

ACIS-West 2013



ACKNOWLEDGEMENTS

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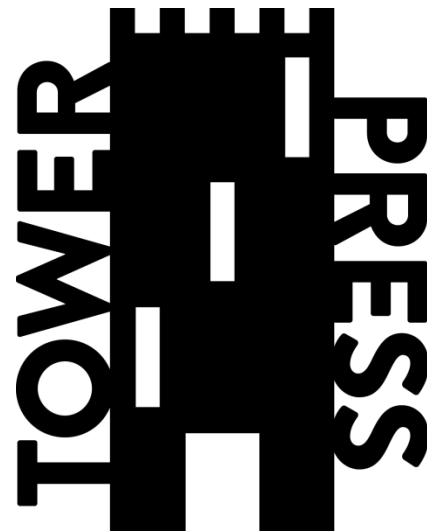


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Conference Program

All events will take place in the Market Street Room or outside Foyer unless otherwise indicated.

General Outline

Thursday, 5-6pm Check in and Name Badge pick up

Friday – Sunday Check in and Name Badge pick up in Foyer prior to and between panels

Friday, 27 September

9-10:30pm Panel 1

10:30-11am Break

11:00-12:30pm Panel 2

12:30-2:00pm Lunch

2:00-3:30pm Panel 3

3:30-4:00pm Break

4:00-5:30pm Panel 4

6:00-8:00pm Formal
Reception, Performance,
& Reading

Saturday, 28 September

9-10:30pm Panel 5

10:30-11am Break

11:00-12:30pm Panel 6

12:30-2:00pm Lunch

2:00-3:30pm Panel 7

3:30-4:00pm Break

4:00-5:30pm Panel 8

5:45-6:30pm Keynote:
Rajeev Patke

6:45pm General
Business Meeting (all
welcome)

7:00-9:00pm Banquet
(Fillmore Room, 4th
Floor)

Sunday, 29 September

9-10:30pm Panel 9

10:30-11am Break

11:00-12:30pm Panel 10

Detailed Program

Friday, 27 September

9:00-10:30am *Panel 1: Irish America and Oral History:
An Emerging Documentation Strategy*

Chair: James Walsh (San José State University)

- ❖ “Oral History and Irish America: NYU’s Archives of Irish AmericaSpeak”
—Miriam Nyhan, Gluckman Ireland House New York University
- ❖ “Leaving and Finding Home: The Irish Oral History Archive of the San Francisco Bay Area”—Margaret McPeake, Crossroads Irish-American Festival/University of San Francisco
- ❖ “Altering Perceptions of Irish America: The Irish Oral History Archive of the San Francisco Bay Area”—Hillary Flynn, Crossroads Irish-American Festival

10:30-11am *Break*

11-12:30 *Panel 2: Irish(American) Identity
& Positioning Identification*

Chair: Caleb Wood Richardson (University of New Mexico)

- ❖ “Constructing the Irish-American Tradition-Bearer”—Calvin Joshua Timmons, University of Washington Botthell
- ❖ “‘Remaining in Honourable Solitude’ - The New York United Irishmen and Slavery, 1810-1827”—Muiris MacGiollabhui, University of California, Santa Cruz

- ❖ “Step Together and the Pageants of the Emergency”—Joan FitzPatrick Dean, University of Missouri-Kansas City
- ❖ “Aonach Tailteann and the Irish Revival: OlympiadGaelach”—Cathal Billings, University College Dublin

12:30-2pm *Lunch*

2:00-3:30pm *Panel 3: Irish Identity & (Hidden)History:
The Roots that Bind or Unite*

Chair: Audrey Eyler (Pacific Lutheran University)

- ❖ “The Transatlantic Irish Brogue”—Peter Weise, UC Davis
- ❖ “Too Religious for Social Happiness: Northern Ireland Is a Question Over Religion”—Belgacem Mehdaoui, SoharUniversity,
- ❖ “The Big House and the Anglo-Irish Elegiac in Irish History”—Caleb Wood Richardson, University of New Mexico
- ❖ “Boarding the Coffin Ships: Gathering the Resources to Emigrate During the Great Irish Famine, 1845-1854”—Cian T. McMahon, University of Nevada, Las Vegas

3:30-4pm *Break*

4:00-5:30pm *Panel 4: Moving Forward into the Past:
Three Means of ‘Reading’ History:
Law, Case History, and Witness of Now*

Chair: Margaret McPeake (University of San Francisco)

- ❖ “Fairness: A Key Theme in Early Irish Law”—Catherine Duggan, Attorney at Law
- ❖ “The Second Implantation of Ulster: Lord George Bennett of Brandon, Ireland and the “White” Settlement of Brandon, Oregon”—Angeline and Michael

Blain, Boise State University

- ❖ “Origin Theatre’s First Irish Festival”—Charlotte J. Headrick, Oregon State University

6:00-8:00pm *Formal Reception, Performance, & Reading*

Official Welcome and Speech

Presentation of the Foundational Scholar Award

*Performance of Beckett’s “Come and Go”;
directed by Matthew Spangler;*

Featuring: Sarah Kate Anderson, Arcadia Conrad, & Melinda Marks

Reading by Nuala Ní Chonchúir and debut of her first American flash fiction chapbook ‘Of Dublin and Other Fictions’ (Tower Press)

Saturday, 28 September

9-10:30am Panel 5: *Ecocriticism and Spaces: Part I:
Landscape as Text and Context*

Chair: Brandie Siegfried (Brigham Young University)

- ❖ “An Ecocritical Approach to Diedre Madden’s *Nothing Is Black*”
—Carly Dunn, Indiana University of Pennsylvania
- ❖ “Between Science and Shamanism: The Tres Riches Heures of Michael Viney’s *A Year’s Turning*”—Patricia Hagen, The College of St. Scholastica
- ❖ “Sacred Space. A Study of the Mass Rocks of the Diocese of Cork and Ross, County Cork.”—Hilary Bishop, University of Liverpool

10:30-11:00 *Break*

11:00-12:30pm *Panel 6: Ecocriticism and Spaces: Part II:
Ancient ‘Texts’ and Roles*

Chair: Jodi Chilson (Boise State University)

- ❖ “Hybrid Iconography in The Book of Kells”—Caitriona Moloney, UC Davis
- ❖ The Challenges of Famine Poetry: A Female Space”—Ruth Helman, Western Washington University
- ❖ “‘We Awoke from Our Fata Morgana’: Mirage and Disillusionment in Edna Walsh’s Penelope”—Zan Cammack, Southern Illinois University, Carbondale

12:30-2:00pm *Lunch*

2:00-3:30pm *Panel 7: Joyce:
Image, Morality, & Modernization*

Chair: John McCourt (Università Roma Tre)

- ❖ “The Feelings That Arrest and Unite: Joyce’s Aesthetics and Socialism”—Catherine Flynn, UC Berkeley
- ❖ “Joyce’s ‘Moral History’ of Ireland: Two Modes of Paralysis and Variant Epiphanies”—Iven Heister, University of North Texas
- ❖ “Seized by the Ankles: Imperialism and Modernization in Joyce’s ‘An Encounter’”—Anna Sajecki, University of Alberta
- ❖ “‘The Bath of the Nymphs’ and Its Centrality in Joyce’s Ulysses”—Mary Power, University of New Mexico

3:30-4:00pm *Break*

4:00-5:30pm *Panel 8 Yeats:
Vision, Text, and Futures*

Chair: Kathy Heininge (George Fox University)

- ❖ “A Dead Man’s Doodles: Visual Marginalia in Yeats’s Manuscripts”
—Erin Lynch, University of North Texas
- ❖ “Sinéad Morrissey’s ‘The Wound Man’ and EiléanNíChuilleanáin’s ‘The Girl Who Married the Reindeer’: Contemporary poets revisit questions about apocalypse and power in ‘Second Coming’ and ‘Leda and the Swan’”—Jeanne Armstrong, Western Washington University
- ❖ “Natural and Artificial Intelligence in Yeats’s ‘The Stolen Child’”
—Sandra L. Sprayberry, Birmingham-Southern College
- ❖ “W.B. Yeats and John Strype’s Annals: A Further Context for ‘The Player Queen’”—Brandie Siegfried, Brigham Young University

5:45pm-6:30

*Keynote: Rajeev Patke,
“Irish Poetry in the Long Shadow of W.B.
Yeats”*

6:45pm

General Business Meeting (all invited)

7:00-9pm

Formal Banquet (Fillmore, 4th floor)

Sunday, 29 September

9-10:30am

*Panel 9: Real Roles & Irish ‘Drama’:
Stage, Television, & Politics*

Chair: John Murphy (DeVry University)

- ❖ “Genteel Predators: The Role of the Landlord in Bernard Shaw’s Social Consciousness”—Julie A. Sparks, San José State University
- ❖ “Father Ted: Four Representations of the Irish Priest”—J.D. Jeans, San José State University

- ❖ “Monetizing Fantasy, Moderating Desire in the Drama of Teresa Deevy”
—Sarah L. Townsend, University of South Dakota
- ❖ “Love, Billy and The Glass Menagerie: Social and Political Upheaval in Belfast, Northern Ireland, and St. Louis, Missouri”—Maria Szasz, University of New Mexico

10:30-11am Break

11:00-12:30pm

*Panel 10: Unease & Romantic Hysterics
of the (Post)Modern Ireland*

Chair: Sarah L. Townsend (University of South Dakota)

- ❖ “Unmodern Feelings in George Moore’s ‘Home Sickness’”
—Michael Bogucki, Stanford University
- ❖ “Globalized Space and Individual Spheres: An Examination of the Growing Contradictions between Lived Experience and Global Space in Samuel Beckett’s *Murphy* and *Molloy*”—Janey Dodd, Simon Fraser University
- ❖ “De-Romanticizing the Irish Island Tradition: Peadar O’Donnell and Flann O’Brien”—John McCourt, Università Roma Tre
- ❖ “Jim Gavin’s Middle Men”—John L. Murphy, DeVry University

12:30pm

*Closing Remarks & Presentation:
Willard Potts and Don Jordan Emerging Scholar Award*

Abstracts

Alphabetical by author.

A

Jeanne Armstrong (Western Washington University)

“Sinéad Morrissey’s ‘The Wound Man’ and EiléanNíChuilleanáin’s ‘The Girl Who Married the Reindeer’: Contemporary Poets Revisit Questions about Apocalypse and Power in ‘Second Coming’ and ‘Leda and the Swan’”

Two poems by Yeats, “The Second Coming” and “Leda and the Swan,” each end with questions. “The Second Coming” asks, “And what rough beast. . . slouches towards Bethlehem to be born?” while “Leda and the Swan” asks, “Did she put on his knowledge with his power before the indifferent beak could let her drop?” This paper will examine these questions in the context of Yeats’ view of Western civilization, a vision of history which perceives the birth of a new era through violence or a symbolically violent sexual act such as the rape of Leda by Zeus in the form of a swan.

Interpretations of these poems propose that Yeats interrogated gender asymmetry and the dichotomy between the divine and animal forms of Zeus with civilization asserting self-control over animal desire. Like the animal form of Zeus in “Leda and the Swan,” the beast in “The Second Coming” seems grotesque with the body of a lion and the head of a man, signifying the end of Western civilization with World War I and the Russian revolution. I suggest that two poems by Irish women poets, EiléanNíChuilleanáin’s “The Girl Who Married the Reindeer” and Sinéad Morrissey’s “The Wound Man,” can be read as responses to the questions in the two poems by Yeats. Janet Neigh claims that the rhetorical question in “Leda and the Swan” makes the reader ask what other kinds of civilizations might be possible?

“The Girl Who Married the Reindeer” treats their marriage as a heiros gamos between culture and nature since both reindeer and girl share agency and power yet are separated by those intolerant of their transgression. The Iraq war was a consequence of World War I which resulted in the division of the former Ottoman

empire among the victors. “The Wound Man” represents the rough beast as America “scarred and embittered. . .looking for vengeance” after 9/11. By posing his poetic queries, Yeats anticipated a future which allows for complex and varied responses to his rhetorical questions.

B

Cathal Billings (University College Dublin)

“Aonach Tailteann and the Irish Revival: Olympiad Gaelach?”

The Tailteann Games, held in 1924, 1928 and 1932, were intended to play a vital role in the construction of Irish national identity. Being a major Irish sporting and cultural event in the Revival period, the lack of Irish language content is significant, however, reflecting the shortcomings of the Irish language policies of both the GAA and the Free-State Government, the festival organisers. The games took the form of an Irish Olympiad which offered an opportunity to show off the nation’s sporting, cultural, linguistic, and artistic independence. The organisers of the Tailteann Festival sought to remind the people of Ireland ‘that there is much more in the life of a nation than politics and economics’. However, as seen in the context of the Tailteann games, Irish nationality in the Free-State was defined by anti-Britishness as opposed to Gaelicness, a basic concept of Hyde’s interpretation of the need for the de-Anglicisation of Ireland, a cornerstone of the Revival movement.

This paper deals with the Tailteann Games in the context of the Revival and the extent to which Irish, as a fundamental aspect of Irish nationality, was overlooked in favour of modern spectacle and entertainment. It will examine the role of Irish in the Tailteann Games, particularly its use in official programmes and in the dealings of the Tailteann Games Committee. The festival on the whole demonstrates that the role of Irish in this process of nation-building was one of tokenism and symbolism. This is consistent with McMahon’s theory that the Irish language achieved ‘a stylised symbolic place’ in public celebrations and in Irish society in general, but was never incorporated into everyday life. In this way one of the primary missions of the Revival

was not achieved. Examination of original documents on the Tailteann Games demonstrates a missed opportunity to showcase the language as an integral element of an active, vibrant, nation taking its place on the world stage where the nation in training was clearly English-speaking.

Hilary Bishop (University of Liverpool)

*“Sacred Space. A Study of the Mass Rocks of the Diocese of Cork
and Ross, County Cork”*

The history of Catholicism is an essential component in the history of modern Ireland. As locations of a distinctively Catholic faith, Mass Rocks are important historical, ritual and counter-cultural sites. Their continued use reflects, and helps reconstruct and legitimise, contemporary Irish identity whilst providing a tangible and experiential connection to Irish heritage and tradition. Although much has been written about the Penal era, the study of Mass Rocks is a neglected area of study and my research helps to frame Eighteenth-century Irish Catholicism within a broader economic, social, cultural and political context.

The mythology surrounding Mass Rocks tends to symbolise the worst excesses of the ‘Penal Laws’. Yet, as Elliott (2000) has pointed out, the impact of the Penal Laws was short-lived and the worst was over by 1730 (Elliott 2000:170). Since the 1990s, most historians have rejected this traditional ‘penal’ paradigm with its subtext of a heroic but silenced Catholic nation (Dickson 2004:38). Yet, the Irish countryside remains littered with the Mass Rocks that were used throughout this period and they are still considered to be special and sacred places.

This research provides an original and important vista on this topic. An examination of the geographical distribution of Mass Rock sites has yielded some surprising concentrations and absences and the actual locations of these sites have proved equally intriguing. Few appear to conform to the mythical, secluded, upland sanctuaries depicted in early and mid-twentieth century history textbooks and more recently on ‘republican’ murals. Research has been based in the diocese of Cork and

Ross, county Cork, Republic of Ireland and a case study of the Mass Rock sites in the parish of *Uíbh Laoire* or Iveleary, the county of *Cineal Laoghaire* or O'Leary, further contextualises this wider research.

Angeline Blain and Michael Blain (Boise State University)

*“The Second Implantation of Ulster:
Lord George Bennett of Bandon, Ireland
and the “White” settlement of Bandon, Oregon*

In the reign of Queen Elizabeth 1 English colonists were sent to Ireland to subdue and colonized the people of Ireland on behalf of the British Empire. One Thomas Bennett became governor Baltimore Castle. The Bennett's passed down their titles to the Son's side of the family that included George Bennett of Bandon, County Cork, Ireland who inherited the title of Lord George Bennett. According to Dow Beckham in his informative book “Bandon-By-The- Sea.” Oregon's George Bennett would have inherited an authentic title had he remained in Ireland (p. 25). Representatives of the Bandon Oregon Historical Museum, located in Bandon, Oregon U.S.A., expressed the opinion George Bennett gave himself the title of Lord “Somewhere between leaving Ireland and arriving in Oregon in 1873 with his two grown sons, Joseph W. Bennett and George A. Bennett.”

This paper presents a case history of Lord Bennett's role in founding Bandon, Oregon. It describes the contribution that these aristocratic heirs to the first implantation of Ulster played in the “white” implantation of the Oregon territory and assesses its larger historical significance in the context of Anglo-American imperialism.

Michael Bogucki (Stanford University)

“Unmodern Feelings in George Moore’s ‘Home Sickness’”

When George Moore published *The Untilled Field* in 1903, the already-notorious novelist imagined that his collection of stories would make him a major player in the burgeoning Revival movement and, at the same time, nudge the movement in the direction of more Continental aestheticism. Far too entrenched in Celtic primitivism and nationalistic rhetoric for his tastes, the Revival would benefit, Moore thought, from an unsentimental presentation of rural Ireland as superstitious, desolate, and enervating.

That the tone of Moore’s stories often becomes malicious and condescending rather than urbane and clinical is evidence of the awkwardness of Moore’s position as an absentee landlord, observing the misfortunes and superstitions of the “peasantry” with inconsistent or superficial sympathy. Moore’s focalizations of tenant farmers, workers, and servants are most detailed and persuasive in moments when they most resemble the attitudes of metropolitan flâneur—that is, when they approach Moore’s own stance toward religion. Yet in “Home Sickness,” the story of a sickly American returning to his native village and recoiling, two features of the narrative’s descriptions of affects complicate the process of disenchantment.

First, the protagonist often registers second-order anxieties about his own feelings: Bryden noticeably evades the feelings of intimacy, hopes that he will feel sympathy, and fails to become interested in events he feels he ought to (or might in the past) have found interesting. Second, the central plotline of Bryden’s romantic entanglement with a local woman (and his gradual perception of it *as* an entanglement) is sidetracked by the comparatively greater intensity given to same-sex attachments. Bryden’s attraction to his farmer-host’s fieldwork, the landlord’s antiquarianism, and the local boys’ dancing is, although understated, far more active than any of his interactions with women. This paper will use guiding questions from recent affect theory to examine how Moore’s would-be naturalist narrative presents certain feelings as unmodern—at odds with the speed of the cars, trains, and transatlantic liners that carry Bryden back to and from Ireland.

Zan Cammack (Southern Illinois University, Carbondale)

*“We Awoke from Our Fata Morgana: Mirage and Disillusionment
in Enda Walsh’s Penelope”*

Enda Walsh’s 2010 one-act-play *Penelope* reimagines the last chapters of Homer’s *Odyssey*, when Penelope’s last four suitors—Burns, Quinn, Dunne, and Fitz—loungue around in speedos at the bottom of an empty swimming pool trying to seduce her through reality-TV-style confessions. The men have all had a vision of Odysseus’ return and determine to band together to make their final professions of love in an attempt to save themselves from a violent death. While discussing their tactics (and puzzling over the presence of the oracle-like grill) at the bottom of the dilapidated swimming pool below Penelope’s window, Dunne observes, “And so we awoke from our *fata Morgana*.” His reference to a complex superior mirage speaks to the play’s thematic treatment of the rupture of disillusionment in a post-Celtic Tiger Ireland.

I argue that Penelope, in Walsh’s play, serves as a mirage of the Celtic Tiger, suggesting that the suitors must “awake from their *fata morgana*” by acknowledging their shipwrecked condition as well as their role in the ruin. To examine this premise, I first explore the literary evolution of Penelope as a character, then I examine how Walsh’s play fits into a specifically Irish context. Finally, I demonstrate how Walsh uses the *fata morgana* in both the staging and the language of the play to reveal the suitors’ shattering disillusionment before Odysseus’ return. in the wake of ruin. They must “awake from the *fata morgana*” in order to construct a new idea of Ireland in the wake of the Celtic Tiger’s destruction.

D

Joan FitzPatrick Dean (University of Missouri-Kansas City)

“Step Together and the Pageants of the Emergency”

This paper looks at historical pageants staged by the Irish Defence Forces between 1935 and 1945. Between 1935 and 1945, and especially during the Emergency, the record of historical pageantry in the Free State is virtually synonymous with that of military spectacles. Returning to the success of the 1927 and 1929 military tattoos, the Defence Forces undertook the majority and the most popular of Ireland’s historical pageants in the 1930s and 40s. In 1935 and again in 1945, military tattoos the Defence Forces performed Irish history and heritage. The Defence Forces also created popular military stage shows at Dublin’s Theatre Royal (*The Roll of the Drum* [1940]; *Tramp, Tramp, Tramp* [1942], and *Signal Fires* [1943]) and the Step Together pageants staged in provincial towns during the Emergency.

These pageants propagandized Irish neutrality through an ideology of the nation’s commitment to peace. For instance, the program for *The Roll of the Drum* includes a remarkable prefatory essay, “The Call to Duty,” that propagandizes the ideology of Irish neutrality: “For seven hundred years we had been forced to make history with sword and musket and rifle” to establish Ireland as “a veritable oasis of peace in Europe,” an oasis now threatened by the “maelstrom” of war: “To-day in all Western Europe one Nation alone keeps the Flag of Peace flying—this Ireland of ours.”^[1] Ireland is not configured as a nation that cannot choose between England and Germany; its neutrality emanates from its commitment to peace.

The tattoos and stage shows proved hugely popular, attracting not only extremely positive press coverage, but also audiences over 100,000 for multiple performances of several of these spectacles.

^[1] *Roll of the Drums*, souvenir programme, Theatre Royal, 1940, 7.

Janey Dodd (Simon Fraser University)

“Globalized Space and Individual Spheres: An Examination of the Growing Contradiction Between Lived Experience and Global Space in Samuel Beckett’s *Murphy* and *Molloy*”

“Once upon a time an honest fellow had the idea that men were drowned in water only because they were possessed with the idea of gravity...His whole life long he fought against the illusion of gravity, of whose harmful results all statistics brought him new and manifold evidence”

(Marx, The German Ideology, 163)

Samuel Beckett’s *Murphy* and *Molloy* illustrate the same misunderstanding as Marx’s Young Hegelians, by accelerating instances where their characters do not properly understand the connection between the mind and the body— between drowning and water—to both a comical and an absurdist level. This paper seeks to unravel this contradiction between lived experience and conceptions of space as a way of addressing the interplay between personal and global space. In dialogue with Marx’s work on the super-structural dialectic between the relations of production and social consciousness, and Freud’s work on the mediation between the Ego and the Id, this paper will suggest that Beckett’s novels can be seen as the artistic materialization of the theories presented in Frederic Jameson’s “Cognitive Mapping”; that is, the notion that the rift between lived and imagined experience is a condition of modernism and a precursor of the modernist aesthetic.

In the context of Beckett’s troubled artistic relationship with Ireland as both a marked colonial space and a burgeoning global arena, this paper suggests that Beckett’s aesthetics are a materialization of the conflict that accompanied the sudden shift in superstructure that is associated with the transition to a globalized economy. We see this conflict in Beckett’s *Murphy* and *Molloy* at both the structural and the narrative level: representation becomes something that must be challenged; language, syntax, narrative, and art become highly suspect; and realism becomes absurd. In turn, Beckett’s aesthetics help us to work through the intimate and mutually informing relationship that national, artistic, and personal spaces have with new global forces.

Catherine Duggan (Attorney at Law)

"Fairness: A Key Theme in Early Irish Law"

Brehon Law, the native traditional Irish legal system, governed society for over a thousand years. Many legal concepts we think of as modern were part of the social mores embodied in the law of seventh century Ireland, including many laws that aimed at equity and fairness.

The clearest examples relate to contracts. Under Irish law, contracting parties were entitled to a fair bargain. If a contract was a result of fraud or undue pressure, the aggrieved party could rescind the contract. Contracts could also be adjusted, which meant, "emptying the too full or filling the too empty".

Another example is that a person could move up in society as a result of his individual efforts, because as the law stated, "a man is better than his birth." This is in contrast to feudal society of most of the rest of Europe, where no matter how hard one worked his social rank never changed.

Both men and women had the right to divorce. Upon divorce, the property was divided according to the contribution of property and work by both the wife and the husband. As the law stated, the division of property had to be done "without mutual defrauding".

The rules of evidence also aimed at fairness. To be a witness in court, a person had to be unbiased, and impartial, so that, for example, one kinsman could not act as a witness for another. Legal procedures for dispute resolution also contained fair rules such as a party could get a postponement for personal emergencies.

As the Englishman responsible for the destruction of the Brehon legal system wrote, "There is no nation of people under the sun that doth love equal and indifferent justice better than the Irish".

Carly J. Dunn (Indiana University of Pennsylvania)

“An Ecocritical Approach to Deirdre Madden’s Nothing Is Black”

Despite its twenty-year history, ecocriticism has been only recently employed by critics and scholars of Irish literature. Ironically, the field of “green studies” has paid relatively little attention to much of the writing coming out of the “Emerald Isle.” Routinely emphasizing the importance of landscape and place, Deirdre Madden’s novels easily lend themselves towards ecocritical approaches—specifically, examinations of place and home, the pastoral, the interconnectivity of life, and the urban. This paper will explore these themes in Madden’s 1994 novel, *Nothing is Black*. The idea of the pastoral retreat and the connections between landscape, home, and self allow for an ecocritical reading of the novel, and also serve as a reminder that, perhaps more than any other culture, the Irish sense of place resonates deeply within their literature.

Crucial to the pastoral mode are the concepts of retreat and return, escape and exploration. Pastoral retreat functions as “a device for reflecting upon the present” (Gifford 46). Thus, when Nuala in *Nothing is Black* reaches a crisis in her life, she retreats to her cousin Claire’s home in a rural and remote village in Donegal, leaving her home in urban Dublin—and her husband and child—for the entire summer. Claire’s lifestyle in the countryside of Donegal and Nuala’s pastoral escape to that countryside ultimately illustrate two key features in Irish writing that this paper will examine: the Irish sense of place and the inner solace that can be found through landscape and the natural world.

Catherine Flynn (UC Berkeley)

“The Feelings That Arrest and Unite: Joyce’s Aesthetics and Socialism”

In his Paris Notebook of 1903, Joyce differentiates art from lower cultural forms such as pornography and didactic writing: such practices produce sensations of desire and loathing, and the urge, respectively, “to go to something” or “to go from something.” Art, on the other hand, “arrests us” and “unites us with the human sufferer” and “the secret cause” of the suffering. Crucially, art “holds us in rest.” This paper explores how this aesthetic of stasis blends with socialist concepts Joyce engaged with on his return to Dublin that same year and during his time in Trieste and Rome. Towards the end of 1903, Joyce attended meetings of a socialist group in Dublin where, as Richard Ellmann notes, “milder prophets of the new day than Marx were discussed.” During his early years in Trieste, and his stay in Rome, he was in regular contact with Italian syndicalists, hearing public lectures and talking with socialists in his English classes and in the bars he frequented at night-time.

This paper examines these twin strands in order to consider what Joyce meant when he claimed to his brother Stanislaus that he was a “socialistic artist.” It argues that Joyce’s understanding of art as static apprehension inflects the socialist ideas he received via James Connolly, Arturo Labriola, Enrico Ferri and Guglielmo Ferrero, and that his writing presents an idiosyncratic kind of socialist representation. While the thematic impact of the awareness of an exploited underclass has been discussed, regarding Joyce’s *Dubliners*, for example, this paper turns to questions of representation in Joyce’s writing, including his depiction of physical things. While the politicking he saw at the Italian Socialist Party Congress in Rome in 1906 led him to reconsider his enthusiasm for syndicalism, these concepts return transformed in *Ulysses*, not as a set of beliefs but rather as a mode of representation. The disinterested gaze described in the early fragments on aesthetics determines the form of episodes of *Ulysses* such as “Ithaca,” where detached contemplation undermines the conventions of personal possession and social relations. Joyce’s socialist aesthetics stages not instigation but apprehension.

Hillary Flynn (Crossroads Irish-American Festival)

“Altering Perceptions of Irish American: The Irish Oral History Archive of the San Francisco Bay Area”

The Irish Oral History Archive of the San Francisco Bay Area, a project of The Crossroads Irish-American Festival, aims to produce a comprehensive archive of the life stories of the Irish in the San Francisco Bay Area, representative of *all* generations of heritage. In this first phase, we have targeted the “1950s generation” of Irish emigrants and their Irish-American contemporaries. This includes men and women who emigrated from Ireland in the 1930s, 1940s, 1950s, and early 1960s—and their Irish-American counterparts in this generation. Since its inception in 2011, we have collected more than 60 interviews as part of this project, the first of its kind in this region of the country.

The Crossroads Irish-American Festival takes as one of its aims the aspiration to change the way people think about or understand the history and culture of Irish America. The Archive contributes to this aim both at the individual level and the community level.

This paper explores a range of examples of how the Archive has contributed to changed perceptions about Irish-American experience, both by interviewees themselves and his/her perceptions of self. Examples of this include altered notions held by interviewees about their Irish identities and the import of their lives in an historical context of immigration/diaspora. In addition, the Archive may contribute to greater recognition for and more positive image of the Irish community in this region.

H

Patricia L Hagen (The College of St. Scholastica)

*“Between Science and Shamanism: The Tres Riches Heures
of Michael Viney’s A Year’s Turning”*

For the past thirty-six years, Michael Viney and his wife Ethna have lived at least halfway outside the cash economy, growing their own vegetables, raising various forms of livestock (goats, ducks, chickens), making wine, keeping bees, and cutting turf. But Michael is also well known as a “crusading journalist,” an *Irish Times* nature columnist, a filmmaker, a science writer, a diarist, an essayist, an ecologist, and an artist. While the thread connecting these multiple professions and identities is nature, the focus of Viney’s works, and thus the author’s relationship to the text, generally falls into two separable, yet permeable categories: the personal and the personable. *Another Life* and *Another Life Again*, along with Viney’s newspaper columns of the first ten or so years, might be characterized as experience recollected in (relative) tranquility; their accompanying drawings intersect with the text, while not precisely illustrating it. *Ireland’s Ocean* and *Ireland: A Smithsonian Natural History* are, as one would expect from the titles, substantially more “objective,” written in what I call “docent voice”: personable but detached, authoritative, and externally focused. In the culminative work *A Year’s Turning*, however, it is as if all Viney’s professions/identities, and rhetorical stances, suspended in a solution that has grown richer over the years, precipitate out, redissolve, then precipitate out again in familiar and new combinations within a single genre-bending work. Like the great medieval books of hours, *A Year’s Turning* illuminates—verbally and visually—an interplay between human and nonhuman, nature and culture, science and poetry; the emphasis on interplay points to the permeability of all the dividing lines—and the resultant hierarchies of value—that structure our typical discourse about nature. *A Year’s Turning* does not define ecology but performs it.

Charlotte J. Headrick (Oregon State University)

“Origin Theatre’s First Irish Theatre Festival”

In September of 2012, speaking to George Heslin, artistic director of Origin Theatre, after I had been to see the Tony Award winning *Once* on Broadway, Heslin commented, “Origin was the first to produced Enda Walsh in New York.” His reference was to Walsh’s winning the Tony Award for the best book of a musical in 2012 and to the five seasons of Irish plays in New York City which Heslin has overseen.

As we meet in San Francisco, 1st Irish will be closing their sixth annual 1st Irish Festival in New York. Since the very first festival in 2008, with a few exceptions, I have found my way to New York during September to catch a lecture, an event, a play, or several plays. In the fall of 2012, because I held a fellowship at the Center for the Humanities at Oregon State, I was able to work as a volunteer with the Festival. I was assigned to the new playwriting section: The Next Generation.

This paper will trace the history of the Festival from its beginnings in 2008 through to the current 2013 Festival and to the rich and varied theatre Origin has brought to New York.

Ivan Heister (University of North Texas)

“Joyce’s “moral history” of Ireland: Two Modes of Paralysis and Variant Epiphanies

James Joyce famously pitched *Dubliners* to would-be publisher Grant Richards as a “chapter of the moral history” of Ireland, his focus being on his home city because it is the “centre of paralysis.” Paralysis, in Joyce studies, is often thought of as an obstruction to any kind of emergence of an Irish identity that stands apart from the two masters, “an English and an Italian,” Stephen Dedalus identifies in *Ulysses* or the

“nets”—“nationality, language, religion”—he earlier makes note of in *A Portrait of the Artist as a Young Man*. This reading of paralysis can be traced to an interpretation of the Joycean epiphany that echoes the Shelleyan “moment,” a reading that relies on accepting Stephen’s erudition reliably represents Joyce’s aesthetics. As Joyce’s notion of epiphany can arguably differ from that of Stephen, I put forward the idea that there are two modes of paralysis at work in Joyce’s texts, and that these forms of paralysis address different aspects of the moral state of early-twentieth-century Ireland. The two modes of epiphany and by implication paralysis correspond to the aesthetic categories Joyce lays out in his Paris notebook. His ironic use of epiphany in the form of Stephen gives form to the mode of paralysis most commonly evoked in Joyce criticism, and I connect these terms to his definition of “improper art” that inspires “loathing” and “urges” an audience “from rest,” an audience looking for reality outside of the work of art. The kind of epiphany advocated by Joyce, in contrast, can inspire a kind of paralysis that, as he says of proper art, holds the audience “in rest,” “by fascination,” reality and meaning being present in the work of art. In essence, the categories Joyce outlines have different moral implications in the Ireland he attempts to document in *Dubliners*.

Ruth C. Helman (Western Washington University)

“The Challenges of Famine Poetry: A Female Sphere”

Margaret Kelleher in her work *The Feminization of Famine*, attempts to define the three main symbols of female famine poetry; they are the mother turned Medusa, the sacrificial victim, and the ministering angel. She claims at least one of these symbols appears in each famine narrative of the late 19th century. Katherine Parr proposes another feminine symbol for these poems, the *caoineadh*, an ancient Celtic lament traditionally performed by women.

In her work, *Object Lessons*, however, Eavan Boland expresses strong reservations about applying female images in poems, particularly by female writers. Boland claims, “The image of the woman ... [has] already been allotted a place in the Irish poem. But as object, not subject” (183). Boland attempts to reclaim the images

of women and motherhood in her poems, redefining the role of the Female Famine poet in the 20th and 21st century. She achieves this goal not by rejecting the themes put forward by Kelleher and Parr, but rather by using them as complication and imperfect themes.

The critics, particularly Kelleher and Parr, show how feminine themes appear in each work of Famine poetry. I ask whether it is essential that Famine poetry be made of these themes, and apply it to three major female Famine poets in *The Nation*, Ellen Mary Downing, Mary Kelley, and Jane Francesca Elgee. The main focus of my paper revolves around the Famine poetry of Eavan Boland. I apply these themes to three of her poems which deal with Famine, "Quarantine", "Anorexia", and "Famine Road". The purpose of this analysis is to show how Boland's poems still possess the feminine qualities that Kelleher indicates, but she uses these themes in an unconventional manner, which changes the nature of modern Famine poetry. In her poems, Boland turns the images of the mother, the sacrificial victim, and the ministering angel from object to subject.

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J

J.D. Jeans (San José State University)

"Father Ted: Four Representations of the Irish Priest"

Father Ted (1995) is a BBC television comedy directed by Declan Lowney. In it, Father Ted Crilly provides stability to both the parish house and the fictitious Craggy Island residents. He shares the parish house with the passionately tea-pouring Mrs. Doyle and two dysfunctional priests: the dimwit Father Dougal McGuire and the swearing drunkard Father Jack Hackett. I will examine how the three priests exhibit the four representational categories listed below:

The Ineffective Priest – based on verbal irony; includes satire, puns, slapstick, and self-deprecating farce.

The Comic Fool Priest—based on situational irony; includes parody, slapstick, burlesque, sarcasm.

The Abuser Priest—based on dramatic irony; includes dark/black/gallows/morbid comedy

The Redemptive Priest—based on situational and dramatic irony; rarely features comedy.

This paper will examine these representational categories and how they apply to the television series *Father Ted*.

L

Erin Lynch (University of North Texas)

“A Dead Man’s Doodles: Visual Marginalia in Yeats’s Manuscripts”

Although Yeats’s attentiveness to his books’ design, cover images, and layout has been the subject of much critical research, the visual elements of his manuscripts have been critically ignored. However, the pictorial marginalia in his manuscripts provide an additional lens through which to consider Yeats’s creative process and work. A singular piece of such visual marginalia appears in the Cornell Yeats edition

of *The Wild Swans at Coole*, edited by Stephen Parrish. Underneath the last four stanzas of the April 1918 draft of “The Double Vision of Michael Robertes,” a rough tower-like structure and a field of crosses have been sketched. Knowledge of this intriguing pictorial element halts both the interpretive implications and the aesthetic act of reading the poem.

Considered within the context of Yeats’s iconographic systems, the drawing nuances accepted critical interpretation of the poem as philosophical and abstract. In *Yeats’s Poetry and Poetics*, Michael Sidnell offers a typical reading of the final stanzas, avowing that Robertes has been left with only “dubious imitations and metaphors” (122). When read through a symbolic lens of the manuscript drawing, however, these final lines suggest a shift in Yeats’s symbolic thought toward integration with reality.

Additionally, the manuscript itself can be viewed as a kind of poem: an evocative, creative work. The act of reading the manuscript echoes that of reading a poem—indeed, in contrast to the poem’s expository content, the manuscript is perhaps the most poetic element of “The Double Vision of Michael Robertes.” This quality transfers from the poem manuscript to the finished poem itself. The drawing, then, echoes the poem’s titular “double vision”—it incorporates universal and the autobiographical symbols into a single visual element. So doing, it adds subtlety and depth to “The Double Vision of Michael Robertes,” while also serving as an embodiment of Yeats’s own poetic imagination.

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M

Muiris MacGiollabhui (University of California, Santa Cruz)

“Remaining in Honourable Solitude’ - The New York United Irishmen and Slavery, 1810-1827”

The intention of my research project is to investigate the relationship between a radical Irish political organization, the United Irishmen, and slavery in New York City during the Early Republic, from 1810 until 1827. Exiled, many United Irishmen found their way to the United States, and subsequently remained politically active. Importantly, the United Irishmen championed the case against slavery in Ireland prior to rebelling, but fractured in opinion on the issue while in the United States. This project will examine why, and to what extent, this split occurred, and will use the media outlets of the United Irishmen to do so.

The significance of this research is that it will re-evaluate the assessments of various historians, such as David Wilson, Richard Twomey, and Michael Durey, by suggesting that there was more than simply a binary of opposition or support for slavery, but rather that an entire spectrum of relationship existed. Furthermore, this project will place the Early Republic Irish-American community in conversation with Daniel O’Connell and the Repeal Movement and link up with the work, in particular, of Angela Murphy. I suggest that the split over slavery within the Repeal Movement in the Irish-American community can be traced to the beginning of the nineteenth century.

John McCourt (Università Roma Tre)

*“De-romanticizing the Irish Island Tradition:
Peadar O’Donnell and Flann O’Brien”*

In the early decades of the twentieth century Ireland looked to its Western islands as receptacles of an ancient culture containing elements of Irishness with which the new state might be built. This paper will examine how Irish writers Peadar O’Donnell (1898-1986) and Flann O’Brien (1911-1966) both engage with and write against the notion, expressed by both literary and political figures during the Irish Revival and in the early years of the Free State, that a purer, more authentic version of Irishness could be found on the islands dotted along the western seaboard. This supposedly authentic version of Ireland was used by many as a template upon which to construct future visions of the country as an uncontaminated island, a sanctuary safe from the filthy tide of urban modernity. Many cultural figures engaged in a form of primitivism, extolling the West as a simpler and a better place, a refuge from what

Yeats' called the "leprosy of the modern" (*Prose* 104). Michael MacDonagh encapsulated this idea in 1890 when he wrote: "In these islands you find the pure and undiluted Celt, descended without any intermixture of foreign blood ..."¹ Yeats, Synge and many others contributed to this mythologizing of the islands and in *The Path to Freedom* (1922), Michael Collins typified what was so often expressed:

It is only in the remote corners of Ireland in the South and West and North-West that any trace of the old Irish civilization is met with now. To those places the social side of anglicisation was never able very easily to penetrate. To-day it is only in those places that any native beauty and grace in Irish life survive.²

This paper will look at how Peadar O'Donnell strips the islands of their romanticized allure in his 1927 novel, *Islanders*, by describing, relentlessly, the harsh day-to-day struggle on the island for mere survival. It will also look at Flann O'Brien's *An BéalBocht* (Dublin: The Dolmen Press, 1941) which was later published in English as *The Poor Mouth* (London: Pan Books, 1964), as a parody of classic Blasket Island biographies and specifically of Tomás Ó Criomhthain's *An t-Oileánach: Scéal a Bheathadh Féin*³, a work that O'Brien at once revered and despised, admiring its use of the Irish language but mocking much of its content.

¹Michael MacDonagh, 'Life in Achill and Aran', *The Westminster Review*, 134.2 (1890), p. 166.

²Michael Collins, *The Path to Freedom* (1922), pp. 101-2. <http://www.ucc.ie/celt/online/E900001-001/>

³Tomás Ó Criomhthain. *An t-Oileánach: Scéal a Bheathadh Féin*. Ed. An Seabhac. BaileÁtha Cliath, 1929, Oifig an tSoláthair.

Cian T. McMahon (University of Nevada, Las Vegas)

"Boarding the Coffin Ships: Gathering the Resources to Emigrate During the Great Irish Famine, 1845-1854"

In modern Ireland's rogue gallery of oppressive technologies, the "coffin ship" enjoys pride of place. One historian has described it as "the center panel of the famine triptych." The Famine era's transatlantic passage is practically a cliché in contemporary Irish Studies. Historians, folklorists, and grandmothers alike all agree on the basic outline of that "miserable epic." The crews were brutal, the captains were heartless, and the weather was ferocious. The ships were poorly equipped

lumber freighters unsuited for human cargo. The helpless passengers, locked in the smelly darkness of steerage, were decimated by hunger and fever. The survivors arrived on the other side of the ocean in various states of undress and malnutrition. At the height of the crisis, in March 1848, Young Ireland nationalist Thomas D’Arcy McGee decried the emigrant packet ships, which “have become sailing coffins, and carried them to a new world, indeed; not to America, but to eternity!”

I have begun researching a new book entitled *The Coffin Ship: Irish Migration, Mortality, and Memory in Global Perspective*. It aims to offer a multidisciplinary, transnational study of the vessels that carried passengers from Ireland during the Great Famine. Comparing the experiences of free emigrants who crossed the Atlantic to those of convicts and settlers transported to penal colonies in the Pacific Basin, the book will use the words of the crews, bureaucrats, and passengers themselves to offer an international perspective on the oft-ignored liminal space through which all Irish migrants passed.

In my paper for the ACIS-West 2013 conference in San Francisco, I will present a sample of my findings on how people gathered the resources to leave during the Famine. I will contend that—contrary to popular assumptions—these emigrants were not hapless victims but active agents capable of adapting to the crisis they found themselves in.

Margaret McPeake (Crossroads Irish-American Festival/University of San Francisco)

“Leaving and Finding Home: The Irish Oral History Archive of the San Francisco Bay Area”

The Irish Oral History Archive of the San Francisco Bay Area is the first oral history project focused on the Irish community of this region. The archive’s initial focus is on the “1950s generation” of Irish immigrants to the Bay Area, a group that has not been the subject of historical inquiry previous to this project.

This paper examines the data emerging from the existing archive to address the following questions: What propelled people in this generation to emigrate? Why did they choose the San Francisco Bay Area as their destination? What kind of work/social/community institutions were/are they part of in the Bay Area? What is their understanding of their relationship to an Irish community or identity now? Answers to these questions are important in understanding how the experiences of this generation of emigrants to the San Francisco Bay Area compares with those of emigrants who settled in other U.S. destinations.

This group changed the physical, cultural, and institutional landscape of the San Francisco Bay Area. They occupied a pivotal role in shaping and creating Irish cultural institutions. They also made significant impacts in a variety of sectors and industries. The significance of this collective impact has not been adequately recognized; the Archive project has become a vehicle for registering recognition for this generation's experiences and accomplishments.

Belgacem Mehdaoui (Sohar University)

*“Too Religious for Social Happiness;
Northern Ireland Is a Question over Religion”*

The Irish, the British or probably at best the Northern Irish question has been for long perceived to emphasize a cultural, political, ethnic, geographical and most often religious conflict between two factions on mainland Ulster, Northern Ireland, Ireland and Britain at large. But how far this conflict is still alive owes much to the complexity and multitude of reasons. The question over being British, Irish or sometimes even Northern Irish is a question over identity that never hides a purely religious demarcation that comes to the shore at every occasion. Protestantism and Catholicism have both been historically renowned as two lines of demarcation between two separate identities. As signs of religious belongings, a Protestant or a Catholic are certainly not the only factors that are blamed most for what is Northern Ireland today. Probably three main factors still constitute these lines of demarcation that keep animating the history of Ireland, and particularly its people in the North or

what has become to be known Northern Ireland or Ulster since the outbreak of this conflict. Ethnicity, religion and geography are always there, in one way or another, and keep triggering this question of identity and belonging. However, Northern Ireland could be judged too religious for social happiness as religion remains greatly at the origin of Northern Ireland's main tensions and strife.

Caitriona Moloney (UC Davis)

"Hybrid Iconography in The Book of Kells"

Ireland's greatest treasure, and Trinity College Dublin's greatest asset, *The Book of Kells* has inspired a surprisingly broad range of critical responses which leave many fundamental questions unanswered. Issues arise about the artwork in *The Book of Kells* concerning nationality, religion, and aesthetics. A crux where many of these conflicts coalesce concerns the ubiquitous presence of snakes in the illustrations of Kells, both in the display pages and in the smaller capital letters. Scholars disagree on the origins of the snakes: do they harken back to a pre-Christian Celtic past? Or are they indicative of Roman, Egyptian or Byzantine Christianity having thoroughly infiltrated medieval Ireland? This paper compares theories about origins which range from Françoise Henry's attribution to "oriental" or "ancient Celtic" sources to Michelle Brown's conclusion that Kells art was the result of a "cultural fusion" that occurred in "north-eastern Britain." I look at several specific capital letter illustrations, and include drawings and photographs, to evaluate claims to Celtic pre-Christian influences or the possibility of Christian and pre-Christian hybridity in the early Irish monasteries.

John L. Murphy (DeVry University)

"Jim Gavin's Middle Men"

Jim Gavin's Southern Californian background (including a stint assisting "Jeopardy" as well as working for a plumbing firm and other odd jobs presumably not the usual background for a Stegner Fellow at Stanford) enables him to present "middle men" striving to get by or get ahead as equals, not from a position of condescension, parody, or romanticism. Gavin provides an appropriate colophon from *Ulysses*: "*Every life is in many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves.*" Gavin depicts ordinary folks, like Bloom or Stephen, Molly or citizens, some Irish once-removed at least, in another metropolis, pursuing their feckless dreams or tangled business.

Nearly all of his protagonists are Irish Catholic, although living in SoCal (for the most part); they appear deracinated and torn from any ancestral solidarity with their motherland. Parishes endure as links, but there's no theological intrusions, no cassocked wise guys, no crones with novenas. What ethnically or culturally or even spiritually distinguishes the pale, freckled Maria (the one character who connects with Ireland by her visits) from the Irish-emigrant barkeep--beyond accents--stands out very little in dot.com San Francisco. She (as with many in these stories) scarfs down Del Taco while she puts down her BlackBerry to pick up Liam O'Flaherty's grim narrative of the Great Hunger, his novel "Famine."

Gavin's skill finds its surest expression in longer stories: these suggest more than they describe. By no means minimalist, they churn along as the characters roam and ponder and drive on and on. Gavin's driven the same roads and done the same tasks as his characters, and his 2013 debut dramatizes, in odd or mundane circumstances, the surprises that quiet epiphanies can present to the attentive wanderer.

N

Miriam Nyhan (Gluckman Ireland House New York University)

*"Oral History and Irish America:
NYU's Archives of Irish America Speak"*

Oral history is emerging as a key research tool for those who are interested in exploring the Irish experience in the United States. In New York and San Francisco, initiatives have been established aimed at collecting oral narratives as a means to adding complexity to our understanding of immigrant trajectories and ethnic impulses. This panel will provide an overview of the bi-coastal documentation strategies on Irish American and oral history, in the context of wider discussions of the research and pedagogical benefits of oral history and its contributions to the field of immigration history and ethnic studies.

The Gluckman Ireland House Oral History of Irish America at New York University established in 2005 is pioneering in its effort to collect oral histories of the Irish in the United States. It works closely with the Archives of Irish America at NYU's Bobst Library and is co-directed by three historians whose work focuses on the Irish diaspora in the years between 1945 and 2010 by focusing particular attention on the importance of archival collection and recording oral histories on the East Coast.

The second section of the panel will focus on the Irish Oral History of the San Francisco Bay Area; the first oral history project focused on the Irish community of this region. The initial phase of this archive targets immigrants from the "1950s generation," who made a significant impact in a variety of areas, in addition to Irish community life. The second phase of the archive will focus on Irish-American elders. The aspiration of the archive is to be a comprehensive repository of oral histories for the Irish community of the region. The significant outcome of this work is to map how the contours of Irish and Irish-American experience in the San Francisco Bay Area evidences elements unique to this area.

The panel observes the rich potential that an oral history of diaspora can have toward understanding the evolution of Irish American society and culture. By exploring the personal motivations for emigration, as well as the enduring ties to the homeland, the panelists argue that oral history can offer unique insights on immigration and ethnic identity.

Mary Power (University of New Mexico)

“The Bath of the Nymphs’ and Its Centrality in Joyce’s Ulysses”

In the final decades of the 19thc and beginning of the 20thc, there were many new renderings of the favorite classical Greek subject, “The Bath of the Nymphs.” Waterhouse and his followers turned out a number of versions, with a whole cast of nymphs and a variety of plants including water lilies. Herbert Draper pictured the nymphs as compassionate creatures close to the primary realities of birth and death, and so did Henrietta Rae. Frederick Leighton in “The Bath of Psyche” shows the famous nymph as a real glamour girl. Other Western European artists pictured the nymphs as women close to nature who were, joyous and ready to love. Like many other readers of Joyce, I have wondered if I’d come across the reproduction in the Blooms’ bedroom by searching whole runs of Sunday newspapers back into the nineteenth century.

Lately, I’ve taken a new approach. The Greek writer Longus in his introduction to the famous second century romance, *Daphnis and Chloe*, enthuses about a wonderfully detailed painting displayed at the center of a grove with plentiful streams which was the home of many nymphs, and served as a shrine where people came to ask the nymphs for favors. Longus explains he felt impelled to write down the narrative of the picture, which was of course, *Daphnis and Chloe*. At the same time, the picture he talks of is the product of his imagination.

I think Joyce may mean the painting above the Blooms’ bed to be so centered. Throughout the novel he shows baths, fertility, love, and a whole spectrum of Dublin sights which could be imagined from such a painting and he also makes it possible to see Ulysses as a satire on romance as well as the epic.

R

Caleb Wood Richardson (University of New Mexico)

“The Big House and the Anglo-Irish Elegiac in Irish History”

In recent years, interest in the country house in Ireland—the so-called “Big House”—has surged. Projects such as the Landed Estates Database at the National University of Ireland (NUI) and the annual Historic Houses of Ireland Conference have brought these landmarks back into the mainstream of Irish historical studies. The Big House has also been restored to Ireland outside the academy: Big House hotels have become the cornerstone of Ireland’s tourism industry, while organizations such as An Taisce (The Irish National Trust) have made the case for considering these buildings as not only houses, but heritage.

But putting Big Houses back into the Irish story has not been easy. For many years, official hostility and popular indifference worked to ensure that any enthusiasm for these buildings would be considered eccentric, not to say anti-national. In 1945, the Minister for Lands, Seán Moylan, referred to Big Houses as “tombstones of a departed ascendancy,” and declared that “the sooner they go down the better”: the statement was relatively uncontroversial.

But within fifty years of Moylan’s statement, the perception of these houses had changed. My paper examines the way that, in post-independence Ireland, writers, artists, preservationists, historians and others developed a way of speaking and writing about these houses that helped to carve out a space for the Big House in Ireland. In a sense, this discourse—a discourse I call the “Anglo-Irish Elegiac”—depended on depopulating the Big House. Proponents of these houses de-emphasized the “Anglo-Irish” families who had lived (and in some cases continued to live) in them, focusing instead on the houses’ artistic or architectural significance. These were houses without people in them. This shift in discourse—sometimes strategic, sometimes unwitting—helped make Big Houses acceptable to modern Ireland. Moylan’s “tombstones of a departed ascendancy” became testaments to Irish culture.

S

Anna Sajecki (University of Alberta)

*“Seized by the Ankles: Imperialism and Modernization
in Joyce’s ‘An Encounter’”*

Many critics such as Terry Eagleton, Derek Attridge, Edna Duffy, and Emer Nolan have written about the themes of colonialism, post-colonialism, nationalism and modernization in the work of James Joyce. And yet, no academic work has yet touched on modernization as a form of Irish neo-colonialism with Joyce’s *Dubliners* (1914) short story “An Encounter,” though I argue for the centrality of this issue to the story. In *Empire* (2000), Michael Hardt and Antonio Negri describe two forms of colonialism: imperialism and Empire. My paper argues that “An Encounter” elaborates on these valences of colonialism by presenting the confrontation of Irish identity with modernization, capturing the complications and adaptive difficulties of a nation shifting from imperial rule under England to an all-consuming colonization inseparable from forces of modernization and globalization. Though the short story begins by capturing the ideology attached to imperialism, which propagates the Protestant/ Catholic divide, the narrator’s fascination with mobility and the ‘American dream’ prompts an adventure to the ports of Dublin, a city area that introduces the narrator to the forces of modernization within Ireland. However, in “An Encounter,” modernization ultimately reintroduces hierarchy and confinement to Ireland over freedom and mobility. As the narrator attempts to decode the language of commerce, his inaptitude induces his own realization of how modernization fails the Irish, a failure conceived as an abject presence embodied in the ‘queer old josses’: a symbol of the decayed spirit of Ireland and nationalism that uneasily persists amidst the modernization of the country. The presence of modernization as a complicating factor in Ireland undergirds “An Encounter” and demonstrates the complexity of personal identity and political difficulties in a country enslaved first by an imperialist ideology and then additionally by globalization.

Brandie R. Siegfried (Brigham Young University)

*“W. B. Yeats and John Strype’s Annals:
A Further Context for The Player Queen”*

I have argued elsewhere that Yeats's *Player Queen* cleverly inverts aspects of Renaissance history, preserving the wit of Shakespearean drama within the frame of a modernist sensibility. This paper adds to that previous work by exploring the possibility that Yeats's reading of John Strype's *The Annals of the Reformation in England* (London, 1709) influenced his view of England's Tudor Queen. More particularly, I want to consider a specific episode recounted in the annals: on 4 December, 1559, shortly after her accession to the English throne, Elizabeth I received a formal missive from five of England's Catholic bishops. Her sovereignty as Empress over England, Wales, and Ireland, these men insisted, was primarily a function of a *de jure* (or legal) right to rule granted by the institution of the Universal Church, and only secondarily a *de facto* (or actual) mode of power exercised via military enforcement, control of resources, and the love and submission of her people. As these bishops would have it, without the recognition of the Church, the latter form of rule was literally lawless, and therefore must be construed as tyranny. Two days later, a furious Elizabeth dictated her reply in the presence of her council. Curiously, the new monarch links the ancient authority from which she derives her especially Anglican sovereignty to a source famously dependent upon Irish chronicles for its legitimacy. In short, when Elizabeth referred to the Gildas monument in her response to the Catholic bishops, she was linking her own genealogy to the Welsh myth of a Christian church established by Joseph of Arimathea and quite distinct from the later institution developed by Roman missionaries. Or, to put it another way, one of Elizabeth's first public defenses of her sovereignty as a Protestant monarch involved Irish genealogies and Irish-Welsh ancestry, ancient lineal claims to legal precedent that antedated those of the Catholic Church. Taking into account Yeats's reading of this instance in the *Annals* helps to make sense of the *Player Queen's* odd balance between the recuperation of Protestant supremacy on the one hand, and the sharp critique of English imperialism on the other.

Julie A. Sparks (San Jose State University)

*"Genteel Predators: The Role of the Landlord
in Bernard Shaw's Social Consciousness"*

"I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children."

--Jonathan Swift, "A Modest Proposal"

As an Irishman, Bernard Shaw inherited a certain stance toward the landlord, a figure that had been reviled in Ireland as an exploitative agent of British imperialism since the days of the Plantation. Although Shaw was born into the Anglo-Irish aristocracy, not into the class most oppressed by the system of land confiscation and English colonization, he agreed with Swift's assessment in "A Modest Proposal" that landlords, in effect, "devoured" the poor, colluding with the British and profiting by their own countrymen's suffering. Shaw felt it was the duty of truly patriotic Irishmen, whether Protestant or Catholic, to fight the system that let landlords batten off the labor of the landless.

Although he later became famous as a purveyor of witty drawing-room comedies, as did his contemporary and fellow Dubliner, Oscar Wilde, Shaw's earliest work focused on this relationship between the control of land and social injustice. The theme can be traced through his last and most political novel, *An Unsocial Socialist* (1883), his first contribution to *Fabian Essays in Socialism* (1889), and his first play, *Widowers' Houses* (1892). The theme of the "conquering Englishman" buying up land in Ireland also appears in his most Irish play, *John Bull's Other Island* (1904) and is reversed in *Man and Superman* (1903), which features an Irishman driven out by the Great Hunger who returns to buy an estate in England for his son.

Despite the revolutionary fervor evident in many of his socialist writings, in these works, Shaw presents the landed gentry, the landlord, and their rent-collecting minions not as standard villains of melodrama but as complex individuals who reflect the flawed values and antiquated prejudices of their societies. In my paper, I will explore the rhetorical and artistic strategies Shaw uses to interrogate and challenge those values and to advocate for a better system of land allocation that wouldn't involve economic imperialism. It is, alas, still a timely issue.

Sandra L. Sprayberry (Birmingham-Southern College)

Natural and Artificial Intelligence in Yeats's "The Stolen Child"

I propose to use the 2001 Steven Spielberg film *Artificial Intelligence* as a context for re-reading Yeats's poem. In the film, a robotic boy wishes to become human, so in some ways, the film is a reversal of Yeats's poem (read by Robin Williams as the voice of Dr. Know in the film). I have previously approached the poem as presenting the child at a threshold into the spiritual world from the material world, but thinking about the film has begun my re-thinking of the poem. My working thesis is that the poem's thin veil is also as much between nature and artifice as between matter and spirit.

I hope this paper will be a springboard into a larger project on Yeats in film. There are a remarkable number of Yeats poems referenced in film, and "The Stolen Child" also appears in the film *Blue Car* (2002), so I may mention that film as well.

Maria Szasz (University of New Mexico)

*"Love, Billy and The Glass Menagerie: Social and Political Upheaval
in Belfast, Northern Ireland and St. Louis, Missouri"*

This paper has emerged from my recent trip to Belfast, Northern Ireland, where I saw a performance of the new play, *Love, Billy* by Graham Reid at the Lyric Theatre. I also researched the play and the playwright in the Linenhall Library in Belfast, which helped me formulate this abstract.

Love, Billy is the last in Reid's series of "Billy" plays. The first three were television plays set in the early 1980s.

I wish to compare *Love, Billy* to the American play *The Glass Menagerie*, by Tennessee Williams. My comparison will consider the following:

1. Both plays focus on a male character who has left his hometown (St. Louis or Belfast), after major problems with his family, especially with his only parent (for

Tom Wingfield, his mother Amanda; for Billy Martin, his father, Norman). Interestingly, Billy comes back to Belfast and his family after 25 years of living in England, while Tom does not return to St. Louis.

2. Both Tom and Billy have filled their unhappy lives with multiple relationships, none of which have either lasted or proven satisfying. I suggest this shows that both men have used relationships to try to mask the pain and guilt over abandoning their families—especially their sisters.

3. I will then explore the dysfunctional family dynamics. Billy has disappointed his three sisters, Lorna, Maureen and Ann. He is closest to Lorna, whom he hurts the most. Billy also has a troubled relationship with his father.

Tom has a loving, if perplexed relationship with his pathetically shy sister Laura, but both siblings are overly dominated by their mother, Amanda, with whom Tom fights incessantly.

4. Finally, I will consider the overarching social/political issues within these plays: Tom's suppressed homosexuality, and the Martin family's Protestant perspective about living in Northern Ireland, both during The Troubles, and after the 1998 Good Friday Agreement.

I will conclude by suggesting that both plays leave the audience with a vast amount to think about, while resolving very little.

T

Calvin Timmons (University of Washington Bothell)

"Constructing the Irish-American Tradition-Bearer"

Searching for heritage is a powerful endeavor for many Irish-Americans trying to discover their roots. We search for our roots through music, folktales, and in the Irish language. This is done to find our own roots and, often, salvaging them for access for our future generations. In doing so, the Irish culture embodied is one

created through historical memory of ancestral roots and not reflective of the cultural shifts within Ireland and the United States. In the process, those searching for their roots fail to recognize the diasporic and hybrid nature of their presence and ancestry, furthering cementing the selection of historical memory. I aim to question this process to think about a new of Irish-American heritage. To do so, I reflect upon my own Irish heritage through an autoethnographic analysis via my experience engaging with these cultural practices. Further, I borrow from existing texts on heritage tourism of African-Americans to Ghana, and diaspora and ethnic studies. From these conversations, I begin to question the ways that Irish heritage is embodied in Irish-American heritage projects. I expand to thinking about ways to challenge and morph such projects to think about ways to reinvent Irish-American heritage and their relationship to Ireland and their new homes in America. By doing so, we can mix practiced cultural practices with new forms of performance that highlight the hybrid position of many Irish-Americans. From this a more dynamic Irish-American identity can be established.

Sarah L. Townsend (University of South Dakota)

*“Monetizing Fantasy, Moderating Desire
in the Drama of Teresa Deevy”*

Nearly immediately, Teresa Deevy’s 1935 play *The King of Spain’s Daughter* evokes the plot and the milieu of J.M. Synge’s *The Playboy of the Western World*. The motherless protagonist Annie Kinsella, like Synge’s motherless Pegeen Mike, is raised by a strong-willed patriarch eager to see his daughter wed; both plays feature boisterous communal festivities that place into relief the somberness of the young women’s prospective marriages; and both plays present a compressed moment wherein the daughters object to the futures their fathers have plotted for them, demanding instead more vital unions. Yet, for all that *The King of Spain’s Daughter* echoes *The Playboy*, two fundamental differences separate Deevy’s play from its Syngean predecessor: thirty years have passed, and there is no patricidal Playboy arriving to rescue Annie from an bleak marriage.

In *The King of Spain's Daughter*, Deevy reveals the bankruptcy of Synge's paradigm of virile masculinity by the 1930s. Whereas Synge's Pegeen Mike was wooed (though subsequently abandoned) by an athletic, sexually potent, violently autonomous Playboy who offered her a vital alternative to her unappealing prospective marriage, Deevy's Annie can hope for no such prospects. Nevertheless Annie manufactures, in the absence of sexual release, economic opportunity, or social outlets for her desires, a fantasized approximation of the Playboy. By adding up her (heretofore unappealing) potential husband's bank savings, Annie conjures "a man," she fantasizes elatedly, "might cut your throat!"

In my talk, I argue that *The King of Spain's Daughter* presents a historically specific response to *The Playboy of the Western World*. Deevy's protagonist reveals the extent to which the foundational paradigms of Irish nationalism become corrupted in post-independence era: Annie's fantasy depoliticizes the patricidal Playboy, transposing him instead into a monetized figure suited to the sober economic logic of the Irish Free State. Furthermore, Annie upholds the conservative social mores of the period by funneling her once illicit desires into sanctioned marital structures of sexual and imaginative containment. Yet, *The King of Spain's Daughter* does not simply stage the corruption of Synge's paradigm. Rather, Deevy's portrayal of Annie's plight returns us to Pegeen's plight, and specifically to the way that both women bear the brunt of fantasy's consequences. Deevy's play reveals the violences and incommensurabilities already lodged within Synge's fantasy of virile masculinity, as well as within its own.

W

Peter Weise (UC Davis)

"The Transatlantic Irish Brogue"

The study of transatlantic and transnational world has established the existence of culturally and politically hybrid communities that resist definitions based on nationalism and on cosmopolitanism, the latter often organized around an upper-class

and formally educated group. My paper seeks to contribute to the study of transatlantic communities by beginning to write a history of the attribution of the Irish brogue to a range of ethnic subaltern groups from the eighteenth century to the present day. During eighteenth-century colonial developments in Ireland, the primary mark of the colonial Irish subject becomes the Irish brogue, which the English associate with verbal blunders, referred to as Irish bulls. I argue that the colonial logic in hearing this accent informs why other people in the transatlantic world who identify with their respective cultural and political hegemonies hear the same accent in the speech of Caribbean people, Native Americans, and Asian Americans. My paper offers examples of this disseminated listening practice, such as in Maria Edgeworth's letter in which she comments on the similarity between the accent of Caribbean people and the Irish, Hugh Henry Brackenridge's *Modern Chivalry* in which the Irish character's brogue becomes aligned with the accent of Native-American speech, and a performance of W.C. Robey's *Li Hung Chang's Reception* in which "Li Hung Chung was played by an *Irish Comedian* who [was] made up exactly like Li Hung Chung, but spoke in Irish dialect." By doing a comparative close reading of the eighteenth-century Irish play *The True-Born Irishman* by Charles Macklin and the twentieth-century Irish play *Shining Brow* by Paul Muldoon, I argue that some subaltern subjects revise the colonial logic of the Irish brogue in order to resist a cultural and political hegemony.

Biographies

Keynotes and Special Guests, then Presenters Alphabetically.

Nuala Ní Chonchúir is a full-time fiction writer and poet, living in Galway county. She has published four collections of short fiction, three poetry collections - one in an anthology, and one novel. Nuala holds a BA in Irish from Trinity College Dublin and a Masters in Translation Studies (Irish/English) from Dublin City University. She has worked as an arts administrator in theatre and in a writers' centre; as a translator, as a bookseller and also in a university library. Nuala teaches creative writing on a part-time basis.

Barry McGovern (Cancelled Due to Cost)

Catherine Paul (Keynote Cancelled Due to Health) is currently a Professor of Modernism in the Department of English at Clemson University. Her research interests include transatlantic modernist studies, poetry/poetics, literature and visual culture, museum studies, memory studies, and pedagogy. Her current book project examines Ezra Pound's writings from the 1930s and 1940s in the context of cultural nationalist movements that were a part of Mussolini's fascist regime, to show how Pound's poetics changed as a result of his encounter with fascism. In 2009, she has had a year-long fellowship from the National Endowment for the Humanities and the Italian Consiglio Nazionale delle Ricerche to complete her book project. Catherine Paul has also extensively lectured and published on Yeats, namely on *A Vision*, which she is currently editing, as well as Heaney and "Writing Modern Ireland."

Rajeev Patke was recently featured in *The Chronicles of Higher Learning* for his work with Yale-NUS, where he is the Professor in the Department of English Language & Literature. Patke has published over 100 articles and chapters in books, and he is the author of *The Long Poems of Wallace Stevens* (Cambridge, 1985, rpt. 2006), *Postcolonial Poetry in English* (Oxford, 2006), and "The Routledge Concise History of Southeast Asian Writing in English (with Philip Holden, Routledge, 2009). Patke has also edited and co-edited several compilations, including an edition of Shakespeare's *Macbeth* (1996), *A Historical Companion to Postcolonial Literatures: Continental Europe and its Empires* (Edinburgh, 2008), several anthologies of creative

writing by students in Singapore, and two audiocompact discs of Singapore poets reading from their work. During the last three years, he led a team-project that has resulted in a 600-page compilation titled *An Anthology of English Writing from Southeast Asia*, which was published in August 2012 by the National Library Board of Singapore. Patke's most recent book publication will be *Modernist Literature and Postcolonial Studies*, which is due out from Edinburgh University Press, May 2013.

Performers and Directors

Matthew Spangler is Associate Professor of Performance Studies at San José State University. His research and teaching are in the areas of Irish studies, immigration studies, performance theory, directing, and playwriting. His articles have appeared in a number of journals and books, including: *The James Joyce Quarterly*, *The New Hibernia Review*, *SLAR: The Journal of the Western Institute of Irish Studies*, *Theatre Journal*, *Text and Performance Quarterly*, *The South Atlantic Review*, *The Biographical Dictionary of Southern Writers*, *The Art of Elizabeth Bishop*, *Nineteenth Century Literature*, and *Performing the Crossroads: Critical Essays in Performance Studies and Irish Culture*. He is currently co-editing (with Charlotte McIvor of NUI Galway) a collection of plays, articles, and interviews about interculturalism and immigration in the contemporary Irish context. Matthew is also a playwright. His plays have been produced by the San Jose Repertory Theatre, San Diego Repertory Theatre, Arizona Theatre Company, Actors Theatre of Louisville, Cleveland Playhouse, La Jolla Playhouse (staged reading), New Repertory Theatre (Boston), Theatre Calgary, Citadel Theatre (Edmonton), Nottingham Playhouse, Liverpool Playhouse, the National Steinbeck Center, the Edinburgh Fringe Festival, Brighton Festival, and the Avignon Theatre Festival, among other theatres and festivals. He received a Ph.D. from the University of North Carolina at Chapel Hill, an M.Phil. from Trinity College Dublin, and a B.S. from Northwestern University.

Presenters

Jeanne Armstrong has a Ph.D. in Comparative Cultural and Literary Studies from University of Arizona. She is a professor at Western Washington University; adjunct professor in cultural studies. She has published a book on postcolonial novels by several women authors, *Demythologizing the Romance of Conquest* and an article on Moya

Cannon; co-edited *Immigration in America Today*; and has presented at several ACIS and ACIS West conferences over the years. Her research interests include Cultural Studies, Irish Studies and Women's Studies.

Cathal Billings is a PhD student in Modern Irish in the UCD School of Irish, Celtic Studies, Irish Folklore and Linguistics. The title of his thesis is 'Athbheochanna Gaeilgeagus an Spórt in Éirinn, 1884-1934'. His paper entitled 'The First Minutes: An analysis of the Irish language within the official structures of the GAA, 1884-1934', was published in the *Éire-Ireland* special issue on sport, Summer 2013. He currently works as a teaching fellow in Irish in Lárionad de Bhaldraithe do LéannnaGaeilge, UCD.

Hilary Bishop is currently awaiting PhD Viva from the University of Liverpool, Institute of Irish Studies.

Angeline Blain is an adjunct professor for the Communication department at Boise State University. Her memoir of her emigration from Ireland, titled *Stealing Sunlight: Growing up in Irishtown*, has been reissued by A&A Farmar in ebook format.

Michael Blain earned a Ph.D. in Sociology at the University of Colorado. his dissertation described how revolutionaries employ language to legitimate acts of revolutionary violence (*The Politics of Death*). He has published many papers on how discourse functions in politics. He currently teaches in the Communication department at Boise State University.

Michael Bogucki is a post-doc lecturer in the Structured Liberal Arts Program at Stanford. He's published on modernist aesthetics and theatricality in *Modernist Cultures and Modern Drama*. He is currently finishing a book on categories of embodiment in Irish modernist genres. His other research interests include Australasian colonialism and affect theory.

ZanCammack is a PhD in Literature student at Southern Illinois University, Carbondale, currently working on a project exploring the English depictions of Irish immigrants in serialized fiction and periodicals of the 1850s. Other projects include analysis of musical adaptations of Oscar Wilde's poetry by American composer Charles T. Griffes.

Joan FitzPatrick Dean is Professor of English at the University of Missouri-Kansas City where she teaches film and drama. She is the author of *Riot and Great Anger: Stage*

Censorship in Twentieth-Century Ireland and recent publications that have appeared in *New Hibernia Review*, *Irish University Review*, and *Theatre Journal*.

J.D. Jeans is a graduate student at San José State University.

Janey Dodd is currently working on an MA at Simon Fraser University. Her interests include Modernist and Contemporary poetics, and theories of Space and Performance.

Catherine Duggan has practiced law since 1975, both in Connecticut and California. Her book entitled *The Lost Laws of Ireland, How the Brehon Laws Shaped Early Irish Society*, was published in 2013 by Glasnevin Publishing in Dublin.

Carly J. Dunn is an Instructor of English at Indiana University of Pennsylvania, where she is currently finishing her Ph.D. Her primary interests include 20th century Irish women writers, Victorian literature, and ecocriticism. Currently she is working on her dissertation, which offers a critical study of Deirdre Madden's work, while also addressing concerns about the Irish literature canon and scholarship in general.

Catherine Flynn of UC Berkeley works on British and Irish modernist literature. Her book project, *James Joyce, Walter Benjamin and the Matter of Modernity*, reads *Ulysses* and *Finnegans Wake* alongside the *Arcades Project*, considering Joyce and Benjamin's radical rejections of the conventions of fiction and theory within a context of urban writing that ranges from nineteenth-century realist fiction to twentieth-century surrealist works. She joined the Department of English at UC Berkeley in 2012. She was a Postdoctoral Fellow at Stanford University's Introduction to the Humanities Program from 2009 to 2012. She received her Ph.D. in Comparative Literature from Yale University in 2009 and her B.A. in English and Philosophy from University College Cork in 2000. She practiced as an architect in Ireland and in Vienna, Austria; she has a B.Arch from University College Dublin.

Hillary Flynn has over 20 years of experience in the public and nonprofit sector. She has held positions in development, community outreach, and program management. A graduate of Boston College, Hillary also has a Masters in Social Work (MSW) from San Francisco State University. She has been producing the Crossroads Irish-American Festival since 2004.

Patricia L Hagen, Professor of English at The College of St. Scholastica, has a long-standing interest in Irish Studies; her publications include *Eavan Boland and the History*

of the Ordinary (Maunsel, co-authored with Tom Zelman) and other articles on Boland. She has also presented papers on the painting poems of Paul Durcan and on taking students on a study-abroad semester in Ireland.

Charlotte J. Headrick is a professor of Theatre Arts at Oregon State University. A past president of ACIS, West, she has directed numerous premieres and productions of Irish Plays all over the United States, particularly those written by women. She is widely published in the field of Irish drama and in 2013, she was a Moore Visiting Fellow at National University of Ireland, Galway where she was working with Patricia Burke Brogan on a production history of her *Eclipsed*. In 2012, she directed Elizabeth Kuti's *The Sugar Wife* and in December of 2013, she will be directing the American Premiere of Teresa Deevy's *The King of Spain's Daughter*.

Ruth C. Helman is currently earning her undergraduate degree studying English Literature at Western Washington University. She currently applying to graduate programs in the field of Library Science. My future goals are to implement open access to scholarly tools and academic journals and articles.

Iven Heister teaches at the University of North Texas. His research interests include Irish Studies, Modernism, James Joyce, Critical Theory, and Ethics.

Erin Lynch graduated with a BA in English literature from Wheaton College in Wheaton, Illinois. She is currently a Master's student in creative writing at University of North Texas, specializing in poetry. After completing her thesis, she intends to pursue a PhD in creative writing.

Muiris MacGiollabhui is a PhD student at the University of California, Santa Cruz and received his undergraduate degree from University College, Dublin. Specifically, my interests revolve around the Irish-American community, and the creation of an Irish-American identity, generally in the nineteenth century. Broadly speaking, I'm fascinated by the transformation of migrant groups within new social environments; how they viewed themselves within new communities, and subsequently how that community perceived them.

John McCourt is an Associate Professor of English at the Università Roma Tre. He is the author of *The Years of Bloom Joyce in Trieste 1904-1920* (University of Wisconsin Press), and has recently edited *Joyce in Context* (Cambridge University Press, 2009), and

Roll Away the Reel World James Joyce and Cinema (Cork: Cork University Press, 2010). A new book on Anthony Trollope and Ireland will be published in 2014.

Cian T. McMahon is a postdoctoral scholar in history at the University of Nevada, Las Vegas and the 2012-2013 IACI/NUIG Visiting Fellow in Irish Studies. He has published articles in *Irish Historical Studies*, *American Periodicals*, *History Ireland*, and the *Journal of American Ethnic History*. McMahon is currently revising his doctoral dissertation into a book manuscript entitled *The Irish World: Global Migration, National Identity, and the Popular Press, 1840-1880*. For more information, please visit his website: www.ctmcmahon.com.

Margaret McPeake, a Writing Instructor at the University of San Francisco, Co-directs the Crossroads Irish-American Festival and the Irish Oral History Archive of the San Francisco Bay Area. Before teaching at USF, McPeake co-directed the Irish Studies Program at New College of California. As a researcher, she is currently at work on a project focused on how Irish and Irish-American communities are represented in 19th and 20th century California. The child of Irish immigrants, McPeake is native to the San Francisco Bay Area.

Belqacem Mehdaoui (Sohar University)

- Sohar University, Faculty of English Studies, Sohar, OMAN
- UVSQ University, Researcher, Laboratoires SUDS d'Amérique, Versailles, France
- Centre d'Etudes Irlandaises CEI, Research Fellow, Université RENNES2, France

Caitriona Moloney is currently a PhD candidate at UC Davis.

John L. Murphy coordinates the Humanities sequence at DeVry University's Long Beach, California campus. He earned a Ph.D. from UCLA in British and Irish literature. His research interests include religious, literary, and musical currents in cultures of resistance and reinvention.

Miriam Nyhan received her BA and MPhil degrees from University College Cork (NUI), Ireland and her PhD from the European University Institute, Florence, Italy. With special interest in twentieth century immigration, Professor Nyhan has focused

primarily on the 1950s Irish immigrants who settled in New York and London. Her book, *'Are you Still Below?' The Ford Plant, Cork, 1917-1984* (The Collins Press, Cork, 2007) provides an illuminating social history of Ireland's only Ford factory and demonstrates how oral histories can be used to complement written sources. Nyhan is currently preparing her doctoral thesis for publication. She is the program coordinator and adjunct assistant professor at NYU's Gluckman Ireland House.

Mary Power has been teaching Irish and women's literature at The University of New Mexico since she received her Ph.D. at the University of Wisconsin in 1967. Power has published dozens of articles on James Joyce, including "Molly Bloom and Mary Anderson: The Inside Story," in *European Joyce Studies*, 1990.

Caleb Wood Richardson is currently a lecturer in the History Department at the University of New Mexico. Beginning in the fall semester of 2013, he will be an Assistant Professor in UNM's History Department. He received his Ph.D. from Stanford University in 2006. He is currently revising his manuscript, "Neutral Combatants: Irish Writers and the Second World War," for publication. His work has appeared in *New Hibernia Review/Iris ÉireannachNua*, *Éire-Ireland* and *Stanford Magazine*, and he has presented at the American Conference on Irish Studies, the Western Conference on Irish Studies, the Western Conference on British Studies, and to various local and community groups. His current research focuses on two subjects: first, the attempted Fenian invasions of Canada in the late 1860s, and, second, the fate of the so-called "Anglo-Irish" after Irish independence.

Anna Sajecki is a PhD candidate at the University of Alberta in the Department of English and Film Studies.

Julie A. Sparks teaches at San José State University. Her subjects of interest include Bernard Shaw, Drama, World Literature, Speculative Fiction (especially Utopia and Dystopian literature), Global Issues, and International Development.

Sandra L. Sprayberry is Robert Luckie Professor of English at Birmingham-Southern College, where she teaches courses on poetry and post-colonialism. She has published in *Yeats: An Annual of Critical and Textual Studies* and was a co-editor of *Yeats's Vision Papers*. She participated in the 2008 National Endowment for the Humanities Institute "Yeats: A Reassessment."

Brandie Siegfried, at Brigham Young University, teaches courses in sixteenth- and seventeenth-century English literature. Her special interests include Shakespeare, Renaissance drama, early modern women writers, gender studies, and Irish literary history. She also has an interest in film, and often teaches Film Adaptations of Shakespeare. She tends to take an interdisciplinary approach to literature, often providing perspectives from history, science, philosophy, and art as lenses through which to read Renaissance works. Dr. Siegfried received her B.A. and M.A. degrees in English from Brigham Young University, an M.A. in Women's Studies from Brandeis University, and a Ph.D. in English and American Literature (emphasis on Renaissance studies), also from Brandeis University. She joined the BYU English Department in 1993. She is originally from Oregon, where she spent summers building fire trails and contemplating becoming a smoke-jumper. Her non-academic interests include telemark, cycling, fencing, triathlon competition, ken-po, bookbinding and photography. She is married to Mitch Harris, her telemark, fencing and cycling partner.

Maria Szasz teaches within the UC University Honors Program at The University of New Mexico.

Calvin Timmons is currently in his second year in the M.A. of Cultural Studies program at the University of Washington Bothell. His research interests are focused around performativities, hybridity/third spaces, knowledge production, (auto)ethnography, the Asian Pacific Islander diaspora, and Northern Ireland. His capstone research is focused on a collaborative storytelling piece with Korean-American youth and young adults in response to the founding of the municipal International District in Edmonds, WA. Calvin is also engaged with The Wing Luke Museum of the Asian Pacific American Experience and the Refugee Women's Alliance.

Sarah L. Townsend is Assistant Professor of English at the University of South Dakota, where she specializes in modern and contemporary Irish and Anglophone literature. She received her PhD in English from UC Berkeley in 2011. Her current book project, "Celtic Arrivals: Modernity and Development in Twentieth-Century Irish Literature," examines the concept of development in modern Irish literature by tracing figures whose processes of *Bildung* stage and problematize the nation's arrival to global modernity.

Peter Weise is a PhD candidate at UC Davis. His primary field is eighteenth-century and Romantic British literature with a secondary focus on Anglophone literature. His dissertation “Voice Beyond Language” uses a research method that combines sound studies with political theory and psychoanalysis in order to study oral culture of the long eighteenth century. He shows that many eighteenth-century writers think of the voice as liberated from semantics. This idea of the voice informs the use of certain tropes, such as the pun and onomatopoeia, which become associated with the speech of a range of subaltern subjects, from women and the colonized to the poor and the insane. This study of oral culture shows us how we can think about people who are often studied separately as facing some of the same stereotypes that undermine their equal participation in society.

Words from Our Sponsors & Friends

Irish Literary & Historical Society of San Francisco

The San Francisco Irish Literary & Historical Society will present Eddie Stack at its meeting on Sunday, October 27 at 4:30 pm at the United Irish Cultural Center, 45th Avenue at Sloat Blvd., San Francisco. Mr. Stack will deliver a talk titled: “The Storytelling Tradition of Doolin, County Clare.”

The Irish Folklore Commission began collecting Irish language folktales in the Doolin area in 1928, and over the following twenty years, the Commission gathered what is considered the greatest collection of tales from any single area in Western Europe. This talk will describe the tales, the storytellers, and the gatherings where the stories were told. It is an extract from Mr. Stack’s forthcoming book *The Traditional Arts of Doolin, County Clare*, a study of the music, song, dance, and storytelling of a remote parish in the west of Ireland.

Eddie Stack is a Lecturer in Celtic Studies at U.C. Berkeley, where he is currently teaching Modern Irish. He is from County Clare and holds a B.E. from the National University of Ireland, Galway. He is the author of three collections of short stories, three novellas and a novel. He has received several accolades for his fiction, including an American Small Press of the Year Award, the Caomhnú Award for

Fiction, and a Top 100 Irish-American Award. His work has appeared in literary reviews and anthologies worldwide, as well as Irish newspapers and periodicals.

The San Francisco Irish Literary & Historical will present Dr. James Barrett at its meeting on Sunday, November 17 at 4:30 pm at the United Irish Cultural Center, 45th Avenue at Sloat Blvd., San Francisco. Professor Barrett will deliver a talk titled: “The Irish Way: Becoming American in the Multiethnic City.”

This talk chronicles how a new urban American identity was forged in the streets, saloons, and churches of the nation’s cities during the nineteenth century—a process deeply shaped by the Irish. It based on Dr. Barrett’s recent book of the same name: *The Irish Way: Becoming American in the Multiethnic City* (Penguin, 2012).

James Barrett is Professor of History and African American Studies, and Watt Professorial Scholar, at the University of Illinois at Urbana-Champaign. He was born and attended college in Chicago, and received an M.A. from the University of Warwick, and a Ph.D. in History from the University of Pittsburgh. His other publications include *Work and Community in ‘The Jungle’: Chicago’s Packing House Workers, 1894-1922* (University of Illinois Press) and *William Z. Foster and the Tragedy of American Radicalism* (University of Illinois Press). He is currently at work on *Chicago: A Racial and Ethnic History* to be published in 2014.

The Crossroads Irish-American Festival wishes
to thank **Jodi Chilson**

and the conveners of **ACIS-West** for organizing
a wonderful conference in San Francisco.

CROSSROADS IRISH-AMERICAN FESTIVAL

DEDICATED TO CHANGING HOW WE UNDERSTAND

IRISH-AMERICAN CULTURE

Crossroads promotes the discovery and understanding of the Irish experience in the Americas to ensure that this heritage is held in great esteem and preserved for generations to come. We achieve this through three projects:

- **The Crossroads Irish Oral History Archive of the San Francisco Bay Area** – records the life stories of the Irish in the SF Bay Area.
- **The Crossroads Irish-American Writing Contest** – supports and develops emerging Irish-American writers.
- **The Crossroads Irish-American Festival** – produces inspired, creative and relevant programs about Irish-American culture, since 2004.

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