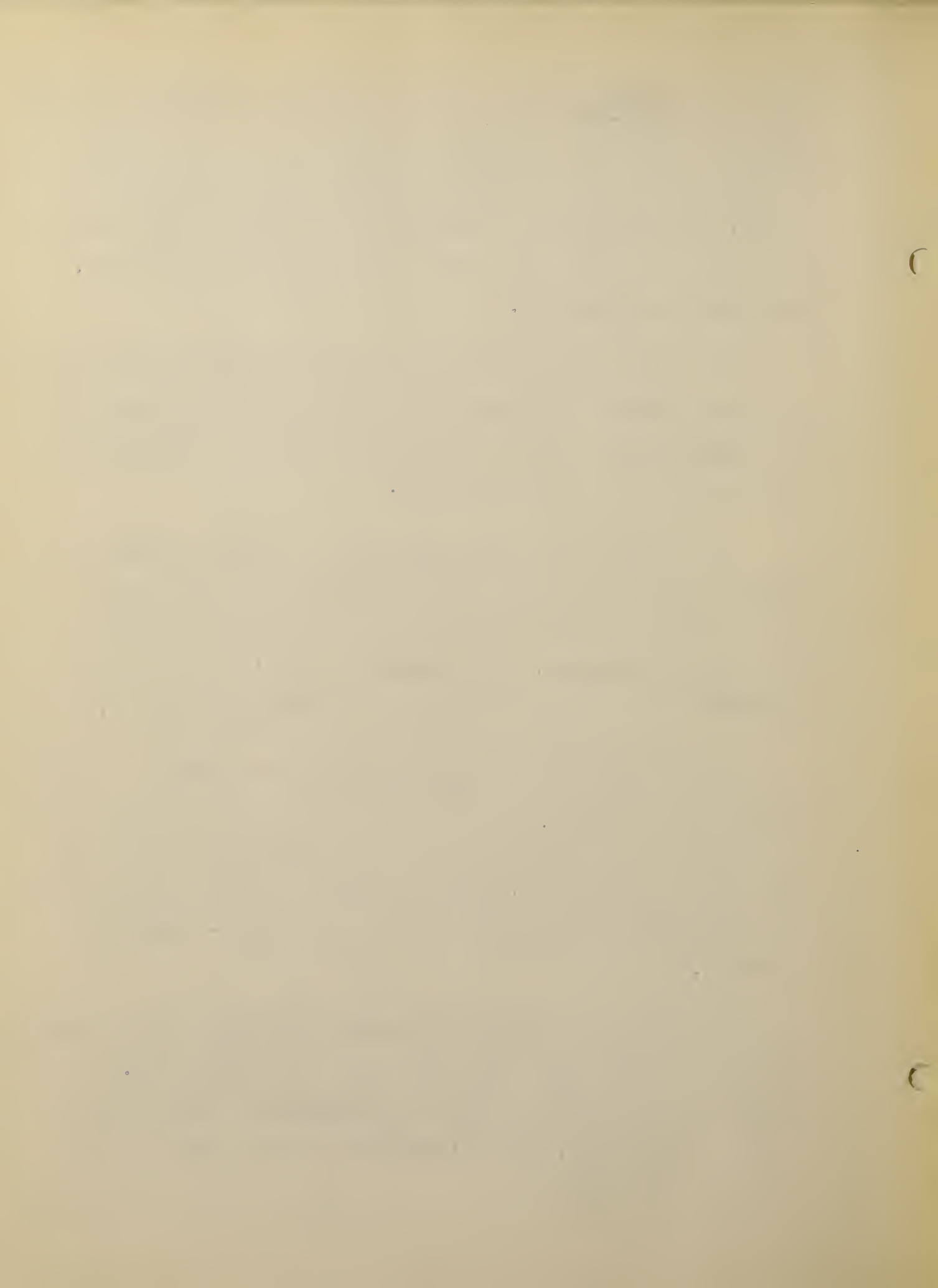
tion in his Deirdre is not that of the true romanticist, for it is curbed by reason and intellect. Deirdre, in Yeats, no longer intuitively horse s the wander in story for her and the sons of Usnach. She concludes her danger from statements heard. Nature, too, is not presented as a real romanticist would present it. Here, nature is symbolic.

Yeats transpires his characters to conform to modern ideas of life. Deirdre is no longer the primitive Irish maiden of the first century; she is now a sentimental heroine. She lacks the genuineness of the early character.

The material that Yeats offers on the social conditions is scant. There are, however, anachronisms in his play when he names the food that the king eats and the money that Deirdre gives to the musicians. The failure of Yeats' part to mention the druidical or bardic institutions is a decided weakness.

Yeats' philosophy in Deirdre is vague and obscure. In fact, he finds it necessary to explain that as well as that the border of his mind is ever-shifting, that languages can flow into one and create a single mind, that the borders of memory are shifting, and that memories are a part of one great memory - the memory of Nature.

If he has such a power to remember the Pagan past, his work should be more like the old Celtic literature than it is. Contrary to the early literature he introduces a Supreme Power as well as many gods. Yeats introduces both the Pagan and the modern idea of religion.



He does not lose his own identity in introducing the ideas of fate and destiny. The musicians, comparable to the Greek choros, symbolize destiny; but they arouse no awe or wonder what in their presence. Crew-will is Yossel's subordinate destiny; however reason and intellect eradicate the reverential fear of fate. There is but very little reference to spiritual interventions.

The most important philosophy in the play pertains to that of life or death. Yossel being a mystic, he will, one supposes, be interested only in the eternal and spiritual realm. But he forgets his personal views temporarily and travels back to the first century. Life so empty with Haisi is beautiful to Yossel. Without him, it is futile and worthless. She is aware of the beauty of life and realizes that it is an escape from death.

But with this suggestion of the first century philosophy Yossel returns to the ideas of his own background. Christian kindness and mercy are shown in the characters. Above all, his own view of immortality prevails throughout the drama.

The Pagan idea of nature is not found in Yossel's Daughters. No longer does nature have the power on the characters that it did in the early treatment. The scenery is decorative and does tend to convey an atmosphere of melancholy; but nature loses her influence on the characters. They seem impervious to her beauty and mysterious power, and they apparently are not aware of any affinity between themselves and nature.



Yeats' chief reason in writing Deirdre is to create his dream of the Queen in true dramatic speech. There is no doubt that there is true dramatic speech, but the dream of Deirdre is confusing and disturbing.

"Deirdre of the Sorrows"

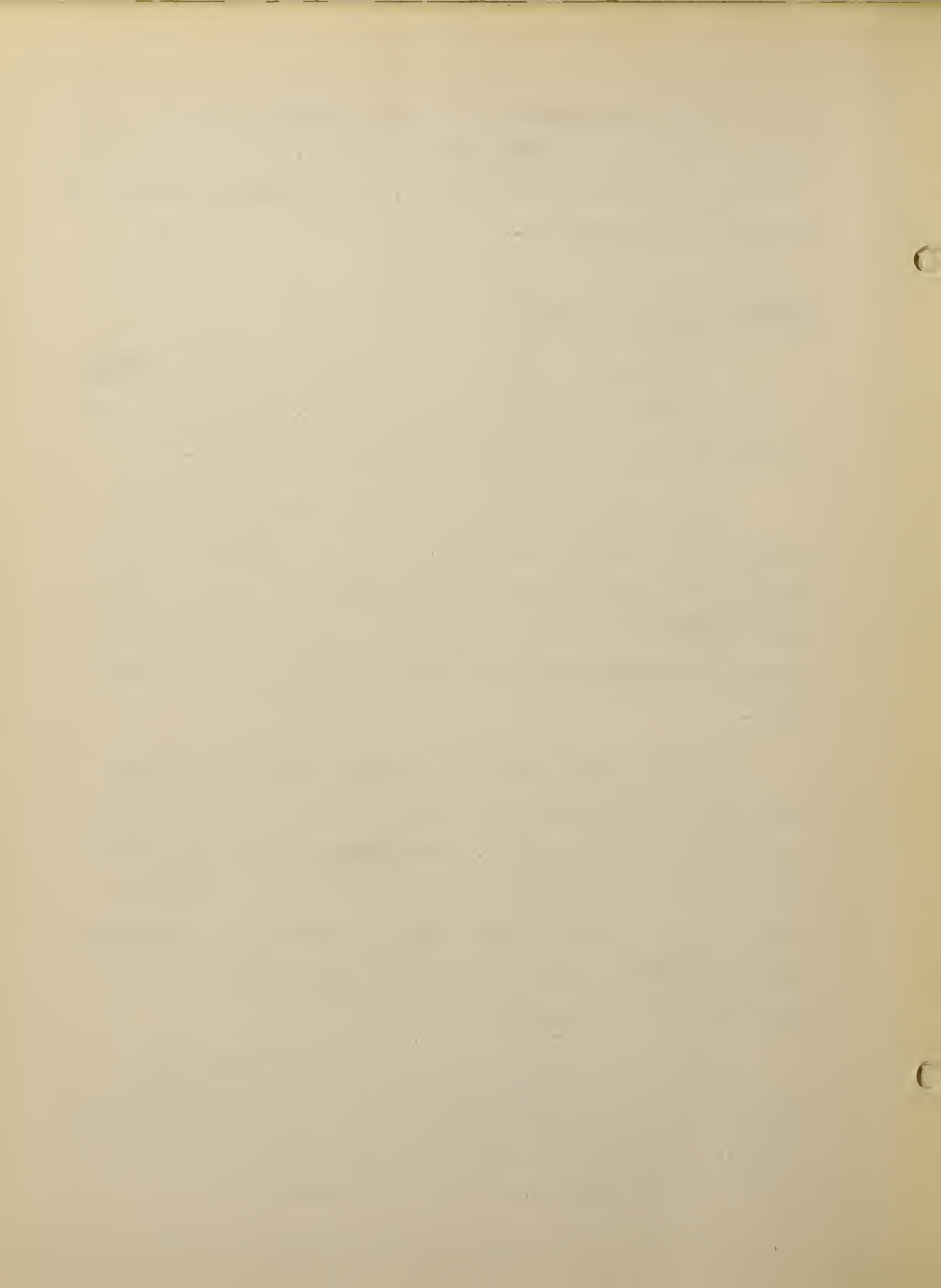
J. M. Synge's story of Deirdre is a much truer picture of the old Celtic civilization than Yeats'. At the same time he expresses a universal truth in crystallized form.

Synge tells the story of Deirdre from the time of her meeting with Naisi to her death. There are but few different incidents in this version. Naisi expresses a year of tiring of Deirdre; she is the one who urges Naisi to return to Erin; Conchubar welcomes them; and Fergus, in the end, sets fire to Erin.

Synge's prose drama is a splendid piece of dramatic composition. Its prose shows dignity, vigor, and virility, appropriate for the subject. The dialect is simple and colloquial, and probably such of it is authentic. Intensity seems to be the chief literary characteristic. He, himself, maintains that in drama "rich joy is found only in what is superb and wild in reality."¹

There is a delicate but slender line between the romantic and the classical elements in Synge's Deirdre of the Sorrows. The incidents move to a steady climax, and attention is given to each speech. The form is important but so is the

1. John Synge and the Irish Dramatic Movement—Francis Hickley,



idea. There is a charm because of its remoteness, its wildness and its extravagance.

The characters and love life those found in the early interpretations than in either Macpherson's or Yeats'. Lavancau probably has changed more than any other character. In Deirdre of the Sorrows she is no longer feared as a weird magician; she is the fond and sentimental nurse. The conversations of the characters show rudeness, which harmonizes more with the civilization. The characters are more like the first century Celt than Yeats' or Macpherson's characters.

Unlike the last two treatments, Lynde also weaves into his story many of the social conditions of the time. The chief characteristic of the Celt of the first century, as given by Lynde, is his love for love life. Another interesting custom that this author introduces is the wedding ceremony, where Deirdre and Naisi swear by the elements. According to Lynde's interpretation, the Irish were an agricultural people at this time.

The philosophy here is not divorced from literature, and it reflects more truthfully the philosophy found in the early legends. The Christian influence and the background in which Lynde lives do not alter the basic ideas of Celtic Paganism.

There is no mention of a Supreme Being. Subtly and forcefully Lynde sets forth the worship of these early Celts for their ancestors. The Celts' religion in Lynde's Deirdre of the Sorrows is polytheistic. In this version there are several



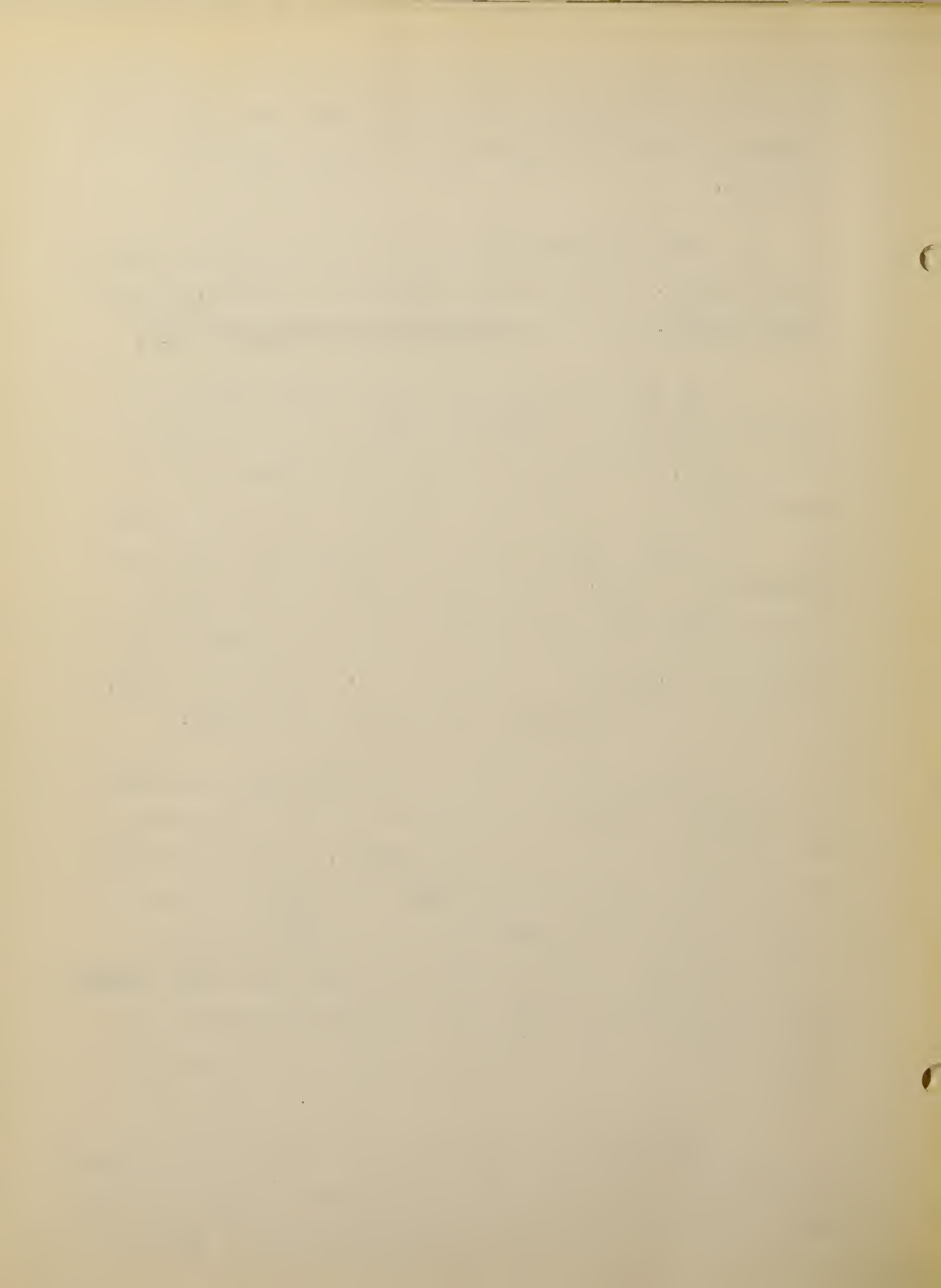
of the old Celtic superstitions introduced; they stress the belief of these early people in the spirits around the universe.

Love and destiny once more take an important part in Synge's drama. Once again the destiny of the old civilization voices itself; it is an irresistible and inevitable doom.

In no other tract but in the Celts' belief in the beauty of this life so forcefully expressed as in Synge's drama. Here, the Celt understands no joy except the joy of youth and living. He is constantly held away, for he knows that he must lose youth, beauty, and happiness. There is no suggestion in Synge's drama of the beauty of death and of enduring after death. Although the Pagan here does not anticipate death, neither does he fear it. This is, no doubt, due to his observation and close affinity with nature.

Synge, better than any other interpreter mentioned in this paper, catches the mysterious power and influence of nature upon the Celt of the first century. Deirdre and Naisi completely love themselves in nature; and they reverence and worship it for its own sake. There is a close affinity between the Celt and nature; from it Deirdre knows that earthly happiness is brief, and from it she foresees her doom. The order and plan of nature compels the reverence of the early Celt.

Synge wishes to create a thing of beauty for aesthetic contemplation. More than anything he desires to show the story of Deirdre's life has dramatic possibilities. He proves



that it has in his Deirdre of the Sorrows, and more than any other interpreter, he recalls the Celt of the first century.

George William Russell's "Deirdre."

Before reviewing the discussion on "A.E.'s" Deirdre, it is interesting to note that the author himself writes that the play is a forced literary product. Enthusiasts of the national literary movement are directly responsible for its publication in 1902.

The cast of characters in this drama is such the same as in Leys' and Synge's version. "A.E." however, does introduce Bruinne and Ilann, Fergus' two sons. Lavarcan is a druidess here, and Oathvah is a druid.

The action covers Deirdre's life from her meeting with Faisi to their deaths. The only change of incident is in Lavarcan's influence in having Deirdre return to Ari.

"A.E.'s" drama, written in musical prose is more decorative than dramatic. There is such elusiveness in the sheer quality of the words that one loses the depth of the idea. In his prose is rhythm, harmony, and melody, but the beauty of Deirdre does not live.

Romanticism dominates this play, although the idea is greatly interested in technique. To express in words his ecstatic vision is of more importance to him than the form. "A.E.'s" imagination and intuition classify this drama under the romantic school. The love of nature, the joy in adventure,

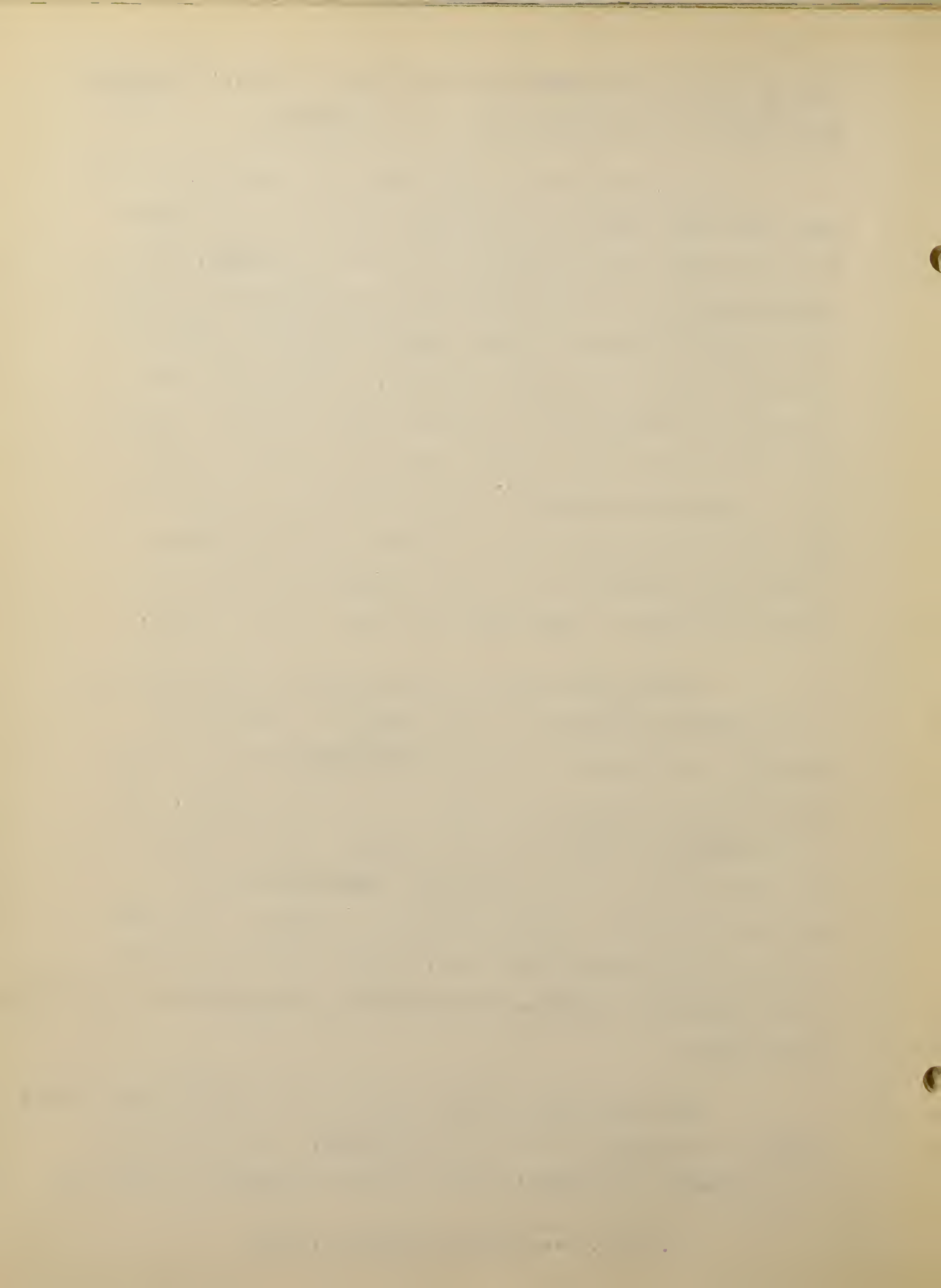
and the interest in remote Ireland are all in "A.E.'s" science, and they all are characteristic of the romantic.

The characters are less altered in this work than in the other later ones. Eithne Lavarca has some of the supernatural powers that were given her in the old legend. The significance of the ideas attached to the characters is the real difference found in them. "A.E." invests the deeds of the past with his own ideas. In fact, he states that the reader is not interested in reading Celtic literature to see the heroes of the past, but he "goes there if he does not in the perpetual present."¹ The characters and paper and pen people are present for his own spiritual ideas. They cannot, therefore, be of the perpetual present, nor "A.E." is a mystic whose visions are lost to most people.

On the whole there is less accurate information on the social conditions in this work than in any other offered in this paper. In fact, he introduces two or three ideas that are alien to the Celt of the first century. He does not elaborate, however, upon the skilled work in bronze and other details of the early Celt, which according to records is correct. Again, there is reference to the weakness of King Conchubar, and "A.E." infers that it is not a highly organized society. The family is of paramount importance.

The philosophy in this drama is the author's philosophy, which is influenced by his own background. It is imperative to understand the author's ideas before attempting to study the

1. "A.E." -- Larrell Higgins, p. 141



drama. "A.S.", the mystic, completely surrenders himself to a divine existence, coming into communion, as he says, with an Infinite Being, "A.S." is absorbed by this living being when he experiences an ecstatic vision. In this author's drama the philosophy of the early Celts is reversed. For the modern writer suggests that the future is hidden. Time, here, is unreal and artificial; reality lies beyond.

For "A.S." to introduce such ideas of mysticism upon his characters is an anachronism, for the old manuscripts state that Christian mystic does not to have arisen until the latter part of the third century. Since "A.S.'s" religion is primarily Christian, he introduces an anachronism to invest it with mysticism.

To be sure, there is a very subtle fusing of Paganism and Christianity in this Beirdre. But more than in any other story of the maiden's life Christianity is evident.

Beirdre refers several times to a superior being in this work. No other treatment so definitely introduces the monotheistic religion. There are, of course, several references to the gods, which is one way that Russell fuses the polytheistic and monotheistic religions.

Self-will supplements the power of destiny in this work. The characters constantly revolt against and defy fate; but when it conquers them, they calmly yield. But the intervention of other spirits upon the lives of the characters is very prevalent throughout the drama. Indeed, "A.S." makes Beirdre a divine being, living on earth only to promote the cause of the spirit. Throughout the story Beirdre's being is absorbed by "A.S.'s" universal spirit. Even if the early Celts' beings

are absorbed by such a Spirit, they do not so express it in any other interpretation of Deirdre. There is a delicious delight in the mysticism, but it is "A.E.'s" mysticism and not Deirdre's.

In no other story of the Irish maiden is there the slightest suggestion that earthly life is not beautiful. In this work the world is unreal, and it offers only tragedy and unhappiness. Indeed the pain is the source of the only everlasting joy, which is in the world of the spirit. Life in the world is an illusion, but it is merely a part of the whole. There are several references to immortality and eternity.

The love in this work is one of spiritual intensity. It encompasses the Christian doctrine of love. Through love we escape and come into communion with God.

"A.E." invests the power of nature over these early Celts with mysticism. There is an expressed awareness of the affinity between nature and Deirdre. Nature forebodes here; it is nature who warns Deirdre of her danger.

Conclusion.

No one of these authors tells the complete story of Deirdre, but taken together much is learned about the social conditions of Ireland during the first century. Through them all is the spirit of Deirdre.

Her spirit transcends all earthly life. She is beauty and truth, and her spirit is the spirit of the Celt. As long as the Celt lives, Deirdre will challenge him to a higher truth and a more beautiful vision.

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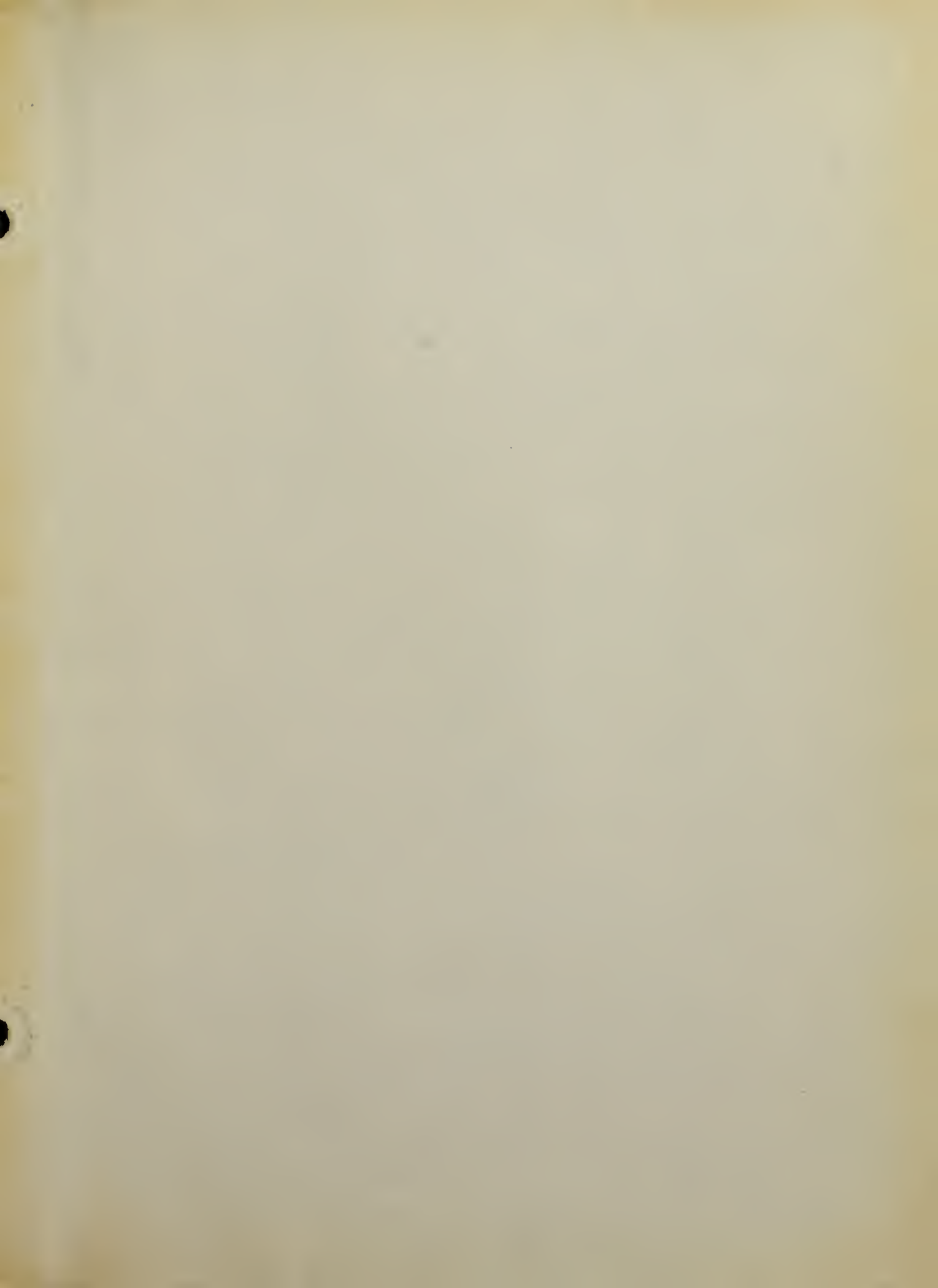
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