The Celtic Revival has become a ubiquitous theme in contemporary Celtic studies; a theme that occupies itself with myriad cultural artifacts that are appropriate in the name of history, memory, nostalgia, subjective and national identity formation as well as dream and fantasy. Irish costume and fashion of the Revival addresses the previously mentioned impulses and also allows for the possibility of escapism: achieving and artistic and imaginative respite from the darkness brought forth by English oppression and industrial decay. Jeanne Sheehy’s suggests that early 20th century Irish fashion was a retrospective act, “based on what was known of the medieval dress from illustrated sources and from ancient Irish literature.” This assertion can be helpfully augmented by a consideration of literature, the visual imagination and longings for a distinctly “Irish” mode of self-expression. My paper entitled “Irish Costume and the Construction of Anglo-Irish Identity” seeks to deploy various contemporary theories of identity formation in order to better understand how “Celticness” is [re]produced in numerous cultural artifacts.