

# THE SEARCH FOR THEMES IN IRISH STUDIES



AMERICAN CONFERENCE FOR IRISH STUDIES

WESTERN REGIONAL MEETING

LOYOLA MARYMOUNT UNIVERSITY

OCTOBER 9-11, 1992

FRIDAY, OCTOBER 9

- 3:30-5:00 p.m. Registration, Foley Performing Arts Building
- 5:00-6:30 p.m. President's Reception and Exhibit Opening,  
Charles Von Der Ahe Library  
Welcome: Rev. Thomas P. O'Malley, S.J.,  
President  
Celtic Harp: Dennis Doyle
- "Speaking Texts, Silent Stones":  
Photographs of Ancient Sites in County Donegal,  
John P. Coyle and Allen Kennedy  
Rare Books from the Special Collection,  
Justine V. Clancy, Head, Rare Books and  
Special Collections
- 6:30-8:00 p.m. Banquet, Del Rey Room, Malone Memorial Student  
Center
- 8:00-9:00 p.m. Poetry Reading: Paul Muldoon, Murphy Hall,  
Burns Fine Arts Center
- 9:00-10:00 p.m. Reception, Burns Patio, Burns Fine Arts Center  
Sponsored by the Humanities Center of Loyola  
Marymount University

SATURDAY, OCTOBER 10

- 8:30-9:00 a.m. Continental Breakfast, St. Robert Hall,  
2nd Floor
- 9:00-10:15 a.m. Session I: St. Robert Hall, Room 248
- Moderator: Aine O'Healy, Loyola Marymount University  
Gordon Bigelow, UCSC: "The Idea of 'Irishness'"  
Deborah McWilliams Consalvo, UCI, "Idiom & Identity: A  
Literary Historiography of Language Use in Nineteenth- and  
Twentieth-Century Ireland"  
Maureen S. C. Hawkins, UCI: "My Forefathers Were Kings in Ireland:  
Ascendancy Appropriation of Irish Identity and Hegemony in  
Eighteenth-Century Anglo-Irish Historical Drama"
- 10:15-10:30 a.m. Break
- 10:30-12:00 a.m. Session II, A & B

A. St. Robert Hall, Room 242

Moderator: Steven C. Young, Pomona College

Bill Potts, Oregon State: "The Sectarian Theme in Exiles"

Kevin P. Coogan, St. John's (NY): "James Joyce and the Creation of Modern Ireland"

Stephen Arkin, San Francisco State: "Edna O'Brien's Time and Tide: How Irish Is It?"

Janet Madden, El Camino College: "New Women, New Worlds: Hegemonic Paradigms, Communities of Women and George Egerton's The Wheel of God"

B. St. Robert Hall, Room 248

Moderator: ~~Joan Keefe, UCB~~

*Audrey Sykes, Pacific Lutheran University*  
Martin J. Burke, UCSB: "Reading Ireland but Writing America: Anti-Colonialism in Antebellum Political Economy"

Michael J. Eula, El Camino College: "The Struggle for Catholicism: Irish-Italian Church Relations in the New York Metropolitan Area, 1880-1940" -

Barbara Roche Rico, Loyola Marymount University, "Cross-Cultural Encounters in Myra Kelly's Fiction" →

12:00-1:30 p.m. Lunch, Del Rey Room, Malone Student Center

1:30-3:00 p.m. Session III: St. Robert Hall, Room 242

Moderator: Nora McGuinness, UCD

Rachel Myers, University of Oregon: "Mother Ireland Get Off Our Backs: A Re-Working of Symbol and Allegory in the Poetry of Eavan Boland"

Eileen Thompson, University of Oregon: "Re-Searching 'the book of myths in which our names do not appear'; Myth and the Feminine in Eileen Ni Chuilleanain's Poetry"

Paula Powers Coe, UCLA: "Images of Macha"

3:00-3:15 p.m. Break

3:15-4:30 p.m. Session IV: St. Robert Hall, Room 242

Moderator: Gail Brady, Loyola Marymount University

Charlotte Headrick, Oregon State: "*Rough Magic*, Lynne Parker, and the Current State of Irish Theater"

Clodagh Brennan Harvey, UCLA: "'The Man Who Had No Story'? 'The Woman Who Had No Story?': The One Who Tells the Stories Rules the World."

Rev. Clinton Albertson, S.J., Loyola Marymount University, "Mysteries of the Irish High Crosses"

4:30-6:00 p.m. Reception, The Bird's Nest  
Sponsored by Declan Kelly, Consul General of  
Ireland, and the LMU English Department  
Welcome by Breifne O'Reilly, Vice Consul

6:00-8:00 p.m. Dinner on your own

8:00-10:00 p.m. Built on Sand, by Daniel Mornin  
Directed by Judith Royer, C.S.J.  
LMU Theater Arts and Dance Department  
Strub Theatre, Foley Building

SUNDAY, OCTOBER 11

8:30-9:00 a.m. Continental Breakfast, Macintosh Center,  
Sullivan Hall

9:00-9:30 a.m. Business Meeting

9:30-11:00 a.m. Group Discussion of Built on Sand with Sr. Judith Royer,  
C.S.J., Director, & members of the cast  
Moderator: Robert Tracy, UCB

Program Committee:

John M. Menaghan, Chair  
Karen Moloney  
Eileen Cahill  
Janet Madden

Officers, ACIS-West:

Robert Tracy, President  
Nora McGuinness,  
Secretary/Treasurer

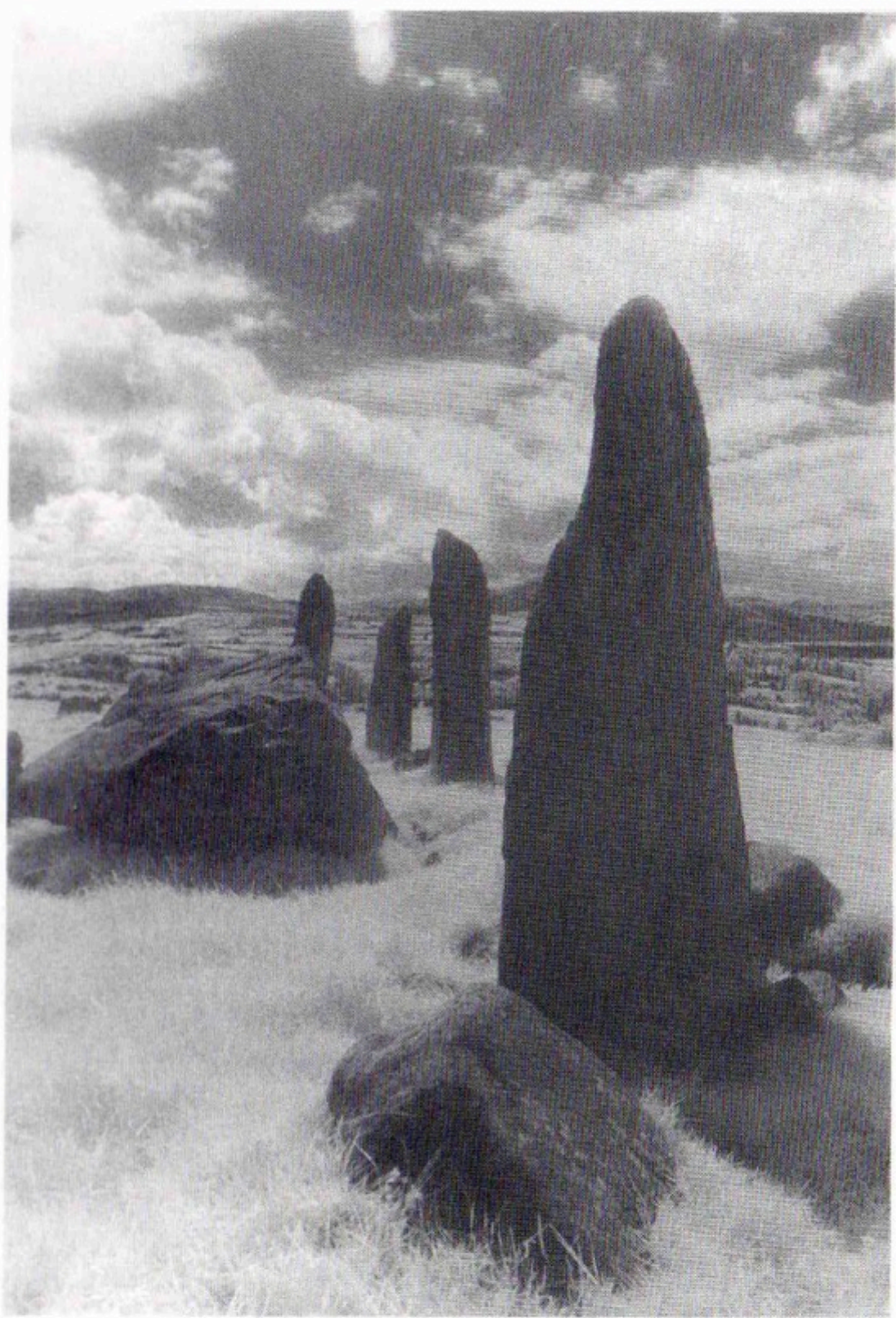
We gratefully acknowledge the generous help and support of the following  
individuals and groups at Loyola Marymount University:

Rev. Thomas P. O'Malley, S.J., President; Rev. Anthony Brzoska, S. J., Research  
Assistant to the President; Sr. Mary Milligan, R.S.H.M., Acting Dean, College of  
Liberal Arts; Sergei P. Tschernisch, Dean, College of Communication and Fine Arts  
& the Visiting Artists and Lecturers Series Committee; M. Joanne Fisher, Dean,  
Division of Continuing Education, & the Humanities Institute Committee; Linda  
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Department; Justine P. Clancy, Head, Rare Books and Special Collections; G. Edward  
Evans, University Librarian; Bob G. Ackley, Chair, Sr. Judith Royer, C.S.J., Director,  
& the Theater Arts and Dance Department; Barbara J. Busse, Associate Professor,  
Communication Arts; The Calendar Office; The Public Relations Office

We gratefully acknowledge the generous additional support of the following:

Declan Kelly, Consul General of Ireland, San Francisco  
The British Council, The British Embassy, Washington, D.C.





SILENT STONES

**T**here is little which seems to offer as much scope for understanding individual societies as observing the way in which each culture has come to live within their natural environment. From earliest times to contemporary times, the elements and the land have directed human activities.

The land and the riches growing on it and the treasures found within it feed us, clothe us, and shelter us. For some cultures, the land is a repository of exploitable resources. For other societies, such usage is a desecration of a spiritual home.

Many of us, from within our highly developed societies, are continually drawn toward elements of the landscape which seem to exert a powerful, sensual impact. We are awed by the land's beauty, frightened by its destructive power, amazed by its ability to soothe us. Whether we find our sensory experience on the wide plains of Kansas, on a cliff edge overlooking the Atlantic ocean, or on the weather-beaten hillsides of Ireland, we seek to re-connect with the landscape which shaped our ancestors and, therefore, ourselves.

We are similarly affected by the structures erected by previous generations tens, hundreds, and thousands of years ago. With fascination, we ponder the effort expended to haul multi-ton boulders across miles of craggy terrain in order to close a burial chamber. Why was such effort necessary? What is the connection between this massive rock and the pristine granite slab which marks today's grave? Today's quartz watch is but a development of the time-marking element of prehistoric stone circles, the calendrical accuracy of which continues to astound contemporary intellectuals and lay observers. Our military installations with their super-sophisticated surveillance capacities are only an evolution of the hilltop fort, albeit a more intrusive one. And, the most revered of our sacred places, our elaborate halls of worship, are part of a continuum leading back to simple stones placed to mark sites of ritual and pilgrimage.

Looking back to these ancient sites can be a necessary part of seeing forward, and looking back is often an attempt to reintegrate our lives with values and systems seemingly less complex than those with which we live today. While there is danger in romanticizing the past with misty-eyed speculation, there is, perhaps, more danger in not recognizing our past connections and in ignoring the pull of the places through which we have passed.

Suzanne Woods Ford



## ARTISTS' STATEMENT

*The mystery will always remain powerful because archaeology can only recover a remnant of the past. We deal with broken pottery and broken human bone; we deal with silent stones, with the moon passing over the stones. That is all silent evidence, and we will never see the people dancing, or hear them singing, or hear the children crying or see the crops laid waste. We can only reach out a little way into the darkness.*

--Aubrey Burl

All these silent stones are located in County Donegal in the North-West of Ireland - most of them are on the Inis Eoghain (Inishowen) peninsula which is bounded on one side by the River Foyle and on the other by Lough Swilly. This peninsula has one of the highest concentrations of archaeological sites in the whole of Europe.

In making these photographs, we are attempting to fulfill a two-fold task - firstly, we are recording these sites in order that others, not as fortunate as us, can appreciate them and their significance. Secondly, we are attempting to give these stones a voice in order that the viewer can reach out a little further into the darkness and appreciate them for what they once were - places of pilgrimage and worship, sacred places of burial, sites of battle or strongholds of the early Irish clans.

We hope you enjoy viewing these images as much as we enjoyed making them and maybe they will help a few people appreciate the beauty and power of these places - and maybe, just maybe, someone will "...see people dancing or hear them singing...".

--John P. Coyle & Allen Kennedy

**JOHN P. COYLE** lives and works in Derry, Northern Ireland where he has contributed to several photographic research projects including "Give it the Wang" documenting seven years of traditional singing in Derry. His photographic record of Derry's dockers became both an exhibition, "Stan In" and a book, *Down the Quay*.

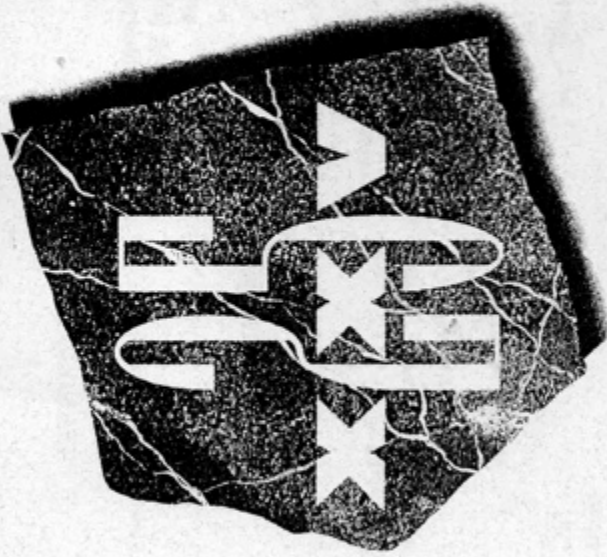
**ALLEN KENNEDY** lives in Portstewart, Northern Ireland. He has participated in several exhibitions in Derry and had a solo exhibition at the Flowerfield Arts Centre. His images have appeared in magazines and in publications by Times Newspapers and Time-Life Books.

*SILENT STONES* was first produced under the auspices of the Orchard Gallery in Derry, N. Ireland for the huge gathering of the O'Dougherty clan there in 1985. For showing in the United States, the exhibit was up-dated, new sites were photographed, and all images were reprinted.

I would very much like to thank those people and organizations who helped facilitate this exhibition: John Gleeson and Milwaukee Irish Festivals for their support and insight for including this exhibition as part of the Irish Fest '92 celebration; Noreen O'Hare, director of the Orchard Gallery for helping coordinate the production of this exhibition in Derry; The British Council, particularly their offices in Belfast and in Washington D.C. for their partial support of this exhibition and for providing opportunities for intercultural exchange; the Irish American Cultural Institute in St. Paul, MN for facilitating this publication; Malcolm McDowell Woods Writing and Design; the Museum Staff and E. Michael Flanagan, director UWM Art Museum. I especially thank John P. Coyle and Allen Kennedy for seeing the dance and hearing the song.

SWF





### **The Kennedy Center American College Theater Festival**

Presented and Produced by  
The John F. Kennedy Center for the Performing Arts  
Supported in Part by

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Ryder System

This production is an Associate entry in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights,

designers, and critics at both the regional and national levels. Last year more than 800 productions and 17,000 students participated in the Kennedy Center American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

#### **\*\*\*UPCOMING EVENTS\*\*\***

*Strub Theatre*

**THE MAN WHO CAME TO DINNER** - Nov. 12,13,14,15,18,19,20,21  
*Spring Production To Be Announced* - Feb. 25,26,27 Mar. 3,4,5,6  
**ANNUAL SPRING DANCE CONCERT** - Apr. 15,16,17  
**STUDENT DANCE CONCERT** - Apr. 22,23,24,25

LOYOLA MARYMOUNT  
UNIVERSITY

THEATRE AND DANCE DEPARTMENT PRESENTS

# BEHIND SANDY MORNING

A Play by Daniel Morin

The Strub Theatre

Oct. 1-3 & 7-10 1992

8 pm curtain

GLOSSARY OF TERMS: as used in this production

- "piggy-in-the-middle" ... child's ball game
- "Cathleen Ni Houlihan" ... Ireland
- "Hibernia" ... Ireland
- "mufti" ... civilian clothes
- "splash out" ... buy the drinks
- "muckers" ... pals, buddies
- "off-licence" ... liquor store
- "Cullybacky clodhopper" ... pig farmer, shit kicker
- "eegit" ... idiot
- "peeler" ... policeman
- "spud-republic" ... the southern Republic
- "hidey-hole" ... a safe house, safe place
- "wee weans" ... little children
- "scut" ... tramp
- "danderin" ... walking casually
- "tarmac" ... pavement
- "banjax" ... break, mess up
- "A levels" ... advanced exams in individual subjects
- "Union Rag" ... British flag
- "IRA" ... Irish Republican Army
- "RUC" ... Royal Ulster Constabulary, Northern Irish police force
- "The Newsletter" ... Unionist newspaper
- "The Irish News" ... Nationalist newspaper
- "The Belfast Telegraph" ... newspaper, tries for more middle ground
- "the Crown in Great Victoria Street" ... one of the oldest bars in Belfast
- "Botanic Ave." and "University Street" ... student areas around Queen's University
- "Malone Road" ... upper middle class area of Belfast, more affluent
- "go for plantin'" ... be buried, six feet under
- "head across the water" ... emigrate to England/America
- "drop in your hand" ... cup of tea, a drink
- "Orange/Green" ... colors for Irish Protestants and Catholics
- "dig with the left foot" ... be on the other side
- "Fenian shite" and "croppy" ... derogative terms for Catholics
- "good try at Brighton" ... IRA attempt on the life of Margaret Thatcher
- "football supporter" ... soccer fan, with reputation for drinking and violence
- "Anglo-Irish Treaty" ... or the historic Hillsborough Accord of 1985, uniting Dublin and London in an effort to find a solution to "the troubles," resented by the Unionists as a sellout, and the historical impetus behind the writing of Built on Sand.

The current "Troubles" in Northern Ireland, now more than twenty years old, are part of a much longer history of connections and conflicts between the Irish and the English, one whose complexities the brief chronology reprinted here can only begin to suggest. From the Anglo invasion in 1170 A.D., followed by Henry VII's declaration of sovereignty over all Ireland in 1541, the "planting" of English and Scottish settlers in six Northern counties in 1608, Cromwell's brutal suppression of 1649, the defeat of Catholic King James by Protestant King William at Boyne in 1690, the creation of the United Kingdom of England and Ireland in 1800, the Famine of 1847 resulting in the death or emigration of three million Irish, England has tried stubbornly to subjugate the Irish people to British rule. On the Irish side, resistance to subjugation has been just as stubborn, with periodic rebellions (1579, 1641, 1798, 1803, 1848, and 1867) culminating in the famous Easter Rising of 1916 that led to a war for independence, the civil war that followed, and the formal "partition" of the six Northern counties to create Northern Ireland, allowing it to remain part of the United Kingdom.

In the nearly seventy years since the south gained status as a "Free State" (and, in 1949, its sought-after status as a republic), the North has consolidated its ties to England amid sporadic IRA campaigns against British "occupation." Then, in the late 1960's, the oppressed Catholic minority in the North, inspired by the American civil rights movement, launched its own campaign for equality with a march in Derry in 1968. Following the so-called Battle of the Bogside in Belfast in 1969, the British army was called out. In 1970, the IRA split into Official and Provisional sections, and the "Provos" began an armed campaign in the North. The "Troubles" had begun. Over the next twenty years, massacres, bombing campaigns, assassinations, repression, hunger strikes, and miscarriages of justice took place on various sides. Then, in 1985, the historic Anglo-Irish pact (a.k.a. The Hillsborough Accord) gave the Republic a voice in the affairs of the North and a role in the effort to find a solution to Britain's Irish "problem," a development viewed by northern Unionists as a betrayal by the British government.

This is the immediate context in which the action of Built on Sand takes place, with Billy and Sean as, respectively, the Unionist and Nationalist extremes, the Scylla and Charybdis through which Andrew, the main character, must try to navigate safe passage for himself.