CORA Cork Open Research Archive
Cartlann Taighde Oscailte Chorcaí

Title	The Great Book of Ireland - Leabhar Mór na hÉireann
Authors	Ó Doibhlin, Crónán
Publication date	2016-10
Original Citation	Ó Doibhlin, C. (2016) 'The Great Book of Ireland - Leabhar Mór na hÉireann', Art Libraries Journal, 41(4), pp. 198-208. doi: 10.1017/alj.2016.25
Type of publication	Article (peer-reviewed)
Link to publisher's version	http://journals.cambridge.org/action/displayIssue?jid=ALJ&tab=currentissue
Rights	© ARLIS, 2016
Download date	2026-11-04 01:49:32
Item downloaded from	https://hdl.handle.net/10468/3053



UCC
University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

The Great Book of Ireland - Leabhar Mór na hÉireann

Crónán Ó Doibhlin

Start of Abstract

The Great Book of Ireland, Leabhar Mór na hÉireann, is an extraordinary modern vellum manuscript in a single volume which comprises the original work of 120 artists, 140 poets and nine composers. Produced in Dublin between 1989 and 1991, it has been acquired by University College Cork to be preserved in posterity on behalf of the Irish people.

Conceived originally as a venture to create a saleable artefact which would help to fund the development plans of two arts organizations in Ireland, the original architects of the idea and editors of the end product were Theo Dorgan of Poetry Ireland and Gene Lambert of Clashganna Mills, with Eamonn Martin as business manager. Out of their initial meeting in March 1989 came the first tentative idea of producing an original artefact that would raise substantial funds for their charitable-status arts organizations, while at the same time being a venture worthwhile in itself. What was to emerge was a project of breath-taking ambition and scale – *The Great Book of Ireland, Leabhar Mór na hÉireann*, completed in 1991.

Artists, poets, and composers were asked to contribute in their own medium what they believed represented their hopes, fears, dreams, or imaginings in the Ireland of that particular time, and which would have resonance in a thousand years - as the longevity of vellum allows. Each page of The Great Book is a unique artefact in itself, often multi-layered or palimpsestial in nature. The whole "united" in design by the work of the scribe, Denis Brown.

This paper will describes the creation process of the book, its subsequent history, and future plans for the book at University College Cork.

End of Abstract

The Great Book of Ireland – Leabhar Mór na hÉireann, is a modern, large-scale, vellum manuscript comprising the original work of 120 artists, 140 poets and nine composers. It is a gallery of original, modern, Irish art, an anthology of poetry, and a selection of musical compositions all bound in one single volume. Produced in Dublin between 1989 and 1991, its completion coincided with that city's designation as European City of Culture in 1991. *The Great Book* has now been acquired by University College Cork to be preserved in posterity on behalf of the Irish people.

Origins

The Great Book of Ireland was originally conceived as a venture to create a saleable artefact which would help to fund the development plans of two arts organizations in Ireland: Poetry Ireland (http://www.poetryireland.ie/) who support performance and publication opportunities for Irish poets; and Clashganna Mills Trust, a charity which supported independent living for people with disabilities in an educational and creative environment. The original architects of the idea and editors of the end product were the poet Theo Dorgan, then recently appointed Director of Poetry Ireland, and artist Gene Lambert, who was the chairperson of Clashganna Mills Trust. Eamonn Martin, the chief executive of Clashganna Mills, became the business manager for the project.

The project came about in March 1989 following an approach made by Gene Lambert to Poetry Ireland to assist with the selling of *In the Land of Punt* (1988), a book featuring the poems of Paul Durcan and the paintings of Lambert, which was published to raise funds for Clashganna Mills. Theo Dorgan asked to meet with Gene, who later arrived at the Poetry Ireland office on Upper Mount Street, Dublin accompanied by Eamonn Martin. Both parties had in mind a project that would raise substantial funds for their charitable-status arts organizations while at the same time being a worthwhile creative project in itself. In a newspaper article marking the 2013 launch of *The Great Book of Ireland* at University College Cork, Theo Dorgan noted the lasting impression of encountering on display during the 1970s in the old British Library, now The British Museum, poems in manuscript from the hand of Wordsworth, Coleridge and Andrew Marvell, and the 'eerie sense of their presence'.[1] Lambert's energy, and indeed both organizations' financial necessity would provide the opportunity that would reach into the continuum of the past to create an inspiring new

artefact for the present and future times. Discussions ensued and from that initial meeting came the first tentative idea of *The Great Book* which resulted in an agreement to produce a single copy manuscript book in which all contributors, visual artists and poets, would work directly on to the pages, in a consciously similar manner to the great manuscript books of Ireland's historic past.

The original idea was to create a handmade book of poems, on vellum, written and illustrated by a single artist. Within a short period of time, this had developed into the idea of a book with images by a single artist with the poems of a number of poets which would be written into the book in their own hand. A further significant change in concept occurred with the proposal that the book should be a dialogue between the communities of artists and poets. Fifty artists would contribute their work – meeting at the crossroads the work of fifty poets. The project expanded to eventually incorporate the work of 140 poets, 120 artists, 9 composers, and a calligrapher, Denis Brown.

In choosing contributors, those initially invited were perhaps quite obvious candidates: the well-known national and international names, and the emerging talents of a new generation. Contributing poets suggested painters to be asked, and contributing painters suggested poets. In addition, a number of poets who visited Ireland during the period of *The Great Book*'s compilation were also invited to take part in recognition of the outward gaze of the many previous generations of Irish, and the strong ties that connect Ireland with the international artistic community.

Amid a gathering focus and energy two rules emerged – firstly, that there was to be no pastiche, and secondly, no illustration. All were asked to contribute what they believed to represent their 'hopes, fears, dreams, or imaginings in the Ireland of that particular time.' It is worth remembering in the wake of our recent financial crisis that the 1980s were no economic golden age for the arts in Ireland. Many of the financial challenges of that period were very much greater than those that we currently face. This may in part have contributed to the inspired spirit of improvisation and determination which ensured the completion of *The Great Book of Ireland* project despite many logistical and resource challenges.

Producing the Book

The technical problems of producing *The Great Book* as conceived, became apparent quite quickly. At the very least, many of the skills associated with the production of a vellum manuscript were unfamiliar to contributing artists and poets. They would be working with unfamiliar tools and media. In addition, the physical production of a book of this type was not within the familiar practice of the editors, and therefore guidance was sought, first of all, from the example of the *livres d'artistes* of the early 20th century, and then more close to hand, from the expertise of Anthony G. Cains, Head of Conservation. Cains and his team at Trinity College Dublin (TCD) had many years of experience looking after the collections at TCD Library, and of course *The Book of Kells*. The very strong sense of continuing, and in some small way recuperating, an ancient tradition became a potent force in moving the project forward through each of its challenges. The first of these challenges was to materialize almost immediately. A consistent supply of vellum in sufficient quantities was required and when a supplier in Ireland, Vellum and Parchment Works in Celbridge, was eventually identified, it went into liquidation. Fortunately, Joe Katz organized a management buy-out and put the company back into business. Anthony Cains then agreed to make and bind the book. He had acquired a rather special Sardinian goatskin 25 years earlier when working on the restoration of manuscripts in the Florentine libraries following 1966 flood of the Arno, and had kept it for a project such as this. The goatskin would be given to cover the book. Coincidentally, the editors got word that the elm trees at Thoor Ballylee, former home of William Butler Yeats would have to be felled due to Dutch Elm disease. Coillte, who own the Irish state's forests, at the request of the editors identified a tree on site with its heartwood intact. It was procured and dispatched to their facilities at Dundrum for drying, to be later used for the boards of the book, and its protective box.

As the scale of the project expanded in terms of ambition and collaboration, Trevor Scott S.D.I. joined the team as design consultant. The calligrapher, Denis Brown, was also recruited. Brown from Dublin was in his final year of his degree in calligraphy studies at London's Roehampton Institute and at 20 years old had just been awarded fellowship of the UK Society of Scribes and Illuminators. He was their youngest Fellow in addition to being their first Fellow from Ireland.[2] It was clear that there would be a need for the book itself and each individual page to be treated as a totality, with images, poems and calligraphy working in unison. Trevor's role was to ensure the 'flow of continuity throughout the Book' and

provide support for Denis in his contribution as calligrapher to each page. Brown gives a very illuminating description of some of his experiences during the project on his website. [3]

Funding

Without seeing *The Great Book* at first hand, it may difficult to fully appreciate the size of the undertaking both in bibliographic and logistical terms. The book is one and a half times the size of *The Book of Kells*, and required over 110 calfskins to complete. Many of the pages 'hold' multiple contributions, and aside from the physical care, remarkable patience and planning that was required to co-ordinate a venture of this size, the financial resourcefulness required was equally challenging. This is where the remarkable spirit of collaboration and goodwill which extended throughout the arts communities north and south in Ireland came to the fore.

In recognition of the charitable objective of the project, all of the contributors, artists and poets, agreed from the outset to make their individual contributed works free of charge. As news of 'The Book' began to filter out, artists and poets came forward with unparalleled generosity to make their creative contributions – with no strings attached. Meanwhile, in parallel to the building frenzy of creative activity, a great deal of financial ingenuity was required. As the project developed, acquiring the financial resources to ensure that the project could proceed became an onerous task. The original budget estimate was £25,000IR: this was to multiply significantly as the full extent of the enterprise emerged. There were times when vellum was being bought one sheet at a time, but somehow the project moved ahead - one page at a time. Support for *The Great Book* came from a number of sources: from The Allied Irish Bank; the Ulster Bank; Dublin 1991 European City of Culture (*The Great Book of Ireland* was accepted as a central project by the Dublin 1991 European City of Culture committee); and from the Swedish Embassy amongst others. All 71 supporters are listed on an acknowledgements page at the end of the book. The list includes national and state institutions, contributors to the book offering additional support, and individual representatives from the varied arts communities in Ireland. As part of a growing momentum, RTÉ, the national broadcaster commissioned a film from Gandon Publications Ltd. to ensure that the work would be documented. Produced by Niall McCarthy and directed by Tom Barry, *Pages for the Great Book of Ireland* with a specially commissioned soundtrack was broadcast by RTÉ on 18th March 1990.

The *Great Book of Ireland* Trust was established by trust deed on the 12th of December, 1990, for the purpose of ensuring that monies derived from the intended sale of *The Great Book* would be equally divided between Poetry Ireland and Clashganna Mills Trust. It was intended that the Book be offered for sale, and then symbolically acquired for the state. The monies would then be divided between each of the project charities. As the project neared completion, however, it almost faltered under financial strain. The patronage of then Taoiseach Charles J. Haughey ensured that the enterprise would reach its intended conclusion with some additional financial support.

An unfamiliar surface

Perhaps the next challenge was the unfamiliarity of most contributors with vellum. Many of the artists and poets were young and at the outset of their careers. Aside from the calligrapher Denis Brown, only the artist John Kelly had used vellum as a medium before. As a surface, in comparison to paper, vellum tends to have a rough and unsettling resistance to the nib, at least until one gets used to it. The vellum produced in Celbridge was mainly used for supplying skins for tympani heads and therefore of quite a different specification to that which would be required for *The Great Book.* Skins were painstakingly prepared by hand for this quite different purpose and on occasion, due to the unfamiliarity of both parties with the specific requirements of the medium for pen and ink, there is some observable unevenness in the vellum used. This is part due also to financial pressures on both Vellum and Parchment Works and The Great Book project, as orders placed were subject to the availability of funds, and the specific nature of this new project. Work had also to be completed at a pace to ensure completion for launch of the book in 1991.

Poets were obliged to work with dip-pens and ink, the implements of a long gone age, applying them to an unfamiliar surface, with no room for error and one chance only to get it right! In addition, both artist and poet had often to contend with the responsibility of working on a surface that already held another's work on the same side, or even more dauntingly, on the reverse side of a page. The reactive nature of vellum to moisture caused a number of difficulties again described by Brown[4] which had to be resolved to the best of their ability by the calligrapher and/or binder Anthony Cains.

Contributors

The first two pages were begun on the 11 June 1989, when poets Seamus Heaney and John Montague arrived to the Poetry Ireland office to write out in their own hand the poems, 'Punishment', and 'Mount Eagle' respectively.5 Photographer Amelia Stein recorded these first marks in a series of remarkable photographs. This 'ceremony' was followed by a 50/60 birthday reading by both poets. Bill Doyle later photographed other typical working sessions. A determined effort was made to ensure that women poets and artists were properly celebrated in the book. There are 68 female contributors. Poems were also encouraged in both Irish and English.

A number of visiting poets were invited to contribute in part in recognition of the cosmopolitan nature of modern Irish art and writing, but also reflecting a wider community of connection and collaboration. From Britain, the Poet Laureate Ted Hughes contributed two poems in tribute to the Professor of Poetry at Oxford and future Nobel Laureate, Seamus Heaney. Other international contributors include Bella Akhmadulina, Yehuda Bacon, Caroline Forche, Miroslav Holub, Mario Luzi, E.A. Markham, Alfonso Monreal, and Derek Walcott.

It is perhaps worth noting at this point that a full catalogue of *The Great Book of Ireland* has not yet been completed. As already stated there were 269 contributors in total at the completion of the project in 1991 (140 poets, 120 artists and 9 composers). Seven contributors (Marie Foley, Patrick Hickey, Ted Hughes, Daniel Day Lewis, James McKenna and Derek Walcott) contributed as poets and as visual artists; 11 made 2 separate contributions (Moya Cannon, Barrie Cooke, Paul Durcan, Seamus Heaney, Brendan Kennelly, Michael Mulcahy, Aidan Murphy, Richard Murphy, Nuala Ní Dhomhnaill, Danny Osborne, and Gabriel Rosenstock). There were also 5 later additions to the book by Bono, Philip Casey, Allen Ginsberg, Guggi and Francis Harvey.

Such is the palimpsestial nature of some of the contributions, that the work of two unfortunate poets listed in the handwritten index do not have a page number. The works of Damien Smyth and Matthew Sweeney are lost for the moment, unattributed or overlaid with an overly enthusiastic covering of artist's medium. On discovering the loss, Matthew Sweeney in typical magisterial style composed a poem of intercession to St. Anthony to

locate the work.

If one was to draw particular attention to any pages, there are perhaps two which I would favour to mention here. The first is a page bearing the poem ‘Shoa’, by Irish language poet Máire Mhac an tSaoi, which deals with the holocaust. The editors initially considered allowing the poem to stand in the book without an image, until editor Gene Lambert made a connection with artist Yehuda Bacon, then living in Jerusalem. Bacon is a survivor of the Ghetto Theresienstadt and of the extermination camp Auschwitz-Birkenau. He provided drawings to accompany Mhac an tSaoi’s poem, and signed the page with his camp number which is visible on the upper left hand side of the page (folio 42v). The second is the page from Nobel Laureate, Samuel Beckett, completed just a few weeks before his death, and therefore perhaps his last piece of writing. Beckett initially declined the invitation to contribute citing ill-health. However, pen, ink and vellum were dispatched to him in the hopeful hands of John Montague. With a little persuasion he changed his mind. After five attempts to get started on the rough vellum, Beckett wrote down a variant of the poem ‘da tagte es’, an elegy for his father written in 1932 (folio 53v).

da tagte es
redeem the surrogate goodbyes
who have no more for the land
the sheet astream in your hand
and the glass unmisted above your eyes.

Beckett’s great friend, the artist Louis le Brocquy provided the accompanying image (folio 53r) which was made on Christmas day 1989, two days after Beckett’s death.

Binding

The binder of *The Great Book of Ireland*, was Anthony G. Cains, Head of Conservation at the Library, Trinity College Dublin. The following description of the binding derives from a lecture given by Anthony at University College Cork on 15 May 2014.[6] A typed copy of Anthony’s notes are held with *The Great Book of Ireland* in UCC Library, and have not been previously published to my knowledge.

As described by Anthony, the type of binding chosen to bind *The Great Book* is a non-adhesive binding, meaning that 'no adhesive has been allowed to touch the spine folds of the vellum leaves' so that 'the artists work can be viewed into the fold… the sewing and endbanding system must be robust and capable of holding the text block together securely and permanently at the same time give [sic] a controlled "opening"…a balance has to be made between the components that is the gauge of the thread, the thickness, rigidity and number of the double cords; the stiffness of the end band sewing; the weight and shape of the boards and finally the flexibility of the covering and spine inner lining (not glued to the folds) cum joint material.'[7]

Models for this type of binding are found in the mid-fifteenth century. A modern binding would however be used, borrowing from the example of the binding of *The Book of Kells* as devised by Roger Powell and completed in 1954. This was in the words of Cains, 'a modern binding but one based on historical technique combined with contemporary understanding of materials science and a high degree of innovation.'[8] The inserted piece of vellum with Samuel Beckett's contribution also makes use of a borrowing from Powell's work on manuscripts in the Royal Irish Academy in the early 1960s where he encountered examples where Irish scribes had made repairs to vellum pages using a durable "herring-bone" stitch. [9]

The final manuscript was presented for binding by Gene Lambert already trimmed. A significant amount of final work on several individual pages was required before binding. Unfortunately we do not have the space to go into analytical detail here. The only adhesive used was as a wheat flour paste to adhere and mould the white alum-tawed Sardinian goatskin (E. Gentili of Rome) cover to the boards, and to the loose spine lining joints. The goatskin was manipulated 'in-situ' on the front board to create a decorative spiral motif, perhaps echoing the connection of the boards with Thoor Ballylee. The boards were designed with a significant projection, in order to better protect the uneven text block, and this allowed for further blind lettering decoration from the poem 'The Black Lace Fan My Mother Gave Me', by Eavan Boland. The spine was lettered in Irish in gold 'LEABHAR MÓR NA H-ÉIREANN' using a font based on 'Perpertua' by Eric Gill. The binding remains unsigned.[10] Finally, a pressure box of elm from Thoor Ballylee with bog oak detail was made by Eric Pearse to a specification by Roger Powell. A silver clasp for the box was made by Brian Clarke based on an original design supplied by Cains. The book was completed in its entirety

in time to be placed on display in the Irish Museum of Modern Art on the 25 June 1991.

Locations

Since 1991, *The Great Book* has been exhibited in a number of locations such as The Irish Writer's Centre, where the present writer as a younger Librarian would bring groups of Leaving Certificate students to view it, and at Dublin Castle. The objective of selling the book to support the two charities for which it was conceived remained frustratingly unrealized. It was hoped that the Book could be offered for sale to one of the small number of wealthy businessmen in Ireland at that time, with the intention that it would be purchased for the Irish state and the monies then divided between each of the project charities. An unused guard remains inside the first few leaves, intended perhaps as the location for a dedicatory page. *The Great Book of Ireland* spent most of the years until 2013 in a bank vault on Dublin's Grafton Street.

A New Home at University College Cork *(UCC)*

In 2005, University College Cork indicated its interest in becoming the permanent custodian of *The Great Book of Ireland* by acquiring it with philanthropic support from the Cork University Foundation. As one of the top research universities in Ireland and globally, UCC has a strong commitment to artistic culture and its promotion and preservation. The university worked for a number of years with *The Great Book of Ireland* Trust to complete an ambitious fundraising campaign and in 2012, with the support of a number of enlightened philanthropic individuals and organizations, the university finally acquired the manuscript and associated rights from *The Great Book of Ireland* Trust. All of the costs involved came exclusively from private sources.

The acquisition was announced at a launch on Friday 18th January in the Aula Maxima of University College Cork, marked by the attendance of President Michael D Higgins, president of Ireland. Over 60 of the original contributors were also in attendance to celebrate the acquisition including the poet Seamus Heaney who movingly read his poem, 'Punishment' (folio 37v), as part of the ceremony. Each contributor present had an opportunity to view their page, and for some this was the first occasion that they had been able to do so in its finished state. President Higgins, himself a contributor to *The Great Book*, signed the page containing his original handwritten poem, 'Jesus appears in Dublin in 1990 at

the Port & Docks Board site' (folio 94r). The musical composition by composer and musician, Jim Lockhart, also contributed to *The Great Book* in his own hand (folio 4), received its world premiere performance at the event.

Following acquisition a full conservation report was carried out on behalf of UCC Library by Paul Curtis of Mucros Bookbindery. The individual folio pages of the book were then photographed in situ in UCC Special Collections & Archives by photographer Denis Mortell. From April to July 2014, the book was centrepiece of a public exhibition in the Lewis Glucksman Gallery, UCC entitled 'Facing Pages', where it was on display both physically, and digitally as a Turning The Pages® instance, with works by a number of artist contributors from the Irish Museum of Modern Art collection. The photographs of Amelia Stein from that first day, the 11 June 1989, when Heaney and Montague made their marks, were also on display, along with a series of installed listening posts where visitors could hear poets reading their works, courtesy of Poetry Ireland and their Poet's Chair Project. The exhibition inaugurated a series of events to celebrate *The Great Book*: poetry readings by Eavan Boland, Ciarán Carson, Michael Longley, Paula Meehan, Nuala Ní Dhomhnaill, Eiléan Ní Chuilleanáin, and Leanne O'Sullivan; lectures by Theo Dorgan, Anthony Cains, Prof. Pádraig Ó Macháin; a poetry masterclass by Matthew Sweeney; a calligraphy workshop by Denis Brown; and to close *A Musical Circus of The Great Book of Ireland* which was recorded for RTÉ's *Sunday Miscellany* and broadcast on the 6th July 2014. Matthew Sweeney had the opportunity at the latter event to read his poem of intercession for his lost work, 'Petition to Saint Anthony'.

In 2014, in collaboration with the School of English, a PhD Studentship on *The Great Book* was funded. *The Great Book* also features as part of the School's MA in Creative Writing programme each semester. Each new project must be self-funding or supported philanthropically, and therefore the progress of our projects plan is directly dictated by the availability those financial resources. At present, our current projects include a film which we hope will update the story of *The Great Book* project, introducing the second part of its life now beginning in Cork, a facsimile and an anthology of the poems. We also hope of course for another opportunity for a public exhibition and further public engagement with the book and its contributors. An undertaking so enormous in scope as *The Great Book of Ireland,* conceived and created in such a spirit of creativity and generosity deserves much wider

attention and recognition. It is the intention of University College Cork to continue to encourage, support and facilitate such opportunities as resources allow.

References:

1. Theo Dorgan "A modern Book of Kells? Making 'The Great Book of Ireland," in *The Irish Times* (Dublin, Ireland), Saturday January 19, 2013. Arts & Books 8-9. http://www.irishtimes.com/culture/art-and-design/a-modern-book-of-kells-making-the-great-book-of-ireland-1.963732.
2. Denis Brown http://www.quillskill.com/frameset/frameset_about.html.
3. Denis Brown "The Great Book of Ireland sold for $1 million" http://www.quillskill.com/gt_book_of_irl/gt_book_of_irl.html
4. Ibid.
5. Theo Dorgan "A modern Book of Kells? Making 'The Great Book of Ireland," in *The Irish Times* (Dublin, Ireland), Saturday January 19, 2013. Arts & Books 8-9. http://www.irishtimes.com/culture/art-and-design/a-modern-book-of-kells-making-the-great-book-of-ireland-1.963732.
6. Anthony G. Cains, "The binding of The Great Book of Ireland." Presentation at University College Cork on 15 May 2014.
7. Ibid.
8. Ibid.
9. Ibid.
10. Ibid.

Bibliography

Theo Dorgan "The making of the Great Book of Ireland - Leabhar Mór na hÉireann" in *Irish Studies Review* No 1, Spring (1992) : 10-12.
Paul Durcan and Gene Lambert, *In the Land of Punt*, (Dublin, Clashganna Mills Press,1988)
Seamus Heaney and John Montague *Poetry Ireland, a SPECIAL EDITION to mark John Montague's 60th birthday and Seamus Heaney's 50th birthday with a reading at the Gate Theatre 11th June 1989.* (Dublin, Poetry Ireland, 1989).
Gene Lambert "The Great Book of Ireland" in *Irish Arts Review Yearbook* (1991/1992) : 149-151.

Justine McCarthy “Kells. Part II” in *The Sunday Times* (Dublin, Ireland) Sunday 20 January, 2013. 14

Crónán Ó Doibhlin
Head of Research Collections and Communications,
UCC Library,
University College Cork,
College Road,
Cork, Rep. of Ireland
Tel: 00353 21 4903185
Mob: 00353 87 1146010
c.odoibhlin@ucc.ie

Bibliography

In the Land of Punt, Clashganna Mills Press, Dublin (1988)

Theo Dorgan “The making of the Great Book of Ireland Leabhar Mór na hÉireann” Irish Studies Review No 1 Spring 1992 10- 12.

Gene Lambert “The Great Book of Ireland” Irish Arts Review Yearbook 1991/1992 pp 149-151.

Justine McCarthy “Kells. Part II” in The Sunday Times 20 January 2013 14

Denis Brown (http://www.quillskill.com/).

HEANEY, SEAMUS./MONTAGUE, JOHN.
Poetry Ireland, a SPECIAL EDITION to mark John Montague's 60th birthday and Seamus Heaney's 50th birthday with a reading at the Gate Theatre 11th June 1989, 'Hearth Song: For Seamus Heaney' and 'Fosterling: For John Montague', both poems signed by the authors; together with Poetry Ireland, Review No.25, reprinting the poem along with 'On Earning a Rhyme' and several other poetry publications with poems by Heaney, including Poetry and Agenda.