

eighteenth century. With the formalist practices of the Bardic Order diminishing in influence, such poets as Aodhagán Ó Rathaille, Eoghan Rua Ó Súilleabhán, and Brian Merriman developed the canon, generally privileging accentual verse over the traditional syllabic meters. Similarly, in Ireland today poets are introducing new idioms and textures into Gaelic poetry, and Irish-language and English-language verse are enjoying an unprecedented and exciting intercourse. Furthermore, women poets' dynamic contributions to the contemporary literary landscape (a remarkable number of which are in Irish) are receiving ever greater recognition, even as these poets honor and reinvent the legacy of their undersung female forebears, such as Eibhlín Dubh Ní Chonaill (d. 1800), author of the masterful, affecting lament "Caoineadh Airt Uí Laoghaire."

The Milberg Collection brings a substantial number of the poets of twentieth-century Ireland to one place, namely, Princeton University's Firestone Library. Once the inaugural events and exhibition have passed, the poets' works—a veritable *duanaire*, or poem-book—will remain as a scholarly resource of the first order. One can perhaps think of the Collection as reenacting the spirit of the celebrated gathering of Ireland's learned at the invitation of Uilliam Buide, son of Donnchad Muimhneach Ó Ceallaigh, a prestigious Connacht lord, over Christmas of 1351. To memorialize the event, Godfraidh Fionn Ó Dálaigh (d. 1387) composed a poem titled "Fididh Éireann go hAointeach" ("The Poets of Ireland to One Place"). In 1911, at the height of the Irish Literary Revival, Kuno Meyer and Carl Marstrander printed the poem with an accompanying translation by E. Knott in their journal *Ériu*. Today, as we prepare to enter the next century, Princeton's Milberg Collection renews an ancient and worthy tradition of Irish literary scholarship.

—HOWARD KEELEY

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