

allied force won its first skirmish with the redcoats at Castelbar. But the rest of British-ruled Ireland did not join the struggle; most farmers were too busy with the harvest. The British commander, Lord Cornwallis, was determined not to repeat the embarrassment he had suffered at the hands of other rebels—the Americans—at Yorktown. The few Irish insurrectionists (many armed only with pikes) who escaped slaughter on the battlefield were later hanged; the French were captured and repatriated. Flanagan renders this woeful story through several voices: a Protestant minister, an aristocratic Irish historian, Cornwallis' clerk, a rebel informer, and an Irish poet/schoolteacher. Each provides perspective on a "small Protestant world of property and [the] multitudinous Papist world of want."

**ART AND POLITICS
IN THE WEIMAR
PERIOD:
The New Sobriety,
1917-1933**

by John Willett
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Berlin's decadent cabaret life, the earthiness of Kurt Weill's *Three Penny Opera*, the rival fanaticisms of Right and Left—all marked republican Germany from the collapse of Kaiser William II's empire to the rise of Hitler. But British journalist John Willett's focus is on the simultaneous search for a new culture by a class of young Germans committed to boldness in art and to egalitarianism in society. The Bauhaus, center of functionalist architecture; the hortatory theater of Bertolt Brecht; and the then shocking atonal music of Arnold Schönberg developed during the days of the Weimar Republic. Art was not enough to change history's course. The movement, notes Willett, "depended on [an] awareness of political factors . . . at once too varied and too uneven." Hitler's nationalism attracted working-class Germans, and the Nazi folk cults encouraged stifling chauvinism in the arts. Yet the cultural experiments of Germany's young intellectuals proved immensely fertile. In this richly illustrated book, Willett demonstrates that Weimar Germany, more than any other place at the time, set the course of 20th-century Western art and ideas.