thwarted elopement the couple were married in 1837. For a number of years, they lived in New York, where John practiced law. They remained together and committed to one another until John's death in 1875. Mitchel was drawn to Irish nationalism and began writing for various papers and journals. He abandoned the law and became involved in the Young Ireland movement and *The Nation*. Mitchel had strong views and expressed them in strong words. He was convicted of treason felony in 1848 before the Young Ireland rebellion and sentenced to transportation. He was sent, after time in Bermuda, to Australia where Jenny and his children were able to join him and establish family life. Russell recreates the life of the Young Irelanders in Australia well and well the challenges Jenny faced in making a home for the family, especially the children adds an interesting element not often given much attention. Mitchel dramatically escaped to the United States in 1853, and once again Jenny and the children were left behind. Jenny and the children followed in due time, joining Mitchel. In the United States, Mitchel and the other Young Irelanders were viewed as heroes. Mitchel reestablished his career as a journalist, but his Grenfell causes provoked conflict. His defense of slavery at first puzzled and then alienated people. Russell provides a useful discussion of Mitchel's difficulties adjusting to life in the United States, especially his strong support for slavery. That position caused him great difficulty in New York and led him to ultimately settle his family in Virginia. Parallel to Mitchel’s struggles and conflicts, Jenny made a home and raised their five children. It provides a nicely done documented picture of the family’s activities in the U.S. England.

Russell agrees with other scholars that Mitchel’s views on slavery, which Jenny largely shared, grew from his rejection of the nineteenth-century world with its divisions andjualifications. The divisions ran deep, with traditional anti-British feeling now infrequently manifested as Nazi sympathy, at a time when thousands of Irishmen enlisted in the British army to fight against Germany, only to be branded deserters at home. Thus after the war’s end, the settlers tried to establish new jobs and refused military pensions (the amnesty and official apology were not granted to these Irish servicemen until 2013). In a recently published short story “Finding Home”, by Mary Mangan, a young soldier parachuted on Irish territory is referred to as “a German,” despite the fact that he “sounds exactly like an Irishman” and is in fact a local from Moven, who has joined the German army because he’d “do anything to fix those Brits.” For the Irish soldier, “there’s no such thing as neutral, [because] We all have to take sides in the end.” When he returns home to Moven his own family has determined him to join the police and other organizations. Mitchel’s neutrality during the Second World War barred from state amnesty and official apology were not granted to these Irish servicemen until 2013. Even in the South, where he felt most at home, Mitchel had difficulty getting along, alienating Confederate sympathizers and others who did not share his views on slavery. Davis among others. Throughout his life, Mitchel had been involved in controversies that often worked against him. Even some of his life-long friends suffered from this, but they saw his integrity and sincerity and remained his friend. Mitchel paid a high price for his support of slavery. Richmond and what business he had built were destroyed. He returned to New York City and started yet another Irish-interest newspaper. The war had made him views on slavery moot, but he got into a feud with Archbishop John Hughes, which seriously depressed circulation of his paper. When it failed, he went to Paris as agent for the Soviet government and all the children on the other side were up, as Jenny copes with the loss of her sons and tries to keep her family together and safe.

When John returned to Ireland to seek a seat in Dail Éireann, Jenny and the children stayed in New York. His sudden death ended their shared journey. Russell follows Jenny through her years as a widow in a short chapter that ties up the loose ends of the surviving children’s lives. Richard O’Gorman, a Young Irelander who had done well in New York, helped her, as did other friends. Despite his contentiousness, Mitchel did establish deep friendships. In the 1980s as the Lost Cause movement began in the South, she was recognized for the loss of her sons and her husband’s support for the South.

As mentioned at the beginning, Russell set himself a real challenge by writing a dual biography of John and Jenny Mitchel and their children. He has done an admirable job of giving us some of the least studied contributions. First and foremost, he has provided a rich personal context for the public life of John Mitchel. All of his actions had consequences not only for him but for his children. Russell’s book establishes that clearly. He also presents Jenny as her own persona—yes, a middle-class woman in the nineteenth century—a woman who had strength and character and dealt with many challenges throughout her life.

—Murray State University

Living in Plato’s Cave: Irish Culture and the Second World War

BY PIOTR SADOWSKI

A BOOK SHOULD NOT be judged by its cover, but with the present hand-some volume from the Four Courts Press, I will make an exception. The dust-jacket incorporates a German map of Ireland from 1944, covered with the names of the country’s natural and agricultural resources, including potato (pea), Schafe (sheep), Rinde (cattle), Karoffeln (potatoes), Gerste (barley) and so on, as well as dairy produce such as butter, cheese and eggs. The only country named is Welseri (weaving) in the northeastern part of country. The map seems to be saying: Here is a traditional, agricultural country, a pastoral idyll that—given the favorable outcome of the war—is practically “ours,” that is, German, to exploit and enjoy. The map forms the backdrop for the present volume from new perspectives and innovations. He idealized rural, Gaelic Ireland destroyed by the English, whom he hated above all else. In the American South, however, he found order, hierarchy, and “an American” way of life, a place at least among whom he felt at home. Most of all, there was little interest in change or progress. Russell does a good job of developing this, with a close analysis of Mitchel’s public and private writings.

Dorothea Deper and Guy Woodward, Editors

IRISH CULTURE AND WARTIME EUROPE, 1938–48


As F. R. Fosler reminds us in the Foreword, Ireland’s neutrality during the Second World War has been likened by the historian F. S. L. Lyons to living in Plato’s Cave, facing into a world of reflected light, his desire to distance the Free State from its Commonwealth ties (not severed until after the war), entangled Ireland in a web of ambiguities, compromises, and conflicting loyalties, as the Catholic, Protestant, republican, and unionist parts of the society weighed their pro- or anti-British sentiments, and by extension their attitudes towards Hitler's Germany as Britain's current mortal enemy. The divisions ran deep, with traditional anti-British feeling now infrequently manifested as Nazi sympathy, at a time when thousands of Irishmen enlisted in the British army to fight against Germany, only to be branded deserters at home. Thus after the war’s end, the settlers tried to establish new jobs and refused military pensions (the amnesty and official apology were not granted to these Irish servicemen until 2013). In a recently published short story “Finding Home”, by Mary Mangan, a young soldier parachuted on Irish territory is referred to as “a German,” despite the fact that he “sounds exactly like an Irishman” and is in fact a local from Moven, who has joined the German army because he’d “do anything to fix those Brits.” For the Irish soldier, “there’s no such thing as neutral, [because] We all have to take sides in the end.” When he returns home to Moven his own family has determined him to join the police and other organizations. Mitchel’s neutrality during the Second World War barred from state amnesty and official apology were not granted to these Irish servicemen until 2013. Even in the South, where he felt most at home, Mitchel had difficulty getting along, alienating Confederate sympathizers and others who did not share his views on slavery. Davis among others. Throughout his life, Mitchel had been involved in controversies that often worked against him. Even some of his life-long friends suffered from this, but they saw his integrity and sincerity and remained his friend. Mitchel paid a high price for his support of slavery. Richmond and what business he had built were destroyed. He returned to New York City and started yet another Irish-interest newspaper. The war had made him views on slavery moot, but he got into a feud with Archbishop John Hughes, which seriously depressed circulation of his paper. When it failed, he went to Paris as agent for the Soviet government and all the children on the other side were up, as Jenny copes with the loss of her sons and tries to keep her family together and safe.

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Nine Rivers, as position on turf. Fitzmaurice, the chair­er’s essay continues the discussion of the Allies’ campaigns in North Africa, disproportionately affected by the financial brought to an end. Along with other government were almost abandoned when, 2016, discussions on the formation of a new into the news once again this year. In April 2016, discussions on the formation of a new B "rural Ireland": Taoiseach Enda Kenny hails egg on his face when Fitzmaurice pulled out between rural and urban Ireland in a bitterly rights to bogland has become emblematic of country’s neutrality. In his case, these dis­nomic recovery. In his case, these dis­mocked as a “trendy culchie,” by national bogs, (TCCA),arlath K Julie Bates compares Samuel Beckett’s place in Europe in the context of the both writers felt that their voluntary exiles between rural and urban Ireland complicates this Dublin and Brussels complicates this Irish culture since the 1880s, should anfve through the land wars of the 1880s, the which writers have figured the bog as both suffocating and liberating depending on the subsequent collapse of the Celtic Tiger in the 1920s and 1930s, the Troubles of the 1960s and 1970s, and the emergence and during those decades also meant con­from a more primitive time, it can often contentious terrains, Derek Gladwin’s book has a perceptive foreword by Claire Connolly. In the foreword, taken during the liquidation of the book has a perceptive foreword by Claire Connolly. In the foreword, there are many commentaries from a variety of disciplines towards the bog. In other words, far from environmental concerns about the preservation of important ecologies and topographies are now routinely caricatured as emanating from geopolitical interests in Dublin and Brussels complicates this national “discussion” even further. Derek Gladwin CONTENTIOUS TERRAINS: BOGLANDS, IRELAND, POSTCOLONIAL GOTHIC. FOREWORD BY CLARIE CONNOLLY, COLLEGE CORK UNIVERSITY PRESS, 2016, €39. Despite the Celtic Tiger, bogs have not gone away. They continue to exert an influence (menacing or comforting, depending on your particular perspective) on national events. It is apposite, then, that Contentious Terrains, Derek Gladwin’s powerful analysis of the place of the bog in Irish culture since the 1880s, should arrive in bookshops. Early in the study, Gladwin notes that in the Irish Age bogs were treated as “gateways to other worlds.” Given the reception heaped and bewildered sensation in the national media of places like Roscommon, Offaly, and Mayo as zones of the weird and bizarre hangovers from a more primitive time, it can often seem that the attempt to put together any sort of conclusion still holds some attraction in what passes for contemporary analysis. For Gladwin, the bog has functioned culturally as a Gothic space, what Yi-fu Tuan calls a “landscape of fear,” used by Irish artists to “analyse colonialism,” in various iterations (post-, anti-, de-, and neo­tive, through Gothic conventions and during four major political junctures from the 1880s to the present” (27). The book moves through the land wars of the 1880s, the post-Independence crisis of national identity in the 1920s and 1930s, the Troubles of the 1960s and 1970s, and the emergence and subsequent collapse of the Celtic Tiger in the 1990s and 2000s, tracing the ways in which writers have figured the bog as both satiric and parodic tenns. The book moves through the land wars of the 1880s, the post-Independence crisis of national identity in the 1920s and 1930s, the Troubles of the 1960s and 1970s, and the emergence and subsequent collapse of the Celtic Tiger in the 1990s and 2000s, tracing the ways in which writers have figured the bog as both satiric and parodic tenns. The study is full of brilliant and startling insights, and brings the empirical and the symbolic together in a very refresh­way (especially given that the bog has too far often been simply considered in metaphorical or symbolic terms). The humor with which many writers have also handled the bog could, perhaps, have been highlighted: Sir Kie’s Jewish wife is given a brief and darkly amusing look at the bog of Alleyballycarrick slugging as her introduction to Castle Rackrent, while the constant comparisons between Nora Joyce and the bog in Stoker’s The Snake’s Pass (1890) are (I think) meant to make the reader laugh as well as grimace. I would also have liked more on what could be termed the “Midlands revival,” incorporating Marina Carr and Eugene O’Brien. While Carr’s By the Bog of Cats... (1998) does indeed receive extended analysis, significant texts like Eden (2001) and Wyle (2005) by Eugene O’Brien, set around Banagher, Co. Offaly, go unmentioned (though Gladwin does note the importance of the “Midlands,” as a kind of liminal zone within the Gothic space of the Irish “countryside,” more generally). In relation to the analysis of Stoker’s The Snake’s Pass, while the argument that Stoker had a conflicted and complicated and possibly contradictory position on the draining of bogs is suggest­ive and worth considering, I don’t think that Gladwin provides enough textual support for such a reading. It still seems to me that Stoker rather uncomplicatedly advocates draining and exploiting the bogs for economic progress without any genuine reservations, as part of the author’s more general investment in the modernization of Ireland. I was also unsatisfied with Stoker’s often sweeping use of terms like “neo-colonialism,” and “neo-liberalism,” and would have appreciated more on the ways in which such terms have been subjected to intense criticism and nuances. However, one study can’t cover everything or satisfy everyone, and this is certainly one of the most significant publications in Irish Studies of 2016. It is a powerful book, and will quickly become required reading for anyone interested in Irish Gothic. It is probably too much to hope that Michael Fitzmaurice and Enda Kenny read it, though.