

TRIARC Research Studies in Irish Art: 2

Jack B. Yeats

Old and New Departures

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EDITOR



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Jack Yeats: 'a pure and a mature expression of Irish nationalism in art'¹

SÍGHLE BHREATHNACH-LYNCH

THIS ESSAY EXPLORES the extent to which issues of national, political and cultural identity intersect with the imagery produced by Jack B. Yeats in Free State Ireland (1922–49). This was a period when the majority of Ireland's artists represented the country as a rural utopia and its people as a Gaelic peasant society living simple, frugal lives, seemingly unchanged for centuries. The reasons for this specific visual projection are examined and the degree to which Yeats' work expresses nationalist sentiments is compared and contrasted with that of his contemporaries.

That so many artists should engage in depicting Ireland in this way is not at all surprising. An examination of the content and the context in which art is produced shows how centrally visual images relate to other aspects of a nation's story aside from its artistic past. Indeed Anthony Smith stresses that 'it is the intellectuals – poets, musicians, painters, sculptors [...] who have proposed and elaborated the concepts and language of the nation and nationalism and have, through their musing and research given voice to wider aspirations that they have conveyed in appropriate images, myths and symbols'.² Furthermore Murray Edelman reminds us that 'art is not a retreat or a sanctuary from the social scene but rather a consequence and a generator of that scene'.³ Art is never a simple reflective process, akin to holding up a mirror to nature. Be it witting or unwitting, it also reveals aspects of the wider story of the nation. Artists, after all, like everyone else, are inevitably shaped and informed to some degree by the prevailing political, economic, social and cultural climate in which they live and work. Accordingly, the facture of art is always a social product and the ideas that issue from works of art reflect group interests. Sometimes these 'messages'

1 Bruce Arnold, 'Jack Yeats and the making of Irish art in the twentieth century' in James Christen Steward (ed.), *When time began to rant and rage: figurative painting from twentieth-century Ireland* (London, 1998), p. 57. 2 Anthony D. Smith, *National identity* (London, 1991), p. 93. 3 Murray Edelman, *From art to politics* (London, 1995), p. 144.

are overt but in the main works of art are readily disguised; they provide ideas and potentialities whose genesis may not be recognized.

In the century before independence political and cultural life in Ireland was marked by a growing awareness of national identity. Catholic Emancipation in 1829 had helped to give a political identity to the bulk of the population. It was this century which marked the beginning of the end of British rule and a growing insistence on Ireland being in charge of its own destiny. As a result much of Irish society was increasingly conscious of itself as politically and culturally dissimilar from Great Britain. In tandem with this sentiment came the need to construct a new national identity.

The bulk of painted depictions in the nineteenth century of the Irish peasantry, whether by native-born or foreign artists, portrayed a society which seemed to be contented, fun-loving, lovable but also at times stupid, boorish and unreliable.⁴ However, with the coming of the new century that same section of Irish society was visually transformed into a noble and hard-working people. Undoubtedly such changing representations of the labouring rural poor were influenced by nineteenth-century French painters of peasants such as Jean François Millet. But in Ireland, the changing depiction of rural life was also impelled by major historical and political changes. Before the establishment of the Free State in 1922, the territory of the West had come to symbolize the 'real' Ireland and its inhabitants to be 'truly' Irish. Post-independence this concept became the core element of national identity. Officially Ireland was actively promoted as an ideal pastoral environment, peopled by a devout Catholic society whose traditional way of life epitomized a distinctive Gaelic culture unbroken by the centuries of British rule. This was in complete contrast to the prevailing view of Britain as urban, Protestant and English speaking. In keeping with new nation states everywhere, being 'different' was an imperative, and it was this tri-pronged construct of national identity that was to become the structure on which nationalist artists based their work.

Of these, the most internationally renowned is Jack B. Yeats.⁵ His work spans the first half of the twentieth century and in the move from purely representational to a Modernist Expressionist style, it points to the new

⁴ Latterly these images have been understood as being active agents in reinforcing the identity of the indigenous Irish as a feckless people. For a deconstruction of this seemingly straight-forward imagery see Síghle Bhreathnach-Lynch, 'Framing the Irish: Victorian

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exciting directions art was to take in remaining decades of this epoch. As early as 1905, Yeats had created a new iconic image of the Gael in *The Man from Aranmore* (plate 7). The figure, undoubtedly a peasant, is depicted standing proud and confident. In fact he significantly dominates the composition rather than being simply set against a landscape backdrop. He is grounded in his natural surroundings; it is very much his 'space'. That same year the artist executed a series of sketches of life in the congested districts of Connemara and Mayo to accompany articles written by John Millington Synge for the *Manchester Guardian*.⁶ This was followed by twelve illustrations in Synge's publication *The Aran Islands* in 1907. In both of these commissions, Yeats' depictions of the local inhabitants continued the stereotype of the heroic Gael.

This kind of representation is a far cry from the escapist imagery of the century before. Yet the new proud stereotype has its roots in that same century.⁷ In a thought-provoking lecture delivered to the National Literary Society in 1890 entitled 'The Necessity for De-Anglicising Ireland', Douglas Hyde consciously evoked an Irish race in large sections of that talk.⁸ He believed it was essential to 'strive to cultivate everything that is most racial, most smacking of the soil, most Gaelic, most Irish'.⁹ This racial affirmation was part of the cultural construct that sustained the whole phenomenon of national identity. It was to become pivotal in the nationalist policy promoted in Free State Ireland. In the 1930s this trend was given even greater strength through the writings of D.P. Moran, journalist and editor of the *Leader* newspaper representing an 'Irish Ireland' ideology. He, along with other nationalists, believed that the foundation of Ireland was the Gael and that Ireland had a European uniqueness in its notion of a pre-conquest Golden Age. The need for national affirmation grew to such an extent that nationalists were bound to rely on 'race'. Yeats' own patriotic feelings were deep and intense. As a young man he had attended the celebrations marking the centenary of the 1798 Rebellion, he joined the Gaelic League, and over the years he held passionate views of an Ireland free from foreign domination.¹⁰

paintings of the Irish peasant', *Journal of Victorian Culture*, 2:2 (Autumn 1997), 245-63. ⁵ Bruce Arnold, *Jack Yeats* (London, 1998); and Hilary Pyle, *Jack B. Yeats: a biography* (Maryland, 1989). ⁶ For a full account of this visit see Síghe Bhreathnach-Lynch, 'The peasant at work: Jack B. Yeats, Paul Henry and life in the west of Ireland', *Irish Arts Review*, 13 (1997), 143-51. ⁷ Kristell Cahic, 'The making of a national identity in Irish painting 1922-1949' (PhD, Université de Rennes, Haute Bretagne, 2003). I am grateful to Dr Cahic for presenting me with a copy of her thesis. ⁸ This was published in *Language, lore and lyrics* (Dublin, 1986). ⁹ *Ibid.*, p. 169. ¹⁰ See Arnold,

Yet Yeats did not concentrate solely on the West. His ambition was to penetrate every aspect of Irish life. The poet Ezra Pound fittingly called him 'the antennae of the race' because even the briefest survey of the subject matter of his art provides the viewer with a kaleidoscopic record of Irish life. Indeed his feeling for the country was so inclusive that every aspect of it was visually documented; from the humdrum to major national events. Ireland for Yeats was, to recall Dryden's apt phrase, 'a centre where to fix the soul'.¹¹ His profound affection for the country and its people led him to capture intense moments of life and experience and to desire, with all his heart, to share them with others on canvas, board and paper.¹²

Although not born in Ireland, the fact that he spent a very happy boyhood in Sligo with his maternal grandparents helps to explain this profound love of country and its people. Sligo in the late nineteenth century was the kind of town that accepted as part of its world all kinds of people, from the respectable citizen, to the traveling community. Its fairs, markets and entertainments of all kinds provided local excitement.¹³ For someone of the personality of the artist, described as always being alert, missing nothing, of being emotionally involved in all that was going on around him, the pulsating energy and flux of the life of Sligo deeply affected the direction of his artistic career.¹⁴ Moreover, the fact that, although he belonged to the gentry, he had no illusions or sense of grandeur about him also meant that he felt comfortable in the presence of all.¹⁵ This is evident in his affectionate and respectful depictions of people across the social scale and beyond – from the lowliest to the highest levels of Irish society.

Yvonne Scott has pointed out, while the artist's thematic range is rooted in familiar characters and local settings, the images also contain abstract conditions and can be viewed as an allegory of human experience.¹⁶ This is

Jack Yeats (1998), p. 205. ¹¹ Quoted Roger McHugh, 'Jack B. Yeats 1871–1957' in Roger McHugh (ed.), *Jack B. Yeats* (1971), pp 7–21 at p. 15. ¹² Jack Yeats, *Modern aspects of Irish art*, series F-No.8 (Dublin, 1922). This is a booklet written by Yeats with an introduction by Éamon de Valera. The artist writes (p. 3): 'The true artist has painted the picture because he wishes to hold again for his own pleasure – and for always – a moment, and because he is impelled – perhaps unconsciously, but never the less impelled – by his human affection to pass on the moment to his fellows, and to those that come after him.' ¹³ Ernie O'Malley, 'The paintings of Jack B. Yeats' in McHugh (ed.), *Jack B. Yeats* (1971), pp 64–70, originally written as an introduction to the catalogue *Exhibition of Paintings by Jack B. Yeats* (Dublin, 1945). ¹⁴ Terence de Vere White, 'The personality of Jack B. Yeats' in McHugh (ed.), *Jack B. Yeats* (1971), pp 22–50. ¹⁵ *Ibid.*, p. 35. ¹⁶ Yvonne Scott, 'Jack B. Yeats in context', in Theo Waddington and Vivienne

especially true of his handling of later works. *Above the Fair* (plate 8) painted in 1946, while based on memories or 'half memories' of his childhood experiences in Sligo, transcends the local and immediate to become a metaphor for human life.¹⁷ Can this be said of other artists engaged in painting national themes? In the following decades many of them continued to visualize the model of a proud Gaelic race. A brief examination of the creative driving force behind the landscapes and early images of the Western peasant of Paul Henry (1876–1958) goes some way in revealing the complexities and nuances when trying to establish the degree to which an artist's work can be said to express nationalist sentiments. While principally concentrating on painting the landscape of the West from the 1920s onward, his early scenes of the peasantry in Achill cutting turf, digging potatoes and fishing seem as 'racy of the soil' but, significantly, the well-spring of Henry's art is not nationalistic. Its sources are primarily literary and artistic. While he spearheaded the notion of an Irish school of painting and, indeed, it was he who single-handedly constructed a new canon of landscape painting, very early in his career, having flirted with Irish nationalism, he quickly decided that he was not politically motivated. His peasants are initially influenced by the paintings of Millet and others. They are also influenced by the writings of J.M. Synge in addition to his own heart-felt respect and admiration so graphically expressed in his autobiography *An Irish Portrait*.¹⁸ But his distinctive way of imaging the West and its people usefully coincided with the political dispensation of the day and thus his imagery became synonymous with the ideological programme of the new state. Conversely, Dermot O'Brien (1865–1945) and the majority of the Royal Hibernian Academy artists were loosely, in some cases tentatively, committed to the new nation in their art.

There were artists who were overtly political and nationalistic. One such is Seán Keating (1889–1977), a committed republican.¹⁹ From his earliest figure paintings such as *The Aran Fisherman and his Wife* (1916) to later ones like *The Race of the Gael* painted around 1939 (fig. 1), the figures, in keeping with Douglas Hyde's speech, are:

Waddington (eds), *Jack B. Yeats, amongst friends* (Cork, 2004), pp 19–25 at p. 24. ¹⁷ Hilary Pyle, *Jack B. Yeats in the National Gallery of Ireland* (Dublin, 1986), p. 74. ¹⁸ Paul Henry, *An Irish portrait* (London, 1951). ¹⁹ Laurence-Marie Gemma Bradley, 'John Keating 1889–1989, his life and work' (MA, University College Dublin, 1991). I should like to thank Ms Bradley for granting permission to read her thesis.



1 Seán Keating, *The Race of the Gael* (c.1939). Oil on board, 73.6 x 83 cm.
Private collection.

of the toughest fibre. They have been for generations fighting with the sea, fighting with the weather, fighting with the mountains. They are indeed the survival of the fittest. Give them but half a chance and they are the seeds of a great race.²⁰

Keating's visual articulation is an academic one, in many ways analogous to the socialist realist vision that characterized Soviet painting of the same period. The images are obviously propagandist and fit neatly into Brian

²⁰ Terence Brown, *Ireland: a social and cultural history, 1922–1985* (London, 1981), citing Douglas Hyde, pp 92–3.

McAvera's classification of politicized painting where content is paramount and conveys an overt ideological message.²¹ So too are the Western paintings of Charles Lamb (1893–1964). They are invariably presented as visual evidence of the superiority of this native class. Another younger artist painting in the same vein is Maurice MacGonigal (1900–79) who was interned for two years 1920–2 for membership of the Irish Republican Army. Although he subsequently resigned from the IRA and eschewed what he called the 'green flagger type of Irishman' he remained deeply committed to his country and desired to project his national identity.²² Interestingly even when he portrayed city people as in *Dockers* (1933–4), the men are in the same physical and psychological mould as their rural counterparts.

The sculptor Albert Power's (1881–1945) contribution to the visualization of the 'real' Irishman is handled imaginatively in some of his commissioned works. He too held strong republican beliefs and his life's ambition was to realize an Irish school of art. He believed that a distinctive Irish content was insufficient to ensure a recognizably artistic Irish quality in sculpture. Whenever possible he deliberately chose native carving materials, an unusual decision in that Italian marble was by far the most popular material used, but he felt deeply that the stone quarried from his own country best conveyed a nationalist sentiment. This is especially evident in his commission for the Gaelic League in the mid-1920s for a monument to Pádraic Ó Conaire (1883–1928), a writer working exclusively in the Irish language who had been a member. Completed in 1935 it breaks away from more traditional monuments in a number of ways. The writer is portrayed as he was in real life, a shabby eccentric figure who always wore his hat back to front. This immediately sets him apart from how former Irish and British worthies were depicted. They were invariably formally dressed and in poses that served to reinforce their political or cultural status. The emphasis here was to portray Ó Conaire as a man of the people. The portrait is also the first attempt at portrait sculpture in Irish limestone, 'a medium', he stated in a letter to the *Irish Press*:

21 Brian McAvera, *Art, politics and Ireland* (Dublin, 1990), p. 38. For McAvera, political art is that which is overtly didactic, politically, but which operates in the manner of a curriculum development exercise in education. Content is primary and aesthetic pleasure is secondary.

22 See Sinead Crofts, 'Maurice MacGonigal PRHA (1900–79) and his Western paintings' *Irish Arts Review*, 13 (1997), 135–42.

the possibilities of which in this domain have been quite overlooked in Ireland [...] it is native of the soil, harmonizes with our climate, and its warmth of colour gives life to a figure carved from it [...] in other words our Irish crystalline limestone is our own white marble.²³

The use of a dry stone wall, reminiscent of the Connemara landscape, as a plinth is also indicative of the Gaelicizing of contemporary portraiture.

The drive to be a race distinctive in every way from its former ruler Great Britain extended to a social and professional gendering of Irish women's space.²⁴ While men were encouraged to be strong, virile and active in the affairs of the country, women were encouraged to be chaste, unsophisticated and unworldly. Their primary role was that of mother and homemaker and their 'space' confined solely to the domestic sphere. The construct of femininity by church and state denied women's autonomous sexuality, resulting in the idealization of an asexual motherhood. Structures to support this stereotype were instigated both in legislation and in the formation of a new constitution with full approval and backing of the Catholic hierarchy. By 'fixing the position and role of women, as well as defining the very nature of womanhood, the new state could maintain a patriarchy already firmly in place during centuries of British rule.'²⁵

This reductive identity of women was reinforced and validated both wittingly and unwittingly in depictions of women by all nationalist artists including Jack Yeats. Keating's *Seascape with Figures* (1940s) unintentionally reveals the divide between the sexes in the spatial arrangement of the figures. The men are on the pier next to the hookers in the composition while the lone female is located on the opposite side; at a physical remove from them, passive in pose and disconnected from the activity of labour. Maurice MacGonigal's *Mother and Child* (1942) in its compositional arrangement recalls that of traditional Madonna and Child imagery. That religious reference is further underlined by the striking, rich blue of the mother's shawl.²⁵ Albert Power's sculpted *Madonna and Child* (1922) provides another interesting example of the intersecting of the Virgin with ordinary Irish women. He

²³ *Irish Press*, 22 Jan. 1935. ²⁴ Síghle Bhreathnach-Lynch, 'Landscape, space and gender: their role in the construction of female identity in newly independent Ireland' in Steven Adams & Anna Gruetzner Robins (eds), *Gendering landscape art* (Manchester, 2000), pp 76-86. ²⁵ Paula Murphy, 'Madonna and maiden, mistress and mother: woman as symbol and spirit of the nation' in Steward (ed.), *When time began to rant and rage* (1999), pp 90-101 at p. 92.



2 Charles Lamb, *Loch an Mhuilinn* (1930s). Oil on board, 51 x 41 cm.
National Gallery of Ireland, NGI 4670.

Gaelicizes his figure by depicting her wearing a Munster cloak – there was a tradition of presenting young women on their marriage with such cloaks. Meanwhile Charles Lamb's *Loch an Mhuilinn* (1930s) depiction of a woman washing clothes by a stream in the familiar landscape of the West of Ireland, gives substance to the notion of woman and nature being inseparable and indivisible (fig. 2). She does not dominate the picture. Instead the viewer is encouraged to register her simply as an element similar in 'value' to that of all the other elements in the composition. The exception is the cottage, itself a symbol of domesticity and the role of women. It, above all else, dominates.

In the case of Yeats' imaging of women it is the absence of any singular distinctive treatment that sets them apart. Unlike those of Keating and others his women do not embody an idea or preach (the most striking exception is of course the female figure dominant in *Bachelor's Walk, In Memory* (see fig. 5 in the essay by Angela Griffith in this volume) of 1915, an iconic symbol for the nation's feelings following the Howth gun-running). Neither are they placed in heroic poses but instead are observed more or less as they existed in real life. Most of the paintings are what Hilary Pyle has termed 'non-incidents that are the nub of everyday living'.²⁶ But in an Ireland which actively encouraged the social and professional separation of the sexes, Yeats, like Keating, unwittingly captures their 'enclosed' social space. In *In the Tram*, painted in 1923 three women are in intimate conversation as they travel on the Dublin-Lucan tram (plate 9). The large spatial gap between them and the man seated to the left of the composition is symbolic of the social divisions between men and women in this period. *Flower Girl, Dublin*, painted three years later, also conveys that separation of the sexes in the depiction of the men who remain separate from the squalid vendor and her middle-class female customer.

Terence de Vere White points out in an essay entitled 'The other Yeats' that there are no Jack Yeats nudes, no evidence of sensual or sexual inspiration.²⁷ 'The world of Yeats is a boy's world' he states. It is in this context that his paintings of women should be considered. They also serve as a reminder that no one, including artists, can fully escape the social and intellectual background in which they live. Yeats' representation of Irish women unconsciously absorbs the patriarchal attitudes of the day, and they demonstrate that even he was not impervious to societal norms.

Yeats is credited as the creator of a totally fresh type of national art in the painting of contemporary historical events. John Turpin rightly observes that, unlike his fellow artists, he often depicted 'the larger historical tragedy through a small poetic detail'.²⁸ Thus Yeats' *Communicating with Prisoners* (1924) conveys no sense of the heroic but instead shows the attitudes of ordinary people to national pre-occupations.²⁹ The women call up to their

²⁶ Pyle, *Jack B. Yeats in the National Gallery of Ireland* (1986), p. 60. ²⁷ Terence de Vere White, 'The other Yeats' in *Martello Royal Hibernian Academy of Arts*, (special issue, 1991), 58. ²⁸ For an account of Irish history painting see John Turpin, 'Irish history painting', *Irish Arts Review* (1989-90), 233-46. ²⁹ Pyle in *Jack B. Yeats, a biography* (1989), pp 116-21.

fellow republican sisters, gathered in the tower in Kilmainham Gaol, Dublin. Although this event was important historically in that it represents an aspect of the aftermath of the Civil War, Yeats chose to present it 'low key'. It is as if he was there as a recorder of events, taking account of the reality of the situation rather than aggrandizing it into a consciously historical iconic image. How different this is from Keating's response to ongoing political events; his *The Men of the South* (1921) depicting a 'flying column' of the Irish Republican Brotherhood evokes images of an heroic struggle for national independence, and these fighting men represent what James Christen Steward has called an 'idealized notion of Irishness', one recalling the construct of Douglas Hyde.³⁰

Jack Yeats' later treatment of the theme of the Easter Rising is even more striking in that this momentous event is presented ostensibly as a genre painting. On one level *Men of Destiny* (1946) is a depiction of fishermen coming ashore (plate 10). But it has been read also as a powerful visionary tribute to those who fought for independence in the 1916 Easter Rising.³¹ The title is believed to refer to the nation state itself (Ireland was known as 'Inis Fáil' or the land of destiny). Equally it recalls the Fianna Fáil Republican party (warriors of destiny) whose leader Éamon de Valera was admired by the artist. The men are not portrayed in any detailed way thus remaining unrecognizable as individuals. Instead they are presented as evocations of Irishmen. This is achieved by painting them as flame-like forms and in this way they transcend the particular to become a universal symbol for Irish manhood. The mystical setting in which they are placed is bathed in an unnatural glow of light expressed in vibrant tones of colour. The origins of Yeats' highly expressive painterly approach can be explained by a change of direction in his artistic production in the 1920s. Writing in 1922 he had defined what the term artist meant to him. 'The artist', he stated, 'is a person who has developed observation and memory'.³² Gradually during that decade his own memories and experiences increasingly took centre stage as the subjects of his oil paintings. This very personalized content is portrayed in an equally personalized form; by means of a highly charged palette, of which the colours are applied in a dynamic, free, animated way. *Men of Destiny* marks a culmination of this artistic direction.

³⁰ Steward, *When time began to rant and rage* (1999), p. 170. ³¹ See literature on Jack B. Yeats by Hilary Pyle. ³² Jack Yeats, *Modern aspects of Irish art* (1922), p. 1.

In attempting to understand the depth of feeling Yeats had for Ireland and its effect on his artistic output certain points are worth considering. Firstly, the artist was not born in Ireland. As Brian O'Doherty points out Yeats was an Anglo-Irishman and thus 'separated from what he painted'.³³ In other words he is the 'other'; the person looking in whose ways of seeing are not bound by the limitations set by any group within the society in which he chooses to live.³⁴ His allegiance to Ireland was such that he determined to immerse himself wholeheartedly in Irish life in the belief that 'the true painter must be part of the land and of the life he paints'.³⁵ With all the zeal of the convert this even encompassed learning the Irish language and although he never became a fluent speaker, he believed that an understanding of it was an essential tool in a better understanding of the country he lived in.³⁶ His location as an outsider, I believe, provided him with a distinctive vision of the society he had taken to his heart. He was, as Bruce Arnold has put it 'a mute, silent observer' who selected and recreated the visual world with a fresh eye.³⁷

Although a committed patriot, Yeats is unusual in that he transcends the limited version of nationalism of many of his fellow artists (as did Mainie Jellett who was adamant that a national art did not necessarily have to consist of cottages and scenery).³⁸ Yeats felt strongly that '[w]hen painting takes its rightful place it will be in a free nation, for though pictures speak all languages the roots of art must be in the country of the artist, and no man can have two countries.'³⁹ He had chosen Ireland and his patriotism was mature and complete. It is this that separates him out from the mainstream and accounts for the inclusivity of his nationalist vision.

³³ Brian O'Doherty, 'Jack B. Yeats: promise and regret' in McHugh (ed.), *Jack B. Yeats* (1971), pp 77-91, p. 81. ³⁴ There is an interesting comparison between Yeats and Degas in respect of being 'other'. Degas was once a rich man but lost his wealth. Eunice Lipton argues that he was socially nomadic and outside conventional social structures allowing him a freedom to 'see' more clearly; hence his unusually individualistic approach to subject matter. See Eunice Lipton, 'The laundress in late nineteenth-century French culture' in Francis Francina and Charles Harrison (eds), *Modern art and modernism* (London, 1982), pp 275-83. ³⁵ Quoted in O'Doherty, 'Jack B. Yeats: promise and regret' in McHugh (ed.), *Jack B. Yeats* (1971), p. 81. ³⁶ Pyle, *Jack B. Yeats, a biography* (1989), p. 121. ³⁷ Arnold, 'Jack Yeats and the making of Irish art', in Steward, *When time began to rant and rage* (1998), p. 55. ³⁸ Mainie Jellett, 'The R.H.A. and youth', *Commentary* (May 1942), 5, 7. The inspiration for her artistic style looked both outward to Continental avant-garde art and back to Irish Early Christian art. ³⁹ Yeats, *Modern aspects of Irish art* (1922), p. 4.