ABSTRACTS AND SPEAKER BIOGRAPHIES

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compiled by Kristina Decker, Adam Hanna, Laura Lovejoy, Anna Pilz and Yen-Chi Wu

PLENARY SPEAKERS

Monday 18 June, 2pm
Plenary 1 Professor Ian McBride, Hertford College, Oxford University

'Penal Times: The Catholic Church in the Eighteenth Century'

Boole 4
Chair: Dr Clare O'Halloran, University College Cork

The persecution suffered by Irish Catholics during the 'Penal Times' ranks alongside the Great Famine and the Easter Rising as one of the central components of the Irish national story. Following the final defeat of the Catholic nobility and gentry by William III's forces in 1689-91, a massive programme of social and cultural engineering was conceived. The Protestant ruling class embarked upon a great experiment: to legislate the religion of an entire people out of existence. Remarkably, however, there is no systematic study of how the eighteenth-century penal code was implemented, or how it reshaped Catholic Ireland. The most obvious explanation for this silence is that the maintenance of a underground church in defiance of the state did not facilitate the keeping of regular records. To find solutions to this problem, historians must travel to Rome, where they will discover exceptionally rich archives never properly exploited by Irish scholars. Thousands of letters from Ireland survive in the Vatican, in Propaganda Fide, and the Irish colleges. They enable us to understand how the Irish priesthood survived, and they offer rare glimpses of the religious experiences of ordinary people. More surprisingly, they reveal how the Roman authorities and their allies in the continental colleges sought to reform a national church that they sometimes regarded with hostility and despair.

Professor Ian McBride grew up in County Armagh. He was educated at Jesus College, Oxford and University College London, and was awarded a research fellowship at Corpus Christi College, Cambridge (1993-96). Between 2000 and 2016 he taught at King's College London. He joined Hertford College, Oxford University, in 2016 as the Foster Professor of Irish History.

His books include *The Siege of Derry in Ulster Protestant Mythology* (1997) and *Scripture Politics: Ulster Presbyterians and Irish Radicalism in the Late Eighteenth Century* (1998), both short-listed for the Christopher Ewart-Biggs Literary Prize; and *Eighteenth-Century Ireland: The Isle of Slaves* (2009). His most recent publication is *The Princeton History of Modern Ireland* (2016), edited with Richard Bourke.

Tuesday 19 June, 11:00am
Plenary 2 Dr Kelly Sullivan, New York University

'Harry Clarke's Environments'

Boole 4
Chair: Dr Kenneth Keating, University College Cork

Stained glass artist and illustrator Harry Clarke carefully studied the natural world through science manuals, models of flora and fauna in Dublin's Natural History Museum, and through exploration of the Wicklow Mountains, the Aran islands, and Dublin Bay. Yet he worked out of urban studios located near some of the poorest Dublin neighborhoods, and only a few

streets away from the fighting of Easter 1916. Clarke's interest in the natural world intersects with his urban work environment in visually imaginative ways. I trace this Arts and Crafts artist's study of the natural environment through art theory, literature, and science, and show how Irish flora and fauna appear in his windows both as decorative elements and as symbolic images. But the day-to-day reality of poverty, disease, overcrowding, and urban warfare in twentieth-century Dublin also appears in his stained glass through the language of the Gothic Revival. In his late work, this modern urban environment comes into contact with natural sciences in images that show microscopic larvae and growths, sick and disordered bodies, and feverishly generating organisms — images present alongside sublime beauty and religious symbols. In this talk, I argue Clarke's visual language merging the natural world with urban modernity forms a unique vernacular idiom for the Irish Free State.

Kelly Sullivan is Visiting Assistant Professor in Irish literature at Glucksman Ireland House, New York University. Her recent publications include "Harry Clarke's Modernist Gaze" in *Eire-Ireland*, "Derek Mahon: Letters to Iceland" in *Post-Ireland? Essays on Contemporary Irish Culture* (Wake Forest Press), and "Unsaid, Unsent: Letters in Kate O'Brien's *The Land of Spices"* in the *Irish University Review.* Her book project, *Epistolary Modernism*, considers the use of letters in late modernist fiction and poetry as they address themes of privacy and surveillance. Her poetry pamphlet, *Fell Year*, was published by Green Bottle Press in 2017.

Wednesday 20 June, 11:00am

Plenary 3 **Professor Ray Cashman, Indiana University**

'Luck's Pennies, Witch Hares, and the Hungry Grass: Community and the Social Environment in Irish Folklore'

Boole 4
Chair: Dr Stiofán O Cadhla, University College Cork

Much of what we have termed folklore serves as a kind of vernacular social theory—a means through which people represent themselves to themselves and think through what it means to be an individual within a group often in the midst of change. The first half of this talk investigates folk customs and narratives that both reflect and instill enduring conceptions of the nature of community as a social contract for mutual support—its workings, its vulnerability, its viability. Customs such as the return of a "luck's penny" after a sale reveal a longstanding commitment to generalized reciprocity, and a deep-seated ambivalence toward money, profit, and ambition in "a world of limited good." Likewise, legends about witchcraft, the evil eye, and fairy collusion pinpoint threats to community and suggest how such threats can be diminished or overcome. Arguably, there has been no more devastating blow to the vernacular concept of community delineated here than the Great Famine. Legendary materials representing the Famine are typically fragmentary and often opaque. But if folklore provides models for contemplating and replicating ideas about the nature of community, it stands to reason that folklore could also bear witness—however indirectly—to the haunting consequences of abandoning community. The second half of this lecture, then, addresses suggestive beliefs and coded narratives—in particular, about the hungry grass/an féar gorta associated with the Famine—that speak volumes about uncomfortable truths that cannot be expressed fully in a more expository way.

Ray Cashman is Professor of Folklore, Director of the Folklore Institute, and Editor of the Journal of Folklore Research at Indiana University. His interests include Irish oral traditions and vernacular custom; the ethnography of communication and performance studies; the relationship between folklore, history, and memory; the politics of culture, identity, and tradition; material culture; sense of place; and the theory, methodology, and ethics of fieldwork and ethnography. He is the author of *Storytelling on the Northern Irish Border: Characters and Community* (2008) and *Packy Jim: Folklore and Worldview on the Irish Border* (2016), and co-editor of *The Individual and Tradition: Folkloristic Perspectives* (2011).

Thursday 21 June, 11:00am

Plenary 4 Professor Margaret Kelleher, University College Dublin

'Speaking Up, Calling Out and Doing Differently: Gender and the Environments of Irish Studies'

Boole 4
Chair: Dr Heather Laird, University College Cork

In Spring of this year, the Irish Theatre Institute launched an initiative called "Speak Up and Call It Out: Establishing a Code of Behaviour for Irish Theatre." Nationally, this builds on the landmark work of the Waking the Feminists campaign and the fallout from the Gate Theatre complaints and independent review; internationally, it occurs in the context of the wider #MeToo and #TimesUp movements. The past year has also seen the controversy arising from the *Cambridge Companion to Irish Poets*, and key interventions on gender-related issues from Anne Enright as Inaugural Laureate of Irish Fiction and from a range of Irish cultural institutions. This lecture will examine the significance of these diverse events for the current environment of Irish studies. As well as reviewing such trends, investigating their newness and their long antecedents, it seeks to identify how as educators, scholars, researchers, writers, cultural practitioners and public advocates we can "do" differently.

Margaret Kelleher is Professor and Chair of Anglo-Irish Literature and Drama at University College Dublin. Her books include *The Feminization of Famine* (published by Duke UP and Cork UP, 1997), *The Cambridge History of Irish Literature* (2006), co-edited with Philip O'Leary, and *Ireland and Quebec: Interdisciplinary Essays on History, Culture and Society* (Four Courts Press, 2016), co-edited with Michael Kenneally. Her monograph *The Maamtrasna Murders: Language, Life and Death in Nineteenth-Century Ireland* is forthcoming from UCD Press in October of this year. She was guest editor, with Nicholas Wolf, of *Éire-Ireland*'s special issue on "Ireland and the Contemporary"

(Spring/Summer 2017). She has developed a number of digital humanities projects, including the Digital Platform for Contemporary Irish Writing (http://www.contemporaryirishwriting.ie/). Professor Kelleher is Chair of the Irish Film Institute and UCD academic lead on the Museum of Irish Literature (MoLI), a collaboration between UCD and the National Library of Ireland in Newman House, Stephen's Green, which will open to the public in Spring 2019.

PANEL SESSION 1
4pm, Monday 18 June

Panel 1A **Environmental Criticism**
WW3

Kathryn Kirkpatrick, Appalachian State University, 'Animal Poetics in Contemporary Irish Poetry'

If, as John Berger has argued, "[i]n the last two centuries, [living] animals have gradually disappeared from our lives and "[t]oday we live without them," how can poetry reconnect us with the more-than-human world in ways that humble and inspire? How does moving poetry beyond human exceptionalism change poetic form and practice? What does it mean to write a poem such that not only species life but individual animal lives matter? I am proposing an animal poetics which explores these questions by employing an ecofeminist ethic of care; such a poetics 1) refuses to reduce the non-human animal exclusively to a symbol for purely human concerns, 2) challenges human exceptionalism by addressing poems in which animal lives, including individual animal lives, matter, and 3) confronts the abyss between human and nonhuman animal lives, such that neither radical differences between species nor empathetic multi-species engagements are denied. In this paper I want to discuss a handful of contemporary Irish poems as potential exemplars of the animal poetics I propose, including Seamus Heaney's "The Skunk" and "The Otter," Paula Meehan's "It is All I Ever Wanted," and "The Solace of Artemis," Geraldine Mills' "Foxwoman," and Grace Wells' "Otter," among other poems. In this exploration of animal representations I hope to continue to develop animal studies as a new ecocritical approach to Irish studies.

Kathryn Kirkpatrick is Professor of English at Appalachian State University where she teaches environmental literature, animal studies, and Irish studies. She is editor or co-editor of *Border Crossings: Irish Women Writers and National Identities* and *Animals in Irish Literature and Culture*, and the author of seven books of poetry, including the forthcoming *The Fisher Queen: New & Selected Poems* (Salmon 2019).

Isobel Ní Riain, University College Cork, 'Biddy Jenkinson – file na timpeallachta / Biddy Jenkinson – Environmental Poet' [Bilingual Paper]

In this paper I will look at Biddy Jenkinson's treatment of the natural world in her poetry. I contend that she places animals and insects on a similar level to human beings. Life is portrayed as circular – from dust to dust – human remains providing food for insects. She explores humans' relation to meat eating in some of her work which is set in butcher shops and kitchens. She is a gardener but not a gardeny gardener. She castigates the poetic woman next door who is too pedantic about her plants and family. The poet intends sabotaging that woman's efforts. She shows the cruelty of nature but in an objective way.

Her character Mis returns to nature in her period of madness, much as Suibhne (Buile Shuibhne) does. The expression "dul le craobhacha" sums up this notion of taking to the tree branches practiced we are led to believe by madmen and madwomen. Mis develops feathery

down and becomes in appearance and behaviour animal like. She has to be rehumanized by her human mate Dubhrois.

Biddy Jenkinson's poetic women are not reduced to their relation to nature, however. They are intelligent, thinking, highly sexed people. She displays an impressive knowledge of scientific terminology that peppers her poetry with intriguing if sometimes baffling references.

Biddy Jenkinson is, I believe, an environmental poet.

Isobel Ní Riain: I have a PhD in Modern Irish, an MA in Sociology, an MPhil in Irish, an MATLHE in teaching in learning. I taught Irish in London in the early nineties and I taught English literature in Cairo and Mansura in the late nineties. I have been lecturing in Irish in UCC for the past six years. I have published on Máirtín Ó Direáin and a collection of essays of mine is due to be published in 2018 in which I discuss the poetry of Caitlín Maude, Nuala Ní Dhomhnaill agus Biddy Jenkinson as well as the prose of Alan Titley.

Panel 1B Contemporary Poetry Roundtable 1: Leontia Flynn's *The Radio* (2017)
WW4

Nolan Goetzinger, University of Wyoming, received his MA from the University of Wyoming with a thesis on contemporary Northern Irish poetry and will begin his PhD at the University of California, Riverside this fall.

Ellen Scheible, Bridgewater State University, teaches and researches in the areas of fin de siecle and twentieth-century British and Irish fiction, modern gothic fiction, the domestic interior, and the postcolonial body. She is the associate editor of Bridgewater Review and the coordinator of the BSU Irish Studies Program. Her current project focuses on homemaking and nation-making in modern and contemporary Irish texts. She is currently the president of NE ACIS.

John Casteen served as president of the University of Virginia between 1990 and 2010. His current courses include intellectual history courses on Venice, a multiyear series of graduate seminars on governance of colleges and universities, and introductory courses in Old English and Old Icelandic literature. Mr. Casteen holds three degrees in English from the University of Virginia (B.A., high honors, 1965, M.A., 1966, Ph.D., 1970).

Laura O'Connor is Associate Professor in the School of Humanities at University of California, Irvine. Her interests include 20th-century poetry, Anglo-American modernism, postcolonial and feminist issues in Anglophone literary and cultural studies, and Irish literature, in English and Gaelic, of all periods and genres.

Panel 1C The Environments of Libraries and Archives in Irish Studies 1: Issues in Digitisation
WW5

Joanna Finegan, National Library of Ireland, 'The National Library of Ireland's Web Archive: Resources for the Study of Ireland Online'

The National Library of Ireland (NLI) is committed to collecting the increasingly vulnerable online record of Irish life. This panel presentation shows how the NLI is responding to the challenges of the digital age by two approaches to archiving the Irish web.

In 2011 the NLI launched selective crawls of the Irish web. Since then the library has amassed a collection of over 1,300 Irish websites and social media; many captured multiple times over the last seven years. Selective archiving has allowed the NLI to create thematic collections of websites around events like elections, referenda, commemorations etc. The NLI Selective Web Archive is a free resource, openly available online.

The other strand of archiving the Irish web, domain harvesting, allows for a far greater amount of data to be captured. Working with Internet Archive in 2017, the NLI undertook a complete crawl of the Irish web space. This includes all websites in the .ie domain together with other relevant websites hosted in Ireland. The collection also includes Irish language websites outside the .ie domain which have been identified by using language detection software. The 2017 Irish Domain Crawl captured some 300,000 websites which are preserved at the NLI and made available onsite in the NLI Reading Room.

Both types of web archiving offer many opportunities for research and future use. This presentation provides an introduction to invaluable resources for the study of Ireland online.

Joanna Finegan is an Assistant Keeper in Digital Collections and has previously worked in the Printed Books, Prints & Drawings and Outreach departments of the NLI.

Anna Bale, University College Dublin and Conchúr Mag Eacháin, Dublin City University, 'The Dúchas Project and the Digitization of the National Folklore Collection'

Dúchas.ie is the platform for digitising, cataloguing and disseminating the Irish National Folklore Collection (NFC), which is one of the largest tradition archives in the world. It encompasses many aspects of Irish cultural history (in Irish and in Hiberno-English), much of which has been lost and/or greatly transformed in recent decades.
The Schools' Folklore Collection, which was digitised and indexed by the Dúchas.ie team, is a large (c.400,000 page) collection of folklore amassed by schoolchildren throughout the Republic of Ireland (then the Irish Free State) in the late 1930s. The NFC Photograph Collection and a surnames database (of particular interest to family history researchers) are also available on the Dúchas.ie site. The Main Manuscript Collection is currently being indexed. Meitheal Dúchas.ie is a crowdsourcing project which invites users to transcribe stories.

This paper will present the editorial and technical work behind the Dúchas.ie resource. The variants in local family and place names found in Dúchas.ie, and the work done to connect them to standard forms, are a valuable tool for researchers, and examples will be given of these.

The project partners are: Fiontar & Scoil na Gaeilge (DCU); the NFC (UCD); and the Department of Culture, Heritage and the Gaeltacht, with funding from the National Lottery.

Anna Bale is responsible for the sound archive of the National Folklore Collection UCD (NFC) and has almost 30 years experience working in the field of folklore studies, audio preservation, cataloguing, indexing and digitization. She is also a research editor on the Dúchas project (www.duchas.ie), a collaboration with Fiontar Scoil na Gaeilge DCU and the NFC to digitize and publish online the holdings of the NFC.

Conchúr Mag Eacháin is a research editor on various Irish language digital humanities projects being developed by Fiontar agus Scoil na Gaeilge, DCU. He completed a doctorate in Modern Irish in Queen's University Belfast. His primary areas of research include dialectology, sociolinguistics and folklore.

Grace Toland, Irish Traditional Music Archive, 'The Irish Traditional Music Archive'

The Irish Traditional Music Archive (ITMA) is the largest multimedia archive in existence dedicated to contemporary and historical Irish song, instrumental music and dance. It provides free public access at its premises in Dublin and increasingly online to thousands of sound recordings, texts, manuscripts, still & moving images. ITMA has embraced the potential of digital technology to increase access and promote engagement with its collections at local, national and international levels. ITMA's experience in dealing with historical and contemporary media across a range of projects reveals many of the common challenges & opportunities archives face in balancing a curatorial role in the new democratised archival environment. Copyright; funding; user expectations and digital overload are concerns for archives and libraries within the Irish studies environment. But so also are the rewards of opening collections to new audiences and to new borderless collaborations. This presentation will describe & critique a range of ITMA's recent projects including the Goodman Music Manuscript Collection; PW Joyce PORT project and a new archival collaboration with national Irish language broadcaster TG4.

Grace Toland is Director of the Irish Traditional Music Archive. An experienced information professional, she is current Convenor of BISA (British & Irish Sound Archives). Grace is a practising traditional singer and a passionate advocate for the traditional arts nationally and internationally.

Matthew Knight and Elizabeth Ricketts, University of South Florida, 'Shifting Environments in the Archives: Creating an Online Dion Boucicault Collection at the University of South Florida'

The University of South Florida Libraries Special Collections is home to the Dion Boucicault Theatre Collection, one of the largest publicly accessible collections of Boucicault materials in the world. Born in Dublin, Boucicault was the most prominent playwright on the world stage during the years 1840-1880; that said, it has often proved difficult to convince stakeholders of the value in creating an online collection of Boucicault's prompt books, notebooks, and unpublished play scripts to benefit the scholarly community. Thanks to a generous seed grant from the Gladys Krieble Delmas Foundation, however, USF Special Collections was able to create a proof of concept for this online collection in 2015. In Spring 2018, work began on digitizing the majority of prompt books in the collection, providing diplomatic editions for each item, and including a clean transcript of each play. Soon, researchers will be able to see Boucicault's handwritten stage directions, corrections,

annotations, and set designs while reading transcribed play scripts as they were actually performed. Since the published scripts of Boucicault's plays are often drastically different from those that were actually staged, scholars will at last be able to study these materials as they were presented to an audience. This proposed session will describe the processes involved in making this transition to an online environment, highlighting struggles, important discoveries, and strategies employed along the way. A brief demonstration of the Dion Boucicault Theatre Collection online will conclude the talk, including discussion of a potential collaboration with the University of Kent in the future.

Matthew Knight is the Director of Special Collections at the USF library, and teaches "The Irish in America" and "Irish Rebels and Revolutionaries" through the History department. He is completing his dissertation at Harvard University on the Irish-language revival in the American popular press, 1857-1893.

Elizabeth Ricketts is a 2nd year PhD Literature student at the University of South Florida. Before beginning her studies at USF, Elizabeth taught English in the public school system for ten years. Her research focuses on the study of Irish literature from a postcolonial theoretical lens, specifically the influence of myth and mythologized history upon the construction and expression of national identity in Irish literature.

Panel 1D **Women's Voices**
WW6

Erin Costello Wecker, University of Montana, 'The Ecology of Equality: Critical Imagination, Intersectionality, and Civic Participation'

Pivotal within women's suffrage in Ireland were figures Hanna Sheehy-Skeffington, Margaret Cousins, and Cissie Cahalan. Despite their vanguard efforts to secure the right to vote, they also lived to see the disappointing and antiquated provisions established for women in Bunreacht na hÉireann. Of particular import, they witnessed the silencing of women during the drafting process of the Irish Constitution, "…not one woman took part in drafting it. Of the 152 TDs who had an opportunity to comment on the draft, only three were women...known sorrowfully as the 'Silent Sisters'" (Scannell 123). The exclusion of women's voices from such a fundamental document reveals a cultural environment of gendered disenfranchisement and androcentric priorities.

To counter this stance archival materials from the National Library of Ireland, the Silver Bow Archives, and *The Irish Citizen* will be shared as evidence of Irish women's diverse civic participation notwithstanding constitutional exclusion. The speaker will utilize critical imagination as a tool of inquiry that encourages scholars to consider "When we study women of the past…how do we render their work and lives meaningfully? What more lingers…that would suggest that we need to think again...more deeply...more broadly?" (Royster and Kirsch 20).

Noting the cross-disciplinary nature of this inquiry, the speaker will offer the intersectionality of feminist rhetorical practices and Irish Studies as a mechanism to amplify marginalized

voices. Thus, critical imagination can support the building of an inclusive historiography—one that transcends environmental borders and provides access to areas of inquiry previously suppressed.

Erin Costello Wecker is an Assistant Professor of English and the Director of Composition at the University of Montana. She earned an M.A. in Irish Studies at Boston College and a Ph.D. in Rhetoric and Composition at the University of New Hampshire. Her research focuses on the intersection of feminist rhetorical practices and Irish Studies.

Charlotte Headrick, Oregon State University, 'Irish Drama and Women: A Changing Environment?'

Since #Waking the Feminists, is the situation with Irish women theatre artists changing or has the status quo prevailed? This paper will explore the current situation particularly focusing on companies that have celebrated both women dramatists and theatre practitioners, featuring particularly the work of Lynne Parker and Rough Magic and Paula McFetridge of Kabosh, to mention two of the outstanding theatre artists of Ireland and Northern Ireland. Both the Abbey and the Druid have poor records of supporting women dramatists. Is this changing? Certainly, the companies have spoken of change, but is change a reality? Dramatist after dramatist has spoken of the difficulty of having their work produced in Ireland. These Irish women speak of having more success in London and in the United States in having their work produced. But the record shows that their work has first been rejected in their home country.

Charlotte J. Headrick is a professor Emerita of Theatre Arts at Oregon State University. She has directed numerous collegiate premieres of Irish plays, especially by women. She is the co-editor with Eileen Kearney of Irish Women Dramatists: 1908-2001 (Syracuse University Press). She is widely published in the field of Irish theatre. She was a Moore Visiting Fellow at NUIG in 2013.

Amy Heath-Carpentier, California Institute of Integral Studies / Washington University in St Louis, "Here, on the Sacred Land": Ecospirituality and Inghinidhe na hÉireann'

At the turn of the twentieth century, a cohort of Irish advanced nationalist women coalesced into *Inghinidhe na hÉireann*, an organization founded in 1900 to realize Irish independence in the political, economic, social, and artistic spheres. Women such as Ella Young (1867-1956), Constance Markievicz (1868-1927), Helena Moloney (1884-1967), and Maud Gonne (1866-1953) were friends, artists, teachers, and social agitators whose Irish republican political contributions and roles in *Inghinidhe na hÉireann* are well documented. This study examines how these *Inghinidhe* leaders fused their nationalist political ambitions with their spiritual lives by experimenting with what twenty-first century scholars designate as ecospiritual beliefs and practices.

The title, "Here, on the Sacred Land," is a quote from a letter written by Maud Gonne to Ella Young in 1943, from Library of Congress, Manuscript Division, Ella Young Papers.

Amy Heath-Carpentier is compelled by the multifaceted intersections between religion, gender, and politics in the Irish context, and her dissertation explores these themes in a cohort of Irish nationalist women. She holds an MA in Women's Studies and Religion and is the editor of a forthcoming volume of essays by the French philosopher, Edgar Morin.

Panel 1F **Douglas Hyde 1: Ideological Consistency or a Case of Mr Jekyll and Dr Hyde?**
ORB 1.01

Máire Nic an Bhaird, Maynooth University, 'Hyde's American Adventure 1905-1906'

Douglas Hyde, President of the Gaelic League left Ratra in County Roscommon, Ireland on 6th November 1905, as he and his wife Lucy Cometina Kurtz set off on his lecture trip to America to promote the League. He returned to Ireland on 24th June 1906 with many stories and memories from his trip. What does this trip highlight to the researcher about Hyde's personality, his personal and professional relationships and also his ideology with regard to Irish nationalism?
Digital mapping will be used to trace Hyde's journey across the United States. The different places where he stayed during his trip will be examined along with the people with whom he associated, the postcards which he sent home and his inner thoughts and ideas in his diaries. His portrayal of America (1905-1906) in the postcards which he sent during his time there will be studied and compared with his 1904-1907 diary (NLI MS G 1047) and his autobiographical publication about the lecture tour, *Mo Thurus go hAmerice* (1937). How does Hyde's public persona correlate with his personal persona?
Hyde's American adventure helped prepare him for his academic career as the first Professor of Modern Irish in University College Dublin (1909–1932) and also as first President of Ireland (1938–1945). Hyde's ability and skill of understanding his audience and adapting accordingly, abstaining from controversy, dealing with the press and rousing audiences with his speech delivery was honed during this trip and will therefore be examined. It will be seen that Hyde's American Adventure was the beginning of a new stage in Hyde's public role in Irish affairs.

Máire Nic an Bhaird is Lecturer in Irish in the Froebel Department, Maynooth University. Máire is currently researching the life of Douglas Hyde with Professor Liam Mac Mathúna.

Brian Murphy, Dublin Institute of Technology, 'How Did a Retired Academic Become the First President of Ireland?'

Eighty years ago, Douglas Hyde was elected unopposed as Ireland's first President. Hyde was 78 years old on assuming office. He served a full seven year term and retired in 1945. As President, despite his advanced age and health difficulties, Hyde had a considerable impact on the development and perception of the Irish presidency. But how did a retired academic come to serve in this position?

There has long been an accepted wisdom that Hyde's transition to the presidency was a seamless process that was pre-ordained from the moment the office of President was conceptualised in the 1937 constitution. This paper will contend that Douglas Hyde's presidency only came about on foot of a late political compromise.

Hyde was not the only prospective candidate for the presidency in 1938. De Valera initially wanted to secure the position for his Fianna Fáil party colleague, Sean T. O'Kelly. The Lord Mayor of Dublin, Alfie Byrne, was also keen to contest a presidential election. An array of

other prominent figures were the subject of ongoing speculation, as to whether they would seek the office. Ultimately, Hyde's non-partisan background as a Protestant nationalist and leading figure in the language revival were key factors in Fianna Fáil and Fine Gael reaching unprecedented agreement on his candidacy.

In 2018, Ireland faces the prospect of a presidential election. This paper will trace the twists and turns that in 1938 propelled Douglas Hyde into Áras an Uachtaráin.

Mary Harris, National University of Ireland, Galway, 'Douglas Hyde, Eoin MacNeill and the Aspirations of the Gaelic League'

Having come to the Irish language and literature by very different routes, Eoin MacNeill and Douglas Hyde proved a dynamic combination in founding the Gaelic League and driving it forward. MacNeill's Ulster connections and Hyde's involvement in the Anglo-Irish literary circles helped extend the geographic reach and cultural appeal of the Gaelic League which, they emphasised, was open to all Irish people. Long before their appointment to the NUI, their complementary scholarly interests highlighted the richness of the Irish heritage they sought to promote. Their shared enthusiasm and belief in the significance of the language bore fruit in their successful campaign for have Irish designated a requirement for entry to the newly formed National University of Ireland.
Nevertheless, some of their early pronouncements foreshadowed later diverging approaches. The Third Home Rule Crisis and the outbreak of the Great War posed new challenges. Though MacNeill sought to replicate elements of the League's inclusiveness in the Irish Volunteers, the constructive ambiguity that had facilitated a wide appeal proved difficult to maintain in the new political movement. His early determination to counteract postcolonial humiliation through cultural activism evolved into more strident expressions of vehement anti-imperialism in the pages of the *Irish Volunteer*. For Hyde, the radicalisation of increasing numbers of Gaelic Leaguers constituted an unacceptable departure from the League's initial inclusive stance. While the inevitable rift came in 1915 and political upheavals followed, the two retained respect for each other and continued to contribute much to Irish Studies scholarship in later life.

Mary Harris is a Senior Lecturer in the Department of History at NUI Galway. Her publications include *The Catholic Church and the Foundation of the Northern Irish State* (Cork University Press, 1993).

Liam Mac Mathúna, University College Dublin, 'Douglas Hyde's Intellectual Links with John Quinn, Lady Gregory and W. B. Yeats'

This paper will examine some of the intellectual reach of the Gaelic League in the revival period, concentrating on the years 1898 to 1906. Lady Gregory's big house at Coole Park, Co. Galway, served as the initial meeting place for her, Hyde, Yeats and the Irish-American financial lawyer John Quinn. Building on the twin successes of Hyde's and Norma Borthwick's 'Punch and Judy' show in Irish in late 1898 and the placing of a commemorative slab on Raftery's tomb in 1900, the early years of the twentieth century saw Coole Park serve as the locus for creative collaboration between Hyde, Gregory and Yeats on some of Hyde's earliest plays, including *Casadh an tSúgáin (The Twisting of the Rope)*, *Pleusgadh na Bulgóide; or the Bursting of the Bubble* and *An Tincéar agus an tSídheóg (The Tinker and the Fairy)*, to which latter George Moore also contributed. But it was the cultural discussions

occasioned by the arrival of Jack B. Yeats and his friend John Quinn for the Killeeneen *feis* beside Raftery's grave at the end of August 1902, which led to the intellectual cross-currents which prompted Quinn to organise major and highly successful American tours for W. B. Yeats (1903-04) and Hyde (1905-06). Hyde's trip took him to the White House (twice), as well as some fifty cities and twelve universities, where he collected $64,000 (said to equal c. $1 million today). The impact of this intellectual milieu on the policies of the Gaelic League will be assessed.

Liam Mac Mathúna is Professor Emeritus of Irish at UCD. Editor of *Éigse: A Journal of Irish Studies*, NUI. Recent publications include *Éigse* 39 (2016) and *Saothrú na Gaeilge Scríofa i Suímh Uirbeacha na hÉireann, 1700–1850* (co-ed. R. Uí Chollatáin) (2016). Currently engaged in research on the life and work of Douglas Hyde, together with Dr Máire Nic an Bhaird, MU.

Panel 1G The Irish Diaspora in the USA
ORB 1.23

Ted Smyth, Glucksman Ireland House, New York University, 'A New Passion for Irish and Irish American Culture: Results of Two 2017 Surveys of Irish Americans'

Who exactly are the Irish Americans? In addition to examining US Census and Pew Research reports, this paper will provide some new answers utilising two comprehensive online surveys of Irish Americans in 2017, one focused on the wider community and the second limited to those aged 18 to 45 years. What emerges is a picture of an Irish American identity that is multifaceted, diverse and vibrant, transforming from one more publicly identified with Irish nationalism to a less dramatic, but more widespread Irish American identity based on a new interest in Irish music, literature, history and drama.

The paper will discuss what factors are likely to influence Irish Americans and their identity choices in the twenty-first century. Can it resist commercial stereotypes and commoditization if it is not grounded in the contemporary reality of what it is to be *both* Irish and Irish American? What can we learn from other ethnic communities in America?

Younger, "Next Generation", Irish Americans say that investment in culture is the most important factor in sustaining Irish American identity. This paper will also discuss the dramatic impact of the Internet on connecting Irish Americans with each other and with Ireland.

Ted Smyth, a former senior Irish diplomat and business executive, completed a master's thesis at NYU on "The Transformation of Irish America, 1980-2017". With a keen interest in the Irish diaspora, his articles are published regularly in the *Irish Times* and American newspapers.

William Vericker, Monroe College, 'From Ireland to 10034: Irish Identity in New York City's Inwood'

Many New York City neighborhoods of the second half of the twentieth century were predominantly Irish and Irish American, but few embodied the replicative Irish consciousness of Inwood, in northern Manhattan. Churches, bars, sports, politics and hard work mirrored

the best and sometime the worst of social structures of an ancient and now independent and evolving nation across the Atlantic. New waves of immigrants before the Celtic Tiger blended easily with earlier arrivals and first and second generation Irish Americans.

With more than one hundred bars in a single square mile, pub life and its darker side of alcoholism played out on the streets and parks of Inwood. Gaelic sports had its own stadium in nearby Gaelic (nee Croton) Park, and churches such as Good Shepherd and bars such as Garryowen co-existed as the epicenter of Irish life at the time. Lifelong friendships, alliances and employment paths were formed equally around the concentric circles of Mass, family, sports, drinking and acres of abundant parks.

Being Irish in Inwood marked one with certain characteristic of religion, politics and occupation. Civil servants, utility and construction workers were the neighborhood's common career paths for many men. Paired with a distinctly Irish characteristic of personal silence, difficulties with this social construct manifested itself in a culture of hard and often dangerous work coupled with Irish pub life/Inwood bars and the inevitable consequences of hard drinking, dysfunctional family life and on some levels, social disintegration, this all while holding a Zip Code emblematic of proud Irish culture that celebrated Ireland, the Church and the trappings of a fully successful life in America

William Vericker bio: I have been teaching graduate school for several years following a successful career in Human Services Consulting. I specialize in alcoholism and addiction studies among oppressed and marginalized populations such as the Irish of the Famine Years, African Americans after the Civil War and Indigenous American people.

Amanda Crabb, Curry College, 'Unauthorized Irish in the US today'

The conversation surrounding unauthorized immigrants in the U.S. has focused mainly on migrants of color, particularly migrants from Central America. In this paper I explore what it means to be both within and outside. On one hand living a liminal life, not being able to participate fully in U.S. society, and on the other hand being white and a native English speaker, which does not match the stereotypical image of an unauthorized immigrant. Irish immigrants reside in this unique position as they are a well established immigrant group, yet it is estimated that there are upwards of 50,000 unauthorized Irish currently in the U.S. The political climate for immigrants, including Irish, has dramatically changed as more strict regulations have been put into place since 9/11. Beyond stronger regulations, we have seen immigration legislation become increasingly bipartisan. Recently, the discussion of comprehensive immigration reform has once again been placed onto the political agenda, including the dissolution of Diversity Visas, which Irish lobby groups were instrumental in creating. To explore the story of the unauthorized Irish immigrant, I use information gathered from interviews with Irish immigrants and members of the lobby group, the Irish Lobby for Immigration Reform ("ILIR"), ILIR documents, Irish newspapers and U.S. based Irish publications. Department of Homeland Security data is used to help ground the Irish experience within the greater U.S. immigration discussion.

Amanda Crabb earned a Ph.D. in Sociology from Northeastern University in 2015. Dr. Crabb's research interests are in immigration with the focus on Irish immigration to the U.S.

return migration, and social movements. Currently, Dr. Crabb holds a special appointment at Curry College in Milton, Massachusetts.

Peter McLoughlin, Queen's University Belfast, '"Distant Warriors" and "Distant Peace Workers": The Struggle within Irish-America over the Northern Ireland Conflict, 1968-98'

The paper allies prior research on Irish-American lobbying on Northern Ireland (McLoughlin and Meagher, forthcoming) to theories of diaspora politics in relation to ethnic conflict and peace-building. Specifically, it uses Orjuela's theory of "distant warriors" and "distant peace workers" (2008) amongst diaspora populations to explain the competition between different strands of Irish-American activism on Northern Ireland, and how the "distant peace workers" eventually won out. This involves an overview of Irish-American agitation, beginning with the initial response to the outbreak of the Troubles in the late 1960s, where early support for the civil rights movement replicated the shift in Northern Ireland towards a more militant position in the face of state repression. This led to a situation in the early 1970s where US groups played a vital part in financing and arming Irish republicans' campaign against British rule. However, the paper also explores the subsequent emergence of more politically focused Irish-American lobbyists, seeking to counter support for armed republicanism and pressure the British government, not to withdraw from Northern Ireland, but to take the necessary steps to establish a just and peaceful settlement there. The paper will explore the sometimes bitter divisions that such efforts created within Irish-America, before examining the unlikely convergence of different strands of activism in the 1990s – again echoing developments within nationalism in Ireland at this time. The paper uses Orjuela's theory to explain how the realignment of Irish-America around an agenda for radical reform rather than reunification was vital to the Northern Ireland peace process.

Peter McLoughlin is a Lecturer in Politics at Queen's University Belfast. He has published widely on the subject of the Northern Ireland conflict and peace process, most notably with his book on the Nobel Peace Prize winner, John Hume - *John Hume and the Revision of Irish Nationalism* (Manchester University Press: 2010).

Panel 1G Religious Violence and Violent Religions
ORB 1.32

Michael de Nie, University of West Georgia, 'The Irish Press, Islam, and Violence – 1882-1885'

The Egyptian and Mahdist revolts of 1882-1885 and the British response were watershed events in the evolution of Irish and British imperial sensibilities. Like their colleagues across the channel, the Irish press closely followed these events and interpreted them in both political and religious terms. Conservative, Liberal, and Nationalist journalists in Ireland naturally ascribed different meanings and lessons to these rebellions and British intervention in North Africa, but all of their responses were heavily colored by contemporary understandings of Muslim society and the connections between Islam and violence. Given Islam's history as a religion of the sword and the promise of heaven to those who die in its cause, it was commonly held, all conflicts between Muslims and Christians were potential Holy Wars that might catch fire in other areas of the empire. The supposedly inherent violent

fanaticism of Muslims not only increased the potential danger of these conflicts but also signified the premodern condition of Islamic society. Whether they wished the Mahdi luck or ill, Irish newspapers commonly portrayed the Egyptian Wars as battles of modern civilization against atavistic barbarism. This paper will explore the central role of ideas about violence and modernity in the Irish press's understanding and presentation of these events. This will afford us a deeper understanding of both Irish self-conceptions during a critical period in the development of Irish imperial culture and some of the antecedents to more recent western responses to violence in the Islamic world.

Michael de Nie is Professor of History at the University of West Georgia and past Secretary and History Representative of the American Conference for Irish Studies. He has published numerous books and articles on Ireland, the Victorian press, and empire. His current project is a study of reporting on revolutionary Islam in the late-Victorian press.

Sean Farrell, Northern Illinois University, 'The Modernization of Sectarianism in Post-Famine Ireland'

Sectarianism in nineteenth-century Ireland often is seen as the antithesis of modernity; an atavistic and traditional survival from a bygone age. And yet, there can be little doubt that sectarian fractures were a more powerful force in Irish society in 1860 than they had been in 1830. Scholars interested in religious violence in divided societies around the world have shown how extremists have used modern tools and techniques to instill communal division and commit acts of violence. These dynamics have not been as carefully explored in nineteenth-century Ireland. Using a wide array of press and archival sources, this paper is designed to do just that, examining the modernization of sectarianism in the 1850s and 1860s. Focusing on the Trillick Railway Outrage of 1854-55 and the campaign to repeal the Party Procession Act, I show how activists used new transportation technologies, the dramatic growth of newspapers, and an increasingly representative political system to forge a more contentious and communally fragmented landscape. This was by no means a smooth process, as countless British and Irish men and women challenged (often successfully) efforts to impose binary identities on the complex mosaic of Ulster society. By looking closely at these dynamics, however, we can see how actors used Ireland's increasingly modern economic, political, and technological landscape to create a more deeply divided society.

Sean Farrell is Associate Professor of History at Northern Illinois University and Past President of the American Conference for Irish Studies. He has published a number of books and articles on religious violence in nineteenth-century Ulster and is currently working on a new project entitled *The Trillick Railway Outrage: Making Sectarianism in Victorian Ireland*.

Timothy McMahon, Marquette University, 'Religion, Census, and Legitimacy: Evidence from the Boundary Commission'

When the Government of Ireland Act (1920) partitioned the island of Ireland, nationalists and unionists faced a series of stark choices. Particularly for those along the border, they had to decide how they saw their nation: How were they conceiving of unionism and nationalism at this moment of transition? And how did events shape identities? In assessing the post-partition period, I am relying on testimonies given to the Irish Boundary Commission, a body

created as part of the Articles of Agreement between the British Government and the Sinn Féin representatives in December 1921. This paper will utilize transcripts of those testimonies, as well as supporting submissions, to understand the varied influences on the cases made by border unionists and border nationalists. For the Commissioners, religious identifications were generally used as short-hand substitutions for assumed political identifications. The problem faced by the Commission was that the last complete census had occurred in 1911, enabling those submitting evidence to offer claims about population shifts and voter suppression efforts that highlighted ongoing sectarian tensions in both Northern Ireland and the Irish Free State. These accounts reflected the embrace of differing views of political legitimacy, based on property ownership and employment patterns among people of the different religious communities, but even these notions were in flux because of perceived and actual violence that erupted along the newly imposed state frontier. Thus, an intensive look at these years of forced inclusion and exclusion will enhance our understanding of border identities in formation.

Tim McMahon is the President of the American Conference for Irish Studies and an associate professor of history at Marquette University. He is author of *Grand Opportunity: The Gaelic Revival and Irish Society, 1893-1910* (Syracuse UP, 2008) and co-editor of *Ireland in an Imperial World: Citizenship, Opportunism, and Subversion* (Palgrave Macmillan, 2017).

Marie Coleman, Queen's University Belfast, 'Accounting for the decline of Longford's Protestants, 1911-1926'

In line with most counties in the Irish Free State, County Longford experienced a decline of 35% in its non-Roman Catholic population between 1911 and 1926. In his 1921 rural deanery report for the parish or Clonbroney, the Archdeacon of Ardagh, Henry Johnson, attributed the decline in that year to 'the troublous times through which we have been passing'. Other evidence, including applications for compensation to the Irish Grants Committee and to the Irish government under the 1923 Damage to Property Compensation Act, indicate that revolutionary violence impacted on the decisions of Protestants to leave the county. However, a wider review of sources, including rural deans' returns, diocesan synod reports, and registers of marriages, births and burials, indicate wider demographic reasons for the decline over a longer period, as identified by David Fitzpatrick and Andy Bielenberg. This paper will examine a wide range of such sources to assess the variety of factors affecting Protestant depopulation in Longford, while also attempting to assess more accurately the extent and impact of sectarianism during the Irish revolution.

Marie Coleman is Senior Lecturer in Modern Irish History at Queen's University Belfast.

Panel 1H Globalizing Ireland's Revolution
ORB 1.45

Fearghal McGarry, Queen's University Belfast, 'National and Global: Framing the Problem'

Why was a revolution against British rule by nationalists on a small island on the periphery of northern Europe a moment of global significance? One of the most exciting recent historiographical developments is the effort to move beyond the nation state as the primary unit of analysis and to think transnationally about a range of historical subjects and processes.

As a small country with a large diaspora, forming part of a multinational state and global empire, Ireland was highly susceptible to transnational influences. Despite this, accounts of the Irish revolution remain largely nation-centred, an approach which obscures diasporic influences, as well as connections and parallels between experiences in Ireland and elsewhere, whether in Europe or other parts of the 'British world', as imperial power gave way to national self-determination and ethnic violence. Local studies, the dominant approach in recent decades, provide a sophisticated anatomy of the revolution's impact on Irish society but shed little light on how the destabilising impact of the Great War, the emergence of self-determination as the principal source of political legitimacy, and the establishment of new republics across Europe heightened Irish expectations. This panel presents research in progress from a major AHRC-funded project, 'A Global History of Irish Revolution', which explores two key questions: how did transnational influences shape the revolution within Ireland, and what impact did the Irish revolution exert beyond Ireland. Both themes address the same overarching question: to what extent must revolutionary change be understood within a global, as well as nation-state, framework?

Fearghal McGarry is professor of modern Irish history at Queen's University Belfast. He has written widely on twentieth-century Irish history, particularly the revolutionary period. He is principal investigator of the AHRC-funded research project, A global history of Irish revolution, 1916-1923.

Darragh Gannon, Queen's University Belfast, 'What I say in America is what I say in Ireland': Addressing Ireland in the Irish World'

Between June 1919 and December 1920, Éamon de Valera negotiated the United States of America. From New York City to Salt Lake City, Alabama to Montana, the President of the Irish Republic addressed 'Ireland' to audiences of millions over one hundred public speeches. Where, and why, did de Valera construct Ireland through representations of class, race and ethnicity? How were de Valera's speeches situated in the early interwar American press? When, and why, were de Valera's discourses written out of newspaper narratives in Ireland?

Drawing on original archival research in the UCD archives and investigation of digital collections such as 'America's Historical Newspapers' and the 'Irish Newspaper Archive', this paper will use de Valera's closely-documented tour of America as transnational case study. David Brundage's work, *Irish nationalists in America* (2016), has drawn attention to diffuse ideological developments within Irish-American nationalism across diasporic-specific spaces. How did the 'movement' of Éamon de Valera across the United States effect political change? Cian McMahon's monograph *The global dimension of Irish identity* (2015), further, has critiqued representations of 'Irishness' in the American popular press. What 'relations' did American newspapers use to contextualise de Valera's Ireland? Timothy McMahon, Michael de Nie and Paul Townend's recent edited collection, *Ireland in an imperial world* (2017), meanwhile, has underlined the 'unparalleled' influence of the press as transnational mediators of political authority. How did the 'circulation' of de Valera's American discourse through Irish newspapers inform interpretations of the revolution in Ireland? This paper aims, ultimately, to place Éamon de Valera in the United States on the Irish transnational map.

Dr. Darragh Gannon has published widely on the Irish revolution in British historical context. He has also served as Curatorial Researcher to the National Museum of Ireland exhibition 'Proclaiming a Republic: the 1916 Rising'. He is currently Research Fellow to the

AHRC-funded project 'A global history of Irish revolution, 1916-1923' at Queen's University Belfast.

Brian Hanley, '"Very dangerous places": The IRA's Interaction with the Post-War Underworld'

To arm itself from 1918 onwards the IRA had to look outwards, towards a post-war Britain and Europe awash with weapons. Republican gunrunners were forced to immerse themselves in 'very dangeorus places.' There are tantalizing hints in a number of sources of republican connections with the British underworld, some of which was itself immigrant. Post-war Britain experienced a crime scare in part fueled by fears of the effect the war had in brutalizing veterans, on the role of immigrant criminals and a general breakdown in respect for authority. The fact that the IRA's leadership did not supply many local units meant that some gunrunning operations were based heavily and immigrant and local networks rather than directed centrally. Irish veterans of the Great War and sympathetic British ex-servicemen played a central part in these efforts. In Ireland itself the republican sought to distance itself from any connection with criminality, but outside Ireland lines of 'respectability' were less clearly drawn. Irish republicans, often from working class communities interacted with war veterans and those on the margins of society. The IRA's smuggling network relied on contacts in the rough and tumble worlds of port cities from Hamburg and Antwerp to Genoa to Liverpool and Dublin.

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Brian Hanley is a Research Fellow in the School of History, Classics and Archaeology at the University of Edinburgh. He is working on an AHRC-funded project, 'A Global History of the Irish Revolution, 1916-1923'.

Panel 1I The Post-Celtic Tiger Novel
ORB 2.01

Kelly J.S. McGovern, University of Maryland, '"Seeing things as they really were" in Anne Enright's *The Wig My Father Wore*'

Anne Enright's first-person narrative technique in *The Wig My Father Wor*e (1995) interrogates readers' receptions of female creativity and creation in the Celtic Tiger

environment by creating multiple narrative possibilities, including the possibility that the narrator is drafting an alternative genesis for her surprise pregnancy. Enright's narrator is a woman named Grace who gets "paid to tell lies" through her job as a television producer for a raunchy dating gameshow. She uses a complex, cinematic mode to transmit her story in clips and double takes, framing her tale to show herself becoming a virgin again and falling pregnant by an angel that shows up on her threshold. However, as the title indicates, Grace is intimately familiar with obscuring bodily realities that are socially inconvenient. She is keenly aware that "no-one said a word" when her father first came home with his wig on his head because he came in also bearing the family's first television set. For Grace, the television serves as an "aerial of sorts, a decoder, an audience response" to the open, unspoken secret of her father's baldness and refusal to acknowledge it. Through Grace's pixelated, multiple-draft storytelling, the television emerges as a model for Grace's "blow-up man" and "wonderful inflatable angel" who in turn distracts from Grace's promiscuity. This paper explores Enright's technique and how it brings into focus her audience's willingness to accept a tale of supernatural impregnation when more realistic and complex possibilities are available.

Kelly J.S. McGovern earned her M.A. at Boston College and her Ph.D. at the University of Maryland, with research interests in modern and contemporary Irish novels, critical theory, and feminist narratology.

Jason Buchanan, City University of New York, Hostos College, 'Austerity and Masculinity in Contemporary Irish Fiction'

My paper will analyse how stories about the collapse of the Irish economy, and the subsequent austerity measures imposed in its wake, helped to form a new display of Irish masculinity that turned away from the growing cosmopolitan attitudes of Celtic Tiger Ireland. After the collapse of "Black 2008," the austerity measures placed upon Ireland resulted in an intense reaction to the narrative and influence of global capital that promised to provide wealth and success for everyone in Ireland. The cognitive effects of this rejection of global capitalism altered—among other elements—perceptions of Irish masculinity.

My project analyses a cross section of contemporary Irish fiction to show how writers living in a post-austerity Ireland depict the creation of a new form of Irish masculinity in which a destructive boredom is fashioned as an essential element of manliness. The ubiquitous nature of this austerity masculinity reveals how, culturally, experiences of economic hardship are distinctively gendered to, as Diane Negra argues, "reflect a new rhetoric of manliness to confront economic uncertainty." The program of austerity, with its emphasis on individualism and self-reliance, has created an austerity of emotions for the male characters in contemporary Irish fiction. These post-austerity novels classify this anti-global masculinity of boredom as a disruptive force in Irish society, politics, and culture. Finally, I use this context to analyse the work of a new group of award-winning Irish novelists, such as Mike McCormack, Lisa McInerney, and Rob Doyle.

Jason Buchanan is an Assistant Professor of English at The City University of New York—Hostos. His work on the relationship between economic factors and contemporary writing has been published in *Modern Fiction Studies*, *Studies in the Humanities*, *Modern Drama*, and *Studi Irlandesi*.

Matthew Eatough, Baruch College, City University of New York, 'The Humanitarian Legacy in Contemporary Irish Fiction'

There is perhaps no newer "environment" for Irish fiction than the world of humanitarianism. Over the past decade, several notable Irish writers, including Anne Enright, Sebastian Barry, and Roddy Doyle, have directed their attention to a number of humanitarian relief efforts that have taken place across the African continent, from the 1985 Live Aid concert to raise funds to fight the Ethiopian famine to infrastructure-building in early 2000s Mali.

In this paper, I consider why humanitarianism has suddenly become such an interesting topic for Irish fiction, as well as what this sudden interest can tell us about the history of the Irish novel. As I show, Ireland has a long history of participating in humanitarian relief efforts, beginning with early-twentieth century missionary work in West Africa and continuing on into fundraising efforts for the Biafran and Ethiopian famines. Yet such work was seldom represented within the Irish novel prior to the last decade. This absence, I argue, was rooted in the historical tendency to regard African countries through the lens of ethnic self-determination. With the advent of African immigration to Ireland in the early 2000s, though, this earlier global imaginary began to break down, and writers were forced to look for alternative models for describing Ireland's relationship with the African continent. By examining Enright's *Green Road*, Barry's *Temporary Gentleman*, and Doyle's "Guess Who's Coming for the Dinner," I show how humanitarianism has emerged as a dominant discourse for rethinking Ireland's place in a world-system characterized by immigration, unequal citizenship rights, and affect-based demands for vital resources.

Matthew Eatough is Assistant Professor of English and Chair of the Global Studies program at Baruch College, City University of New York. He is the assistant editor *of The Oxford Handbook of Global Modernisms* and the author of numerous essays on Irish literature, African literature, and global modernism. He is currently working on a book manuscript that explores the emergence of Anglophone literature in the modern world-system.

PANEL SESSION 2

9am, Tuesday 19 June

Panel 2A **Domestic Interiors and Exteriors in Nineteenth and Twentieth-Century Irish Writing**
WW3

Matthew Reznicek, Creighton University, 'The Act of Dying: Wagner, the Death of the Gods, and Elizabeth Bowen's Big House Fiction'

It has become a critical cliché to say that the space of the Anglo-Irish Big House dominates the socio-cultural geography of Elizabeth Bowen's Irish fiction; indeed, the bounded nature of these ancient demesnes often contrasts sharply with the porous nature of Bowen's broader geography. In *The Last September* (1929) and *Bowen's Court* (1942), the representation of the house itself and, especially, its destruction recalls the construction and destruction of Valhalla in Richard Wagner's *Das Rheingold* and *Götterdämmerung*, the first and last operas in his epic cycle of *Der Ring des Nibelungen*. While Wagner's Hall of the Gods depends upon the contractual authority embodied in Wotan's spear, this authority is increasingly shown to rely on a failing political system. For Bowen, similarly, the representation, especially, of Danielstown in *The Last September* implicates the very house itself as a witness to the destruction of the social order of which it is an epitome. By exploring the ways in which Bowen and Wagner represent the space of the Big House and the Hall of the Gods as founded on a corruptible form of authority as well as the shared use of fire in their destruction, this paper will demonstrate the aesthetic and political connections between the German opera composer and the Anglo-Irish writer.

Matthew L. Reznicek is an Assistant Professor of English at Creighton University where he teaches nineteenth-century British and Irish Literature. His book, *The European Metropolis* (Clemson UP 2017), explores the representation of Paris in Nineteneth-Century Irish women's novels.

Siân White, James Madison University, 'Eimear McBride's Anti-Room'

In her 1934 novel *The Ante-Room*, Kate O'Brien frames her treatment of marital unhappiness and adulterous love in terms of the ante-room, a liminal space in the domestic interior of the Irish country home. In it, outsiders enter, strangers become known, hostesses meet guests, and social conventions prevail. It is a pocket of public space inside the otherwise private home and, as an analogy, it illustrates the tension between "familiar" (sister) and "other woman" that Agnes embodies. In love as she is with her sister's husband, Vincent, her love triangle poses a threat to the marriage from within the family, the home, and the marriage itself. The seeming authenticity of the love between Agnes and Vincent, however, suggests that the problem actually lies with the marital and social institutions that provide a rigid framework for human behavior, much as the home provides metaphoric scaffolding for the domestic relations inside.

No such scaffolding exists in Eimear McBride's warped version of triangular conflict between the Girl, her aunt, and her uncle in *A Girl is a Half-Formed Thing* (2013). As with O'Brien's novel of adultery, the threat comes from within the family, begins in the home, and

therefore involves the transgression of familial and marital boundaries. On the other hand, McBride's narrative outstrips that generic category by also incorporating violence, incest and pedophilia. Moreover, in scarcely engaging with the physical particulars of the story world, the novel offers a protagonist who is herself starkly rootless: physically, emotionally, morally, narratively. In lacking the implicit physicality, social propriety, and safety that bolster the domestic metaphor, and because the Girl's house, body, mind, and narrative interiority are so porous and vulnerable to violation, the metaphor of home ceases to signify.

For much of Irish literary history, the domestic space has mapped clearly onto both nationalist and gendered discourses about security, ownership, and belonging. Vincent's suicide at the end of O'Brien's novel effectively reasserts the possibility and value of domestic stability, bringing a satisfying closure to the narrative that equates with the closing of the ante-room door. By contrast, McBride's novel stretches the bounds of propriety, belonging, and safety to breaking point. In offering neither physical place nor an effective domestic metaphor in which to stage transgression, the narrative implies that no such easy metaphor exists any longer for framing female agency in the context of contemporary Irish culture.

Siân White is Associate Professor of English and interim Associate Dean of Arts and Letters at James Madison University. She specializes in British and Irish modernism, narrative theory, Irish studies and gender studies. Her work generally explores the relationship between modernist form and transformations of intimacy in the modern age, and she is currently working on a project that addresses Irish modernism and its echoes in contemporary women's fiction. She has published on James Joyce, Elizabeth Bowen, and William Trevor, and her article on Virginia Woolf is forthcoming in *Woolf Studies Annual*.

Ellen Scheible, Bridgewater State University, 'Burning Down the House: The Danger of the Domestic from Bridget Cleary to Elizabeth Bowen and Tana French'

Anglea Bourke's groundbreaking study *The Burning of Bridget Cleary* uses a true-crime story of domestic violence to expose the struggle between the modern and the primeval in the development of late nineteenth-century modernity in Ireland. Bourke details the true story of a husband who burns his wife to death, claiming that fairy magic led him to do it. Bourke underscores the power of the domestic in the development of Irish identity. That Ireland's domestic interior mirrors the progress of the nation-state manifests as one of the defining tropes of twentieth-century Irish fiction, especially fiction written by women.

As the Big House burns at the end of Elizabeth Bowen's *The Last September*, the intrusion of a lush and green primordial landscape takes its place. Bowen exposed the complexity of nation-building in early twentieth-century Ireland through this final image, suggesting that the Irish Free State might seem like a natural right but it is also dependent on a dangerously primitive lifestyle, inculcated by the nationalism that burned down the Big House.

Years later, after many metaphorical and literal Big Houses have burned to the ground, Tana French uses the Detective Fiction genre to remind us that we still haven't solved the problem: domesticity in Ireland continues to limit the equality of women and hinder the progressive development of the nation.

Bridget Cleary's body, Bowen's Big House, and French's female heroine all go down in flames because the domestic interior of late-nineteenth- and early-twentieth-century Ireland—one where women maintained cultural knowledge and aesthetic power—could not coexist with the vision of the nation that Catholic nationalism propagated to incite revolution.

Ellen Scheible teaches and researches in the areas of fin de siecle and twentieth-century British and Irish fiction, modern gothic fiction, the domestic interior, and the postcolonial body. She is the associate editor of Bridgewater Review and the coordinator of the BSU Irish Studies Program. Her current project focuses on homemaking and nation-making in modern and contemporary Irish texts. She is currently the president of NE ACIS.

Panel 2B Ecologies of Early Modern Irish Literature: Genre, Philosophy, Address
WW5

Sarah McKibben, University of Notre Dame, 'Legal Peril and Patronly Appeal: Reinforcing Patronage in a Time of Crisis'

In "Legal Peril and Patronly Appeal: Reinforcing Patronage in a Time of Crisis," Sarah McKibben considers how late sixteenth-century bardic poets portray a time of legal imperilment arising from the expanding Tudor state's attacks, which were aimed at curtailing or even extinguishing the bardic institution, sharply painting threats to their practice and person in their verse. This alone is compelling and consequential, as it shows the lively engagement of bardic poets in their historical moment and their adroit negotiation of political, professional and patronly concerns within the genre of the standard patronly encomium, which they stretch and transform to accommodate the new circumstances of the day. But these works do more. Not only do they portray such threats as a collective danger equivalent to what we might today term ethnocide, in seeking to erase the cultural heart of (elite) native Irish society (elite culture here being equated to *all* native culture), these bardic poems further take the very circumstances of imperilment and turn it into the engine of their praise and the very metaphor of their renewed appeal to their patron, at once proof of their bravery and centrality, evidence of their loyalty, and reinforcement of a patronly relationship they revision under duress.

Sarah McKibben is an Associate Professor of Irish Language and Literature.

Patricia Palmer, Maynooth University, 'Bardic Apostrophe and Feminised Castles: Animism and Ecological Thinking in Early Modern Ireland'

In 'Bardic Apostrophe and Feminised Castles: Animism and and Ecological Thinking in Early Modern Ireland', Patricia Palmer tries to tease out the relationship between bardic enchantment, gender politics and ecological resistance. One of the most distinctive sub-genres of bardic 'house' poetry are the encomia which address, through the figure of apostrophe, not the patron but the patron's castle (or, as conquest turned to colonisation, ruined castle). This expression of what Jonathan Culler calls 'vatic presumption' speaks, in directly addressing an inanimate object as though it were an animate (usually female) subject, to a residual belief in what is now called the 'sovereignty myth'. But it also represents an engagement with the

natural and built world very different to that expressed in early 17th century English country-house poetry. That difference points to incommensurate epistemologies and to very different relations with the non-human. As Silvia Federici shows in her study of the violent 'transition' from feudalism to capitalism, *Caliban and the Witch*, 'the world had to be "disenchanted" in order to be dominated' - and misogyny was a key strategy in that process. In Ireland, too, the "disenchantment" of the world set in motion by conquest and plantation expressed itself as misogyny: the animate, feminised castle/ruin turns, as the 17th century goes on, into a harlot.

Patricia Palmer is a Professor of English at Maynooth University. Her books include *The Severed Head and the Grafted Tongue: Literature, Translation and Violence in Early Modern Ireland* (Cambridge University Press, 2014)

Deana Rankin, Royal Holloway, University of London, 'Border-Crossings: From *Landgartha* to *Derry Girls*'

When Elizabeth Cary returns to England from Ireland in 1624, she expressly renounces not only Protestantism, but also the writing of drama. In her *History of Edward II,* however, she quietly experiments with dramatizing history; and some of her most dramatic moments are staged between Edward II and Isabella (the 'She-Wolf'), as they negotiate the parameters of Anglo-French – as well as gender and marital and human – relations. This paper explores what happens when women cross borders in the literature of early modern Ireland. It draws on the work of Elizabeth Cary and Henry Burnell (amongst others) to explore how borders are repeatedly figured across the C17 as spaces where both writers and their fictional characters engage in complex stagings of the self. It will examine how gender, geography and genre are focalised and articulated at moments when borderlines are both enforced and crossed.

Deana Rankin's first book *Between Spenser and Swift: English Writing in Seventeenth-century Ireland* (Cambridge UP, 2005) explored the transition from soldier to settler across the turbulent C17. She recently edited *Landgartha* (Four Courts, 2014), an allegorical play about Amazons staged in Dublin 1640. She is working on two inter-related projects: Staging Amazons, 1557-2017 and Staging Tyrannicide, 1550-1750.

Panel 2C Literature and Ecologies
WW6

Hawk Chang, Education University of Hong Kong, 'Nature and Women: An Ecofeminist Reading of Nuala Ní Dhomhnaill's Poetry'

Ní Dhomhnaill, a critically-acclaimed Irish language poet, inspires us in many aspects. Notwithstanding the existing research on Ní Dhomhnaill's poetry, few academics have approached her texts from an ecofeminist perspective. Intriguingly, although descriptions of nature have been widely presented in Irish literature, mainstream academics have generally failed to discuss human's encounter with nature (Outram 47). According to James Mc Elroy, nature references and their connections with women permeate in the poems by Irish woman poets, but evidently not enough ecological study has been conducted (63-65).

In "A Remarkable Admission," Ní Dhomhnaill recounts how she was fascinated by the creatures on the beach when she was 16, being told by an old man that "there's not a single animal up on dry land / that doesn't have its equivalent / in the sea. The cat, the dog, the cow, the pig" (*The Fifty Minute Mermaid* 87). However, despite this attachment to the mystical world, pressures from the real world are so strong that she is torn between two forces, "like a drowned man between two seams of water" (89). Similar depictions of human-nature interaction can be found in many of Ní Dhomhnaill's poems such as "I am a Deer" (*Selected Poems* 19-23), "Flowers," (*Selected Poems* 127), "Island" (*Pharaoh's Daughter* 41-43), "The Lady of Loughadoon" (*The Astrakhan Cloak* 65-71), and "The Whitehorn Bush" (*The Astrakhan Cloak* 58-59).In this paper, Ní Dhomhnaill's depiction of plants, animals, and the natural landscape will be investigated. I am particularly interested in understanding if women approach nature from different perspectives, and if, as many ecofeminists argue, the exploitation of nature and the subordination of women are two sides of the same coin by reading Ní Dhomhnaill's poetry.

Hawk Chang is Assistant Professor of the Department of Literature and Cultural Studies at The Education University of Hong Kong. He received his PhD from National Taiwan Normal University and did his post-doctoral study at Trinity College Dublin, Ireland.

Jennifer Joyce, Villanova University, 'The Significance of Water in Contemporary Irish and Irish-American Literature'

This paper examines the significance of water in contemporary Irish and Irish American literature. The imagery of water surfaces poignantly as a source of landscape, memory, and/or renewal in Colum McCann's short stories, "Sh'khol" and "Treaty" (2016), Colm Tóibín's novel *Brooklyn* (2015), and Claire Keegan's short story, "Close to the Water's Edge" (2002). Where McCann utilizes this element in moments of extremes – recalling water as both a site of trauma and as a place of calm through reminiscence, Tóibín invites readers to understand the immigrant experience by using the ocean as a border from one's former life and as a passage into new life. Keegan's work suggests water to be an entry point to personal freedom, yet a freedom that is not always easily or readily accessible. This critical reading ultimately highlights the way in which water serves as an environmental representation for Irish (and human) experience and identity.

Jennifer A. Joyce, Ph.D., serves as the Assistant Director of the Center for Irish Studies at Villanova University in Villanova, Pennsylvania. She is also an Assistant Professor in the Augustine and Culture Seminar Program and English Department, specializing in 20th and 21st Century Literature and Culture.

Panel 2D **Irish Women and War**
WW7

Síobhra Aiken, National University of Ireland, Galway, 'Women Writing Trauma: Concealed Narratives of the Irish Civil War (1922-23)'

The traumatic and violent nature of the Irish Civil War (1922-23) is often believed to have triggered a collective agreement that certain things are best forgotten. As Síghle Humphreys lamented, 'Níl aon ní chomh holc le Cogadh na gCarad' [There is nothing as bad as Civil War]. While there are a number of aspects of this collective trauma which have been obscured in the retelling of history, the experiences of women have been particularly silenced and ignored. This is despite the fact that female participation reached its apex during the conflict, and over eight hundred women were imprisoned under the fledging Free State. However, this paper will consider how a number of female writers, including Máirín Cregan, Mairéad Ní Ghráda and Annie P. Smithson, negotiated the restrictions placed on women's writing during the 1930s and adopted a number clever narrative strategies which enabled them to articulate the trauma of their experiences in the aftermath of the Civil War.

Síobhra Aiken is an IRC Scholar at the Centre for Irish Studies in NUI Galway. Her research focuses on personal and literary testimonies of the Irish Civil War (1922-23). She is the coeditor of *The Men Will Talk to Me: Ernie O'Malley's Interviews with the Northern Divisions* (Merrion Press: 2018).

Mandy Link, The University of Texas at Tyler, '"The Flooding Sorrow": Mary Sheehy Kettle, Emilie Harmsworth, and Commemorating the Great War'

This paper addresses the ways that Irish women coped with the losses of the Great War through the experiences of Mary Sheehy Kettle and Emilie Harmsworth. Too often women's experiences of war are left out in favor of dramatic tales of battlefield heroism and military strategy. While women were increasingly more involved in the effort of the Great War than they had been in prior wars, few Irish women saw the battlefield up close. Given that over 200,000 Irishmen volunteered for service in the British Army, that meant the war impacted over 200,000 families. The way these women coped with the anxiety of the war experience is indicative not only of the experience of women across Europe but also demonstrates a little understood aspect of war: the women who picked up the pieces of everyday life in the aftermath of "the war to end all wars". Through an examination of Mary Sheehy Kettle and Emilie Harmsworth, this paper studies how some Irish women struggled to cope with the loss of a loved one and how their attempts to cope were expressed differently within the political context of the Irish Free State. The British government did not repatriate the bodies of the dead, and thus mourning families were unable to mark the passing with traditional funerary rites. Without such rites, these women formed their own methods of mourning. While Kettle took up volunteer work to defend veterans in an increasingly hostile Irish society, Harmsworth created an alternative site of memory by compiling a collection of documents about her brother's death at the front. Each of these women serve as case studies for the difficulties posed to women in remembering their loved ones in an antagonistic environment that failed to confer on these men the sacrificial hero title of their English counterparts. The experiences of these women demonstrate not only the difficulties in commemoration but also the remarkable ways that these women chose to circumvent the complicated politics of the day to remember their loved one.

Mandy Link is an Assistant Professor at The University of Texas at Tyler. Her book *Irish Remembrance of the Great War in the Irish Free State, 1914-1937: Specters of Empire* is currently under contract with Palgrave Macmillan and explores the relationship between national identity, empire, and the memory of the Great War.

Bridget Keown, Northeastern University, '"In the midst of the Trouble area during rebellion of '16": Irish Women and Trauma During the Easter Rising'

The Easter Rising brought the violence of the First World War to the streets of Dublin, transforming the city into a unique, and uniquely stressful 'home front.' Indeed, historians allege the first case of 'shock' in the history of Dublin's Richmond Asylum came as a result of the Rising, when a female patient was admitted during the ceasefire. This diagnosis indicates how traumatic the events of April 1916 were for civilians, specifically women, in Dublin; yet no history has dealt specifically with psychological effects of the Rising. My paper focuses on the case notes of women who were admitted to Dublin's Richmond Asylum as a result of traumatic experiences during the Easter Rising. I utilize both women's descriptions of their experiences and doctor's diagnosis in order to consider the traumatic experiences of civilian women during the Easter Rising, and to interrogate the interpretation of women's symptoms in order to understand how patients' treatment fit into a gendered system of health within Irish culture. Finally, I examine the manner in which the asylum used medical authority to enforce and uphold traditional gender norms. Ultimately, my paper argues that the Easter Rising was an especially traumatic event for civilian women who were trapped not only by the violence erupting around them, but also by patriarchal systems of control that punished verbal and behavioral transgressions, even those that were beyond their ability to control.

Bridget Keown graduated Smith College with a BA in History, Received her Master's in Imperial and Commonwealth History from Kings College London. Her doctoral research focuses on the traumatic experiences and treatment of British and Irish women during the First World War. She was awarded the 2017 Larkin Research Fellowship from the ACIS to complete her research.

Panel 2E Revisiting Northern Ireland in Cinema
ORB G.20

Matthew Fee, Le Moyne College, 'Anarchy and Archives: The Nostalgic Sounds of *Good Vibrations*'

It should come as no surprise that visual culture has been key to observing Ireland's "Decade of Centenaries," with both fiction and nonfiction cinema and television in particular returning to the events of 1912 – 1922. However, contemporary Irish media's engagement with the past surpasses this government-sanctioned commemorative era, with recent Irish cinema and television often displaying a more telling fascination with the political, economic, and social situations of the 1970s and 1980s. Returning to these decades, moreover, not only transcends Irish heritage cinema's prior preoccupations with the history of De Valera's Ireland, but also relocates the focus of many of these works decidedly North of the border.

In this paper, I analyze Lisa Barros D'Sa and Glenn Leyburn's *Good Vibrations* (2012), a biopic on Terry Hooley, the "godfather" of the Belfast punk scene. I explore how the film's anarchic energy extends beyond its musical subject matter into its depiction of the Troubles, most particularly its construction of both the literal and affective spaces of 1970s Belfast. Specifically, the film's creative employment of its musical soundtrack and cinematography—e.g. its use of color, anamorphic lenses, and fantasy sequences—complements its provocative integration of the radio and television footage that comprises the immense audio-visual archive of the Troubles. As a result, *Good Vibrations* not only interrogates the media strategies that have been used to chronicle the Troubles, but also foregrounds the unique

signifying power of cinema, particularly the rock and roll film genre and its nostalgic (and aural) evocation of the past.

Dr. **Matthew J. Fee** is a Lecturer and Director of the Integral Honors Program at Le Moyne College. His primary areas of research and specialization are Irish cinema, Irish studies and film genres. He has presented and published on Irish cinema, contemporary documentary, horror films and post-9/11 cinema.

Roger Hallas, Syracuse University, 'The Place of the Photographic Object in *Picturing Derry*'

Produced in the early years of Britain's Channel Four, David Fox and Sylvia Stevens' *Picturing Derry* (1985) enacted a significant transformation in how documentary film framed photographic history and practice. Interrogating the role of photography in public perceptions of the divided city, *Picturing Derry* rejected the emergent conventions of the photography documentary: observational footage of photographers shooting, camera movement over still photographs, and interpretative commentary on individual pictures by experts or the photographer. Rather, the documentary recognized photography as both a diverse set of material practices and a complex site of ideological conflict over meaning. Challenging hierarchies of photographic value, the film blurs the boundaries between professional/amateur and public/private distinctions through its profilmic placement of documentary subjects in relation to physical photographs and its attention to how its interviewees physically handle photographic objects. Such self-conscious mise-en-scene articulates a social gestus of life in 1980s Derry, where "the boundaries between 'the personal' and 'the public' disintegrate" (Trisha Ziff).

This paper will explain the film's innovation through the interaction of the historical contexts that produced it: the shifting politics of photographic theory and practice in Britain during the early 1980s, the opportunities for formal experimentation in television opened up by Channel Four and its public mandate, and the media politics of Northern Ireland in Thatcherite Britain. Long overlooked by scholars and critics, *Picturing Derry* constitutes not only an important intervention in the representation of the Troubles, but also a key materialist engagement with the politics of visuality in 1980s documentary.

Roger Hallas is Associate Professor of English at Syracuse University. He is the author of *Reframing Bodies: AIDS, Bearing Witness and the Queer Moving Image* (2009), and co-editor of *The Image and the Witness: Trauma, Memory and Visual Culture* (2007). He is currently completing a book about photography and documentary film and co-editing a volume on arts documentaries.

Jessica Scarlata, George Mason University, 'Cartographies of Rubble: History, Space, and Place in Visual Media'

A standard cliché of troubles films occurs when representatives of the state consult a map of Northern Ireland. This scene doubles as an orientation for spectators, presenting an orderly view of what will later be shown as incomprehensible, rubble-strewn streets or wild landscapes prone to explosion. Even in films that vilify British and RUC agents, the map

retains its role as an introduction to Irish geography, so that our sense of the space of conflict remains attached to a state perspective.

This paper examines the relationship among cartography, space, and violence imagined in *'71*, which departs from troubles films in its willingness to stumble through political spaces, observing the complexity of the conflict. The film establishes a hierarchy of spatial knowledge: the more easily a character moves through the maze Belfast, the deeper his involvement in the war. While *'71* resists blaming violence on Irish nationalism, it suggests that violence is embedded in the space of Belfast itself. At the same time, the Belfast of *'71* looks different from the city made familiar by photojournalism. Shot in England, *'71* raises questions about site specificity and cinematic space. That a post-industrial English city can stand in for a war-torn Irish one opens up avenues for exploring connections between warfare, military occupation, and a neoliberal British economy. Therefore, I also consider the role of ruins as sites of convergence that have the potential to challenge existing paradigms for understanding not just the troubles, but the post-Agreement relationship between Britain and Northern Ireland.

Jessica Scarlata holds a PhD in cinema studies from NYU and is an associate professor of film and media studies in the English department at George Mason University. She is the author of *Rethinking Occupied Ireland: Gender and Incarceration in Contemporary Irish Film* (Syracuse University Press, 2014).

Panel 2F **Protestant and Irish 1: Loyalties**
ORB G.41

Ian d'Alton, Trinity College, Dublin, 'The Strange Death of Unionist Ireland: Transferring Loyalties After 1922'

Southern Protestantism, overwhelmingly unionist in politics, was faced with a dilemma after Irish independence. Where did its political, social and cultural loyalties now lie? Could cultural 'Britishism' be reconciled with an acceptance of the new political dispensation? In 1960, Nora Robertson, in her memoir *Crowned Harp* suggested that 'In respecting new loyalties it had not seemed incumbent upon us to throw our old ones overboard'. If this were the case, how was this delicate circle to be squared? It might be said that southern Protestantism before independence had cleaved to the *Titanic* model—a community feeling relatively good about itself, broadly happy with its current accommodation on board, sailing on, blissfully unaware of the icebergs that would lie ahead. But when they had to take to the lifeboats, *sans* baggage, it may have been a frightening experience—but it was also liberating. They were able to claim ownership of their own identity formation, and to establish an autonomous equilibrium with the contemporary. This paper looks at the options open to the erstwhile unionists to maintain an identity that respected their sense of ethnicity and peoplehood, while also allowing them to participate in an Ireland that was, at the end, the home they knew (and loved, in their own way). It will examine such as the notion of the parallel 'Protestant Free State'; the appropriation of St Patrick as a Protestant symbol; and the elevation of Protestantism as the moral core of and exemplar for the nation.

Ian d'Alton is an historian of southern Irish Protestantism, and co-editor, with Ida Milne, of *Protestant **and** Irish: the minority's search for place in independent Ireland* (forthcoming), on which three proposed panels for this conference are based. He was a Visiting Fellow at Sidney Sussex College, Cambridge in 2014, and is a Fellow of the Royal Historical Society.

Felix Larkin, Independent Scholar, '"Ulster Will Fight": A Shemus Cartoon, 1923'

This paper will analyse a Shemus cartoon published in the *Freeman's Journal* on 29 June 1923 which encapsulates both the predicament and the unenviable fate of southern Irish Protestants in the period of the Irish revolution, 1912-23. The cartoon is titled 'Ulster Will Fight, Etc.', and it captures both the disillusionment of southern Irish unionists with Ulster for abandoning them and also reflects the disillusionment that the unionist leader, Sir Edward Carson, felt with England for its abandonment of the southern unionists. My paper will locate this cartoon within the fine tradition of cartooning in Ireland.

Felix Larkin is a retired public servant, historian and freelance writer. Former chair of the Newspaper and Periodical History Forum of Ireland. Former academic director of the Parnell Summer School

Brian Hughes, Mary Immaculate College, 'Limerick, Defining Loyalty: Southern Irish Protestants, the Irish Revolution, and the Irish Grants Committee'

Applicants to the Irish Grants Committee (IGC), a Treasury-funded scheme of redress for southern Irish loyalist losses suffered during the Irish Revolution, were asked, 'Do you claim that the loss or injury described was occasioned in respect or on account of your allegiance to the Government of the United Kingdom? If so, give particulars on which you base this claim.' The answers supplied to this rather open-ended question offer revealing insights into applicants' sense of their own loyalism – or, at least, the loyalism they felt would be most likely to result in a successful claim. Taking Protestant IGC applications from across the twenty-six southern Irish counties, including a sample of sixty-five Protestant claims from County Cavan, this paper will explore Protestant definitions of loyalty as expressed to the IGC.

The paper will also examine the nature of revolutionary violence suffered by Protestant compensation claimants as expressed in their claim files. It is not concerned so much with how the Irish Republican Army viewed and treated its supposed 'enemies' among the Protestant population, but how those Protestants viewed themselves and their treatment. The paper does not, therefore, seek to interrogate what might or might not have happened to southern Irish Protestants in revolutionary Ireland, but how they described it afterwards, in the problematic context of seeking compensation. It will examine allegiance and experience as defined by applicants – and as interpreted by the committee – to depict a nuanced, flexible sense of loyalism and what southern Irish Protestants meant by 'loyalism'.

Dr Brian Hughes is a lecturer in the Department of History at Mary Immaculate College, Limerick. He is the author and editor of a range of books, articles, and book chapters on twentieth century Irish history. His most recent monograph is *Defying the IRA? Intimidation, coercion, and communities during the Irish Revolution* (Liverpool, 2016).

Panel 2G **Landscape Legacies**
ORB 1.45

Jeannine Kraft, Columbus College of Art and Design, 'Creative Landscapes: Environmental Advocacy in Contemporary Irish Art'

In Ireland, there was a shift in the relationship between land and people with the property boom of the Celtic Tiger. Ecocriticism, across disciplines, counters a materialistic valuation of land in neoliberal terms in an attempt to rehabilitate the relationship between land and people beyond the mere monetary value. I would suggest it is a lens through which to seek a cultural reform in the positioning of the relationship of the local to the global in terms of cultural production. It is this approach that is employed by many socially engaged artists utilizing a focus on the local to engage the wider global context, and given a broader platform for the work through the connectivity of digital culture. Many contemporary practitioners of the visual arts in the Irish context seek to counter the cultural strain of neoliberalism by focusing on the micro-spatialities as envisioned by Michael Cronin and as embodied in the work of artists such as Deirdre O'Mahony or Séan Taylor. It is work that transcends traditional disciplinary boundaries, with an inherent activist element in its focus on bringing local issues of sustainability and social justice to the fore, radiating that vision to the broader international stage through the networks of culture. The blurring of disciplinary boundaries and the expansion of creative contributors allows for the engagement of broader publics. This paper will examine works that exert such agency to provide a rich engagement with ideas around place and cultural identity and their relationship to landscape.

Jeannine Kraft is an Associate Professor, and Chair of the History of Art & Visual Culture department at Columbus College of Art & Design and a PhD researcher with the National University of Ireland, Galway. Her work focuses on the legacy of the representation of the West of Ireland in contemporary Irish visual culture.

John O'Callaghan, NUI Galway, 'Rewilding Ireland? The Wild Nephin Wilderness Project, Co. Mayo'

In the presentation the concept of rewilding and related subjects such as wilderness, ecological restoration, self-willed land and novel ecosystems will be defined and explored from an Irish perspective. Using examples from around the world where rewilding has been practised, a case will be made for an approach to the proposed rewilding of the area now known as Wild Nephin or Néifinn Fhiáin in the Nephinbeg mountain range.

John O'Callaghan has just completed an MA thesis at the Centre for Irish Studies in NUIG entitled '*Rewilding Ireland? The Wild Nephin Wilderness Project, Co. Mayo*.'

Audrey Robitaillié, University of Edinburgh, '"A Different Sort of Map Altogether": A Geocritical Reading of Hugo Hamilton's Migrant Geographies in *Hand in the Fire*'

This geocritical study will analyse how the migrant experience is reflected in the geographical environments of Hugo Hamilton's *Hand in the Fire* (2010).
The novel is told from the point of view of Vid, a Serbian immigrant to Ireland. The carpenter endeavours to fit in Irish society through his friendship with a young Dublin lawyer, Kevin Concannon, who tells him that a true friend would put his "hand in the fire" for you. Through the portrayal of these displaced characters, Hamilton explores his favourite themes of memory and belonging.

This paper will focus on the places depicted in the novel, from the Serbia that Vid has left in his past to the modern-day Dublin, in order to analyse how the settings of the narrative reflect the characters' issues. The liminal, deterritorialised figure of the immigrant represented by Vid is echoed by the coastlines of the novel. On the edge of two cultures, Vid, who lives in Dun Laoghaire, is attracted to islands: the island of Ireland where he chose to move, but also smaller islands off the mainland, further removed from his place of origins. In an archipelagic country where the coastline stands for the visual border, it is no wonder that the transnational protagonist is drawn to the Irish shores. The liminality of the border spaces depicted in the novel mirrors the character's experiences, which in turn colour the landscapes in which the story unfolds.

Audrey Robitaillié bio: After graduating in 2015 from Queen's University Belfast and Université de Caen Normandie, I am enrolled in the PGDE at the University of Edinburgh. I recently held a Visiting Fellowship at the Moore Institute, NUIG, and co-edited a special issue of *Estudios Irlandeses*. My areas of interest lie in Irish folklore in literature and in questions of home and belonging.

Panel 2H Irish America: Warnings and Mournings
ORB 2.01

Matt O'Brien, Franciscan University of Steubenville, Ohio, "The Long Shadow of Scullabogue: Transatlantic Fears and American Nativism"

The image of the murderous attack on Wexford civilians at Scullabogue has loomed large in visions of early modern and modern Irish history, even before George Cruikshank's horrifying depiction of the mid-nineteenth century. For contemporary chroniclers like Richard Musgrave, a local landowner and member of the defunct Irish Parliament, the violence could only be explained within the context of two centuries of preceding Irish Catholic jacquerie, inspired and directed by a priestly conspiracy.

When Musgrave's account finally appeared in the United States forty years later, however, the form and the context had changed. Published by an American who claimed only the title of "A Concerned Protestant", Musgrave's two-volume (1200-page) catalogue had been paired down to a mere forty pages, introduced by a preface that projected Irish-Catholic treachery into the future for the young United States. Released amidst the peak of the Know-Nothing movement in the city that would witness the infamous anti-immigrant Kensington Riots, this latter version offers insight into the transatlantic translation of Old World suspicions to New World nativism.

My paper will address the transatlantic modifications made by the American publisher, seeking to better understand the motives and process involved in translating Old World sectarianism into New World nativism.

Matt O'Brien is Professor of History at Franciscan University, co-edited *After the Floo*d, numerous articles.

Beth O'Leary Anish, Community College of Rhode Island, 'Deathbed Scenes as Death of Community in Mid-20th Century Irish-American Fiction'

For the first 100 years that the Irish lived in cities of the northeastern United States, they mostly inhabited ethnically homogeneous neighborhoods, with Catholic parishes at their

center. Just after World War II, however, thanks in part to economic incentives provided to returning soldiers, the Irish in America began dispersing to the suburbs. The environment in which Irish Americans lived began to change drastically during this time period. In rising up and out of the urban ghetto, they had gained material comfort, but they had lost the safety net that was their Irish neighborhoods. This loss provoked anxiety over blending anonymously into the rest of white America, losing their uniqueness and their values. Irish-American novelists in the late 1940s strove to capture the Irish-American community of their grandparents they saw fading away. This essay will argue that deathbed scenes in novels from this time period use the death of a community elder to symbolize the disappearance of concentrated ethnic neighborhoods, those familiar Irish-American environments, of the authors' youths. Edward McSorley's *Our Own Kind* (1946) and Mary Doyle Curran's *The Parish and The Hill* (1948) express concern for what the Irish in America had become when they lost the core of values represented in the immigrant generation. Wakes, keening, and deathbed confessions function in these novels both as literal, traditional send offs for elderly immigrant characters, and as symbolic farewells to the set of values they represent.

Beth O'Leary Anish is Associate Professor of English at the Community College of Rhode Island. She earned her Ph.D. in English from the University of Rhode Island. Her dissertation, entitled "Writing Irish America: Communal Memory and the Narrative of Nation in Diaspora," explores the evolution of Irish-American identity in fiction and memoir from World War II to the present.

Panel 2I **James Joyce: Political and Religious Dynamics**
ORB 2.02

Sarah Coogan, University of Notre Dame, '16 June 1904: James Joyce's Epic Nostalgia and Irish Identity'

In the conclusion of *A Portrait of the Artist as a Young Man,* Stephen Dedalus famously declares, "I go… to forge in the smithy of my soul the uncreated conscience of my race." This statement of the necessity of exile and, indeed, alienation for artistic insight has sometimes been taken as characteristic of the author's perspective as well as of that of his character. It might seem counterintuitive, therefore, to describe Joyce's writing as nostalgic. I propose, however, that Joyce's work represents a deeply nostalgic effort to recreate the Dublin of his last memory in his artistic environment. He does so, not only in the brief realist vignettes of *Dubliners,* but on the vast scale of epic in *Ulysses.* Joyce does savagely critique a certain sort of nostalgia in *Ulysses,* for instance, the rigid and propagandistic cultural nostalgia of the Citizen in "Cyclops." Yet far from replacing such fixation on the past with insistence on looking towards the future, Joyce substitutes a less determined form of the emotion, rooting Irish identity not in the distant past, but in the personal memory of life in Dublin. This vision of identity, drawing upon the forms of mythic heritage but not determined by them, allows cultural outsiders like Leopold Bloom valid grounds upon which to assert their equal claim to Irishness. This unconventional approach to Joyce's artistic attitude thus provides a window into the core project of his definitive modernist epic.

Sarah Coogan is a PhD student in English and an Irish Studies minor at the University of Notre Dame. Her research focuses on the intersection of nostalgia and national identity in British and Irish Modernist poetry. She examines how nostalgia functions not only as a reactionary or naive sentiment, but also as a source of political empowerment and artistic inspiration.

Timothy Sutton, Samford University, 'Religious but not Spiritual: Joyce's Postsecular Catholicism'

James Joyce's views on the Catholic Church are superficially contradictory. At age 22, he promised his eventual wife, Nora, "to make open war" on the Church in his writing, but he also told contemporaries that they will not "easily find anyone equal" intellectually to his Jesuit masters (Ellman 27). Some recent scholarship (Leernout) attributes to Joyce a strain of anti-Catholicism that does not always account for Joyce's lifelong interest in Catholic liturgy and theology and his own claims that he remained a Jesuit even after he left the Church (Ellman 27). Critical exploration of the significance of these claims does not necessarily signify an attempt to re-claim Joyce for the Church, as some critics fear.

This paper will consider to what extent the philosophical tenets of postsecularism elucidate the nature of Joyce's attitude toward faith. While much postsecular scholarship focuses on new ways of encountering spiritual beliefs, it must consider how to engage unique approaches to highly structured and traditional forms of religious belief and practice. Joyce presents a peculiar case because he maintains strong interest in the external forms of the Catholic faith at the same time he abandons belief in its spiritual efficacy. If, as Charles Taylor insists, postsecular discourse must sponsor a "conversation between a host of different positions, religious, nonreligious, antireligious" then Joyce represents an important and possibly overlooked postsecular position of someone fascinated by the system of religion who nevertheless rejects the premise on which that very system is constructed.

Timothy J. Sutton is Associate Professor of English at Samford University. His first book, *Catholic Modernists, English Nationalists* (2010), was published with the University of Delaware Press. He has served as the Managing Editor of the *James Joyce Literary Supplement* and organized the 2006 & 2013 James Joyce Conferences at the University of Miami (FL).

John McGuigan, University of Wisconsin-Whitewater, 'The Trouble with Property in James Joyce's *Dubliners*'

In analyzing what he thought of as Ireland's "paralytic" condition at the dawn of the twentieth century, James Joyce does so in *Dubliners* from specific political and philosophical perspectives which remain under-theorized. What, really, are the ideas that inform his dissection of Irish society? This paper argues they lie in anarchism. Joyce in his crucially formative years in Trieste and Rome read widely in nineteenth-century anarchism, including the work of Pierre-Joseph Proudhon, who argued that the definitions of property originating in Roman law underpinned unjust social and economic relationships. The stories of *Dubliners* expose these practices of property law on an intimate, personal level. Whether the domestic abuse of Eveline or of the boy in "Counterparts," the forced marriage of "The Boarding House" or the discontent of Little Chandler, institutions built on what Proudhon described as Roman notions of property shape not only the ideas and world view of the characters—their expectations of the world and their interpretations of its events—but also the economic and social opportunities available to them. I will focus on the ending of "The Dead," where Gabriel's understanding of Greta in the legal sense of property rights is challenged by Proudhon's more expansive understanding of property as possession, represented by Michael

Fury. This new understanding motivates Gabriel's need to "journey westward," filled, as he is, with a new sense of what is owed Ireland's dead.

John McGuigan is Professor of English and Film Studies at the University of Wisconsin-Whitewater. He has published on James Joyce, Virginia Woolf, Djuna Barnes, E.E. Cummings, and film adaptation, and his current book project examines Joyce's long engagement with nineteenth-century anarchism.

Panel 2J **Roundtable: Mapping Revolutionary Ireland and Making the *Atlas of the Irish Revolution***
ORB 1.32

Dr Leeann Lane is a lecturer at Dublin City University, and specializes in the Irish Revolutionary period and women's history. Among her publications are the biographies of two revolutionaries, *Dorothy Macardle* (UCD Press, 2016), and *Rosamond Jacobs: Third Person Singular* (UCD Press, 2010). Since 2012 she has served on the Taoiseach's Expert Advisory Group on Commemorations, which advises the Irish government on historical matters relating to the Decade of Centenaries.

Mike Murphy is a cartographer in the Department of Geography at University College Cork. His work has appeared in the *Atlas of the Cork City* (CUP, 2005) and *The Iveragh Peninsula: A Cultural Atlas of the Ring of Kerry* (CUP, 2009), as well as the *Atlas of the Great Irish Famine* (CUP, 2012), which he co-edited. He has given geography and history lectures at venues across the world.

Dr Donal O Drisceoil is a Senior Lecturer in the School of History at UCC. His research interests include media history, labour history, censorship, and revolutionary Ireland. Among his books is the monograph, *Censorship in Ireland 1939-1945: Neutrality, Politics and Society* (CUP, 1996), and popular Cork local history studies of Murphy's Brewery, Beamish and Crawford Brewery, and the English Market. He also served as historical advisor for Ken Loach's films, 'The Wind that Shakes the Barley', and 'Jimmy's Hall'.

Dr John Borgonovo lectures in the School of History at UCC, and coordinates UCC's Decade of Centenaries Programme. He is an authority on revolutionary Ireland, and frequently appears in the national media. Among his many books, articles, and chapters are the monographs, *The Dynamics of War and Revolution, Cork City, 1916-1918* (CUP, 2014), and *Spies, Informers, and the Anti-Sinn Fein Society: The Intelligence War in Cork City, 1920-21* (IAP, 2007).

Dr Helene O'Keeffe is currently Head of Education and Communications at the Heritage Council. Her 2009 PhD dissertation explored the oral tradition and collective memory of Robert Emmet. In 2015 she published the monograph, *To Speak of Easter Week,* a study of second-generation memory of the 1916 Rising. Most recently, she completed a postdoctoral fellowship at UCC as a researcher on the *Atlas of the Irish Revolution* and coordinator of the Atlas of the Irish Revolution Schools Outreach Programme.

Panel 2K **Space, Place, Landscape**
Boole 5

Cody Jarman, The University of Texas at Austin, '"The War Came Down on Us Here": Kavanagh, MacNeice and the Pastoral at War'

The poetic pastoral is associated with romantic visions of rural life, usually contrasted with an implicitly 'fallen' urban world. This dichotomy has political, as well as poetic, potential; the Irish Free State relied on the same kind of essentializing in defence of its economic policies in the 1930s and 40s, particularly in its defence of neutrality in World War II. The war was viewed as a conflict between imperial powers, reflecting the evils of the industrial modernity from which Ireland was striving to separate itself.

In my paper, I consider how the poetic pastoralisms of Irish writers Patrick Kavanagh and Louis MacNeice respond to the political pastoralism of the Irish Free State. I position my readings alongside public discussions of Irish neutrality in periodicals, and focus on the poets' responses to World War II in poems like Kavanagh's *Lough Derg* and MacNeice's "The Coming of War" series. I find that Kavanagh and MacNeice tap into divergent elements of the pastoral. Where Kavanagh tends to embrace pastoralism as an escape from the war, MacNeice's poetry troubles the positions of the Free State, focusing on the pastoral's dialectical qualities in the impending "fall" from bucolic bliss. By considering the very different pastoralisms of Kavanagh and MacNeice, I hope to encourage a more complex understanding of the genre itself, as well as its foundational role in conceptions of the Irish Free State's position on the world stage.

Cody Jarman is a PhD student at the University of Texas at Austin. Cody is particularly interested in Irish literary responses to globalization and Irish literature as a centre of cultural exchange.

Michael Moir, Georgia Southwestern State University, 'Glimpsed in Transit: Louis MacNeice's Impressions of the Irish Landscape'

In his poetry of the 1930s, Louis MacNeice often describes the southern Irish landscape as seductive but ephemeral, while the Northern cities in which he came of age are cast as collections of static, hardened images. What is perhaps most interesting about MacNeice's poems about the Republic of Ireland, though, is his consistent retreat from physical engagement with the environment. The landscapes themselves are usually glimpsed in transit from the windows of a train or an automobile, or are described in terms of another person's direct experience (MacNeice's father, for example). This attitude towards the physical space of Ireland reflects MacNeice's frequently-expressed suspicion of nationalist pieties and conventional symbols of Irish identity while also confirming him rhetorically in such an identity. Though he might attempt to play at being a 'tourist' in his home country, his interest in landscape-based archaeology indicates that he also knows what's buried under all of those turf-stacks. Meanwhile, in the North, that which remains buried in the Republic walks on the surface, the city of Belfast itself having been 'built upon reclaimed mud.' It is this layered approach to the relationship between landscape and history – ephemeral surface masking deeper and more troubling artifacts - that I intend to explore in this paper.

Michael A. Moir, Jr. is Assistant Professor of English at Georgia Southwestern State University in Americus, Georgia, where he teaches course in 20th-century British, Irish, and Global Anglophone literatures. His work is primarily on the creation of imaginary spaces, and he dislikes having to refer to himself in the third person.

Yen-Chi Wu, University College Cork, 'Reconsidering Localism: The Sense of Place in John McGahern's Later Novels'

John McGahern opens his *Memoir* with an observation of the "poorness" of the Leitrim soil, a poorness that conversely saves the rural landscape from modern mechanization and allows it to remain relatively unchanged since his childhood. This minute observation of his local environment is central to McGahern's oeuvre and is particularly prominent in his later works that display a sense of environmental consciousness. McGahern's focus on his local environment, however, is sometimes dismissed by certain critics as inward-looking. Indeed, a sentimentalized localism often translate into reactionary politics, but as critics such as Doreen Massey and David Harvey indicate, the local and the global are not antithetical ideas. The sense of place, Massey argues, is not static but "relational"; the local is always implicated—economically, culturally, politically—in complex exchanges with the global. McGahern's observation of the way in which the poorness of the Leitrim soil safeguarded the rural landscape from mechanization reveals that the specificity of the local is constructed in relation to the global. In *That They May Face the Rising Sun*, which focuses on one rural community, McGahern characterizes the protagonists as returned emigrants, and the novel is punctuated by the coming and going of emigrant workers. In this sense, McGahern's localism reveals an acute awareness of the complex social mechanism operating within the local and the global. In response to the conference theme "Environments of Irish Studies," this paper reads McGahern's localism as critically engaged in the construction of the "sense of place" and in globalization

Yen-Chi Wu is PhD candidate in the School of English at University College Cork. His PhD project on John McGahern and modernity is funded by the Irish Research Council Postgraduate Scholarships. His research interests include Irish Studies, Postcolonial Studies, and modernism.

PANEL SESSION 3

2pm, Tuesday 19 June

Panel 3A **On Art**
WW4

Feargal Fitzpatrick, Maynooth University, National College of Art and Design, 'The Construction of Photographic Taste in Mid-Nineteenth-Century Ireland'

Through a contemporary critical lens, this paper seeks to reveal the complex intersecting forces at work in Irish photographic cultures between 1854 and 1865. During this period, a self-selecting photographic elite sought to construct and manage the idea of art photography.

In post-Famine Ireland, the connections between 'Big House' amateur photographers and elite photographic organisations led to a particular local variant of early photographic modernity. Prominent Irish practitioners, such as Mary Countess of Rosse and William Despard Hemphill were members of Dublin and London photographic societies. Their work was acclaimed in both jurisdictions, demonstrating the continuities between evolving British and Irish photographic taste at the time. However, their distinctive photographic voices point us towards other dimensions of photographic landscape representation which demand renewed critical attention.

While operating within the emergent networks of national photographic elites, their work can be seen as manifesting an unsurprising conservative Anglo-Irish perspective on their changing world. At the same time its formal qualities radically challenged the optical regimes that had gone before, suggesting an underlying disjunction. Jacques Rancière describes consensus as the consonant relationships between *poiesis* (a way of doing), and *aisthesis* (horizon of affects/quality of speech). By contrast, he argues that dissensus disrupts identity and forces a gap between *poiesis* and *aesthesis*. The introduction of photography to 1840s Ireland ushered in wholly novel visual languages. While rhetorically tied to the languages of public taste and art connoisseurship, photography in 1850s Ireland accelerated its audiences towards fundamentally new understandings of space and time.

Feargal Fitzpatrick is Head of the Department of Fine Art Media at the National College of Art and Design in Dublin, and a doctoral candidate in the English Department at Maynooth University. His PhD research project is entitled *Ireland, Landscape and Nineteenth-Century Photography*.

Panel 3B **"...do something for the island. Hellenise it": Classics and Irish Environments of Reception**
WW5

Florence Impens, University of Manchester, 'The Classical Revival in Irish Poetry and its Aftermath'
Florence Impens's paper concludes the panel with a contemporary perspective, in its focus on the renewed interest in the classics in the last thirty years, when many writers North and South of the border have re-appropriated and adapted Greek and Latin texts. It examines how classical receptions have accompanied a shift in the way Anglophone Irish poetry is often perceived and also in its self-representations.
It first quickly draws attention to the origins of the 'classical revival' in the 1990s in Anglophone Irish poetry and drama, and illustrates how the latter played a role in the unsettling of dichotomies in the early years of the decade. But the paper crucially argues that

this well-known aspect of recent classical receptions in Ireland was a *moment* in a more complex and evolving relationship with ancient Greece and Rome. Reading classical poems as part of the poets' wider engagement with translation, the paper demonstrates that classical rewritings have helped Irish poets in recent years to articulate their European identities beyond the British/Irish binary of the postcolonial moment, and have enabled the recent transition of Irish poetry towards a global outlook.
Drawing from the work of Seamus Heaney and Derek Mahon for instance, the paper illustrates how classical intertextuality can be a means to connect with an alleged pan-European culture, thus altering the context in which Irish poetry is usually read to include non-Anglophone literatures.

Florence Impens is a Leverhulme Early Career Fellow at the University of Manchester. Her recent publications include *Classical Presences in Irish Poetry after 1960: The Answering Voice* (Palgrave, 2018), and an article on Virgilian Presences in Seamus Heaney's Work (*Irish University Review,* 2017). She is now working on poetry in translation in the UK and Ireland.

Isabelle Torrance, Aarhus Institute of Advanced Studies, 'The Post-Colonial Politics of Greek Tragedy in Irish'
The decade following Irish independence witnessed the publication of a number of Irish translations and editions of Greek tragedies, including the translations of Sophocles by the cleric, scholar, and nationalist Pádraig de Brún. His *Aintighoiné* (1926), *Rí Oidiopús* (1928), and *Oidiopús i gColón* (1929) were performed for Irish-speaking audiences, with a great deal of success according to reviews in contemporary volumes of *Studies: An Irish Quarterly Review.* De Brún's Oedipus tragedies, moreover, were being performed around the same time as W.B. Yeats' Oedipus plays were first being staged. This paper argues that the timing is no accident, and that both Yeats and de Brún exploit the Oedipus myth to raise issues pertinent to the political environment of the fledgling nation state. Both men use the term 'state' when translating certain key references to the 'city' of the original, making the point, in the aftermath of war, that the state is more important than the individual. De Brún further casts Oedipus as 'Árd Rí' ('High King'), using a medieval Irish title applied to kings who had claims to control the whole island of Ireland. De Brún, then, is more radical in grafting the Oedipus figure onto an Irish context, and this paper suggests that claims to ownership of the authority of classical texts by Irish figures such as de Brún reflect an important moment in the process of decolonization.

Isabelle Torrance is a Research Fellow specializing in Classics and Classical Reception, especially Greek tragedy. Publications include *Aeschylus: Seven Against Thebes* (London, 2007), *Metapoetry in Euripides* (Oxford, 2013), *Aeschylus and War* (London, 2017), and numerous articles and book chapters.

Gregory Baker, The Catholic University of America, Washington, DC, '"From Greek We Shall Get No Harm…": Classics and Celtic Revival'
In his paper Gregory Baker focuses attention on Revival-era debates about the value of the Irish language with respect to the classics, showing how as English eclipsed classics as the preeminent subject of liberal education, some nationalists in Ireland sought to ally their ideals with the institutional as well as political authority of classics, desiring something of what Simon Goldhill has called the classics' "cultural glory from the era of Victorian Hellenism." The defense of dead Mediterranean languages became attached to broader nationalist attempts to have dying tongues from the Celtic world reborn in Irish politics and Irish art. It was

thought that if the abiding authority afforded the classics could be harnessed, if professional scholars and amateur classicists could be convinced to support Celtic language and culture, then the Literary Revival would gain a powerful ally. To paraphrase Joyce's Buck Mulligan, if classicists "could only work together" with advocates of revival, then the presence of Greek antiquity "might do something for the island. Hellenise it." Nevertheless, classicists and revivalists often clashed in their attempts to make common cause. Those sympathetic to Revival feared committing themselves to "a plagiarism that imitates but knows not how to strike out on a path untrodden," while institutions of classical learning wondered whether the aims of the Revival would further diminish the centrality of classics in education and Irish society at large. This paper examines two key historical moments where the value of Irish, and by corollary the Revival, was adjudicated on the basis of likeness to the classical.

Gregory Baker is Assistant Professor of English and director of Irish studies at the Catholic University of America, Washington DC. Gregory works on classical reception and modernism with a focus on Ireland, Scotland and Wales. Recent articles include work on Yeats' translations of Sophocles as well as Douglas Young's Lallans versions of Aristophanes. He is also revising a book manuscript on revivalism, modernism and the cultural history of classics.

Panel 3C The Environmental Novel
WW6

Jessica Martell, Appalachian State University, 'Cormac McCarthy's "Bogfolk": Apocalypse, Fertility, and Irish History in *The Road*'

In Cormac McCarthy's Pulitzer Prize-winning novel *The Road* (2006), a man and boy try to survive in a dystopian "dead world" (273), beginning their journey in the Appalachian Mountains and continuing to the Carolina coast. Although American readers may recognize the route, they only see the ruins of what was once the South, as an unspecified catastrophe has reduced all the earth to a smouldering, lifeless landscape. In place of contemporary identifiers, McCarthy marks the protagonists' path with older cultural references, from Dante's *Inferno* to Yeats's "The Second Coming," as they travel through the post-apocalyptic terrain. While many of these allusions have received critical attention, my paper analyses the repeated references to "bogfolk," which conjure the practice of ritualistic sacrifice in ancient Ireland and northern Europe. The space of the bog, from which these "mummied dead" figuratively emerge (24), serves as a portal linking Iron Age Ireland to McCarthy's dystopian post-South.

Bog bodies activate a unique chapter of Irish history that this paper argues is foundational to *The Road's* ambiguous dystopianism. Archaeological research suggests that "bogfolk" were part of ancient fertility rites, rendering their placement in the novel bitterly ironic given that the biosphere has been irrevocably destroyed and humanity as a species faces extinction. McCarthy's motif suggests that a ritual killing has transpired but without any effect on the "intestate earth" (130); and his strategy of temporal overlaying provides a thematic key to the uncomfortable cyclicality in the practice of sacrificing human life to ensure humanity's future.

Dr Jessica Martell is Visiting Assistant Professor of English at Appalachian State University in North Carolina's Blue Ridge Mountains. Her work appears in four scholarly journals and five edited volumes. She is the co-editor of *Modernism and Food Studies* (forthcoming, University Press of Florida) and is at work on an ecocritical monograph for the University of Nevada Press.

William Kerwin, University of Missouri, 'Style and the Environment of the Irish West: The Geo-Formalism of Dermot Healy'

This paper looks at a few works of the late Irish author Dermot Healy and asks how his formal engagements and his environmental awareness relate to each other. In other words, what becomes visible when we think of Healy as both a master of style and as an environmental writer? I will be looking primarily at Healy's novel *Long Time, No See*, his memoir *The Bend for Home*, and *A Fool's Errand*, a long poem about barnacle geese. Healy is a writer with a distinctive and ambitious style—he is a heteroglossic writer, bringing in a wide array of voices, including the non-human—and in this paper I will consider this gathering of voices as one author's mission of staking out an environment. Tim Robinson has one way of presenting place, Dermot Healy has another, and each charts an environment. This paper will address how Healy does so, and what kind of western Ireland emerges as a result.

William Kerwin bio: I have been teaching Irish literature and other subjects at the University of Missouri for over twenty years; most of those years I've gone to at least one ACIS conference. Last fall I hosted the Midwest Regional ACIS conference.

Miriam Mara, Arizona State University, 'Food Production and the Environment in Belinda McKeon's *Solace*'

Belinda McKeon's first novel *Solace* follows protagonist's Mark Casey's lack of progress towards his PhD on Maria Edgeworth, and contrasts his inertia on the project against the pull of the family farm. This paper investigates the novel's attention to food production in the context of European Union (EU) environmental standards and changing expectations about farming and farm life. The novel attends to loss in the protagonist's personal and professional life, and this loss mirrors perceived loss connected to food production in traditional farming families.

According to a report titled *The Impact of European Environmental Policy in Ireland* "EU policies have had a major impact on agriculture" including "financial support for investment to mitigate farm pollution" (48). References to EU effects on farming, land us, and food production appear at key points in the novel and the protagonist's father Tom muses "if he would only do the training course for young farmers [..], he would be in line for all sorts of grants and subsidies" (McKeon 89). Such training courses would surely suggest methods that Tom might find unfamiliar.

Other sub-plots including a legal case early in the narrative center food production. The case revolves around a restaurant built from a converted mews, and the text provides details about the food scene in contemporary Dublin, a scene divergent from most traditional Irish foodways, and one dependent on environmentally high impact food production practices. The text subtly and overtly addresses the environmental shifts in contemporary Irish food production.

Miriam Mara teaches Irish literature at Arizona State University. Her research interests include Irish literature, gender studies, and food studies. Her work often examines the fiction of Edna O'Brien, Nuala O'Faolain, Anne Enright, and Colum McCann. Recent publications appear in *New Hibernia Review* & *Nordic Irish Studies;* she is currently at work on a book considering food in Irish literature.

Panel 3D **Writing Regions**
WW9

Giulia Bruna, University College Dublin, 'Representing Environments in Crisis: J.M. Synge's Congested Districts'

This paper will examine J. M. Synge's groundbreaking journalism written for the *Manchester Guardian* in 1905 on rural distress in the West of Ireland. His articles are groundbreaking examples of investigative reporting, sensitive to a number of socioecological issues affecting the rural communities he travelled amongst. Moreover, Synge's examination of the modernizing work the governmental agency Congested Districts Board (CDB) was casting on those areas foregrounds contemporary critics' attitudes to the world ecological crisis.

In analyzing the "neither spectacular nor instantaneous, but rather incremental and accretive… slow violence" of the current environmental crisis, Rob Nixon draws attention to the "temporalities of place" and how place is a "temporal attainment," not uniquely a spatial conception (18). In a similar way, in the *Guardian* articles, Synge's awareness of this temporal dimension of place is evident not only in his projection of the Districts in the long term, but also in the questions he asks the people about the Great Famine, which had plagued the same areas fifty years earlier.

Nixon also stresses the challenges for writer-activists to engage with the invisibility and hard-to-grasp notions surrounding ecological crises. Likewise, Synge's attention to the perspective from which his critique is articulated—his use of the direct-speech mode to voice his interlocutors' own experiences of the CDB implementations—can be read as a strategy anticipating those used by Nixon's writer-activists, for the same challenge to "perceptual habits that downplay the damage of slow violence" and for its engagement with "who counts as a witness" (15, 16).

Giulia Bruna (MA, PhD) is a research associate of the University College Dublin Humanities Institute. Her monograph – *J. M. Synge and Travel Writing of the Irish Revival* – was published in 2017 by Syracuse UP. Her essays feature in *Studies in Travel Writing*, *Irish Studies Review*, *Studi Irlandesi*. She also curated a multimedia exhibition on the Irish writer and revolutionary Thomas MacDonagh for UCD Library Special Collections.

Marguérite Corporaal, Radboud University Nijmegen, 'The Environments of the Irish Region: The Dynamics between Land and Community in Local Colour Fiction, 1890-1905'

During the nineteenth and early twentieth century, there was a renewed interest in Irish regions, and, under the influence of Celtic Revivalists, especially those in the West, as sites which crystallized an authentic national character. This strong engagement with Irish regions and their folklore, vernacular and customs, was reflected in the immense popularity of the literary genre that recorded the region's traditions and dialects: local colour fiction. Scholars of local colour literature have identified the genre primarily in terms of its response to "forces of modernity", arguing that the genre explores "the clash between modern and pre- or anti-modern", the urban and rural, the local and the national or even imperial, "without overly romanticizing or mystifying rural life" (Donovan 2010: 12, 10). This paper aims to shift away from this traditional city-country dichotomy that has dominated regional studies, by looking at the ways in which local colour stories represent the—sometimes conflictuous— dynamics between the land and the people. What role does land play in these texts in relation to identity and community formation? To what extent does ther land generate a sense of belonging, or alienation? In what respects does it function as an economic basis or as a site of aesthetic

pleasure? Engaging with ecocritical theories about "dwelling" (Gerrard 2011) and "eco-cosmopolitanism" (Heise 2008), this paper will analyse works of fiction by Jane Barlow, Shan Bullock, H. Lipsett Caldwell, Emily Lawless, George Moore, Mary Tench and Katharine Tynan.

Dr Marguérite Corporaal is Associate Professor of English Literature at Radboud University Nijmegen, the Netherlands. She was the principal investigator and supervisor of the research programme *Relocated Remembrance: The Great Famine in Irish (Diaspora) Fiction, 1847-1921*, for which she was awarded a Starting Grant for Consolidators by the European Research Council (2010-15). Furthermore, she was the project leader and principal investigator of the *International Network of Irish Famine Studies*, for which she received an Internationalisation Grant by the Netherlandish Society of Scientific Research, NWO (2014-2017). Additionally, she is the PI and director of the *The Gate Theatre Research Network: Cosmopolitanism, Cultural Exchange and Identity Formation* (NWO, Internationalisation Grant, 2017-20). Among her publications are *Relocated Memories: The Great Famine in Irish (Diaspora) Fiction, 1847-1870* (Syracuse NY: Syracuse UP, 2017); *Irish Studies and the Dynamics of Memory* (co-edited, Oxford: Peter Lang, 2017); *Traveling Irishness in the Long Nineteenth Century* (co-edited, Basingstoke: Palgrave, 2017).

Susan Cannon Harris, 'Love, Logic, and Land Nationalization in George Moore's *The Strike at Arlingford* and George Bernard Shaw's *Widowers' Houses*'
This paper examines Irish playwrights' contributions to modern drama in London in the 1890s in the context of nineteenth century debates about land nationalization. Specifically, it focuses on the tension visible in both George Moore's *The Strike at Arlingford* and George Bernard Shaw's *Widowers' Houses* between drama's dependence on passion and the playwrights' (and spectators') anxiety about the destructive power of emotion-driven politics. Contextualizing the birth of "free theater" in London in the aftermath of the Irish Land War, I investigate the ways in which Moore and Shaw deploy ideologies of gender and sexuality to dramatize the challenge mounted by Irish land agitation to the inevitability of development and the continued survival of private land ownership.

Both plays were first produced by J. T. Grein's Independent Theatre, founded in 1891 for the purpose of producing serious drama written in English in London. Both plays are set in England, but (as I argue) inspired by their authors' personal connections to Irish landlordism. Both plays are preoccupied with the affective dimension of class politics. Moore's *Strike at Arlingford* dramatizes the disruptive power of the homosocial passions aroused by labor agitation in working-class men. *Widowers' Houses*, in contrast, stages the capture of passion by reason, as the heroine's slum landlord father gradually extinguishes the hero's capacity to resist. Both Moore and Shaw, I argue, fear the contamination of a putatively materialist and rational socialist politics by the irrationalism of sectarian violence; but Moore, despite his more conservative social politics, is more willing to stage some of the radical possibilities generated by Irish land agitation.

Susan Cannon Harris teaches in the Department of English and the Keough Institute for Irish Studies. Her book *Irish Drama and the Other Revolutions* was published by Edinburgh University Press in 2017. Harris's first book, *Gender and Modern Irish Drama*, was published in 2002 and won two ACIS book awards. She has also published articles in *PMLA*, *Theatre Journal*, *Modern Drama*, *James Joyce Quarterly, Eire-Ireland, Victorian Literature and Culture*, and *Breac*.

Panel 3E **Protestant and Irish 2: Singularities**
ORB G.20

Tony Varley, National University of Ireland, Galway, 'Gentry Inclusion via Class Politics? Negotiating Class Transition Politically in the Irish Free State'
As the southern Anglo-Irish gentry swiftly became a transitional class in the early twentieth century some of them moved to acquire, or to consolidate, a new class position and identity for themselves as substantial farmers. How this transition played out politically, and with what consequences, will be explored in this paper with reference to the contrasting forms of class politics adopted by two members of the southern landed class during the early decades of native rule. The discussion is framed by introducing two contrasting ideal-typical scenarios relevant to the prospects of gentry class transition in the Irish context. Within these scenarios are compared how the landed backgrounds of two activists (Col. George O'Callaghan-Westropp and R.M. (Bobby) Burke) influenced their initial involvements in class politics, the political advances and reverses they experienced in the course of their political careers, and how well subjectively they viewed their political activism as enabling them move from one class position to another.

Tony Varley is an adjunct lecturer in politics and sociology at the National University of Ireland, Galway. He is co-editor of *A Living Countryside? The Politics of Sustainable Development in Rural Ireland* (Ashgate, 2009), *Integration through Subordination: The Politics of Agricultural Modernisation in Industrial Europe* (Brepols, 2013), and *Land Questions in Modern Ireland* (Manchester University Press, [2013] 2016).

Caleb Wood Richardson, University of New Mexico, 'Patrick Campbell's Life and Easy Times: Humour and Southern Irish Protestants'
Southern Irish Protestants came up with a number of different ways of adapting to independent Ireland, but probably the least examined of these is humour. In part, this scholarly blind spot is because so much of the work on the group has focused on alienation and decline: historians and sociologists are as susceptible as anyone else to the demands of genre, and humour seems inappropriate when telling the story of a once-great minority's decline and fall. The fact that some of the greatest fictional chronicles of Protestant decline—by Elizabeth Bowen, Jennifer Johnston and Molly Keane, among others—are also quite funny seems to have been overlooked in the unrelenting search for what Ian d'Alton has characterized as 'the grand tragedy' interpretation of southern Protestant history. This essay examines how Patrick Campbell—the 3rd Lord Glenavy, *Irish Times* columnist, TV personality—used humour to challenge stereotypes about his people. There was more to the southern Irish Protestant experience than grand tragedy, and Patrick Campbell reminds us of this in a way that few other writers can.

Caleb Richardson is Assistant Professor of History at the University of New Mexico. His manuscript, *Smyllie's Ireland*, is currently under contract with the University of Indiana Press. He is immediate past President of the American Conference for Irish Studies-Western Regional.

Martin Maguire, Dundalk Institute of Technology, 'Protestant Revolutionaries, 1916-1923'
Irish Protestants and their experience of the revolution and the formation of the Irish Free State has become the focus of increasing interest, often from the perspective of conflict,

alienation and what has been characterised as 'ethnic cleansing' This paper explores the experience of those Protestants who were republican, and part of the revolutionary nexus.
The involvement of Protestants in the Irish revolution was the subject of León Ó Broin's study of the Stopfords. For Léon Ó Broin the Stopfords, and the circle of Protestant republicans that gathered around them, were eccentric oddities best understood as deviations from, rather than expressions of, the norms of Irish Protestantism. More recently Valerie Jones has written an in-depth history of those Protestant rebels who engaged in the 1916 Rising. Roy Foster's history of the revolutionary generation also examines Protestant nationalists, suggesting their rebellion was against their class rather than their religion. This paper identifies and examines the revolutionary experience of some one hundred Protestant men and women involved in the revolution, using the Bureau of Military History witness statements and the Military Service Pension Collection.

Martin Maguire is Senior Lecturer in the Dept of Humanities and Director of the Digital Humanities Programme. He has extensively published on the history of Irish Protestantism with a particular interest on the intersection of social class and denominational identities. His current research is on the development of the civil service of the independent Irish state.

Panel 3F **Irish Famine Migration to Canada**
ORB 1.01

Mark McGowan, University of Toronto, '"Missing 1,490: The search for Families of the 1847 Assisted Emigration Scheme of Major Denis Mahon, Strokestown Park Estate, in Co. Roscommon'
'Missing 1,490' - the search for Families of the 1847 Assisted Emigration Scheme of Major Denis Mahon, Strokestown Park Estate, in Co. Roscommon.
Since 2015 research teams at the University of Toronto have undertaken mutli-generational research to ascertain what happened to 1490 "assisted" migrants from the estate of Major Denis Mahon at Strokestown, County Roscommon. Mahon chartered four ships in Liverpool, all bound for Quebec in April 1847. Of the 274 families that set out from Ireland in this scheme, the research team has discovered the whereabouts of at least 90, who eventually settled in both Canada and the United States. This paper examines the methodology of the "1490 Project" and reveals some of the most recent discoveries with regard to settlement, occupational life, orphan placement, and immigrant endeavors to settle in recently opened lands on the Canadian frontier. The recreation of Irish life also included group settlements on the Niagara, and the transplantation of old world hostilities which resulted in violence and murder. The research results point to marked differences in Irish immigrant settlement in Canada and the United States

Mark G. McGowan is full professor and deputy chair of the Department of History, University of Toronto. A recipient of four teaching awards, he is author of numerous award winning books and articles on the Catholic Church, Irish migration to Canada, and the Great Famine. His most recent monograph (2017) is *The Imperial Irish: Canada's Irish Catholics Fight the Great War, 1914-1918*. He is currently writing a book on Irish Famine orphans in British North America.

Christine Kinealy, Quinnipiac University, "Remembering the Grey Nuns of Montreal"
In Black '47, as hundreds of thousands of diseased and impoverished emigrants poured into the ports of Canada, a relief operation in was put in place in Montreal that was as practical as it was ambitious. The intervention was championed by religious women, a number of whom

left the shelter of their cloisters to work amongst the sick and dying of Ireland. Led by the order of Grey Nuns, these care-givers not only looked after the immigrants to their city, but kept impeccable records describing what they witnessed. By doing so, they provided a unique insight into the impact of the Famine beyond the island of Ireland.
Until recently, however, the contribution of the Grey Nuns and other religious orders in Montreal were largely forgotten. This paper will examine the various ways in which the Grey Nuns have been remembered both in North America and Ireland.

Professor Christine Kinealy is Director of Ireland's Great Hunger Institute at Quinnipiac University

Caroilin Callery, National Irish Famine Museum at Strokestown Park House, '*Making History Visible*'

Making History Visible' is a Paper which explores a number of Projects which have grown from the Strokestown Gathering Event of 2013 when Richard Tye was invited back to Strokestown 166 years after his Great Grandfather Daniel was orphaned in Quebec.

This Project initiated a number of Projects including: Our Missing 1,490 – a collaboration with Toronto University, The Irish Famine Summer School & Conference– a collaboration with Quinnipiac University, The National Famine Way - a multi collaborative Project which re-enacts the 155 km Walk our 1,490 had to take to Dublin as part of Denis Mahon's 'Assisted Emigration' Scheme, following in their footsteps from Strokestown along the Royal Canal to the Dublin Dock. Taking the history of Strokestown and making it visible as it traverses across the Irish landscape, from West to East, engaging with Communities as we memoralise. Great Famine Voices Roadshow 2018 - a collaboration with Boston College,Quinnipiac University, NYU, Philadelphia, Toronto University, York University.
A Roadshow held in the 'Next Parish' where the stories of those of our 1,490 and other Families - who survived the treacherous journey - lives.

And other new collaborative Projects which are in germination as we begin to explore deeper the 55,000 documents that are the unique 'Strokestown Park Archive'.

Caroilin Callery is on the Board of the Irish Heritage Trust who operate the National Irish Famine Museum at Strokestown Park House in Co. Roscommon. Caroilin has been deeply involved with the development of Strokestown Park for over 3 decades. She holds an MA in Modern Drama Studies from UCD. In the past 5 years she has led a number of Projects which has taken the 'Strokestown Story' from inside the walls of the Museum and made it accessible at a multitude of levels.

Panel 3G Libraries and Archives
ORB 1.23

Conor Carville, University of Reading, 'Poetry, Crisis and the Arts Institution in Northern Ireland 1971-1972'
The early years of the 1970s were the worst of the conflict in Northern Ireland, but as the crisis unfolded a new generation of poets were emerging as major artists. Drawing on extensive archival work at Emory University, the BBC and the Public Records Office in the Belfast, this paper examines the intricate institutional and personal networks that lay behind major achievements like Heaney's *North* (1975). It pays particular attention to quasi-State

institutions such as the Arts Council and the Community Relations Council, and tracks the way poetry and poets both conformed to, departed from rapidly evolving official cultural policies. This paper is one of the fruits of *Room to Rhyme*, a British Academy funded research project investigating literature, crisis, arts policy and the public sphere, with special attention to poetry in Northern Ireland between 1968 and 1978.

Conor Carville is Associate Professor of English at Reading University. His book on Irish cultural theory *The Ends of Ireland: Criticism, History, Subjectivity*, was published by Manchester University Press in 2012. *Samuel Beckett and the Visual* is forthcoming from Cambridge University Press in March 2018. Other recent publications include essays on Beckett's early poetry, and on his novels *Watt* and *Murphy*. He is currently carrying out research in the Northern Irish poetry archives at Emory University and the Arts Council Northern Ireland Archives, as part of his British Academy-funded *Room to Rhyme* project. His book of poems *Harm's Way* was published by Dedalus Press.

Emilie Pine, University College Dublin, 'Swipe Right: Gender, Commemoration, the Decade of Centenaries, and the Politics of Digital Spaces'
This paper will consider how digital approaches to public history can diversify commemoration activities and create spaces for more nuanced and bottom-up commemorative narratives. This multidisciplinary approach crosses the boundaries of memory studies, cultural history, and digital humanities.

The paper will look in particular at the ways that digital tours give access to both virtual and real spaces. The paper will consider various online virtual reality 1916 projects as well as digital walking tours. How do users interact with the spaces and histories they access? How alternative are these tours? How do they confirm what we already know? How do digital products aimed in particular at women's history avoid segregating the historical narrative by gender? Is the online environment a safe space for women, and women's history?

The paper will conclude by asking what the value of the novelty of digital interventions really is – do we look at history and our environment differently? Do we listen to victims' voices anew? Do digital products create spaces in which we can access trauma without being paralysed by it, and, if yes, then is this a good thing?

(The paper will be informed by my experience of running a digital commemoration project 2015-18.)

Emilie Pine bio: I am Associate Professor of Modern Drama, Editor of the *Irish University Review*, and PI of the major IRC project Industrial Memories. I have published widely in Irish studies including *The Politics of Irish Memory* (Palgrave, 2011) and *The Witness in World Theatre* (2019, Indiana UP). My first essay collection, *Notes to Self*, will be published by Tramp Press in May 2018.

Elspeth Healey, University of Kansas, 'Collecting Ireland: Politics, Literature, and Bibliography in the Library of P. S. O'Hegarty'
This paper reconsiders Cork-born Irish nationalist, writer, and public servant P. S. O'Hegarty (1879-1955) through the lens of his collecting practices. In the dedicatory preface to his 1952 study *A History of Ireland under the Union, 1801-1922*, O'Hegarty writes, "No people that does not know its past can build wisely." His writings in that volume and in *The Victory of Sinn Féin* (1924) advance his participant perspective on Irish history. O'Hegarty's

simultaneous amassing of what F. S. Bourke once judged as "the largest private library in Ireland to-day" offered an alternative but related attempt to "know" the Irish past. O'Hegarty's library of over 25,000 volumes, items of ephemera, and manuscripts now forms the core of the Kenneth Spencer Research Library's Irish Collections at the University of Kansas. Focusing on the intersection of the literary and the political, this paper explores how attending to O'Hegarty's collecting and annotating of books complicates and recasts the opinions he offered in his published works on Irish history and politics as well as his cultural criticism in *The Bell* and *The Dublin Magazine*. Drawing on examples from his library pertaining to W. B. Yeats, Alice Milligan, Seán O'Faoláin, and others, the paper also argues for the value of renewed attention to bibliography and personal libraries as environments of Irish studies.

Elspeth Healey is a special collections librarian at the University of Kansas's Kenneth Spencer Research Library. She holds a PhD in English from the University of Michigan, and an MS in Information Studies from the University of Texas at Austin. Her curatorial responsibilities include holdings for the Americas, the UK, and Ireland, including the 25,000 item P. S. O'Hegarty Collection.

Panel 3H Irish Fiscal Environments
ORB 1.32

Jill Bender (chair) is Associate Professor of History at the University of North Carolina at Greensboro and also the 2017-2018 Rebecca A. Lloyd Distinguished Residential Fellow for UNCG's Lloyd International Honors College. Bender is the author of one monograph, *The 1857 Indian Uprising and the British Empire* (Cambridge, 2016), and several book chapters.

James Guilfoyle, University of Tennessee-Chattanooga, 'Irish Tobacco Duties and the Governance of Trade in the 1680s'

This paper examines the dispute between the Irish Revenue Commissioners and the English Customs Commissioners in 1683-6 over control and regulation of the colonial tobacco trade to Ireland. The Restoration-era Irish Commissioners have been portrayed as agents of imperial centralization from Whitehall, but they were by no means compliant ciphers, as is demonstrated by their protracted struggle with the English board during these years. This dispute took place against the background of the unintended lapse of the 1671 Navigation Act prohibiting direct Irish-American commerce and covered a wide variety of legal and administrative issues. For their part, the English Commissioners generally took a tough mercantilist stance, focusing on the imperative to maintain exclusive English control of the colonies, regardless of the possible negative impact on the finances of either England or Ireland. The Irish Commissioners, on the other hand, tended to emphasize the expected financial benefits that would accrue to both kingdoms from the central government allowing a less restricted Irish-American commerce in tobacco. At several points the dispute grew contentious, with each side accusing the other of seeking to undermine its enforcement authority and countenancing corrupt practices in the revenue. The climax came in the spring of 1686, when the Irish Commissioners, supported by the Lord Lieutenant, the Earl of Clarendon, failed entirely in their attempt to overcome the opposition of the English Commissioners and convince James II and his government to dispense temporarily with the recently revived Act of 1671 prohibiting direct imports of colonial tobacco to Ireland.

James Guilfoyle is a lecturer in early modern history at the University of Tennessee-Chattanooga. His research focuses on the political economy of the Anglo-Irish relationship in the seventeenth century.

Douglas Kanter, Florida Atlantic University, 'Reappraising the Campaign Against Over-Taxation, 1863-65'

This paper examines the Irish anti-tax campaign of 1863-5, which united nationalists and Conservatives in opposition to the fiscal policy of the Liberal government. The proximate cause of the campaign was an exogenous event – the Irish agricultural depression of 1859-64. But changes made to the structure of Irish taxation over the preceding decade, which helped to increase tax yields in Ireland by some 50 per cent between 1852 and 1862, provided a political focus for economically-induced discontent.

The anti-tax campaign was launched in early 1863 by Conservative critics of the government, and attracted national attention in April, when the Young Ireland veteran John Blake Dillon proposed a municipal committee of inquiry into the financial relations between Ireland and Britain. The committee's report, which enjoyed the support of both Conservative and nationalist members of the corporation when it was issued in October, produced statistics suggesting that British tax reductions had been subsidised by steep Irish tax increases over the previous decade. It also indicated that much of the revenue raised in Ireland was spent in Britain or abroad. The report generated widespread interest in Ireland, leading the Liberal government to concede a select committee on Irish taxation that sat through the parliamentary sessions of 1864-5.

Though the campaign against over-taxation ultimately failed to prompt significant changes to Irish finance, it disclosed substantive disagreements surrounding fiscal policy, which coloured Irish attitudes to the Union with Britain and helped to encourage home rule sentiments a half decade later.

Douglas Kanter is associate professor of British and Irish history at Florida Atlantic University

Jason Knirck, Central Washington University, 'An Irish Fiscal System? Economic Debates in the Early Free State'

Cumann na nGaedheal formulated an economic and taxation policy amidst an expensive civil war, an unfavorable international economic climate, and a general desire to create a distinctively Irish fiscal system. The party rather quickly abandoned Arthur Griffith's protectionism, but also reduced taxes so as to eliminate colonial-era "overtaxation." Many Free State leaders believed that a balanced budget and a favorable credit rating were crucial signs of Irish legitimacy and would overturn the colonial perception that the Irish were incapable of responsible self-government.

Despite the initial abstention of the anti-Treatyites from the Dáil, Cumann na nGaedheal did not implement these policies in a vacuum, as the Labour and Farmers' parties provided significant parliamentary opposition. The Farmers vociferously claimed that national taxes and local rates were too high, and depicted rural taxpayers as squeezed by the wasteful spending of overeducated and overpaid Dublin bureaucrats on the one hand and swaggering ex-IRA county councillors on the other. The Farmers called for lower rates, the transfer of some local costs to the national government, and specialized taxes on the users of some public services. Labour, on the other hand, demanded a significant expansion of public services, and called for a reduction in any tariffs or taxes that affected the cost of living of the poorest families. Anti-Treatyites eventually co-opted many of these positions, combining criticism of wasteful spending and bureaucracy with a sustained attack on Cumann na nGaedheal taxation policies that favored the wealthy and abandon the protectionist vision of the revolution.

Jason Knirck is a professor of Irish and British history at Central Washington University. His research investigates the political culture of the Irish revolutionary era.

Panel 3I **Irish Literature and the Americas: Cross-Cultural Connections**
ORB 1.45

Dan O'Brien, University College Dublin, "Spaces Between": Jewish-American and Irish Literature in the Twenty-First Century'

Irish literature has arguably been bound up with Jewish literature since the former was first inscribed in the monasteries of Middle Ages Ireland, where monks blended together native legends and biblical texts. More recently, to think of Irish-Jewish literary connections is consider James Joyce's *Ulysses* (1922), his "epic of two races (Israel-Ireland)". Joyce's book has had an overwhelming influence on writers throughout the world, but particularly on the three of the great Jewish-American writers of the twentieth century, Saul Bellow, Bernard Malamud, and Philip Roth. Beyond their love of Joyce, all three befriended the Irish writer Edna O'Brien, whose work they strongly admire.

What draws Jewish-American authors to Irish themes and texts, and vice versa? Is it a shared legacy of oppression, exile, and outsider status? Or a fascination bred out of fear of an unknown and despised Other? Moreover, has this sense of affiliation continued into the twenty-first century? This paper sets out to respond to these questions, and in doing so build on the work of Abby Bender, George Bornstein, and Stephen Watt. It first examines Irish author Ruth Gilligan's 2016 novel of Jewish and Irish migration, *Nine Folds Make a Paper Swan*—and particularly the parallels between it and the work of the Jewish-American novelist Nicole Krauss. It closes by sounding out the stylistic resonances between *The Book of Numbers*, the 2015 novel by Jewish-American writer Joshua Cohen, and the work of Irish artists from Joyce to Eimear McBride, whom Cohen, referring back to those early Hibernian monks, praises as "the latest in that illustrious line of Irish typographical reformers".

Dan O'Brien is an Irish Research Council Postdoctoral Fellow, currently completing his first monograph on Philip Roth and Edna O'Brien at University College Dublin. He is co-editor of two collections, *Irish Questions and Jewish Questions: Crossovers in Culture* (forthcoming Syracuse, 2018) and *New Voices: Contemporary Jewish American Literature* (Open Library of the Humanities, 2018).

Alison Garden, University College Dublin, 'The Traitor and the Hero: Roger Casement and South America'

In 1934, Éamon de Valera asserted, 'No writer outside of Ireland […] could hope to do justice to the character and achievements of this great man', Roger Casement. Born an Anglo-Irish Protestant, Casement went on to earn a knighthood working for the British Colonial Service and Foreign Office, before he was executed by the British for treason after his attempt to run German guns into Ireland for use in the Easter Rising. De Valera's myopic and nationalist construal of Casement's posthumous life trivialises the enormous significance of his work in the Congo and the Putumayo. Although he has long been a thorny predicament in the fraught relationship between Ireland and Britain, Casement's legacy is thoroughly transnational.

In this paper, I'll explore the role how the shadowy spectre of Casement is encoded in two short stories by Jorge Luis Borges, 'The Theme of the Traitor and the Hero' (1944) and 'The Garden of the Forking Paths' (1948). In their preoccupations with uncertainty, textual instability, anti-imperialist activities, espionage and treason, Borges' stories are deeply

indebted to the remarkable peculiarities that shaped Casement's life. In 'The Argentine Writer and Tradition', Borges asserted that the Irish and South American writers found themselves in 'an analogous situation': as outsiders working from the margins of a colonial cultural inheritance. Borges' stories mobilise not just the ghost of Casement, but set up anxious intertextual relations with Irish literature, especially Joyce, and Irish political history. Published in the mid-twentieth-century, against the backdrop of the Second World War, what are we to make of Borges' fashioning of Casement?

Alison Garden is an Irish Research Council Postdoctoral Fellow at University College Dublin, where she is completing a monograph, *The Afterlives of Roger Casement, 1899 - 2016: modernism, archive, memory.* Her interdisciplinary scholarship focuses on modern and contemporary literature and culture, on which she has published broadly. For more about Alison's work, see www.alisongarden.com.

Sinéad Moynihan, University of Exeter, '"Warrior Against Despair": African American and Interracial Productions of Sean O'Casey's work, 1946-55'

A number of recent scholarly works in Irish Studies have addressed the thorny issue of Irish-African American relations. Some of these have focused on the 1960s and, in particular, the Northern Irish Civil Rights Association's declared solidarity with, and adoption of some of the methods of, African American civil rights organisations. Indeed, the late 1960s saw the emergence of numerous films and cultural texts, transplanted from their original Irish settings, reinvented and recontextualised for a post-Civil Rights moment in the U.S. *Uptight* (dir. Jules Dassin, 1968) African Americanises John Ford's *The Informer* (1935), itself adapted from Liam O'Flaherty's 1925 novel of the same title. Meanwhile, *The Lost Man* (dir. Robert Alan Aurthur, 1969) is a remake of *Odd Man Out* (dir. Carol Reed, 1947), with the original film's unnamed Organisation now a group of African American militants rather than radical Irish Republicans. In the same year, *Wine in the Wilderness*, a play by the African American playwright, Alice Childress, was produced for and broadcast on U.S. public television. Analysing the play in the context of Bernadette Devlin's U.S. television appearances in 1969, Kathleen M. Gough reads *Wine in the Wilderness* as an adaptation of Sean O'Casey's *Shadow of a Gunman* (1923) that foregrounds the gendered politics of both Irish nationalism and an emergent black nationalism.

This paper traces an earlier genealogy of African American theatre practitioners' interest in O'Casey. It focuses on two productions of *Juno and the Paycock*, an all-black staging of the play at the American Negro Theatre (ANT) in Harlem in July 1946 and an integrated production at Greenwich Mews Theatre in February 1955 (which also produced Childress's *Trouble in Mind* in November of the same year). Emphasising the importance of O'Casey's work to, in particular, African American women playwrights such as Childress and Lorraine Hansberry, this paper investigates what I argue is a gendered shift from theatre practitioners' interest in *Juno and the Paycock* in the early Civil Rights era to *Shadow of the Gunman* in the Black Power moment.

Sinéad Moynihan is a Senior Lecturer in Twentieth-Century Literature at the University of Exeter with research interests clustering around American, Irish and Transatlantic Literature and Culture, particularly in relation to questions of race, migration, displacement and diaspora. Her book, *"Other People's Diasporas": Negotiating Race in Contemporary Irish and Irish-American Culture,* appeared with Syracuse University Press in 2013.

Panel 3J Roundtable: Reflections on the State of Irish Studies in the U.S.: Challenges, Opportunities, Futures

ORB 2.01

Ellen Scheible, Bridgewater State University
This presentation describes the development of an undergraduate Irish Studies minor and program at a four-year regional state university and the coordinated development of the university's international study abroad and research partnership with the University of Limerick in Ireland. In addition, the presentation will discuss the growth of the university's curriculum and campus activities in Irish Studies, the expansion of its study abroad program to three different travel options, the evolution of its relationship with the local Irish and Irish-American community organizations, and the faculty development opportunities that have emerged from these initiatives. Finally, the presentation will share the university's participation in recent efforts to develop a regional Irish studies consortium with other New England schools.

Ellen Scheible teaches and researches in the areas of fin de siecle and twentieth-century British and Irish fiction, modern gothic fiction, the domestic interior, and the postcolonial body. She is the associate editor of *Bridgewater Review* and the coordinator of the BSU Irish Studies Program. Her current project focuses on homemaking and nation-making in modern and contemporary Irish texts. She is currently the president of NE ACIS.

Kate Costello-Sullivan, Le Moyne College
I will talk about what I was interested in in building an Irish Studies program and how it proved that the community is a much larger partner, in many ways, than I anticipated. I will talk about some of the challenges and opportunities that cooperation with Irish American organizations can pose; how it helps academic visibility as well as community visibility; and how it opens opportunities for Irish groups and the students alike.

Kathleen Costello-Sullivan is a Professor of Modern Irish Literature and Dean of the College of Arts and Sciences at Le Moyne College in Syracuse, New York, where she founded and directs and Irish literature program. She is the author of *Mother/Country: Politics of the personal in the Fiction of Colm Tóibín* and editor of critical editions of Sheridan Le Fanu's *Carmilla* and *Poor Women!* by Norah Hoult. She is currently the Vice President of ACIS.

Beth O'Leary Anish, Community College of Rhode Island
My contribution to this roundtable submitted by Maureen Fadem is from the perspective of a recent graduate student who had to put together a dissertation committee in an institution with no Irish Studies program. I was advised in my PhD program not to combine Irish-American literature with postcolonial theory. Because it was American literature, I was told it could not be postcolonial. Yet I saw so many similar issues in the Irish-American works I was studying to what postcolonial writers address (in terms of trauma, lost culture, etc.). Of course there are differences, too, but I found the connections worth exploring. I wound up with a committee cobbled together with representatives from postcolonial theory, American immigrant/ethnic lit, and American immigrant and labor history. If I were to sell myself on the job market it would be as an Americanist, with a focus on contemporary and 20th century literature of the immigrant experience. That's a far cry from most Irish Studies jobs, when they do exist. I wonder where else Irish Studies scholars find themselves fitting in on an American job market with very few Irish Studies positions. I think we find ourselves needing to market transferable skills from other related disciplines.

Beth O'Leary Anish is Associate Professor of English at the Community College of Rhode Island. She earned her Ph.D. in English from the University of Rhode Island. Her dissertation, entitled "Writing Irish America: Communal Memory and the Narrative of Nation in Diaspora," explores the evolution of Irish-American identity in fiction and memoir from World War II to the present.

Maureen Fadem, City University of New York, Kingsborough
Fadem will share brief remarks regarding the place of Irish literature in academia in the U.S. and the impacts on Irish Studies more broadly. In the discipline of English we recognize a centrifugal structural issue in the place and understanding of Irish literature as British literature; this issue impacts not only how Irish literature is taught but also the life (or non-life, as it were) of Irish Studies in the states. Effectively, Irish literature does not "exist" in the U.S. because it is (considered and located within) "British" literature, a problem from which the fallout, regarding the "environment" of Irish Studies in the U.S., is larger and rather more urgent than one would guess based on the invisibility of the issue.

Maureen Fadem is Associate Professor of English at the City University of New York, Kingsborough. Maureen's research interests include Postcolonial, Irish and African American literatures, Gender Studies and Women Writers, Literary Poetics and Partition Studies. She has contributed chapters to multiple collections and her articles and book reviews appear in various journals. Maureen's first book *The Literature of Northern Ireland: Spectral Borderlands* was published by Palgrave Macmillan in 2015. Her second monograph *Medbh McGuckian: Iterations of Silence and the Borders of Articulacy* will appear in 2018, also from Palgrave.

Michael O'Sullivan is an associate professor in the Chinese University of Hong Kong. He has published many books and articles on Irish Studies. Recent publications include *Irish expatriatism, language and literature: the problem of English* (2018) and *The humanities and the Irish university* (20160).

Panel 3K **Modernist Environments: James Joyce**
ORB 2.02

Alyssa Krueger, Claremont Graduate University, '"The Map of it All": A genetic and digital understanding of James Joyce's Irish language and the role of the Irish writer'
How much – and what kind of – Irish makes an Irish novel? This paper asks this fundamental question about the artistic development of James Joyce, simultaneously one of the most celebrated Irish writers and a willing expatriate. Despite his chosen exile, Joyce's early journalism reveals a preoccupation with the role of Irish writers, and his major fiction returns to Dublin for its setting and linguistic vitality, rich with remnants of the Irish language. Closer study of this Irish language via genetic and digital methodologies in *Ulysses* may illuminate Joyce's attempts to work through a possible answer to this question.
Whereas Joyce distanced himself from the Gaelic League's approach to language, his work reveals an interest in the language and its possibilities. He understood the history of the Irish language as an interaction of Irish with other cultures, which created a medley of linguistic forms within Ireland. In *Ulysses*, he echoes this diversity and the language's (and the country's) arrested development; his early works identify the latter as key to Ireland's struggle for freedom and an important global position. This paper posits that the development of these ideas plays a crucial role throughout his early writings and the notes and manuscripts

of *Ulysses*. If the Dublin of 1904 could be rebuilt from his novel, I argue that through his writing process, Joyce came to understand his role as an Irish author as a responsibility to hold up a complete mirror, rather than Buck Mulligan's cracked lookingglass, to the Irish people.

Alyssa Krueger is a 3rd-year Ph.D. student at Claremont Graduate University. Her major fields of interest are Transatlantic Modernism, Irish literature, and language theory. She is currently working on her dissertation, which will focus on James Joyce, Irish language, and the social/cultural role of the artist.

Bridget O'Reilly, University of California, Irvine, 'Irreverent Referents: James Joyce, Mae West and the Culture of Obscenity'

The Hays Code, which controlled censorship law in Hollywood in the 1930s, was the milieu in which James Joyce's *Ulysses* was finally released to the American public after an eleven-year ban. Judge Woolsey cleared *Ulysses* for circulation on 6 December 1933, the same week as Prohibition ended. Morris Ernst called the end of the ban on *Ulysses* for charges of obscenity "a repeal of the legal compulsion for squeamishness in literature." Woolsey's decision had defeated the censors, who had "set up the sensibilities of the prudery-ridden as a criterion for society." In Hollywood, Catholic priests, working with the Hays Office, developed a system of 'compensating moral values' in which female characters who 'sinned' by having extra-marital sex, for example, had a bad end. In 1933, Mae West was resisting the "sex taboo" to become the highest paid woman in the U.S. and the "life-blood of the industry" (*NYT*). Joyce's answer to adultery in *Ulysses* is Bloom crawling into bed with his wife, Molly, and kissing her *mellonoussmellonous rump*. My paper will contend that Joyce's promotion of Bloom's equanimity serves as cultural counterpoint to the moral conservatism taking hold of American cinema in the mid-1930s. By 1939, when *Finnegans Wake* is published, Joyce has built an opus around the mock-scandal of a "hearsay sin" – H.C.E.'s minor sexual indiscretion in a park. The unbridled sensuousness of Penelope's seed-cake in the mouth and Diamond Lil's "Come up and see me sometime" co-inhabit a transformative cultural moment in history.

Bridget O'Reilly is a PhD student at UC Irvine, received her Master's from Claremont. Her interests include Joyce, Modernism and the Novel. Bridget presented her paper "Bloom's Notebook" at XXV Anniversary Joyce, London 2016; and "Joyce and the Genetic Imaginary" at MSA 2016. For seven years, Bridget researched films of the 1930s and '40s for the *AFI Catalog of Feature Films*.

PANEL SESSION 4

4 pm, Tuesday 19 June

Panel 4A Unionist and Nationalist Literary Environments
WW4

Patrick Maume, Dictionary of Irish Biography, 'Great Angels in Antrim: Hugh Shearman, Theosophy and Ulster Unionism'
In twentieth century Irish studies, alternative spirituality is often associated with nationalist sympathies. This paper discusses a significant counter-example, the Ulster Unionist man of letters and theosophist Hugh Shearman (1915-99), who argued that the appropriate parallel for Irish nationalism was not Indian independence from Britain (which many of his theosophist associates had advocated) but the secession of Pakistan from India, which Shearman regarded as a retrograde movement inspired by reactionary religious sentiment. It explores how Shearman at once reacted against and was shaped by his long-established professional Church of Ireland middle-class heritage, how he drew on theosophist archetypes to argue that Unionist-directed social modernisation could coexist with a perennial identity not bound up in particulars of a dwindling folk-identity, and how this view informed his critique of Irish nationalism. It argues that his two novels are best understood as expressions in theosophical self-realisation, and suggests that his abandonment of the novel form may reflect the difficulty of conveying a learning process lasting many lifetimes into a genre which assumes belief in a single unique life. Finally, the paper discusses Shearman's increasing marginalisation during the late twentieth-century Northern Ireland Troubles as emblematic of the crisis of Unionism and the cultural assimilation of the Ulster Unionist "national bourgeoisie".

Patrick Maume bio: Born Cork 1966; graduated University College Cork BA (History and English) 1987, MA (History) 1991. Graduated Queen's University Belfast Ph.D. (Politics) 1993. Lived Belfast 1990-91, 1992-94, 1995-2011. Junior Research Fellow, QUB Institute of Irish Studies 1993-94; British Academy Research Fellow, QUB School of Politics 1995-98, Research Fellow 1998-2001. Temporary lecturer Irish history UCD 1994-95, QUB 2001-03; Researcher DICTIONARY OF IRISH BIOGRAPHY since 2003. Author biographies Daniel Corkery, DP Moran and survey Edwardian Irish nationalist culture, c.70 articles and chapters, c.450 DIB entries.

Kevin Coogan, Manhattan College, 'To Be Loved Alone: The Personal and the Public in Ireland's Contemporary Landscape'
Irish writers in the twentieth century have consistently chronicled the many changes that have taken place in the literal and figurative landscapes of Ireland and in the psyche of its people throughout the diaspora. Of course, Ireland, through invasions, colonization, and Catholicism, has prefigured the many ways western nations acculturate. We can see the roots of this transformation in the works of many writers since the Republic came into being in 1948. In his recent study of contemporary Ireland, Declan Kiberd comments that art is "the one domain in which an unfettered kind of sovereignty might yet be enjoyed" (*After Ireland*).
John Boyne's recent novel *The Heart's Invisible Furies* opens in West Cork a few years before the establishment of the Republic with the first person narrator in his teenage mother's womb listening to a Catholic priest condemn his mother. Adopted by a couple who treat him as another's child, Cyril Avery's life mimics many of his country's changes. Ireland has in the last seventy-five years been transformed into a modern society that has undergone rapid economic growth; in which the Church, largely because of the priest scandal and its treatment of women, loses much of its power; and an Ireland that becomes more Europeanized, more modern, and more global. Boyne's novel covers Cyril's life in segments which occur every seven years, coinciding with Ireland's history – he is present when the statue of Lord Nelson

in blown up, for example – from 1945 to 2015. He matures, leaves Ireland, goes to Amsterdam and New York, and makes his return.
The generational changes in the way the Irish think about family, nation, and place in the new world order has been occurring all over the West. In Ireland, this change has been rapid but not abrupt, however. The *Irish Times* reporter Una Mullally claims that Ireland has always held up the outsider as hero, from Oscar Wilde to Samuel Beckett. In the same article, Rory O'Neill says "his performances and activism have always been devoted to expanding the idea of Irishness to include the marginalized, like migrants, religious minorities or L.G.B.T. people." In his Noble Call speech at the Abbey Theatre, O'Neill engages the audience at least partly through self-reflection that typifies Boyne's novel.

Kevin Coogan bio: I have been teaching in the English Department at Manhattan College since 1996. I also teach English at Monroe College. Originally a Joycean, I have written on Joyce as Irish nationalist and in recent years on contemporary fiction as generative in developing Irish identity as Ireland becomes a modern, European nation, particularly as seen in the writing of Colm Toibin, Desmond Hogan, and Jamie O'Neill. I received my PhD from NYU.

John Singleton, National University of Ireland, Galway, '"Coming Through Laughter": Violence and Partition in John McGahern's *The Leavetaking*'
Trump, Brexit, myopic nationalism, and right wing populism; 2017 saw the return of a rhetoric of division and partition, rejection and leavetaking, where national and international borders came under increased pressure and scrutiny. Too often viewed as a melodramatic untangling of Freudian love affairs and unfairly demonised as poor autobiography, John McGahern's *The Leavetaking* (1974) is rarely discussed as novel primarily about violence. The violence of love and loss. The violence of living with death. And ultimately, the violence of leavetaking and partition.

I will explore the political unconscious of McGahern's third novel and investigate the violence of partition and leavetaking on the individual subject. I argue that the McGahern's fractured families act as a national allegory of the fractured state after partition: A fundamental unity divided against itself. *The Leavetaking* centres on the protagonists attempts to come to terms with the inner trauma, the psychic wound left by the leavetaking of his beloved mother, and the partitioning of that familial unit. It is also an attempt, in the mid 70s, the height of paramilitary violence in the North of Ireland, for McGahern to approach the 'Boarder Question'.

Boundaries and boarders, geographical and political, emotional and intellectual, temporal and spatial are transgressed throughout *The Leavetaking.* It expresses narrative and characters divided against themselves, caught between historiography and memory, between biological and marital families, between the traditions and cultures of their upbringings and the new lives they have discovered. It excavates the ruins of memory and confronts the violence enacted upon it and the impossibility of aligning the dogmas of the past with the stormy present.

John Singleton is a third-year Ph.D. student, working with the School of English and 'John McGahern archive' at NUI Galway, under the supervision of Dr. John Kenny. His research focuses on John McGahern novels, and argues that representations of domestic spaces are central to understanding McGahern's aesthetic and stylistic evolution development.

Panel 4B Limits of the National and the Human
WW5

Kersti Powell, Saint Joseph's University, 'John Banville's Creative Environments in Upheaval: The Case of *Mefisto*'
While it might seem as if the Booker-Prize-winning *The Sea* (2005) propelled John Banville to global recognition, in many ways the direction that he has taken more recently with novels like *The Sea* was cemented in the 1980s with *Mefisto* (published in 1986), the final volume of his now much-celebrated 'science tetralogy.' In his interviews Banville has frequently called *Mefisto* his "transition" book, a "big shift," and "a kind of a breakthrough". At the same time, he has acknowledged that it was one of his least successful books in "formal" as well as financial terms.
Mefisto posed perhaps the gravest artistic challenge to Banville, and it became the most hard-to-define success in his literary career. Focusing on draft versions of *Mefisto*, this paper will show how an unwritten novel about twentieth-century physics became a watershed moment for this most European of Irish writers. The drafts and abandoned versions of *Mefisto* help delineate the evolution of Banville's ideas, as his brave attempt to reinvent the novel form and the Irish literary tradition so amply evidences.

Kersti Tarien Powell is an Assistant Professor of English at Saint Joseph's University in Philadelphia. She has written on contemporary Irish literature, especially on John Banville, Benjamin Black, and Martin McDonagh. Her work has appeared in *Irish University Review*, *Éire-Ireland*, *Yearbook of English Studies*, *Texas Studies in Literature and Language*, and *New Hibernia Review* among other venues. Her book, *Irish Fiction: An Introduction*, was published by the Continuum Press.

Shaun O'Connell, University of Massachusetts, 'Colm Tóibín's American Influences'
This paper examines the influence two American writers have had on Colm Toibin's fiction and criticism. His American connections began at age seventeen when he was inspired by Ernest Hemingway's stories to travel to Spain, the subject of Toibin's first fictions, and later by Henry James, whose body of work exemplifies for Toibin the fulfilled life and art of fiction. If Hemingway showed Toibin the way to move from a flat, reportorial style, evident in Toibin's travel essays and books, to literature, James taught Toibin "to be beautifully absent from his own novel, which was another aspect of his power" and to focus upon the consciousness of "one main character, one interior life, one intimacy" in his works of fiction. Toibin's connections with Hemingway and James began in appreciation, then moved to imitation but finally resolved in qualification as he developed his own voice in works of fiction and criticism.

Shaun O'Connell is the author of two books: *Imagining Boston: A Literary Landscape* (1990) and *Remarkable, Unspeakable New York: A Literary Landscape* (1995). He edited an interpretive anthology, *Boston: Voices and Visions* (2010). He has published essays on Seamus Heaney, John McGahern and other Irish writers. His essays work focus upon a sense of place in American and Ireland.

Joseph Heininger, Dominican University, 'Micheal O'Siadhail's Representations of Connected Communities in *Globe*: Exemplary Figures and Signs of Compassion'
When he published *Globe* in 2007, Micheal O'Siadhail probed some limitations of our technology-driven age. Whereas a narrow perspective privileges the experiences of tech-savvy, economically comfortable people, he makes vivid the survivability of traditional norms

of community. These norms are imagined in poems that illumine Russian Jewish villages; the compassionate ethos marking Jean Vanier's residences for the disabled; Nelson Mandela's vision of a democratic South Africa; and the cries of impoverished peoples for justice.
The connectedness portrayed in *Globe* does not fit the model of seeking to extract resources and exploit workers for profit. Rather, employing an economic and spiritual perspective he had developed in *A Fragile City*, O'Siadhail seeks evidence of genuine communities throughout the globe. He writes in *Globe*'s epigraph of "Ties and tears of history's robe; / Born in a land, I wake in a globe." O'Siadhail shows that one does not cease belonging to a land because one wakes in a connected world. The poems therefore demonstrate the poet's turn toward examining the role of an other-directed sensibility within communities. He treats Shakespeare, Vanier, Gandhi, and Mandela as figures who show marks of compassion despite temptations toward narrowness. Lastly, "Crying Out" manifests the ethical imperative to hear the voices of the dispossessed. The poems in *Globe* propose that a genuine globe, a democratic *agora*, invites all peoples to be heard and not devalued.

Joseph Heininger is a professor of English at Dominican University near Chicago, IL. He has published on Joyce and advertising, Heaney and Dante, Peter Fallon's Georgics, and the originality of Robert Graves's Great War poetry. He has a manuscript on Eamon Grennan's poetry under consideration and is working on a book about the poetry of Micheal O'Siadhail.

Hedda Friberg-Harnesk, Mid Sweden University, 'Like River and Estuary: The Elusive Demarcation Lines Between Human and Non-Human Environments in John Banville's *The Infinities*'
The ecological turn the western world has taken concerns a shift in the way we define that which is human. It entails a suggestion that a human being ranks no higher than any other living being. As Jean Baudrillard states, in *The Illusion of the End,* "the demarcation line of the human becomes increasingly elusive" – it is no longer an "evaporation into the divine, but into the inhuman" (97). (Here, "the inhuman" simply denotes that which is not human.)
John Banville has been cited as agreeing "with Nietzsche's view that 'animals regard man as a creature of their own kind which has in a highly dangerous fashion lost its healthy animal reason − as the mad animal, as the laughing animal, as the weeping animal, as the unhappy animal'" (Kenny, 122) and in his work, borderlines blur between that which is human and that which is not. In *The Infinities*, evidence of a greenish turn is discerned: boundaries between environments of gods, humans, and nature prove permeable. I have considered these zones more fully elsewhere, but, since according to Baudrillard our primary future concern is not the interface between humanity and any divinity, I choose to skip lightly here through the realms of the gods – apart from that of Pan, god of the forest – to focus on the arguably fluid borders between that which is human and that which is of nature and of other animals.

Hedda Friberg-Harnesk is Associate Professor Emerita, Mid Sweden University, Sundsvall. She was the Coordinator of English Studies there. Her research focus is John Banville's work and she has published widely on that. She is co-editor of the essay collections *Recovering Memory* and *Beyond Ireland*. Her work on Banville, "The Fleetingly Real," is forthcoming.

Panel 4C **The Environments of Libraries and Archives in Irish Studies 2: Special Collections and Archives in the New Environment**
WW6

Crónán Ó Doibhlin, University College Cork, '*The Great Book of Ireland – Leabhar Mór na hÉireann*'

The Great Book of Ireland, Leabhar Mór na hÉireann, is an extraordinary modern vellum manuscript in a single volume which comprises the original work of 121 artists, 143 poets and nine composers. Produced in Dublin between 1989 and 1991, it has been acquired by University College Cork to be preserved and displayed by the University in posterity on behalf of the Irish people.

Conceived originally as a venture to create a saleable artefact which would help to fund the development plans of two arts organizations in Ireland, the original architects of the idea and editors of the end product were Theo Dorgan of Poetry Ireland and Gene Lambert of Clashganna Mills. Out of their initial meeting in March 1989 came the first tentative idea of producing an original artefact that would raise substantial funds for their charitable-status arts organizations, while at the same time being a venture worthwhile in itself. What was to emerge was a project of breath-taking ambition and scale – The Great Book of Ireland, Leabhar Mór na hÉireann, completed in 1991.

Artists, poets, and composers were asked to contribute in their own medium what they believed represented their hopes, fears, dreams, or imaginings in the Ireland of that particular time, and which would have resonance in a thousand years - as the longevity of vellum allows. This paper will describe the creation process of The Book, its subsequent history, and future plans to make The Great Book of Ireland available to the public

Crónán Ó Doibhlin is the Head of Research Collections at UCC Library, where he is a member of UCC Library's Senior Management Team and the Information Services Management Team at UCC. His current core responsibilities relate to leading the development, organisation and management of collections at UCC, External Relations in support of the University Librarian in his work with the Alumni Development Office, Collection Acquisition and Exhibitions.
He has represented UCC Library on a number of national committees.

Christian Dupont, Burns Library, Boston College, 'The Environments of Libraries and Archives in Irish Studies'
The research environment supported by libraries and archives has changed enormously in the past thirty years. The landscape of reference sources has changed dramatically. Documents such as official reports are routinely published in digital form and no longer preserved in multiple library collections; the digitization of books, manuscripts and media has changed expectations; and new forms of communication such as social media challenge us to reconsider how we preserve and organize information.
One of the potential topics listed on the Call for Papers asks the question, how can Irish Studies navigate contemporary scholarly environments, including the transnational turn?
During my portion of this ACIS Library and Archives Working Group panel presentation, I will offer a 10-minute report on how the Boston College Libraries have been contributing to a new library and archives environment, particularly in the area of Irish Studies. The Libraries provide and promote open access resources as much as possible, and have unique opportunity to help Irish Studies scholars navigate the contemporary scholarly environment through our visiting scholar and other programs. We also support curricular engagement with primary sources through our instructional outreach program in Burns Library.

Christian Dupont bio: As Burns Librarian and Associate University Librarian for Special Collections, I lead the staff and collection development initiatives of the John J. Burns

Library, which is know for its extensive post-1800 Irish literary, historical, and cultural collections.

Deirdre Wildy, Queen's University Belfast, 'Special Collections at Queens University Belfast'
Building on the successful delivery and global access to the Ireland Collection in JSTOR Special Collections at Queen's has continued to support research, teaching and learning for Irish Studies. Queen's contribution to this panel (organised by Aedin Clements, Notre Dame) will brief attendees on more recent developments at Special Collections focused on resource discovery in Irish Studies and promoting access to unique and distinct collections locally, regionally and internationally.

Deirdre Wildy is head of Special Collections and Archives at Queen's University Belfast.

Jonny Dillon, The National Folklore Collection, University College Dublin, 'Preserving Tradition into the Future: The National Folklore Collection in a Transitional Phase'
The National Folklore Collection is recognised as one of Europe's largest archives of oral tradition and cultural history, and was, in late 2017, inscribed to the UNESCO Memory of the World Register. The holdings of the Folklore Collection comprise of more than 3,600 bound volumes of transcribed interviews, some 12,000 hours of audio recordings and over 80,000 photographs.
This paper will aim to highlight some of the challenges faced by the National Folklore Collection as it moves to incorporate internationally accepted standards of archival practice into its workflow. Difficulties surrounding digital storage, the monitoring of environmental conditions, and legacy issues concerning finding aids will be discussed.

Jonny Dillon works in the archives of the National Folklore Collection, University College Dublin. He is currently undertaking a part time MA in Archives & Records Management, the outcomes of which he is applying to archival practices at the NFC.

Panel 4D Roundtable – Elizabeth Bowen: Beyond the Big House
WW7

Tina O'Toole, University of Limerick
The critical reexamination of Elizabeth Bowen in the past two decades has broadened considerations of her work beyond the context of Anglo-Irish literature and her innovations in the Big House genre. This roundtable presents new approaches to reading Bowen, ranging from fashion to radio, opera to age studies to espionage. Our discussion will focus on texts that take readers beyond the Big House genre that has long dominated Bowen studies in order to bring into conversation novels and stories that may not yet be canonical -- but should be

Tina O'Toole is senior lecturer in English at the University of Limerick. Her books include *The Irish New Woman* (2012), *Documenting Irish Feminisms* (2005), and edited collections including *Women Writing War: Ireland 1880-1922* (2016); she has published essays in *Modernism/Modernity*, *Irish University Review*, and *New Hibernia Review*, and co-edited a special issue of *Éire-Ireland* (47) on "Irish Migrancies" (2012; with Piaras Mac Éinrí).

Emily Bloom, Columbia University
The Big House plays an outsized role in criticism on Elizabeth Bowen, as do the other places that define her novels and short fiction: suburban homes, houses in Paris, and bombed-out

London streets. However, the emphasis on place in Bowen's writing takes on a different valence when explored through the perspective of Sound Studies. Bowen consistently correlates sound, and especially sound technologies, with displacement. Virginia Woolf, describing Bowen's pronounced stutter, said it was like watching a moth that can never quite land. Such is the effect of Bowen's sounds on the fixed places of her literary oeuvre. My contribution to this roundtable explores Bowen's sonic displacements of the Big House in her short story, "Summer Night," in which various sound technologies, including the telephone and the radio, destabilize the Big House and expose both the place and the literary genre to new, radical geographies.

Emily Bloom is Associate Director of the Society of Fellows and Heyman Center for the Humanities, Columbia University.

Mary Burke, University of Connecticut
Associate Professor of English at UConn, is author of "*Tinkers*": *Synge and the Cultural History of the Irish Traveller* (Oxford) and forthcoming articles in *James Joyce Quarterly* and the *Journal of Design History.* A former NEH Keough-Naughton Fellow at U of Notre Dame and NEACIS President, she is current Chair of MLA's Irish Literature Forum Committee.

Paige Reynolds, College of the Holy Cross
Professor in the English Department at the College of the Holy Cross. She has authored *Modernism, Drama, and the Audience for Irish Spectacle* (CUP 2007), and edited special issues of *Eire-Ireland* and *Irish University Review*, as well as the collection *Modernist Afterlives in Irish Literature and Culture* (Anthem 2016).

Matthew L. Reznicek is an Assistant Professor of English at Creighton University where he teaches nineteenth-century British and Irish Literature. His book, *The European Metropolis* (Clemson UP 2017), explores the representation of Paris in Nineteneth-Century Irish women's novels.

Nels Pearson is Professor of English and Director of the Humanities Institute at Fairfield University. He publishes on Irish and British modernism and is the author of *Irish Cosmopolitanism: Location and Dislocation in James Joyce, Elizabeth Bowen, and Samuel Beckett* (2015 ACIS Donald Murphy Prize) and co-editor of *Detective Fiction in a Postcolonial and Transnational World* (2009**).**

Panel 4E Partitions, Translations, Border(land)s: Border Consciousness in a Global Frame
WW9

Maureen Fadem, City University of New York, Kingsborough 'The Janus-Faced Work of Partition: A Keeping | A Freeing'
In this theoretical presentation, I adopt Seamus Heaney as philosophical mascot, using his prose writing on the *teorann* in thinking through the work of imperial borders in histories of partition arising out of British imperialism, such as in the U.S., Ireland, Hong Kong and South Asia, the Sudan and Nigeria, and Palestine and Israel. Such a framework conjures everything from the map produced at the Berlin West Africa Conference with absurd but also quite violent borders; the lines drawn in establishing a reservation within a vast reservation system within a vast process of gaining power over North American territories by de-territorializing

and incarcerating residents; the limits invented around privately owned agricultural plantations that exploit and violently use individuals confined there in the name of capital, limits continuously reinvented in different sometimes "pleasing" shapes—controlling drug trafficking, reducing crime—in a continuous endeavor to ensure emancipation never finally, fully comes; the borders of the plantation scheme in Ireland or administrative regions elsewhere. Larger still and still less visible are geopolitical partitions reproducing imperiality by fomenting the conflicts preexisting them and foreclosing possibilities for economic growth and the development of sustainable post-colonial societies.

In her Nobel lecture, Morrison suggests that language doesn't just represent violence, language "is violence." Viewing postcolonial regions through the lens of geopolitical emplacement (Foucault), I suggest that, in this way, imperial borders—both material thing and 'language'—are a form of violence, that they function as carceral structures and as a means of both consolidated power and of protracted disenfranchisement. My research asks how borders have been used strategically to create and maintain the fact that, "[d]espite substantial changes since the end of the enforcement of Jim Crow and the fight for civil rights, ideology ensuring the domination of one group over another continues to negatively impact the civil, political, economic, social and cultural rights of African Americans," or how Ireland's partition effectuates analogous outcomes for minority communities of Northern Ireland.

At the same time, I ask, how annexing or re-bordering a nation(-state) also functions to open up that geography conceptually and put it into question as a place. Social history, colonial memory, and trauma—all genealogical and inherited, all political—call up specters of past borders and foregone nation-shapes and subjects become unaffiliated from high (geo)political process—the negotiated partition plan and the new maps stipulated. I suggest that shifted nation borders (singular, segregatory, confining, disciplinary) don't "behave," they are less border than borderlands (transformative, amalgamative, indefinite, confused), structures rendering the spatiotemporality of nation as deferral and *différance*—liminal, indefinite, in question. While transforming the nation-space into a vast imprisonment, partition, at the same time, makes this political structure "too previous," to invoke Irish speak, and the cross-border translations that inevitably and radically occur—in cultural production, in daily life, as elsewhere—undermine a political process for which the aim is to consolidate only separation, to nullify history, recalibrate nationness and silence exchange. Nation borders are things that fail and "fall apart," then, and thus inspire new ways of imagining and actualizing political community.

In this presentation, I use Ireland as object lesson, looking at not just the penultimate border dividing this partitioned nation but, with that, the other political boundaries that are in play on the island: the language borders cordoning off the Gaeltacht, the internal partition of Ulster resulting from division, the borders within the North (in Belfast and Derry, the peace wall and other invisible boundaries segregating communities), as well as that between Ireland and Britain and even those of the historical plantation scheme. This presentations concerns the relation of the subject to the state and the ways their alignment dissociates, how, perhaps in part as a response the carcerality of borders, the national imaginary morphs and trajects along divergent plateaus in response to massive political processes. I consider the relation between nationalism, post-nationalism, postcoloniality and globalization with regard to these coterminous and various "living" postcolonial border(land)s, their status as critical structures of translation and their simultaneous carceral function.

"The Janus-Faced Work of Borders: A Keeping | A Freeing" uses criticism from Irish studies, postcolonial studies, translation studies and partition studies along with critical theory, especially Foucault's "Of Other Spaces" and Terence Brown's "Translating Ireland."

Maureen Fadem is Associate Professor of English at the City University of New York, Kingsborough. Maureen's research interests include Postcolonial, Irish and African American literatures, Gender Studies and Women Writers, Literary Poetics and Partition Studies. She has contributed chapters to multiple collections and her articles and book reviews appear in various journals. Maureen's first book *The Literature of Northern Ireland: Spectral Borderlands* was published by Palgrave Macmillan in 2015. Her second monograph *Medbh McGuckian: Iterations of Silence and the Borders of Articulacy* will appear in 2018, also from Palgrave.

Mary O'Malley Madec, Villanova University, 'Linguistic Borders of the Gaeltachtaí: Liminality, Performativity and the Reinvention of Irish Identity'

This paper seeks to explore the borders on the Irish speaking communities and to identify the ways in which speaker sensitivity to them has shaped Irish identity in this post-colonial phase. Officially they demarcate English dominant speakers from Irish dominant speakers on the island of Ireland and were set up by the Irish Government following Independence in 1926 after the formation of the new state, to restore the language and if not to restore, at least to protect and preserve it. Many studies over the years have confirmed a trend of loss of Irish, both inside and outside the borders despite this protective measure. See for example, O Giollagáin & Charlton 2015 who note that of the 155 electoral divisions in the Gaeltachtaí, only 21 are communities where Irish is spoken by 67% or more of the population on a daily basis.

The language borders in the cases under discussion separate Irish-dominant speakers from English-dominant speakers, who draw on their repertoire of bilinguality to elaborate their identity in ways which I have shown (PHD 2002) but also argued (2007) that this elaboration on each side of the border has led to fracturing of Irish identity. The elaboration of Irish identity on each side of the border has grown divergently in fact as a result of the border so it is a dividing rather than a unifying reality, hardly a desirable outcome and yet addressing it officially is still a political hot potato. The idea of a linguistic market (as laid out by Bourdieu & Boltanski, 1975) and applied by Padraig O' Riagáin (1993?)) also appeals to me as a useful trope to understand the dynamics of language and power across these borders and a good basis for exploring how speakers are working with these liminalities, which represent in Homi Bhaba's terms the third space between two fixed identities. However, speakers are not just unconsciously reflecting a state of affairs in which they have no stake; I will show, presenting evidence in language use, how speakers 'perform' into a reimagined Irish identity on both sides of these borders in ways which connect them variously to the global world.

Mary O'Malley Madec bio: PhD. Linguistics Upenn 2002, MA &BA NUI. Taught sociolinguistis at OU and worked as a researcher at ITE where I becane interested in language contact issues between Irish and English. Have published on discourse markers in language contact and other sociolinguistic phenomena in this contact situation. Work for Villanova University in Ireland as their resident director of Study Abroad and teach for them

Christine O'Dowd-Smyth, Waterford Institute of Technology, 'Writing at the Hyphen: The Interstitiality of "No Man's Land" and the Indeterminacy of "London Irish" Diasporic Identity'

This paper proposes a comparative reading of two literary works by 'London Irish' writers: *The Falling Angels* by John Walsh and *The Beauty Queen of Leenane* by Martin Mc Donagh. I use postcolonial theory as a methodological tool, in particular Homi K. Bhabha's idea of the 'indeterminacy of diasporic identity' to describe second generation diasporic peoples. The interstitial 'third space', or liminal 'No Man's Land', in which diasporic peoples find

themselves, between the borderlands of two fixed and often contrasting – even antithetical, identities, can be a site of creative and cultural transformation, in which the question of where, if anywhere, one's identity is located, or one's place, is creatively explored, re-imagined and re-routed through writing. As Bill Ashcroft has stated: "It is when place is least spatial, perhaps, that it becomes most identifying."
For both Walsh and McDonagh, their ancestral roots lie in the most peripheral part of the remote island of Ireland – the West, and their portrayal of what Joep Leerssen has termed 'the chronotope of peripherality' -a wild and rugged place beyond the sea, peopled by people who look different, sound different, are in their turn wild and noisy and entirely and resolutely anti-modern, in binary opposition to the busy, moving urbanity and polite, enunciated vowels of 'mainland' *civilization.* This tendency to stand apart, at a slight yet perceptible distance from the speech patterns, mannerisms and values of their parents, '*casting a cold eye'* on their difference and simultaneously rejecting that difference, is similar to the Franco-Algerian or 'Beur' writings of Azouz Begag and Mehdi Lalloui who both reject the alien Algerianness of their parents culture while longing to belong to a France that will never accept them as French.
For both Walsh and McDonagh, re-imagining the West of Ireland can be interpreted as an exercise in exorcising their 'Oirishness' or indeed, as Iain Chambers has posited, as a means of claiming a 'flexible citizenship' in which identity is articulated across the hyphen, the bridge, between two interchangeable and continuously emerging identities.

Revd Dr Christine O'Dowd-Smyth is a senior, tenured lecturer in French & Comparative World Literatures at WIT. She has published widely on the problematic of postcolonial identities, belonging, auto-ethnographical and diasporic writing and her research interests and teaching are in the areas of cross colonial comparative; contemporary French culture and film and the problematic of diasporic identities.

Michael O'Sullivan, Chinese University of Hong Kong, 'Hong Kong's Literary Landscapes and the Border Consciousness'
Peter Leary's recent *Unapproved Routes* (2017) links the work of the Irish Society (formed in 1610) in its work of colonizing, marking out Derry and the land of the Foyle, with the work of its contemporary The East India Trading Company and its history of colonisation. Hong Kong and its ever-shifting borders were conjured by the work of this company, borders overseen by six Irishmen who travelled to Hong Kong in the nineteenth century to act as Governors there for the British Empire. Hong Kong's people have had to deal with an ever-shifting geographical and topographical self-awareness with the border and its borderlands, which were officially redrawn on three occasions in history while the land and sea borders became ever more porous and yet ever more defining of Hong Kong people's identity. The region is consistently named in history and literature in terms of its geographical features and the borders it belongs to, such as Fragrant Harbour, The Pearl River Delta, Cathay and, most recently, The Bay Area.
While other regions consistently examine their peoples in terms of how the landscapes and topographies of borders influence their practices, psyche and literatures, this relationship is under-examined in the Hong Kong context, and Hong Kong people are left with an underdeveloped regional 'sense of place'. This paper centering on Hong Kong will therefore build on literary geographies of border regions from Ireland and California so as to examine the close relationship through history between the border – urban, suburban and rural - and the practices, psyche and literatures of the peoples. It will examine writings in Chinese and English and also present findings from interviews with people living in the borderlands of Hong Kong.

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Michael O'Sullivan is an associate professor in the Chinese University of Hong Kong. He has published many books and articles on Irish Studies. Recent publications include *Irish expatriatism, language and literature: the problem of English* (2018) and *The humanities and the Irish university* (2016).

Panel 4F Spaces of the Devotional Revolution
ORB G.20

Chair: Síle de Cléir's research MA (UCC, 1992) was centred on Irish cloth and dress traditions; her MLIS (UCD, 1999) included a study of popular religious reading in early twentieth-century Ireland, and her PhD (UCC, 2012) was a study of popular religious culture in Limerick city during the same period. A book on this same topic, entitled *Popular Catholicism in Ireland: locality, identity and culture* was published in 2017.

Sarah Roddy, University of Manchester, 'Spaces that helped make spaces: Fundraising for Church-Building by Irish Priests in Nineteenth-century North America'

Scores of Irish Catholic clergymen travelled to North America in the nineteenth century in pursuit of funds to help build the impressive and expensive ecclesiastical infrastructure of Ireland. Drawing on the personal diaries, correspondence and published travelogues of several of them, this paper will explore how these self-described 'jolly beggars' located and negotiated the donor markets that were vital to the success of their missions. Aware that a relatively cash-rich Irish diaspora awaited their appeals, the logic of extending the donor market for a given church project beyond the bounds of the local, often cash-poor, parish in Ireland in a transatlantic direction seemed compelling, and as the other papers on this panel attest, the lucrative results of such appeals were instrumental in reshaping the spaces of Catholic Ireland.

Yet we know less about the spaces in which this vital fundraising took place. This paper therefore asks several interconnected questions: What were the information flows that governed the (often well-worn) paths taken by such fundraisers? What strategies did interloping Irish priests use to tap into that potential donor market? How were Irish priests able to negotiate the competition for fundraising territory from local clergy in North America, who staked a greater claim to diaspora resources? Where did this fundraising take place, and were fixed spaces (e.g. churches, town halls) the site of more lucrative transactions than wanderings among Irish-American neighbourhoods?

Sarah Roddy: Lecturer in Modern Irish History. Author of *Population, Providence and Empire: The Churches and Emigration from Nineteenth-century Ireland* (Manchester, 2014), and co-author of *The Charity Market and Humanitarianism in Britain, 1870-1912* (In press, London, 2018). Holder of an Economic and Social Research Council 'Future Research Leaders' grant on the Finances of the Irish Catholic Church, 1850-1921.

Niamh NicGhabhann, University of Limerick, 'Building histories: Early Christian and Medieval Symbolism in the Construction of Devotional Infrastructure in Ireland, 1850-1900'

The infrastructures of devotion and religious worship in Ireland changed dramatically during the course of the nineteenth century. By 1900, the rural landscape, as well as villages, towns and cities across the country, featured new building types and architectural styles, and were transformed by the presence of highly decorated, prominent church buildings. As well as providing new places for worship, these church buildings were powerful symbols of the changing social, political and economic status of Roman Catholics living in Ireland. Wide-ranging fundraising campaigns, and both local and diasporic participation, were required in order to realise these ambitious building programmes. An examination of the rhetoric surrounding the churches in particular reflect the extent to which historical and Biblical narratives were used to motivate support, particularly during periods of financial depression and hardship. This paper focuses on the period between 1850 and 1900, and considers the extent to which these new Roman Catholic churches were linked to the ruins, saints and narratives of the early Christian church in Ireland. Through an exploration of the aesthetic choices made in the construction of the churches, and of the rhetoric used within the ceremonies framing their construction, this paper examines the extent to which these new buildings were aligned with the muscular and pioneering Christianity of the early medieval period. In exploring the significance of the many new religious buildings that were constructed during this period, and the role of these buildings within Irish society, it is essential to consider them as expressing an occupation of historical as well as physical territory.

Niamh NicGhabhann bio: Assistant Dean, Research (Faculty of Arts, Humanities and Social Sciences), Lecturer and Course Director, MA Festive Arts, University of Limerick. Research interests: religious history, architectural history, urban development. Author of Medieval Ecclesiastical Buildings in Ireland, 1789-1915: Building on the Past (Dublin: Four Courts Press, 2015).

Caroline McGee, Royal Irish Academy, '"The Germans will be coming to Dublin & giving us real Irish work then you'll be cut out altogether": Patrons, Producers, and Power in the Irish Church Furnishing Market, 1890 -1910'

This paper discusses the commission, design, and supply of religious art and church furnishings in fin-de-siècle Ireland. Consumption of Catholic material culture during this period was prodigious and generated a booming, lucrative, and tension-filled market populated by ambitious architect-designers and craftsmen, fervent cultural nationalists, and authoritarian Catholic priests and nuns. Demand in the sector had grown exponentially in the wake of the Synod of Thurles (1850), the first national gathering of Catholic clergy for more than two centuries, which dramatically changed the practice and position of Irish Catholicism. The scale of activity in the religious art industry sector during the second half of the nineteenth century can accurately be described as having fostered the single most significant episode of artistic activity of its time.

For much of this period, the market was dominated by overseas firms with Hardman of Birmingham and Mayer of Munich leading the charge. Their respective successes in winning commissions from Irish patrons were achieved against a backdrop of increasing tensions as religion, art, commerce, and cultural nationalism became entwined. Crossing histories of economics, society, architecture, and the applied arts, this paper considers the ways in which clerical, professional, and business agents jostled for autonomy in the production of religious

art and furnishings. Using a variety of sources that yield insights on the vital interaction between and motivations of patrons and producers, the focus will be on stone-carved altars and stained glass windows commissioned for a representative selection of nineteenth-century Catholic buildings countrywide.

Caroline McGee bio: Public history practitioner and digital cultural heritage exhibitions designer and curator. Project Lead on *The Atlantic Philanthropies Archives Project* for the Digital Repository of Ireland at the Royal Irish Academy.

Lisa Godson, National College of Art and Design, 'The Work Worked by Material Culture in the New Spaces of Irish Catholicism, c.1840-80'

This paper will explore how particular forms of Catholic material culture configured new spatial arrangements in Nineteenth-Century Ireland. It will focus firstly on the space of the altar and the nature of liturgical objects in enabling the priest to function as a model ethical subject, then move to the environs of the church and the way new rituals materialized an ideal Catholic congregation, and then finally the domestic interior where the display and use of particular artefacts advanced a newly affective devotionalism.

The paper addresses the spatial changes in Catholic experience in this period in terms of a shift from *genius loci* and ad hoc arrangements to more institutionally defined settings, and looks at how this related to other forms of material systematisation, from bodily gesture to ways of interacting with objects as well as the formal qualities of artefacts and spaces.

The central argument of the paper is informed by a reading of the philosopher Giorgio Agamben's work on duty. In the paper, systematised and regulatory Catholic objects and spaces are related to his discussion of moral effectiveness being derived *ex opera operate* (from the work worked) and independently of the qualities of the subject who officiates it. This will be set in contrast with material acts and objects empowered *ex opera operantis Ecclesiae* (from the work of the Church).

Lisa Godson bio: Course Director, MA Design History & Material Culture, Visiting Research Fellow Trinity College Dublin. Co-editor of *Making 1916: Material and Visual Culture of the Easter Rising* (Liverpool 2015); *Modern Religious Architecture in Germany, Ireland and Beyond* (In press, London, 2018); *Understanding Uniform* (forthcoming, London, 2019); monograph *How the Crowd Felt: Ceremonial Culture in the Irish Free State* (forthcoming, Cork, 2018).

Panel 4G **Douglas Hyde 2: Douglas Hyde, America, and the Gaelic League's international impact**
ORB 1.01

Feena Tóibín, University College Cork, 'Ar mi-shacsanughadh an Chinidh Éireannaigh - Douglas Hyde's celebrated address to the Irish people'

The foundation of the Gaelic League in 1893 brought changes to the political environment in Ireland. Douglas Hyde's speech "The Necessity for De-Anglicising Ireland" on November 2nd 1892 is often heralded as leading to the formation of the organisation. This paper will draw on Hyde's diaries (NLI MSS 1036-48) to assess his personal accounts of the period prior up to his writing of this most important of his speeches and to investigate his motivations in doing so.

Feena Tóibín is a Corkwoman and graduate of UCC. She is currently working on a doctorate in Modern Irish, based on the diaries of Douglas Hyde. She is a university tutor and teacher of Irish to adults in Dublin.

Cuan Ó Seireadáin, Conradh na Gaeilge, '"An té is fearr!" Analysing Douglas Hyde's public image and private correspondence'

This paper will provide new insights into the influence of America and Americans on Douglas Hyde and the Gaelic League in its early years. This is the culmination of my research, based on access to uncatalogued material in the Conradh na Gaeilge archive, into the financial structures, the organisational structure and the methodology of the early Gaelic League.

The paper will begin by exploring the inspiration and foundation process of the Gaelic league – where did this idea come from, what role did Douglas Hyde play in it, and to what extent did Douglas Hyde's experience and contacts in the United States play a role?

The transformative boost provided by The Mullin Bequest (from the Brooklyn gunmaker Patrick Mullin) and the employment of Tomás Bán Ó Coincheannain (a returned emigrant) as the first organiser of the Gaelic League to the Gaelic Revival will be explored, as will the role Douglas Hyde's public persona played in the promotion of League activities. How American, how Irish was this style of organising and publicity? To what extent was the Gaelic League dependent on American resources and contacts?

This paper will expand current discourse in the fields of revival studies by offering new examples of the close cooperation and coordination between revivalists in the United States and Ireland in the late 19th and early 20th Centuries, and the key role Douglas Hyde played in fostering these contacts, based an previously unseen material from the Conradh na Gaeilge archive.

Cuan Ó Seireadáin is the Curator of Conradh na Gaeilge's archive. He is currently coordinating the transfer of the archive to the custody of NUI Galway and assisting the National Library of Ireland in planning the cataloguing of the portion of the archive that remains there, and speaks regularly on the material contained in the archive.

Aoife Whelan, University College Dublin, '"Tá An Chraoibhín Thall": Press Coverage of the Irish Language Movement in the US'

This paper will provide new insights into press coverage of the Irish language revival on a global scale during the early twentieth century. This is the culmination of my own research into mainstream media coverage of the revival period and also my role as deputy editor of *The Revolution Papers* project.

The paper will begin by defining exactly what is implied by the term 'global Irish revival' – was this a language movement, a cultural renaissance or a political force? I will argue that the revival encompassed each of these elements and more besides.

The impact of Irish cultural heritage both on host societies in the US and on revivalists back in Ireland will be explored by concentrating on press coverage of the Gaelic revival across the Atlantic. The significance of diaspora communities in promoting the Irish language and its cultural revival will be considered in the context of Irish manuscripts compiled in New York; the visits of pseudo statesmen Douglas Hyde and Éamonn de Valera to the US; and the evidence of Irish speaking communities in Philadelphia, Boston, San Francisco, Indiana and elsewhere.

This paper will expand current discourse in the fields of media history and revival studies by offering further illustrative examples of the interaction between revival enthusiasts at home

and abroad, based primarily on newspaper evidence from the *Irish Independent*, *An Claidheamh Soluis*, *An Gaodhal* and more.

Dr Aoife Whelan lectures in Modern Irish and in Irish Studies in UCD School of Irish, Celtic Studies and Folklore. She is an active member of the Newspaper and Periodical History Forum of Ireland, and is an adviser to the Irish Bibliography of Press History. Aoife served as Deputy Editor of *The Revolution Papers* in 2016.

Fiona Lyons, University College Dublin, 'The Gaelic League's International Impact: Evidence from Hyde's Postcard Correspondence and his 1918 Memoir'
This paper will present the Gaelic League's international impact as seen in Douglas Hyde's postcards and 1918 memoir. Hyde was president of the Gaelic League between 1893 and 1915 and has been claimed by some as the 'maker of modern Ireland'. Accounts of international diasporic events, print culture and Irish language revival efforts in the 19th, early 20th century will be discussed as well as commentary upon key revival figures such as Thomas O' Neill Russell. The memoir aspect of this paper will offer new insights into the relationship the Gaelic League, and Hyde, had with the Irish diaspora abroad, most notably from America. His personal commentary will shed light on the impact some members of the Gaelic League had on international relationships and events. The postcards, which range from countries such as America, England, Germany, Hungary and Italy, will examine the international impact the work of the Gaelic League had abroad in regards to the Irish language movement. This memoir, along with the collection of postcards found in the UCD Folklore Collection, have only recently been digitised by a team of scholars, including myself, for the 1916 centenary celebrations and have yet to be published which offers new research material and insights for scholars.

Fiona Lyons is a PhD candidate in Irish Studies in the University College of Dublin. Her research interests range from Irish diasporic relations, print media, the Irish language and Irish-American studies. She transcribed the memoir and postcards seen in this paper today as part of a research project in conjunction with the 1916 Centenary Programme 'An Teanga Bheo'.

Panel 4H **National and International Perspectives on Irish Land in the Nineteenth Century**
ORB 1.23

Cathal Smith, National University of Ireland, Galway, 'Land and Freedom in Nineteenth-Century Ireland and the Antebellum U.S. South: Peasants, Slaves, and "Rural Subjection"'
During the nineteenth century, Irish peasants and U.S. Southern slaves were frequently equated and compared with each other by a diverse range of contemporaries. Yet Irish peasants were legally free tenants and wage labourers who farmed livestock, cereals and dairy on decentralized landed estates, whereas slaves in the antebellum American South were a legally servile workforce, most of whom were compelled to produce cash crops on centralized plantations and farms. These fundamental contrasts beg the question of whether Irish peasants and American slaves can be effectively compared by historians. With a view toward answering this question, this paper advances the concept of 'rural subjection' as a way to usefully categorize history's free and unfree agrarian labour systems, including Irish tenancy and American slavery. This concept highlights the fact that Irish peasants and American slaves are rendered comparable by the features they had in common, particularly their chronic

absence of landownership and their exploitation for the profit of powerful agrarian elites whose wealth was contingent on participation in global capitalism. In short, 'rural subjection' allows for the recognition of both similarities and difference between Irish peasants' and American slaves' histories. Furthermore, it suggests that we should not view the past's rural societies in terms of absolute categories of 'freedom' and 'unfreedom,' but rather as home to a continuum of labour exploitation that varied according to local circumstances and changed over time.

Cathal Smith bio: I hold a PhD from NUI Galway, where I am currently employed as a History Instructor. My research investigates similarities, differences, and connections between the histories of Irish landlordism and American slavery.

Andrew Phemister, University of Edinburgh, '"To be on the land and to have no master": Land, Social Harmony and Freedom in the Political Thought of the Irish Land League'

The titular quotation, taken from a scathing attack by Lord Sherbrooke, mocked Irish perceptions of personal freeedom as archaic, naïve, and economically inhibiting. Yet this alternative vision of life on the land proved to be a powerful ideological force across the Atlantic world in the late nineteenth century. While the Land League's stated aims may have appeared prosaic and sometimes narrowly economic or political, its critics correctly observed that its ideas implied a social revolution. This paper will argue that, spurred by the transnational engagements of the League itself, Irish land came to operate as an ideological space where a political vision of social harmony and individual freedom was constructed. While a nascent progressivism gained traction, supported by a more 'organic' conception of social organisation which seemed to better reflect the complexity of urban and industrial life, the Land League staked out a competing utopian vision.

The paper will show how the questions raised by the Land War struck at the heart of contemporary debates in political philosophy. The idea of life on the land and the presumed harmoniousness of the natural world was utilised to evince a particular political philosophy and conception of individual autonomy, which engaged with American agrarian, utopian, and romantic pastoral traditions. While historiographically the League has often been framed as paradoxical, a moment of collective action for possessive individualism, by placing the conflict within contemporary debates between 'collectivists' and 'individualists', the role of land in combining individual liberty with communality becomes evident.

Andrew Phemister bio: I finished my doctoral study on Henry George and the Irish Land War in early 2017, and have been a Postdoctoral Fellow at Edinburgh's Institute for Advanced Studies in the Humanities, as well as teaching at the University. I'm interested in political thought and transnational radicalism, and currently working on a project on boycotting.

Annie Tindley, Newcastle University, 'Irish Land Questions in British Imperial Contexts'

This paper will highlight some of the ways in which Irish land questions – broadly defined – translated into and impacted on imperial land questions in British colonial territories. The links between Irish land reform from the 1870 Land Act and Indian land policies has been explored by historians in some depth already, but this paper will fold those into an analysis that encompasses Canada and Egypt also. It will do this through an examination of those elite, landed Irishmen who were often the instruments (as well as the opponents) of land reform and

colonial governance on behalf of British imperial power. Irish peers who served as governor-generals, viceroys, diplomats and governors are central to an understanding of how the transnational exchange of ideas and legislative reform actually operated, in both the public and private spheres. Although often in the vanguard in a British and Irish context in terms of land reform, Ireland was as much impacted upon by imperial thinking and influences, as influencing other territories. Lastly, the paper will consider how this transnational exchange facilitated by landed elites was informed by understandings of the role of aristocracy in the later nineteenth century in Britain and Ireland. Under increasing pressure politically, financially and culturally from the 1870s, the aristocratic classes have been considered as under irreversible decline in almost all spheres. However, the imperial context in one in which their influence maintained its grip for longer, and a commitment to an ideal of a 'service aristocracy' was demonstrated. How this impacted on land questions – from Prince Edward Island to the Punjab – will be discussed in this paper.

Annie Tindley is a Senior Lecturer in modern British History, specialising in rural and aristocratic elites in the nineteenth and early twentieth centuries. Her research focuses on modern rural Scottish history, with a particular focus on landed estates and aristocratic families from the mid-eighteenth to mid-twentieth centuries, in the Scottish, Irish, British and imperial contexts.

NK Harrington, Washington State University, Vancouver, 'Conflict and Toleration in Ireland'

The collapse of the Irish Parliamentary Party is one of the most well known events in modern Irish history. The transition from a party perceived to be representative of the vast majority of Ireland for generations into a party viewed as traitors by many former constituents has many explanations. This paper argues that any contributing factor was amplified by the Irish Party having been structured specifically to address tenant rights in an agricultural setting. Using primary and secondary sources, the paper argues that the Irish Party since the death of Parnell became embroiled in an often overlooked ideological battle about agriculture. Specifically, the two ideologies discussed are Redmond's conception of Toleration, a policy to incorporate the majority of landlords into the Irish Party; and O'Brien's conception of Conciliation, a policy of finding constitutional solutions beneficial to both unionists and nationalists. Both developed slightly different views of how Irish society was structured and what possible unions of Irishmen created a valid nationalist base in an agricultural society. The political victory of Redmond, the ties he both severed and created in maintaining his form of nationalism, and the agricultural conditions at the turn of last century, resulted in a certain structure and implicit if rarely expressed ideology in official Irish nationalism. As decades passed and the land issues that the Irish Party was structured to address become increasingly irrelevant, national interests that had been waiting patiently in unity with the Irish Party's agricultural agitation had more than enough reason to leave. In this sense the agricultural orientation of the Irish Party, including the belief of a certain type of landlord puppeteering conflict in Ireland, doomed the movement to be vulnerable to a more modern conception of Irish nationality that seemed to address a broader nationalist unity untied to specific agricultural arguments.

NK Harrington is an adjunct professor of history at Washington State University Vancouver in the Northwest of the United States. He did his graduate work at University College Cork and has published here and there.

Panel 4I Conserving Ireland

Richard Butler, University of Leicester, 'Faith and State: the "Galway school site controversy', town planning, and Ireland's medieval heritage, 1944-49'
The first town plan for Galway, drawn up in 1944, faltered under sustained opposition from the Catholic church. The plan would have involved large-scale demolition in the medieval city centre and the building of a ring road and a surface car park on a site owned by the church and earmarked for a primary school under its patronage. This paper will use the resulting controversy, played out between 1944 and 1949, and known at the time as 'the Galway school site controversy', as the basis for a broader analysis of 'faith and state' in post-war planning, property rights, and the question of what to do with the medieval heritage of Irish cities in the 1940s. The dispute involved the county council, a Dublin town planner and the Catholic church, each vying for control of the city's future. The proposed 'thinning out' of the city centre, and the development of satellite communities clashed with the church's desire to maintain its old urban constituency and threatened a dilution of its influence. The interventions of Bishop Michael Browne led to a broader debate in Ireland on the 'excessive' influence of the church in town-planning issues. This paper will analyse how Browne defeated the proposed ring road and protected the medieval city centre. The controversy will be used to reframe debates about the role of religion in post-war European planning schemes, and how planners responded to growing calls to protect medieval heritage.

Richard Butler is Lecturer in the Historic Built Environment at the Centre for Urban History, University of Leicester. He holds a PhD from the University of Cambridge, and was as a Fulbright Scholar working with Prof. James S. Donnelly at the University of Wisconsin-Madison. He is currently working on the history of church/state relations in Galway in the 1940s.

Casey Wolf, Rutgers University, 'Temporal Displacement in the Regeneration of Ballymun'
The Ballymun Flats stood for several decades as both a symbol and manifestation of societal marginalization and a failure of urban planning. The Dublin social housing estate's regeneration, like most mega-projects, was envisioned to be completed on a strict timeline and budget. 'Mega' in scale, national significance, and cost, the project has met inevitable setbacks and delays. Ballymun's inception in 1966 was a quick fix that displaced center city residents to the northern fringes of the city, while its ongoing redevelopment since 1997 has demolished its distinctive tower blocks and re-housed the population in place. In the process, however, the community's grasp of place, home, and even the very passage of time has become tenuous. The lives of Ballymunners are left in suspense while state promises go unfulfilled, their neighborhoods at the mercy of a tumultuous market's ebb and flow, and subject to the frenzy and uncertainty of constant change that comes with wholesale redevelopment. Through these three distortions of time, this paper analyzes the outside forces shaping Ballymun's near and distant future, the coping mechanisms developed by residents for the meantime, and the chronic waiting that results when the time horizons of local initiatives and state-sponsored mega-projects collide.

Casey Wolf completed her M.A. last month in City and Regional Planning at the Edward J. Bloustein School of Planning and Public Policy at Rutgers University, in New Brunswick, New Jersey. She received a B.A. in Cinema and Media studies from Carleton College in Northfield, Minnesota, and was a Fulbright Summer Gaeltacht awardee in 2014.

Julieann Ulin, Florida Atlantic University, 'Who'll buy Killarney?'
On August 12, 1956, J. Stuart Robertson of Boca Raton, Florida, an American of Scotch-Irish descent, made "the unusual purchase of the age" when he bought the Lakes of Killarney from Mrs. Beatrice Grosvenor, the niece of the last Earl of Kenmare: "Exactly what he got for his money was nine-tenths of the 8,300-acre estate, including the lower and middle Lakes of Killarney, a 17th century castle, an abbey, 100 lake islands, hundreds of acres of woodland, five miles of salmon fishing streams, deer stalking preserves, and Kenmore Manor, ancestral residence of the Earls of Kenmore whose title is now extinct." The purchase made international news, reported in publications ranging from Irish American philatelic biweeklies to *The Times*. Despite the local report in the *Boca Raton News* that the people of Ireland felt the purchaser to be "a day-cent man indeed" and happily raised the Stars and Strips alongside the Tricolor, the purchase sparked an intense debate over the role of the Irish Tourist Board and the Irish government in protecting Ireland's natural landscape. This debate only intensified with the announcement a few months later that Robertson intended to build holiday homes for his American friends to allow them to have "a little piece of Ireland," leading to the fear that the Lakes of Killarney would become "a colony for rich Americans" or, in the words of one Roscommon representative subsequently suspended from the Dáil, "a rest camp on Ross Island for a bunch of neurotic Hollywood personalities." A year and a half after the sale, in February 1958, Robertson sold his interests in the company he founded to manage the estate. The remaining partners pushed forward with his proposal to create 20 detached houses for prominent Irish American millionaires to summer on Ross Island until the plan was abandoned in August of 1958.
"Who'll Buy Killarney?" will consider this two year saga in light of the conference focus on environments, examining what the fears of Killarney becoming "a colony for rich Americans" or Irish landscapes functioning as asylums tell us about midcentury Ireland's evolving environmentalism. It will close with a consideration of how this sale functioned in later Dáil debates and proposals restricting development and advocating environmental conservation.

Julieann Veronica Ulin is Associate Professor of Transatlantic Modernism. She received her Ph.D. in English from the Keough -Naughton Institute for Irish Studies at the University of Notre Dame, where she was the Edward Sorin Postdoctoral Fellow in the Humanities from 2007-2009. She holds a MA in English from Fordham University and a BA in English from Washington and Lee University. Her Irish Studies scholarship has appeared in *Joyce Studies Annual*, *James Joyce Quarterly*, *Women's Studies Quarterly*, *Hungry Words: Images of Famine in the Irish Canon* (Irish Academic Press), *Open Graves, Open Minds: Representations of Vampires and the Undead from the Enlightenment to the Present* (Manchester University Press), and *Screening Modern Irish Fiction and Drama* (Palgrave). She authored the introduction to *Race and Immigration in the New Ireland* (2013) which she also co-edited. Her monograph *Medieval Invasions in Modern Irish Literature* (2014) explores the recurrence of twelfth century Irish history in Ireland's modern literature.

Stephanie Rains, Maynooth University, 'Bright Lights, Big City: Neon Advertising and the Dublin Streetscape'
Dublin's streets, walls and bridges have – like other urban environments – always been a canvas for advertising. Newspaper flyers, sandwich-boards, bill-posting, advertising posters and neon signs all proliferated across the landscape of the city over the course of the twentieth century. Although some bill-posting had long existed, the scale of commercial images and brand names grew exponentially from the turn of the century as the advertising industry itself developed. For many decades little if any regulation governed the size, content or positioning of advertising, and as it multiplied so did evidence of public concern at its spread across every

available surface. In particular, by the 1930s large hoardings obscuring the city's 18thC vistas drew criticism from many commentators for their damaging impact on the urban environment.
While billboards were gradually restricted during the 20thC, advertising in the form of neon signs actually increased in Dublin city centre, especially along O'Connell Street and around O'Connell Bridge. By the early 1960s the roofs and facades of most major buildings bore giant neon advertisements for Players cigarettes, Gold Flake Tobacco, Texaco petrol and Donnelly's Sausages, and at night these signs lit up the city streets with multi-coloured animated lights which had become an accepted – and even celebrated – feature of the cityscape. This paper examines the visual impact of these advertisements on the Dublin streets and the ways in which they were associated with modernity, glamour and urban culture in twentieth-century Ireland.

Stephanie Rains is a Senior Lecturer in the Department of Media Studies at Maynooth University, and researches Irish media and cultural history. She has published monographs on Irish-America and on the history of consumer culture in Dublin, as well as recent articles on Irish media history. She is currently working towards a new book project on mid-20thC Irish advertising history.

Panel 4J **The Great Famine**
ORB 1.45

Anelise Shrout, California State University Fullerton, 'Famine, Land and Solidarity'
Between 1845 and 1852, tenant farmers in New York State sent hundreds of dollars to victims of famine in Ireland. Their donations, along with thousands of others around the Atlantic world, constituted one of the first instances of widespread international philanthropy.
This paper examines the philanthropic actions and motivations of these New York tenant donors. Most had no Irish ancestry. Few had any personal connection to Ireland. They were socially and geographically distant from the starving Irish. This paper argues that these donations were the product of shared ideas about space, environment, land and justice, which reverberated among laborers throughout the Atlantic world.
New York and Irish tenant farmers shared experiences of exploitation at the hands of landlords, and experiences of reliance on an increasingly precarious environment. In the 1840s, landholdings in New York State that had once seemed plentiful were becoming increasingly scarce and unproductive. Landlords increased rents, refused to compensate farmers for agricultural improvements, sued tenants who would not pay, and met those who still refused to pay with violence.
Reports of the famine that circulated in New York told a similar story about Ireland. These accounts cast the famine as a crisis precipitated by the failure of Irish landholding practices and Irish land. For New York tenant farmers, donations to Ireland emerged as a way to make statement of solidarity between groups at the mercy of capricious landlords. These donations also reinforced arguments that the clearest path to both Irish and New York relief lay with the abolition of large landholders entirely.

Dr. Anelise Shrout is an assistant professor of history at California State University Fullerton, where she teaches Atlantic, Digital and American history. Her book, *Aiding Ireland, Saving Ourselves* explores the origins of international philanthropy through global charitable responses to the Irish famine.

Cian McMahon, University of Nevada, '"Within the Wooden Walls of That City Afloat": Emigrants, Community, and Power at Sea during the Great Famine'

In modern Ireland's rogue gallery of oppressive technologies, the "coffin ship" enjoys pride of place. 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.

I am currently writing a new book entitled *The Coffin Ship: Irish Migration, Mortality, and Memory in Global Perspective*. It offers a 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 uses the words of the crews, bureaucrats, and—most importantly—the passengers themselves to offer an international perspective on the oft-ignored liminal space through which all Irish migrants passed.

My paper for the ACIS 2018 conference at UCC, examines the dynamics of community and power on these emigrant sailing ships. It argues that these seaborne vehicles ought to be understood as floating emigrant communities, where the everyday structures of solidarity and control were both duplicated and defied in new ways.

Cian T. McMahon, PhD is an assistant professor of transnational history at the University of Nevada, Las Vegas where he teaches courses on Irish, European, and American history. He has published half a dozen peer-reviewed articles and his first book, entitled *The Global Dimensions of Irish Identity: Race, Nation, and the Popular Press, 1840-1880*, was published by the University of North Carolina Press in April 2015.

Mary C. Kelly, Franklin Pierce University, 'Floodtides & Undercurrents: Irish-American Intellectual Environments in the Famine Years'

Aspects of Irish-American history still awaiting explicit attention include the broad spectrum of intellectual history. This paper establishes the Great Famine as a primary transition-point within the history of Irish-American ideas, and explores interrelated concepts in the context of the evolving immigrant identity between the 1840s and the 1860s. Among these is the contemporary idea of the Famine as an inherently deleterious episode. While we know this credence grounded perceptions of the Famine Irish as innately objectionable, this paper will address the Famine's intellectual endowment as a key feature of Irish settlement, and an indispensable platform for performativities of exclusion and prejudice against the Irish. Illuminating ideological imperatives that governed Famine-era settlement will clarify contemporary ideological pressures on Irish settlement and, the paper contends, support the argument that Great Hunger-era intellectual capital substantially influenced the ethnic culture in subsequent years and decades.

Finally, the paper seeks to expand the burgeoning field of Irish-American intellectual history by taking a fresh approach to a formative and familiar historical environment. By exposing ideas critical to the construction of Irish-American identity at a major point in its evolution, the paper expands both the Irish-American historical field and the overarching transatlantic historical narrative in innovative and constructive ways.

Mary C. Kelly is Professor of Modern American History; research: 19th-early 20th century Irish-American intellectual, cultural history; Famine impact and legacy

Panel 4K Friel's Late Plays–1992-2003: A Roundtable Discussion
ORB 2.01

The plays of Brian Friel's final (long) decade as an active playwright are still very recent, spanning the years from 1992 through 2005. In a prolific and long career in which his most popular plays had been staged decades before them, Friel's last plays may never be able to escape the shadow of such canonical plays of the Irish Theatre as *Philadelphia, Here I Come* of 1964, *Faith Healer* of 1979, or *Translations* of 1980. Indeed, following the playwright's death in 2015, the competing lists of his "Master-works" or "Greatest Plays" published in such media as *The Irish Times* or *Reading Ireland: The Little Magazine* rarely listed a play premiered after *Dancing at Lughnasa* (1990). However, such leading critics as Csilla Bertha and Robert Welch have argued for the importance, if not the "greatness" of plays in this final period.

This roundtable panel of established and emerging Friel experts will consider each of the plays of this late period. After a 10-minute overview of each play, its strengths and weaknesses as compared to other plays within Friel's canon, we'll open the floor to a broad-based discussion of these works' production history, staging characteristics, critical content, and future within Friel Studies.

Chair: Scott Boltwood, Emory & Henry College, *The Home Place* (2005)
Bio: Scott Boltwood is Chair of English and the Henry Carter Stuart Professor of Literature. He has written numerous articles on Irish theatre and drama, and is the author of *Brian Friel, Ireland and the North* (Cambridge UP, 2007) and *Renegotiating and Resisting Nationalism in Irish Drama* (Colin Smythe, 2009), & *Brian Friel: A Reader's Guide to Essential Criticism* (Palgrave Macmillan 2018).

Geraldine Higgins, Emory University, *Molly Sweeney* (1994)
Geraldine Higgins is an Associate Professor of English and Director of Irish Studies at Emory University. She publishes on Irish literature and culture from Yeats to Friel and is the editor of the forthcoming *Seamus Heaney in Context* for Cambridge University Press. She is the curator of the new NLI exhibition, "Seamus Heaney: Listen Now Again" opening at the Bank of Ireland in Dublin in July 2018.

Chu He, Indiana University, South Bend, *Give Me Your Answer, Do!* (1997)
Bio: I got my Ph.D. from University of Miami in 2009, and my dissertation is about Brian Friel. Now I'm teaching in the Department of English at Indiana University South Bend as an Associate Professor, and my interest is in Irish studies, drama, post-colonialism, and trauma. I have published in journals such as *New Hibernia Review*, *Women's Studies*, etc.

Charlotte Headrick, Oregon State University, *Performances* (2003)
Charlotte J. Headrick is a professor Emerita of Theatre Arts at Oregon State University. She has directed numerous collegiate premieres of Irish plays, especially by women. She is the co-editor with Eileen Kearney of Irish Women Dramatists: 1908-2001 (Syracuse University Press). She is widely published in the field of Irish theatre. She was a Moore Visiting Fellow at NUIG in 2013.

Panel 4L Flann O'Brien
ORB 2.02

John Conlan, University of Notre Dame, 'Barracks and Bicycles: The Biopolitical Environment of *The Third Policeman*'

In what ways can we read Flann O'Brien's *The Third Policeman* as a nationalist text? How does the kind of spatial environment that the text renders speak to questions of national identity in the Irish Free State?
One historical incident in particular unites these questions. The assassination of Superintendent Sean Curtin in Tipperary in 1931 marked a nadir in the tensions between physical force republicanism and the attempt to administer an Irish Free State free from the violence of the civil war. Munster becomes a renewed space of tension in the aftermath of independence, and incidents like the IRA assassination of Curtin and the burning of police barracks in Rarecross and elsewhere speak to the kind of contested national space that the barracks of *The Third Policeman* allegorizes.
I argue that O'Brien's text forms an allegory of the battle for imaginative control of space—a space increasingly defined by a politics that regulated the physical mobility of republicanism. From the internment of political prisoners in the Curragh, to the administrative and judicial manoeuvres of the Land Commission's redistribution of territory—multiple networks of authority acted to inspire action on the part of nationalist agitators.
Following Michel Foucault and Giorgio Agamben's treatments of 'biopower', we might read the environment of *The Third Policeman* as a zone of exception or suspended animation—the *heterotopia* of political transition to the post-colonial state in which multiple power-perspectives on the legacy of republicanism overlapped.

John Conlan bio: I am a 4th year PhD candidate at the University of Notre Dame who deals with modernist and postcolonial literature. My research aims to broaden geopolitical portraits of Irish modernism—its influence on, and interface with European class politics and aesthetics. Through the lenses of psychoanalysis and posthumanism I consider questions of power and the body in a global context.

Lisa FitzGerald, Université Rennes 2, 'Insect Plays: Flann O'Brien, Cultural Entomology and Countering the Anthropocentric Impulse'
Flann O'Brien's full-length reworking of Karel and Josef Čapek's, *The Insect Play (1921)* – itself inspired by Jean-Henri Fabre's La Vie des insectes – premiered in Dublin in 1943 and ran for six days with a cast of 150. *'Rhapsody in Stephan's Green: The Insect Play*' was viewed as a satire on an insular (neutral) Ireland. This paper will examine the play from the perspective of zoopoetics in an attempt to move Irish theatre criticism from examining the use of nonhuman nature as a metaphor or symbol for human activities to one with a dynamic agency in its own right. The term was first coined by Jacques Derrida in *'L'Animal Que Donc Je Suis' (The Animal that Therefore I am*) when speaking of 'Kafka's vast zoopoetics'. 'The animal' he writes*, '*is a word, it is an appellation that men have instituted, a name they have given themselves the right and the authority to give to the living other' (*Animal*, 23). The reflection on the role of animals has historically been as an insight into human actions. This paper will undertake a reading of '*Rhapsody in Stephan's Green: The Insect Play*' from a posthumanist perspective. Challenging the assumed centrality of the (hu)man is an understandable part of a post world-war (claiming to be) civilisation. In the same vein as the transhumanist interpretation of *The Third Policeman*, this paper will use zoopoetics as a method for reading the other in Flann O'Brien's drama.

Lisa FitzGerald is a postdoctoral research fellow at the *Centre de Recherche Breton et Celtique* (CRBC) at the Université Rennes 2. She holds a PhD from the National University of Ireland, Galway and was a fellow at the Rachel Carson Center for Environment and Society, LMU Munich. Her book, *Re-Place: Irish Theatre Environments* (Peter Lang, Oxford), published in Autumn 2017, examines nature and landscape in Irish drama.

Zan Cammack, Concordia University, Mapping Corkadoragha: *The Poor Mouth* and its Imagined Geographies
In 1974, Dalkey Archive Press published an English translation of Brian O'Nolan's 1941 Irish language masterpiece *An Béal Bocht*, now published under the title *The Poor Mouth*. Accompanying Patrick C. Power's translation were illustrations by Ralph Steadman, including a map of 'the world, as seen by the folk in Corkadoragha' on the front and back endpapers. The map is in keeping with O'Nolan's satirical voice in the novel; Ireland is squarely in the centre of the map, with 'Foreign Parts', 'Abroad', and 'China' on the peripheries, all points of the map's compass point west, and poteen deposits are labelled and clustered around the location of the fictional Cokradoragha.
This interpretive and satirical map creates a triangulated intersection of the actual topography of Ireland, the fictionalized Ireland of O'Nolan's *Poor Mouth*, and Steadman's interpretation of O'Nolan's Ireland. This project reads Steadman's map alongside O'Nolan's novel to discover the larger narrative of Ireland's geopolitical standing in the late 1930s, as well as Ireland's narrative of 'true Irishness' as represented by the 'folk in Corkadoragha'. Presenting this imaginative map as a companion to the satirical text allows for a meaningful discussion of the perceived ideal environments for the revival of Irish language after the establishment of the Free State.

Zan Cammack is currently a Fulbright Canada Postdoctoral Fellow of Irish Studies at Concordia University in Montreal. Her research primarily focuses on studies of material culture in late 19th and early 20th-century Irish literature. Her current work examines the cultural implications of gendering objects like the gramophone in the early 20th century. She also has a burgeoning fascination with literary cartography.

Panel 4M Fired! Irish Women Poets and the Canon (Roundtable)
ORB 2.44

[chair] **Kenneth Keating, University College Cork** is IRC Postdoctoral Fellow in the School of English at University College Cork. His publications include *Contemporary Irish Poetry and the Canon: Critical Limitations and Textual Liberations* (Palgrave, 2017)

Lucy Collins, University College Dublin
Lucy Collins is an Associate Professor at the UCD School of English, Drama, Film and Creative Writing. Educated at Trinity College Dublin and at Harvard University, where she spent a year as a Fulbright Scholar, she teaches and researches in the area of modern poetry and poetics. Her most recent book is *Contemporary Irish Women Poets: Memory and Estrangement* (Liverpool, 2015).

Ailbhe Darcy, Cardiff University
Ailbhe Darcy is the author of *Imaginary Menagerie* (Bloodaxe, 2011) and *Insistence* (Bloodaxe, 2018). She has a PhD from the University of Notre Dame and is a Lecturer at the School of English, Communication and Philosophy at Cardiff University.

Julie Morrissy, Ulster University
Julie Morrissy is a Ph.D. candidate at Ulster University. Her debut poetry collection is forthcoming in 2019 with BookThug, Canada. In 2016 she was selected as a Poetry Ireland "Rising Generation" poet, and represented Ireland at the International Festival of Authors,

Toronto. Morrissy's creative and critical work has been published internationally, including in *gorse, Poetry Ireland Review,* and *AS/AP Journal*.

Kathy D'Arcy, University College Cork, is a poet, feminist activist, workshop facilitator and youth worker based in Cork.

WORKSHOPS, ROUNDTABLES AND NEW POETRY

9am, Wednesday 20 June

1 Elizabeth Bowen's Environments

Boole 6

In response to the ACIS conference theme, this panel considers the environments that shape Elizabeth Bowen's work and its critical reception. In particular we will consider the natural environment and Bowen's places, spaces, landscapes and geographical affinities; the political and economic environment of Free State and mid-century Ireland, England at war, and the postwar economy; and the cultural landscape of late modernism in its literary, visual, and material aspects.

Kelly Sullivan [chair] is Visiting Assistant Professor in Irish literature at Glucksman Ireland House, New York University. Her recent publications include "Harry Clarke's Modernist Gaze" in *Eire-Ireland*, "Derek Mahon: Letters to Iceland" in *Post-Ireland? Essays on Contemporary Irish Culture* (Wake Forest Press), and "Unsaid, Unsent: Letters in Kate O'Brien's *The Land of Spices"* in the *Irish University Review.* Her book project, *Epistolary Modernism*, considers the use of letters in late modernist fiction and poetry as they address themes of privacy and surveillance. Her poetry pamphlet, *Fell Year*, was published by Green Bottle Press in 2017.

Siân White is Associate Professor of English and interim Associate Dean of Arts and Letters at James Madison University. She specializes in British and Irish modernism, narrative theory, Irish studies and gender studies. Her work generally explores the relationship between modernist form and transformations of intimacy in the modern age, and she is currently working on a project that addresses Irish modernism and its echoes in contemporary women's fiction. She has published on James Joyce, Elizabeth Bowen, and William Trevor, and her article on Virginia Woolf is forthcoming in *Woolf Studies Annual*.

Heather Corbally Bryant teaches in the Writing Program at Wellesley College. She published *How Will the Heart Endure: Elizabeth Bowen and the Landscape of War*," (University of Michigan Press). She has published six books of poetry, the most recent, *Eve's Lamen*t, (2018). *You Can't Wrap Fire in Paper,* a work of creative nonfiction, will appear in April 2018.

Heather Laird is lecturer in English at University College Cork. Her research interests include theories and practices of resistance, radical/critical historical frameworks, and Irish culture since the 1800s. She is the author of *Subversive Law in Ireland, 1879-1920* (2005) and editor of Daniel Corkery's *Cultural Criticism: Selected Writings* (2012). Her most recent monograph, *Commemoration* (2017), was published as part of the Síreacht: Longings for Another Ireland series.

Anna Teekell is assistant professor of English at Christopher Newport University and Treasurer of the American Conference for Irish Studies, is the author of *Emergency Writing: Irish Literature, Neutrality, and the Second World War* (Northwestern UP, 2018). She has recently published articles on Elizabeth Bowen and Samuel Beckett and is at work on an essay about Louis MacNeice's influence in contemporary Northern Irish poetry.

Rachael Sealy Lynch is an Associate Professor of English at the University of Connecticut. She has published on recent and contemporary Irish writers including Jennifer Johnston, Molly Keane, Edna O'Brien, Emma Donoghue, Mary Lavin, and Liam O'Flaherty. Most

recently, her article "Gina and the Kryptonite: Mortgage Shagging in Anne Enright's The Forgotten Waltz," appeared in Lit: Literature Interpretation Theory.

2 Twentieth-Century Irish Literary Archives
WW5

Paige Reynolds (chair) is Professor in the English Department at the College of the Holy Cross. She has authored *Modernism, Drama, and the Audience for Irish Spectacle* (CUP 2007), and edited special issues of *Eire-Ireland* and *Irish University Review*, as well as the collection *Modernist Afterlives in Irish Literature and Culture* (Anthem 2016).

Ken Bergin is Head of Special Collections and Archives in the Glucksman Library, University of Limerick.

Aedín Clements is the Irish Studies Librarian at the Hesburgh Libraries of Notre Dame. Originally from Dublin, she studied at UCD and has worked as a librarian in Ireland, the Gambia and the United States.

Adam Hanna is Lecturer in Irish Literature at the School of English, University College Cork. He is the author of *Northern Irish Poetry and Domestic Space* (Palgrave, 2015), and is currently writing a book on law and modern Irish poetry. He is also, with Professor Paige Reynolds, working on 'Second Cities, Second Thoughts', a teaching e-resource based on writers' draft works.

Florence Impens is a Leverhulme Early Career Fellow at the University of Manchester. Her recent publications include *Classical Presences in Irish Poetry after 1960: The Answering Voice* (Palgrave, 2018), and an article on Virgilian Presences in Seamus Heaney's Work (*Irish University Review*, 2017). She is now working on poetry in translation in the UK and Ireland.

Elizabeth Kirwan has worked at the National Library of Ireland (NLI) since 1984, and currently manages the NLI's National Photographic Archive (NPA), and the NLI's Conservation Department. Elizabeth has been a member of the Irish Queer Archive (IQA) working group since 2001, and was centrally involved in the transfer of the IQA archive to the NLI's Department of Manuscripts in 2008.

Ruud van den Beuken is a lecturer in English literature at the University of Groningen and the assistant director of the NWO-funded Gate Theatre Research Network. He was awarded the Irish Society for Theatre Research's (ISTR) New Scholars' Prize (2015). In 2018, he held a Visiting Research Fellowship at the Moore Institute (National University of Ireland, Galway).

3 Open-Eyed, Full-Throated: A Showcase of ACIS Poets
WW6

Nathalie Anderson (chair) has authored four books of poetry – *Following Fred Astaire*, *Crawlers*, *Quiver*, and *Stain* – and libretti for four operas. Her poems have appeared in *Natural Bridge*, *The New Yorker*, *The Recorder*, and elsewhere. A former ACIS Arts Representative, she serves as Alexander Griswold Cummins Professor of English Literature at Swarthmore College, where she directs the Program in Creative Writing.

Brendan Corcoran is an Associate Professor of English at Indiana State University, he works on twentieth-century and contemporary Irish and British poetry, and the intersection of literature and climate change. He has published essays on Keats, Heaney, Mahon, Longley, and Carson.

Renny Golden bio: Golden's *Blood Desert: Witnesses 1820-1880,* University of New Mexico Press won the *WILLA Literary Award for poetry* 2011, was named a *Southwest Notable Book of the Year 2012* and *Finalist for the New Mexico Book Award*. In 2019 University of New Mexico Press, will publish *The Music of Her Rivers*. Pushcart nominee 2016. Published in: *Water~Stone; International Quarterly; Literary Review*.

Kathryn Kirkpatrick is Professor of English at Appalachian State University where she also serves as editor of the eco-journal *Cold Mountain Review*. She is the author of six collections of poetry, most recently two recipients of the NC Poetry Society's Brockman-Campbell award, *Our Held Animal Breath* (2012), and *Her Small Hands Were Not Beautiful* (2014). Her poems have appeared in *Calyx, Cortland Review, The North American Review, Shenandoah, Southern Review, storySouth*, and other journals.

Mary O'Malley Madec bio: Recent work in *Reading the Future: New Writing from Ireland* (Arlen House, January 2018), *Bosom Pals* (Doire Press, September, 2017)*, The Irish Times* (April 1, 2017) *Stand* (Autumn , 2016), *The Cork Literary Review* (Autumn 2016), and anthologized in *Poets' Quest for God* (Eyewear), *Washing Windows? Irish Women Write Poetry* (Arlen House), and *Even The Daybreak* (Salmon Poetry, 2016).

Thomas McGuire is an Associate Professor of English at the US Air Force Academy. He teaches war literature, poetry, and Irish literature. His poetry has appeared most recently in North American Review, Southeast Review, Revival Literary Journal, and War, Literature & the Arts (WLA). Since 2011, he's served as Poetry Editor for WLA. He received a Fulbright Lecture/Research grant to Ireland.

Ann Neelon is the author of *Easter Vigil*, which won the Anhinga Prize for Poetry and the Returned Peace Corps Volunteer Writers and Readers Award. She teaches at Murray State University, where she edits *New Madrid* journal and is a recipient of the Regents Teaching Award. She will teach Irish literature in CCSA's *One Island: Two Country* program in 2018.

Lawrence Welsh's eleventh book of poetry will be published in 2018 by the University of New Mexico Press. The UNMP also published his *Begging for Vultures: New and Selected Poems, 1994-2009*. This collection won the New Mexico-Arizona Book Award. It was also named a Notable Book by Southwest Books of the Year. Welsh teaches at El Paso Community College.

David Ray Vance is the author of two collections of poetry: *Vitreous* (Del Sol Press, 2007), and *Stupor* (Elixir Press, 2014). He is the Creative Writing Program Director at the University of Texas at San Antonio.

4 New Directions in Irish Famine Historiography

Kane G.02

This roundtable discussion will focus on recent and emerging histories and microhistories of the Irish Famine, discussing new directions, focuses, and formats (e.g. the graphic novel) for historiography. The panel will traverse both famine and post-famine period histories and discuss the challenges of reframing larger historical narratives in local and microhistories, as well as the process of deciding upon both source materials and historiographic lacunae. The panelists will discuss the advantages and challenges of writing about the Famine on local levels and the value of folklore and local records. The panel may discuss how Famine relief efforts were tied to private charities, relief efforts of the Crown, or the land reform campaign in Ulster in the 1840s.

Joseph Lennon (chair) is Associate Dean and Emily C. Riley Director of the Center for Irish Studies at Villanova University. He is the author of *Irish Orientalism* (Syracuse UP, 2004) and *Fell Hunger* (Salmon Poetry, 2011) and publishes on Irish, Indian, and British literature and history in books and journals such as *Irish University Review* and *New Hibernia Review*.

Breandán Mac Suibhne, is a historian of society and culture in modern Ireland. He is the author of *Subjects Lacking Words? The Gray Zone of the Great Famine* (Cork University Press, 2017) and *The End of Outrage: Post-Famine Adjustment in Rural Ireland* (Oxford University press, 2017). Other famine-related publications include, with David Dickson, Hugh Dorian's *The End of Outrage* (Lilliput, 2000), the first edition of the most extensive lower-class account of the Great Famine, and, with Enda Delaney, *Ireland's Great Famine and Popular Politics* (Routledge, 2016).

Peter Gray is Professor of Modern Irish History and Director of the Institute of Irish Studies, Queen's University Belfast.

Christine Kinealy is Professor Christine Kinealy is Director of Ireland's Great Hunger Institute at Quinnipiac University.

Malcolm Sen is Assistant Professor in the Department of English at the University of Massachusetts Amherst. His research interests include Irish Studies, South Asian literatures and cultures, postcolonial studies and the environmental humanities. In his current work Sen is especially interested in the conceptual pathways through which literary and cultural analysis can play a more dominant role in environmental debates, the role of narrative in our understanding of, and responses to, unraveling climate change effects, and the necessity of re-imagining sovereignty in the twenty-first century. His research has been widely published in a number of key journals and books. He is currently completing a book entitled *Unnatural Disasters: Literature, Climate Change and Sovereignty*. The book argues that the trauma of

the Irish famine in the 19th century, the rhetoric of Irish nationalism in the 20th century, and the collapse of the financial markets in the 21st century, reveal themselves in decidedly environmental terms in contemporary Irish writing.

Marguérite Corporaal is Associate Professor of English Literature at Radboud University Nijmegen, the Netherlands. She was the principal investigator and supervisor of the research programme *Relocated Remembrance: The Great Famine in Irish (Diaspora) Fiction, 1847-1921*, for which she was awarded a Starting Grant for Consolidators by the European Research Council (2010-15). Furthermore, she was the project leader and principal investigator of the *International Network of Irish Famine Studies*, for which she received an Internationalisation Grant by the Netherlandish Society of Scientific Research, NWO (2014-2017). Additionally, she is the PI and director of the *The Gate Theatre Research Network: Cosmopolitanism, Cultural Exchange and Identity Formation* (NWO, Internationalisation Grant, 2017-20). Among her publications are *Relocated Memories: The Great Famine in Irish (Diaspora) Fiction, 1847-1870* (Syracuse NY: Syracuse UP, 2017); *Irish Studies and the Dynamics of Memory* (co-edited, Oxford: Peter Lang, 2017); *Traveling Irishness in the Long Nineteenth Century* (co-edited, Basingstoke: Palgrave, 2017)

Irish Film Event: Carmel Winters
Kane G.18
Chair: Barry Monahan

Carmel Winters is a screenwriter, playwright, theatre director and filmmaker. She was born in Cork and studied Drama and English at Trinity College Dublin. Her debut feature film *Snap*, which she wrote and directed, received its World Premiere at the 2010 Tribeca Film Festival in New York and went on to win the prestigious Variety Critics Choice Award at the Karlovy-Vary International Film Festival in the Czech Republic, and the 'Best Irish Feature' and 'Best Director' at the Dublin Critics' Circle Awards. Her drama *B for Baby* won the Irish Times Theatre Award for Best New Play in 2010, and her subsequent stage piece Salt Mountain was commissioned by the Abbey Theatre and produced at Project Arts Centre in 2015. Carmel has since participated in the Guiding Lights scheme for filmmakers, mentored by John Madden, and premiered four new plays *The Remains of Masie Duggan*, *Best Man*, *Witness* and *Salt Mountain*. Her second feature film *Float Like a Butterfly* was released earlier this year.

Barry Monahan lectures in Film and Screen Media at University College Cork. His monograph *Ireland's Theatre on Film: style, stories and the national stage on screen* (Irish Academic Press, 2009) considers the relationship between the Abbey Theatre and cinema from 1930 to 1960. He has published on Irish cinema from theoretical and aesthetic perspectives in various collections, and edited *Ireland and Cinema: Culture and Contexts* (Palgrave, 2015). His forthcoming book *The films of Lenny Abrahamson: a filmmaking of philosophy* will be published later this year by Bloomsbury.

PANEL SESSION 5

2pm, Wednesday 20 June

Panel 5A **Disability Studies**
Boole 5

Elizabeth Grubgeld, Oklahoma State University, 'Rereading Christy Brown in the Era of Disability Rights'

Mention disability and Irish writing, and people immediately think of Christy Brown, whose first autobiography (1954) has been reprinted numerous times and was adapted for an award-winning film in 1989. The book, its reception, and the subsequent film reflect a disability narrative more common to an earlier era: the singular story of an exceptional individual whose acquisition of literary language depends upon the intervention of a sacrificial parent and a nondisabled professional.

What happens when we look at not only this early text but Brown's voluminous correspondence and his mixed genre prose work *Down All the Days* (1970) from a different reading environment, one shaped by the contemporary disability rights movement? My presentation will address Brown's writing on the phenomenon of stigma, the relationship between class and disability, environmental access, health care, education, and the sexual rights of adults. Contemporary queries into the nature of a disability aesthetic also provide new ways of reading *Down All the Days* that can go beyond the initial assessment of the work as a fusion (or muddle, as some reviewers believed) of Joycean narrative technique and urban social realism.

Elizabeth Grubgeld is Professor of English, Oklahoma State University, author of *George Moore and the Autogenous Self: The Autobiography and Fiction* and *Anglo-Irish Autobiography: Class, Gender, and the Forms of Narrative* as well as essays on Irish autobiography, poetry, fiction, and disability studies. *Disability and Life Writing in Post-Independence Ireland* is forthcoming from Palgrave MacMillan in the Disability and Literature series.

Moira Casey, Miami University, 'Environments of the Disabled in Sara Baume's *Spill Simmer Falter Wither*'

In my 2017 ACIS presentation, "Inside the Outsider: Centering the "Gom" in Donal Ryan's *The Thing About December,"* I discussed how one novelist resisted a literary trope of disability: Ryan, by putting his disabled character as the narrator and center of *The Thing About December*, avoids the more typical strategy of exploiting a disabled character for the sake of the development of the non-disabled characters. According to literary disability theorist Lennard Davis, "It is unusual for a main character to be a person with disabilities […] the very structures on which the novel rests tend to be normative, ideologically emphasizing the universal quality of the central character whose normativity encourages us to identify with him or her" (41). Centering the disabled character, then, may allow the author to resist normative narrative structures.

In this new presentation, I will continue this work by focusing on disability in a different novel: Sara Baume's 2015 novel *Spill Simmer Falter Wither.* The novel's narrator is 57 year-old Ray, who frequently narrates his experiences in the second person, as he addresses his physically marred dog, One Eye. Like Ryan, Baume explores the environments that create disability: what Davis might refer to as "the the set of social, historical, economic, and cultural processes that regulate and control the way we think about and think through the body" (*Enforcing Normalcy* 2). And yet, social, historical, economic, and cultural processes are not the only "environments" at play in both Ryan and Baume's novels; as Joseph O'Connor notes in his Irish Times review, "Among [Baume's] many gifts is an exquisite

sense of place." This presentation will explore disability, narrative structure, and these different types of "environments" in the context of Baume's novel.

Moira E. Casey holds a PhD from the University of Connecticut and is a professor in two departments at Miami University: English and Languages, Literatures, and Writing. She is also currently serving as Associate Dean for Academic Affairs within Miami Regionals' College of Liberal Arts and Applied Science. Dr. Casey has presented and published articles on various contemporary Irish writers, including Tana French, Roddy Doyle, Emma Donoghue, and Donal Ryan.

David Kilgannon, NUI Galway, '"Providing for god's most necessitous': Intellectual Disability and Ireland 1965-83'

From 1965 to 1984, between the publication of the Commission on Mental Handicap's report and the Towards a Full Life Green Paper, was a period of significant change in the provision of services for those with an intellectual disability in Ireland. The propagation of community housing and the principle of normalisation contributed to the gradual decline of institutional living, while growing publicity around disability issues contributed towards changes in public attitudes towards these 'most necessitous' of citizens. Using a combination of oral history, statutory reports and newspapers, this paper examines this period of broad change, highlighting both the radical shifts and implacable continuities inherent to this late twentieth century narrative.

David Kilgannon is Wellcome Trust PhD student researching the experiences of the Intellectually Disabled in Ireland from 1947-84. Winner of the RCPI's Kirkpatrick History of Medicine Research Medal. Former Hardiman Scholar, Wellcome Trust MA student and NUIG summer research scholarship recipient.

Panel 5B **Contemporary Poetry Roundtable 2: Michael Longley's *Angel Hill* (2017)**
Boole 6

The 2015, 2016, and 2017 ACIS Conferences each included a series of four roundtables on contemporary Irish poetry. The roundtables have been a great success: filled with lively and provocative conversations and well attended. There has been a significant amount of interest in continuing this format, and so we again propose a series of four roundtables on poetry for inclusion in in the 2018 ACIS meeting at University College Cork.

At the 2015 ACIS conference, each of the four roundtables was devoted to the most recent volume of four major figures (Heaney, Boland, Ní Chuilleanáin, and Kinsella), and in 2016 we focused on recent volumes by Northern Irish poets (Mahon, McGuckian, Muldoon, and Carson). Last year we focused on recent volumes by Moya Cannon, Paula Meehan, Sinéad Morrissey, and Caitríona O'Reilly.

This year, we propose a series of four roundtables that will circle around the conference's organizing ecocritical/environmental themes and that will focus on recent volumes of poetry by Michael Longley's *Angel Hill* (2017), Leontia Flynn's *The Radio* (2017), Bernard O'Donoghue's *The Seasons of Cullen Church* (2016), and Colette Bryce's *The Whole and Rain-Domed Universe* (2014).

Along with the moderator(s), each roundtable will include an additional 3-5 participants who will be listed on the conference program. If our proposal is accepted, we would then invite ACIS members and others to sign up to formally participate in one of the roundtables. The formal participants in each roundtable would agree to attend the session having read the volume at hand and ready to discuss it. Of course, all conference attendees are invited to

attend each session. (In past years, attendance at the sessions has ranged from 15 to 40 people). Sessions tend to draw many of the key scholars of contemporary Irish poetry as well as a number of graduate students and interested conference attendees, and the discussions were scintillating. We hope to have the chance to do it again.

[chair] **Matthew Campbell, University of York**
Matthew Campbell has written widely on poetry from the late eighteenth century up to the present day. He is Professor of Modern Literature at the University of York and he teaches Victorian, Modern and Irish literature. Recent publications include a book about nineteenth-century poetry from and about Ireland and various articles and essays on Irish poetry and poetics.

Brendan Corcoran, Indiana State University
Brendan Corcoran bio: An Associate Professor of English at Indiana State University, I work on twentieth-century and contemporary Irish and British poetry, and the intersection of literature and climate change. I have published essays on Keats, Heaney, Mahon, Longley, and Carson.

Nathalie Anderson, Swarthmore College
Nathalie Anderson has authored four books of poetry – *Following Fred Astaire*, *Crawlers*, *Quiver*, and *Stain* – and libretti for four operas. Her poems have appeared in *Natural Bridge*, *The New Yorker*, *The Recorder*, and elsewhere. A former ACIS Arts Representative, she serves as Alexander Griswold Cummins Professor of English Literature at Swarthmore College, where she directs the Program in Creative Writing.

Makenzie Fitzgerald, Emory University
Makenzie Fitzgerald is a graduate of Baylor University, where she concentrated in English, philosophy, and Classics. Her current research explores the interplay of risk and reconciliation in Seamus Heaney's poetry and prose with an emphasis on the ontological significance of language. Her primary interests are contemporary Irish poetry and the intersection of literature and linguistic philosophy.

Maureen McLane, New York University
Maureen N. McLane is the author of five books of poetry, including *Some Say*, *Mz N: the serial*: a poem-in-episodes and the National Book Award Finalist *This Blue*. She has also published two critical monographs on British romantic poetics as well as numerous essays on Anglophone poetics, 1750 – now, and contemporary literature and culture. Her book, *My Poets* an experimental hybrid of memoir and criticism, was a finalist for the 2012 National Book Critics Circle Award in Autobiography. She is professor of English at New York University. Ongoing projects include commissioned poems, essays on notation and compositionist poetics, and swimming.

Clair Wills, Princeton University
Clair Wills joined the faculty of Princeton University in 2015, having previously taught at Queen Mary, University of London, and the University of Essex. She studies Irish and British literature and culture, with a focus on the twentieth century, and issues of historical and political representation. Her first publications were as a critic of contemporary Northern Irish poetry, examining representations of gender, history and politics in the work of writers such as Paul Muldoon, Medbh McGuckian and Tom Paulin. Books in this area

include *Improprieties: Politics and Sexuality in Northern Irish Poetry* (1993) and *Reading Paul Muldoon (*1998). She is an editor of *The Field Day Anthology of Irish Women's Writing* (2002) and author of books including *That Neutral Island: A History of Ireland during the Second World War* (2007) and *Dublin 1916: The Siege of the GPO* (2009). Her most recent book is a study of the cultures of Irish migration to post-war Britain, *The Best Are Leaving: Emigration and Post-War Irish Culture* (2015).

Panel 5C Yeats Reconsidered
WW3

Daniel Gatsch, University of New Mexico, 'Ireland the Lake of Isle of Innisfree: Connecting Nature to Nation'
In "The Lake Isle of Innisfree", Yeats explains the simplistic and culturally bonding experience of living on the titular isle. He creates a peaceful and resource-rich eden through which he channels a connection to Ireland as a whole, digging deeper than simply culture and connecting Irish identity through the land and through the animals native to the isle and the country around it. In this microcosm, he explores the ways in which nature can sustain, connect, and empower the national mind. By exploring the works of Jody Allen Randolph, Malcolm Sen, Alison Lacivita, and James McElroy as well as the context of ecocritical views similar to those applied to Thoreau and other 'nature writers', the experience of nature on the lake isle becomes a distinct connection to Irish national identity and interconnectedness. Furthermore, the sentimental connection with the land provides a strength and source of further national cohesion, contrasting against the writings of Matthew Arnold. Yeats already has a strong presence as a writer of national identity and pride. Expanding this concept to encompass ecocritical views of his connection to the Irish land and nature not only further demonstrates the ways in which he engages Irish identity, but also illuminates new angles from which his contemporaries and successors may have drawn inspiration and guidance from his work.

Daniel Gatsch is a graduate student in Medieval Studies at the University of New Mexico. He has a particular interest in Anglo-Saxon and Celtic works that demonstrate a sense of protonationalism and distinct cultural identity.

Heather McLeer, University of Illinois at Urbana-Campaign, 'Yeats's Symbolic West: Irishness and Landscape in *The Celtic Twilight*'
While W.B. Yeats' early career is widely characterized by his engagement with the Irish Literary Revival and the development of a cultural nationalist project, Yeats' interest in the resources of international genres such as French Symbolism also inflected this period. Fidelity to a set of symbols and images unique to Ireland and accessed in Irish mythology – not representational, but merely evocative – informs Yeats' Symbolist approach to Irish folk tradition in texts such as *The Celtic Twilight*, but in so doing, advances a version of Irishness that is disengaged from the local realities of the rural West even as it emphasizes the continuity between a heroic past and the Western landscape – what he refers to as a "mythology that marries [the people] to rock and hill".
In this paper, I will consider how texts such as *The Celtic* Twilight demonstrates Yeats in conversation with the rural poor as he attempts to marshal an anti-realist Irish idealism inflected by his engagement with Symbolism. In so doing, however, he locates an essentialized Irishness in the relationship between the mythological and the landscape of the West. The contradictions that emerge in his attempts to deal with the local through such a

lens, I argue, lead to a reassessment of the relationship between Symbolism and realism that is more measured than his early anti-realist polemics. Thus, in his early cultural nationalist work, Yeats relies on an assumed isomorphism between symbol and reality, and between Symbolist aestheticism and documenting the local, that proves problematic, as the timelessness (even calcification) of Symbol comes into conflict with local, temporal realities.

Heather McLeer recently completed her Ph.D. in the Department of English at the University of Illinois at Urbana-Champaign. Her dissertation explores the development of a hybrid, anti-nativist mode of literary realism informed by European realist traditions during and after the Irish Literary Revival.

Jefferson Holdridge, Wake Forest University, "'Monstrous Familiar": the Unconscious and the Body in *The Tower* and *The Winding Stair*'
Yeats's interest in religion, mythology, folklore and landscape is linked to a growing confrontation of history and reading in aesthetics and philosophy, and finally to a meditation on the psychological origins of self and culture. His use of the Oedipus myth at end of *The Tower and Other Poems*, 1928 and *The Winding Stair and Other Poems*, 1933 is a prime example of the blending of themes, of becoming the oedipal figure of the artist, a Michael Angelo, solving the riddle of the Sphinx and then confronting the nature of his damnation (social and familial division) and its horrible source (the violated maternal taboo in the marriage bed), which marriage repeatedly attempts to sublimate. And yet Yeats remains a figure who, like Antigone, prays to the divine for his redemption and mourns for the human condition. Yeats's major period then is perhaps the greatest indication of the significance of the role of the inhuman, especially its divine expression, as so much of it revolves around questions of transcendence and immanence. How imperative this is to Yeats as a mature poet is most powerfully expressed by the idea of writing and the question of human (Oedipus) and inhuman (Christ) sources of inspiration. In these ways, the play of mind and world brings the question of context and text to the fore and shows how much they overlap. For from "Fragments" to "The Gyres" and particularly "Man and the Echo," the question of the relationship between the inhuman and poetic voice haunts the great poet.

Jefferson Holdridge bio: Director of Wake Forest University Press and Professor of English at WFU in North Carolina, Jefferson Holdridge has written two critical books entitled *Those Mingled Seas: The Poetry of W.B. Yeats, the Beautiful and the Sublime* (2000) and *The Poetry of Paul Muldoon* (2008). He has also edited and introduced two volumes of *The Wake Forest Series of Irish Poetry* (2005; 2010), as well as *Post-Ireland? Essays on Contemporary Irish Poetry*, which he co-edited and introduced with Brian O'Conchubhair (2017).

Panel 5D Innovations and Legacies in Irish Women's Writing
WW4

Katie Conrad, University of Kansas, 'Elizabeth Bowen and the Moral Environment of Technology'
Technologies are not merely filters that somehow distort the "real," but shape and contribute to reality, including the shape of the human and the nature and quality of actions and interactions among humans, and between human and non-human objects. Although some critics have suggested that technologies themselves are morally and ethically "neutral" objects, Peter-Paul Verbeek, in *Moralizing Technology*, argues that "moral agency is distributed over both humans and technological artefacts." Technologies are, as he puts it, "media of morality," and "mediated action is not amoral but is rather the preeminent place

where morality finds itself in our technological culture" (39). In this essay, I explore the ways in which tools have ethical and political implications, and, in turn, in the ways in which Elizabeth Bowen examines those tools as–-to use a contemporary computer network metaphor—switches in a larger network of connections among people and other objects.
Elizabeth Bowen, with her insistent airplanes, man-eating houses, and judgmental furniture, illuminates how particular objects and especially technologies serve as network switch points. Bowen suggests, particularly in *The Last September, To the North,* and *The Heat of the Day*, the ways in which technologies serve as moral, ethical, and political media. Technologies are not somehow vital agents completely Other to human subjectivity. Rather, these technologies, tied inexorably to *human* agency, inform the patterns of our interaction. Bowen reminds us that, even as those technologies are deployed, we share agency with them.

Katie Conrad is Associate Professor and Chair of the Department of English at Kansas University. She is the author of *Locked in the Family Cell: Gender, Sexuality and Political Agency in Irish National Discourse* (University of Wisconsin Press, 2004)

Mollie Kervick, University of Connecticut, 'Traces of Matrilineal Inheritance in Bowen's *The Last September* and Johnston's *The Old Jest* (1979)'
Though written fifty years apart, Elizabeth Bowen's *The Last September* and Jennifer Johnston's *The Old Jest* maintain a number of similarities. Both novels are set in Irish big houses in 1920 and feature eighteen year-old female orphaned protagonists in search of a defined future. Bowen's character, Lois Farquar, questions her future in a developing Irish Free State and contemplates marrying British soldier, Gerald Lesworth while Johnston's Nancy Gulliver attempts to develop a political selfhood by situating herself firmly in the revolutionary cause in opposition to many of her own class. There exists a wealth of criticism on *The Last September* and a dearth on *The Old Jest* and only a small amount of critical work has been produced on the novels together. Criticism that does consider these texts, however, focuses predominantly on the identity development of the young female protagonists. Beyond their shared political and historical context, parallels between characters, and Johnston's explicit references to *The Last September,* this paper interrogates another common element between the texts: the protagonists' dead mothers. The dead mothers in *The Last September* and *The Old Jest* present an important avenue into rethinking the development of alternative models of inheritance in these Anglo-Irish Big House novels. My sustained analysis of the maternal traces left behind in Bowen and Johnston's novels reveals each protagonist's connection to her mother and in turn, unearths the aspects of identity inherited through each woman's maternal lines.

Mollie Kervick is a second year PhD student in English at the University of Connecticut. Her research interests include Irish women's writing with an emphasis on motherhood and mothering. Her article on Alternative Mothering in Emily Lawless's *Grania* and Synge's *The Aran Islands* is forthcoming in *New Hibernia Review.* She is currently the President of the Irish Studies Alliance at UConn.

Kristina Varade, Borough of Manhattan Community College, City University of New York, 'Navigating Contemporary Ireland: Women's Perspectives in Belinda McKeon, Oona Frawley, and Sally Rooney'
"How do you describe the private anguish of the period before grief, particularly when it is an anguish that ebbs between forgetfulness and realization?" Oona Frawley's protagonist, Sandrine, a Zimbabwean woman who has left her homeland for the uncertainty of a new life in Ireland, elucidates the repetitive conundrum of post-millennial women's writing. Indeed,

the dichotomies of forgetfulness, realization and memory are constantly present in the works of contemporary Irish women writers. In Belinda McKeon's *Tender*, Catherine exhibits difficulty in navigating the ambiguous waters of her relationship with James, her best friend and confidante, as the new millennium approaches; in Frawley's *Flight*, Sandrine and Clare simultaneously struggle to comprehend a rapidly changing Ireland through the lenses of immigration reform and generational gaps; finally, in Rooney's *Conversations with Friends*, Frances expresses her uncertainty as to what it means to be physically, emotionally and intellectually committed in a post-millennial Dublin that questions traditional values and social norms. Within these texts, which are all written by women and which prominently feature women protagonists, the raw, honest voices of contemporary Irish women surface. These voices contribute positively to new environments of Irish fiction; at the same time, however, they question traditional representations of both Irish women and Irishness through their relevance to the contemporary quotidian. As such, they alter outdated modes of Irish fictional landscapes and provide new perspectives on what it means to be both Irish and a woman in the uncertainty of late twentieth and twenty-first century Ireland.

Kristina Varade is an Associate Professor in Modern Languages at BMCC, CUNY. Her research interests include contemporary fiction from Ireland, Anglo-Irish travel writing concerning Italy, and Cultural Studies. She has published in *New Hibernia Review* and *Annali d'Italianistica*, among others, and has been awarded numerous grants for her interdisciplinary research.

Panel 5E Representing the Troubles in Drama & Film
WW5
Chair: Maureen Fadem, City University of New York, Kingsborough

Nicole McClure, Kutztown University, 'Hidden City: Spatial Justice and the Peace Process in Troubles Cinema'
Cinematic representations of the city of Belfast rely heavily on the Troubles as a backdrop and contextual device. It is only in recent productions that Belfast exists as a city apart from the Conflict or the Titanic, and these are few. In this way, the city is defined as a site of conflict and tragedy above all. Further, in surveying many of these films, a pattern of geographical locators becomes evident. The same locations and scenes re-emerge: The Shankill Road, The Falls Road, Hotel Europa, City Hall, etc. While these are clearly historically significant, they paint a fragmentary picture of what exists in the remaining map of Belfast and in a broader sense, the entire North. Given the political bent of many of these films, such demarcations in Troubles cinema (and even continuing into what many refer to as Peace Cinema) gesture at representations of spatial justice, although in this case, David Harvey's original term of territorial justice is more appropriate as the space is quite literally divided into territories both ideologically and physically. Considering Robert B. Riley's theory of the levels of constructed landscapes, the visual level (the culturally informed meaning of what we see), the study will examine how Troubles films and their rigid narratives makes the conflict ahistorical and permanent. Further, the paper will explore ways in which these strict adhesions to archival geography in Troubles cinema limit positive advances in the Peace Process, by denying the spaces in between the historical landmarks a place in the contemporary fabric of Belfast.

Nicole McClure is an Assistant Professor of English at Kutztown University where she teaches International Cinema and Documentary courses. Her research considers the role of Troubles cinema in context with contemporary Peace movements and victim advocacy. Her

article exploring narrative advocacy for the Injured Campaign was published in a special issue of the *Journal of Peace and Change* that explores Elaine Scarry's *The Body in Pain*.

Richard Gallagher, Queen's University Belfast, 'Cinema, unionism and the Troubles: Investigating the representation of Northern Irish Unionism and Loyalism in Fiction Films about the Troubles'

This research, carried out within the discipline of cultural studies, seeks to investigate representations of unionism in fiction films about Northern Ireland's 30-year conflict known as the Troubles. It is the central hypothesis of this paper that Troubles-related films generally portray republicanism and nationalism less critically and more frequently than they portray unionism and loyalism and therefore that a cinematic deficit can be found. The research also finds that psychotic loyalist paramilitaries are the dominant representation of unionism in film and the paper will specifically aim to investigate what challenges to this traditional representation exist. This is important to investigate as films that fail to offer a more complex depiction fail to explore why people are drawn to political violence and this is rarely an issue for films that explore nationalism and republicanism. Films that deal with unionist characters and themes and mimic the types of representation often afforded to nationalist characters and themes in some way will be of particular interest. The examination of these films and the historical context in which they are created will seek to explain why such a cinematic deficit exists and how the country and time of production can have a significant impact on representations. This research is important because it is vital to continually revisit research findings as Northern Ireland transitions from conflict to peace.

Richard Gallagher is PhD student at Queen's University Belfast researching the screen representation of Northern Irish unionism and loyalism. His article "No Stone Unturned and why Irish nationalism makes for better cinema than the loyalist cause" was recently published by the Conversation.

Panel 5F Protestant and Irish 3: Voices
ORB G.20

Deirdre Nuttall, 'Understanding the "Left Behind" Through Folklore: The Case of Protestants in Independent Ireland'

Irish Protestants were, in some ways, 'left behind' when Ireland achieved independence, and many of them felt left out of historic nation-building efforts predicated around understanding and appreciating folk tradition and they've sometimes also felt hostile towards these efforts.

The widespread perception of Irish folk tradition as inherently Catholic - and ideally rural - prevailed for many years, and continues to linger. In the process, many Irish Protestants' participation in custom and belief has been overlooked and misunderstood, both by members of this group, and by researchers in the fields of folklore, ethnology and anthropology.

This paper explores the relationship between Irish Protestants and Irish folklore as it has been traditionally understood, and the challenges in exploring the beliefs and traditions of a minority historically associated with privilege, and frequently represented negatively (even demonically) in the folklore of the majority. With examples from an ongoing study underway with the support of the National Folklore Collection, it discusses active tradition-bearing within this community, and the strengths of a folkloristic approach in exploring issues that range from oral history to custom and practice, encompassing narratives that discuss how Irish Protestants understand and negotiate their cultural identity and heritage. It also examines how Protestants have actively engaged with folk tradition in establishing their own sense of cultural Irishness, and are actively engaging with Irish nationhood and identity.

Deirdre Nuttall is a folklorist currently working on a major collecting project with the NFC exploring the Protestants of independent Ireland as a folk group. She holds a PhD in Folklore from University College Dublin, and has carried out research in Ireland, Newfoundland and Guatemala.

Niamh Dillon, Goldsmiths College, University of London, 'The "British Diaspora": Race and Identity in Ireland and India in the Early Twentieth Century'

This paper explores ideas of home and belonging and how they contributed to a sense of imperial identity in the period around independence in Ireland and India in the early twentieth century. While the British community in India has been studied and much has been written about Irish Protestants prior to independence, there is very little comparative work across imperial boundaries. Instead, it is often rooted in a national experience. Nor has much work been done on assessing their experience post-independence. By examining two different communities in contrasting geographical locations, it is possible to see how groups with imperial connections living outside the centre related to Britain and considering their identity in a national and imperial context.

This paper will use original recordings with southern Irish Protestants and members of the British community in India to examine how individuals understood home and identity in domestic, national and imperial contexts, and will consider whether these meanings collided for those considering their position in the postcolonial period. It will examine attitudes and understanding of home and environment in the widest sense during this traumatic period and suggests conflicting conceptualisations of home; one rooted in a physical space and place; another existing at a nation level; and the third relating to their experience as part of an imperial community.

Niamh Dillon is a PhD candidate researching the formation of British imperial identity in Ireland and India prior to independence, the 'remigration' of British communities post independence, and whether this sense of Britishnness was challenged in the post-war metropole. She is also lead interviewer for Architects' Lives, an oral history of British architecture at the British Library.

Ida Milne, Maynooth University, 'The Quiet Corner Back: Rural Protestants and the GAA'

The Protestant and largely unionist population of Northern Ireland may feel somewhat alienated from the Gaelic Athletic Association (GAA), the governing body of Ireland's 'national' games - hurling, Gaelic football and handball - because it has openly espoused nationalism from its inception in 1884, and has always had a strong affiliation with Catholicism. But what of the attitudes of Republic of Ireland Protestants to the traditional Irish games? This talk explores the interest of some rural Irish Protestants in the GAA, and concludes, from evidence provided by a series of interviews, there has always been interest in, and interaction with the GAA, particularly by rural Irish Protestants. This cohort views playing Gaelic sports as a way of identifying with their local community, of blending in. As their participation has tended to be discreet, people may not have been aware of the level of participation.

Ida Milne is primarily a social historian of disease, whose PhD dissertation on the 1918-19 influenza pandemic in Ireland will be published as a monograph in 2018. As a member of the minority religious denominations, though, she finds herself with privileged access to untold stories of Protestantism in Ireland, and uses oral history to capture them. She is co-editor,

with Ian d'Alton, of *Protestant and Irish: the minority's search for place in independent Ireland* (forthcoming), on which three proposed panels for this conference are based.

Panel 5G Migrant Environments
ORB 1.01

Savita Nair, Furman University, 'Dublin Desis: Community and Connections for Ireland's Indians'
While India and Ireland are often discussed together in terms of political and historical parallels, reform activities, or literary sharing, my project aims to update the story with the 21st century migration and settlement of Indians to Ireland. Indian migration to Ireland represents both the newest iteration of a centuries-old global Indian diaspora, and a burgeoning community in Ireland's recent immigrant landscape. The growth of the Indian community (*desis*) during the early twenty-first century has increased the interest in and concern over issues such as education, integration, and more. While the economic initiatives that prompted Indian immigration have slowed, the Indian community continues to be present in neighborhoods, offices, stores, and schools in greater Dublin and around the country.
As an alternative to the top-down Britain-centered historical narrative that often aligns India and Ireland, a social history of Indians in Ireland provides a way to see India and Ireland in new, non-peripheral ways. In 2007, the Irish government initiated a project, "Integrating Indians" in recognition of the problems of integration and the consequent negative impact on Irish national interests. In 2012, the India Ireland Council estimated that approximately twenty-five-thousand Indians lived in Ireland, a fast growing group. The governmental interest in the Indians has waned, with little interest following the economic downturn. However, the Indians haven't left. Rather they have settled in Ireland and are raising a generation of Indian Irish. My paper presents a preliminary examination of the Indian community in Ireland.

Savita Nair is Associate Professor of History and Asian Studies at Furman University (South Carolina, USA). Her research focuses on modern India and the Indian diaspora, in particular 19th-20th century migrant networks between India and eastern Africa. Recently, she has turned her attention toward 20th-21st century Ireland as a uniquely comparable site of Indian migration.

Matthew Spangler, San José State University, 'Walking in a Circle: The Arrival Narrative of an Asylum-Seeker in Dublin'
Few cities are as identified with narratives of walking as Dublin. Popularized by Joyce's *Ulysses*, *Dubliners* and the ambulatory practices of Bloomsday, the act of walking contributes to a central feature of Dublin's identity. This paper presents a narrative of the Dublin walking journey as a feature of transnational migration and asylum-seeking. I have completed ten years of interview-based research with Barzin (not his real name), an asylum-seeker and now refugee from Kurdistan living in Ireland. Barzin paid a people smuggler to take him from Istanbul to Toronto, but the smuggler took him only as far as Dublin's Eden Quay. Barzin spent the next six hours walking around a city he thought was in Toronto. He eventually found a policeman who took him to the immigration center where he realized he was in Ireland. Recently, Barzin and I re-traced his six-hour walking journey, as he relayed his thoughts to me that day along the way.
David Lloyd (2011) argues that if the *flâneur* and the urban crowd are the iconic figures of modernity, then the prisoner and the interrogator must be the parallel figures of late-modernity. This shift from *flâneur* to prisoner indicates a collapse of values between freedom

and mobility, on one hand, and a set of statist practices normalized under the guise of "security," on the other. Perhaps nowhere is the late-modern practice of surveillance more visible than in the many acts of policing and containment that mark transnational migration into Western, industrial states.
In addition to offering a narrative of a Dublin walking journey from the perspective of a just arrived asylum-seeker, this paper will use Lloyd's treatment of the shift from *flâneur* to prisoner as the basis for a critique of Western immigration law as it pertains to asylum-seekers.

Matthew Spangler is a professor of performance studies at San Jose State University in California. His work focuses on immigration and the arts in the Irish and American contexts. He is also a playwright. His adaptation of "The Kite Runner" recently finished an 8-month-long run on London's West End and is currently on a year-long UK-wide tour. He serves at the Arts Representative for ACIS.

Siobhán Browne, University College Cork, 'The material culture of a diaspora space: Irish migration to North London in the 1950s and 60s'
This paper will discuss the findings that are emerging through oral history interviews, that focus on the material culture and memories of a diasporic group that encompass first and second-generation Irish that were impacted by migration to London during the 1950s, 60s and 70s. An ethnographic approach to the research is being used. Consideration is given to the embodied and sensory memories of the experiences of migration of this group.
"Diaspora space", as conceptualized by Avtar Brah provides a framework for this research as it incorporates those who remained as much as those who left. This is reflected in the social, familial and communal interconnections between home and away, coming and going, leaving and returning.
Some themes emerging include social justice, clothing, modernity, homemaking and practises in the home. As well as the transmission and the creative reimagining of memories through objects from one generation to the next.

Siobhán Browne bio: I am a part time PhD candidate in the Department of Folklore, UCC. My MA was concerned with roadside commemoration and the Irish Civil War. My PhD involves researching the memories of the impact of migration from the 1950s-70s from Ireland to London using a material culture and an ethnographic approach. This work pays attention to the embodied and sensory experience.

Panel 5H The Diaspora in the Southern United States and Latin America
ORB 1.23

Kristine Byron, Michigan State University, 'Commemoration as a Shaping Cultural Force: The Case of The St. Patrick's Battalion'
The Mexican-American War (1846-1848) redefined not only national boundaries but also the experiences of many European immigrants north of the Río Grande. Generally, Irish immigrants supported Texan annexation and the war with Mexico. However, a number of North American soldiers deserted and formed the Saint Patrick's Battalion (Batallón de San Patricio) fighting on the side of Mexico. Among this group of soldiers were hundreds of Irish and other European immigrants. The San Patricios are present not only in historical memory but also as in contemporary spaces.
This paper reconsiders the Batallón de San Patricio through the lens of commemoration studies, exploring the ways in which different commemorative forms—such as monuments,

rituals, and other "cultural artifacts" (postage stamps, print and visual media)—reimagine the San Patricios (and more generally the Mexican-American War) through the lens of fictional, historical, and biographical narratives (both verbal and visual). Drawing on the conference theme of "Environments of Irish Studies" and reflecting on the many recent centennial commemorations (1916, World War I, etc.) I contextualize my topic in the much broader approaches to the study of culture, history, and literature, particularly as they relate to Irish Studies. My point of departure is a corpus of commemorative "texts" which I juxtapose to analyze how the St. Patrick's Battalion is remembered and represented in Ireland, Mexico, the United States, and elsewhere. This analysis also connects with other topics for this year's conference theme including border environments, migration and diaspora, and the connected environments of Ireland in the transatlantic and imperial world.

Kristine Byron is an Associate Professor at Michigan State University where she teaches courses in literary and cultural studies.

José Shane Brownrigg-Gleeson Martínez, University of Notre Dame, 'A Continent where "nature does almost everything in the way of agriculture": Irish Images of Latin America During the Early 1800s'

The Latin American wars of independence (ca. 1810-25), the last in the four revolutionary cycles which shook the Atlantic between 1776 and 1825, dramatically increased the attention with which the public in Europe and the United States turned their eyes to the old dominions of Spain and Portugal in the Americas. These struggles for sovereignty not only made Latin America particularly prominent in the advent of liberalism and the evolution of democratic and republican government; they also prompted a surge in the demand for information on the geographic and climatic characteristics of the continent.

This paper will examine the vitality with which Irishwomen and Irishmen on both sides of the Atlantic reflected on the environmental conditions of the New World during the first two decades of the nineteenth century. By exploring some of the descriptions of Mexico, Venezuela, Brazil or present-day Argentina which were created and circulated amongst transnational Irish communities in the periodical press of Ireland and the United States, I will discuss the importance of the geopolitical context in the development of a range of differing views. Was Latin America envisioned as a terrestrial paradise awaiting the arrival of Irish emigrants, or as a land ripe for British imperial speculation? What role did stereotypes play in the consolidation of these images? The proposal also aspires to encourage discussion on the position of Latin America in the expanding environment of Irish Studies.

José Shane Brownrigg-Gleeson Martínez bio: I am currently the 2017/18 NEH Keough Fellow at the University of Notre Dame's Keough-Naughton Institute for Irish Studies, where I am working on a book manuscript about Irish interpretations of the independence of Latin America (ca. 1808-25). I hold a PhD in History from the Universidad de Salamanca (Spain) and have previously worked at NUI Galway (Ireland) and at the University of Winchester (UK).

Violet O'Valle, Tarrant County College, 'More Dear Than Gold: The Irish Pioneers of the Texas Coastal Bend'

In 1821, the newly formed Republic of Mexico, anxious to settle the vast wilderness in the northern state of Coahuila, as well as to balance the migration of Anglo-Protestants from the nearby United States, began offering generous land grants to European Catholics.

In 1828, James Power, from Kilmuckridge, with James Hewetson of Thomastown, obtained a grant to settle 200 Wexford citizens on a coastal prairie near Corpus Christi.

Later, James McGloin from Sligo, and John McMullen, possibly from Donegal, were granted permission to settle an adjoining plot with 200 Irish immigrants who were then living in New York.
The McGloin/McMullen settlers arrived first, calling their colony San Patricio de Hibernia. The Power/Hewetson colony endured epidemics and a series of shipwrecks, and so were not fully settled until 1834. These tired souls named their settlement after an abandoned Spanish mission, La Nuestra Senora del Refugio.
The two colonies eagerly participated in the Texas Revolution against Mexico. Power achieved fame as a distinguished statesman and signed the Texas Declaration of Independence. Countless ordinary colonists were massacred in the Alamo and at Goliad. Their kinsmen were to fight in three more wars, and to survive unspeakable hardships.
Today the descendants of these Irish Texans occupy the original land grants, and the culture they brought from the old country thrives.

Violet O'Valle has enjoyed a long career in academia and theatre. Her essays on Irish drama have appeared in various journals, and her plays about the Irish/Texas experience have been produced in both Texas and Ireland. Her ancestor Daniel Bradley arrived in Texas in 1821 with Stephen F. Austin's colony, "The Old Three Hundred."

Panel 5I **Art, Geography and Irish Studies I: Social and Spatial Exclusions**
ORB 1.32

Chair: **Karen E. Till** is Professor of Cultural Geography at Maynooth University.

Discussant: **David Lloyd, University of California Riverside**
David Lloyd, Distinguished Professor of English at the University of California, Riverside, has worked primarily on Irish culture and on postcolonial and cultural theory. His most recent books in that field are *Irish Times: Temporalities of Irish Modernity* (2008) and *Irish Culture and Colonial Modernity: The Transformation of Oral Space* (Cambridge University Press, 2011). His new book, *Beckett's Thing: Theatre and Painting*, came out with Edinburgh University Press in 2016.

Bryonie Reid, Independent Artist, 'Trying Identities: Erskine Childers and Roger Casement'
In 'Trying Identities' I reflect on the figures of Erskine Childers and Roger Casement. Childers was executed for treason by the Irish Free State government in 1922. Casement was executed for treason by the British government in 1916. I have created visual work on Childers and Casement based on textual research and tied to private and public geographies. This is referenced and used illustratively in the paper: my aim is to use artwork to balance between exposition and suggestion in discussing the geography of identity and nationhood. I explore how the men negotiated a range of identifications and loyalties throughout their lives, and how difficult that became during conflict. In 1916, each was poised precariously between fiercely opposed constructs: Englishness and Irishness, Protestantism and Catholicism, republicanism and imperialism. I consider how their complex identities and intentions were understood and misunderstood, and reflect on the power and failure of language to convince, claim, argue and persuade. I ask whether the period 1916-1922 in Ireland was a historical point at which shades of grey became untenable, and identity became 'either/or' instead of 'both/and'. I propose that this impoverished the two new states partition brought into being.

Bryonie Reid holds a doctorate on place in Northern Ireland from Ulster University.

Vukasin Nedeljkovic, Independent Artist, 'Asylum Archive: an Archive of Asylum and Direct Provision in Ireland'

Asylum seekers live in overcrowded, unhygienic conditions, where families with children are often forced to share small rooms. The management controls their food intake, their movements, the supply of bed linen, and cleaning materials exerting their authority, power, and control. According to Ronit Lentin, direct provision centres are 'holding camps' and 'sites of deportability' which 'construct their inmates as deportable subjects, ready to be deported any time.' Similarly, the Free Legal Advice Centre states that these privately owned centres, administered by the Government of Ireland, constitute a 'direct provision industry,' which makes a profit on the backs of asylum seekers.

Direct Provision Centres are the primary focus of my research. The 'new' category of institutions that are 'deprived of singular identity or relations' where the undefined incarceration is the only existence. The identity of asylum seekers is unknown; 'their identity is reduced to having no known identity.' Direct provision centres are 'non-places' where asylum seekers establish their new identity through the process of negotiating belonging in a current locality.

Direct Provision Centres are disciplinary and exclusionary forms of spatial and social closure that separate and conceal asylum seekers from mainstream society and ultimately prevent their long term integration or inclusion. They are, as Steve Loyal argues drawing on Erving Goffman, 'total institutions, forcing houses for changing persons, each is a natural experiment on what can it be done to the self,.' When the Irish state initiated the Direct Provision Scheme, it deliberately constructed a space where institutional racism could be readily instantiated, explicitly through, for example, the threat of transfer to a different accommodation Centre or for deportation.

Vukasin Nedeljkovic initiated multidisciplinary project *Asylum Archive.* Asylum Archive's objective is to collaborate with asylum seekers, artists, academics and activists, amongst others, with a view to creating an interactive documentary cross-platform online resource, critically foregrounding accounts of exile, displacement, trauma and memory.
www.asylumarchive.com

Nessa Cronin, NUI Galway, 'Archaeologies of the Future: Landscapes of the 'New Ireland' in Gerard Donovan's *Country of the Grand*'

How have the central tenets, or founding 'myths', that helped shape the early decades of the Irish Free State changed in contemporary, post-Celtic Tiger Ireland? Have they been transmuted into other forms of cultural identity, or, as Declan Kiberd has recently argued, have they been jettisoned entirely from national discourse with nothing set in turn to replace them (Kiberd, 2009)?

This paper investigates what Kiberd describes as the 'core values' of national culture in Ireland in writing produced during and after the Celtic Tiger period, with a particular focus on the treatment of the landscape of Ireland during this time. The debates surrounding the destruction and re-construction of the Irish historical, mythological and political landscape in relation to the building of the M3 motorway near Tara will form the contemporary socio-political backdrop which informs the discussion here.

Through an investigation of the short stories of Gerard Donovan and the critical writings of Colm Tóibín and Declan Kiberd, this essay examines the literary representations of a key Irish trope, the relationship to land, at a time when that relationship was severely contested as seen with concerns relating to urban planning, rural dwelling and national heritage in this period. It is argued that Donovan's *Country of the Grand* offers a way to critically understand

the pre-history of the Ireland of the 'collapse', while simultaneously attempting to envisage the other public legacies of Ireland 'after' Tara.

Nessa Cronin is Lecturer in Irish Studies and Associate Director of the Moore Institute at NUI Galway. As an interdisciplinary scholar she works at the intersection between Modern Irish Literature and Cultural Geography.

Panel 5J Changing Political Environments
ORB 1.45

[chair] **Meaghan Dwyer-Ryan, University of South Carolina Aiken**
My role on the "Political Environments of Ireland and Irish America" panel is as the chair and commentator. In my comments, I will discuss various aspects of each paper, as well as the thematic linkages among them, providing some wide-ranging reflections on the larger conference theme of "Environments of Irish Studies." Through my comments, I hope to point the scholars in new directions in their research and challenge them to consider issues of study they might not have considered.

Meaghan Dwyer-Ryan is an assistant professor at the University of South Carolina Aiken. She has contributed to such publications as *The Journal of American Ethnic History, The Historical Journal of Massachusetts,* and *Immigrants in American History* (ABC-CLIO, 2013). Her current project, *Ethnic Patriotism: Boston's Irish and Jewish Communities, 1880-1929,* examines strategies of acculturation and identity focusing on religion, culture, ethnic nationalism, and consumerism.

Patrick McGrath, Rutgers, The State University of New Jersey, 'Navigating the Secular and the Sectarian: The American-Born Irish Elite of New York, 1800-1870'
This paper takes as its subject the complex ethnic, religious, and political entanglements of the American-born Irish elite of antebellum New York City. Born at a time when organized Catholicism had scant presence in the Empire City, this generation of lawyers, politicians, and journalists embraced a cosmopolitan and nonsectarian identity that allowed them to mix easily with the "better classes" of New York. However, mass immigration at midcentury, coupled with growing nativist persecution of the Catholic Church, forced these elites to navigate a middle ground between the secular world of New York high society and the rising sectarianism of the Irish-immigrant community. Ultimately, these elites would leverage their influence within Democratic machine politics to advance the temporal interests of the Church, while reaping personal benefits from the growing power of the Irish vote. Though never fully assimilated into the immigrant community, they nonetheless adapted the Church to the hardscrabble world of ethnic working-class politics and the Democratic political machine, forging a coalition between white-ethnic Catholics and Democratic politicians that would endure for over a century.
This paper, in particular, will examine the lives of Charles P. Daly and Charles O'Conor, two of the leading Irish-American lawyers of antebellum New York. Daly and O'Conor provided the Catholic Archdiocese with much-needed political capital, financial patronage, and civic leadership, though in their private lives they remained at the outer edge of clerical influence.

Patrick McGrath is a Postdoctoral Teaching Fellow at the School of Management and Labor Relations at Rutgers, The State University of New Jersey. He defended his dissertation, entitled "Catholics Incorporated: Class, Power, and the Politics of Assimilation in Nineteenth

Century America," in September. His research interests include the history of immigrants and immigration, the Irish diaspora, and the history of labor and capital in the U.S.

Emily Lucitt, UCLA, 'The Missing Plaque: A Rupture in Dublin's Built Environment'
In the 1916 Easter Rising in Dublin, Ireland, a small group of armed rebels proclaimed Ireland to be a progressive republic, independent of the British Empire, which would "cherish all the children of the nation." They fought the mighty British Army over six days, and though militarily unsuccessful, the Rising inspired mass support for Irish sovereignty, achieved in 1921. To commemorate the Rising in 1966, small plaques were installed on buildings around the city.
Over time, these plaques became an ordinary part of the landscape of the city, until one man noticed the absence of the sign on a terrace in Moore Street, a multicultural market area where the final battle of the Rising took place. The sign was discovered in the office of an international property developer planning to build a shopping center there with government permission. Thus began the ongoing citizens' campaign to "Save Moore Street" and transform it into a vibrant cultural quarter.
In this paper, I analyze interview data from Dublin-based activists working to save Moore Street, as a form of nationalism against the state. These activists, and many others in Ireland understand their state to be conspiring with deep-pocketed developers at the expense of citizens and Dublin's historical cityscape, and argue that the state has betrayed the premise on which it was founded. The missing plaque thus serves as a reminder of historical alternatives, and can inspire citizens to see themselves as the inheritors of this historical revolutionary goal unfulfilled by a neoliberal state.

Emily Lucitt is a PhD Candidate in the Department of Anthropology at UCLA. Her dissertation is an ethnohistorical analysis of commemoration and activism related to the 1916 Easter Rising in Dublin, which can illuminate how individuals see themselves as part of a larger revolutionary history.

Nory Kaplan-Kelly, University of California Irvine, 'The Anthropology of Peace: Northern Ireland as a Case Study'
This paper asks: how can anthropology understand the post-conflict Northern Ireland and how can the post-conflict Northern Ireland lead to an understanding of peace? More simply, what is peace beyond a peace-process in Northern Ireland? I argue that peace is a cultivation of national processes including patriotism, reconciliation, recognition, bureaucracy, and politics that are all dialogically present within representations of community and law. More simply, peace is also culturally contingent on historical relationships both within the nation and global interaction. Even more simply, peace is not just the absence of violence but rather a construction of processes based on and anticipating cultural products. This cultural contingency is the basis of my fieldwork in Northern Ireland while these large processes will help me understand what to look for as I begin my dissertation work. This paper seeks to interweave the work of multiple theorists in the field of anthropology in order to understand each process and its role in creating peace. More specifically this paper addresses and positions Northern Ireland as a site for all of these different processes: patriotism rooted in flags, theoretical debates between cultural reconciliation versus recognition of culture, and the precarity of the Northern Ireland Assembly as the nation faces major changed including Brexit and other global movements surrounding borders, transitional justice, and human rights. My goal is to both engage Northern Ireland as a site for understanding what peace is and can be while also bringing anthropology into these questions and dialogues.

Nory Kaplan-Kelly is a second year PhD student in the Department of Anthropology at the University of California, Irvine. Kaplan-Kelly also holds a M.A. in Legislative Studies from Queen's University Belfast. As an anthropologist, Kaplan-Kelly is interested in how peace, human rights, legislation, and culture influence each other through law and social life.

Panel 5K Digital Projects Showcase
ORB 2.01

John Waters, New York University, 'Spatializing Subscription Lists and Topographical Poems'
This presentation will highlight work on the linked subscription lists and topographical and locodescriptive poems of Patrick O'Kelly, an itinerant poet and practiced flatterer of the Connaught gentry in the decades before their dissolution in the famine. O'Kelly's poems, especially "The Itinerary" and "The Western Eudoxologist" trace a path through the houses of the underground and above-ground gentry of Corkery's and Whelan's pre-famine Ireland, recounting journeys that paint a class eager to subsidize poetry, such as it was, such as it came to them, born by an odd but clever ambassador for one version of the art. The maps of the poems and the subscribers model a way of thinking about poetry and class via digital tools that provoke several interesting questions about form, genre, language, and class via poems that have been easily dismissed because the kinds of information they encode have been hidden from readers repelled by O'Kelly's fawning and self-agrandizing presentation of himself.

John Waters is Assistant Professor in Irish Studies at New York University. He holds a doctorate in Irish Studies from Duke University.

After this opening presentation, this session will be a showcase of digital resources that attendees are free to drop in on and explore between 2:30 and 4pm. Other projects on display during this session will include:

Jeff Ksiazek, 'The Ward Irish Music Archives'
During the Digital Projects Showcase, the Ward Irish Music Archives will demonstrate how its digital collections – The Dunn Family Collection, Irish Sheet Music Archives, and Irish Fest Scrapbook – utilize content creation to encourage further discovery of our collections.

Jeff Ksiazek is the archivist of the Ward Irish Music Archives (WIMA). He received his MLIS from the University of Wisconsin-Milwaukee's School of Information Studies in 2008, concentrating in archives. At WIMA Jeff Ksiazek has worked on a number of projects including the Dunn Family Collection, the Irish Sheet Music Archives website, and the Irish Fest Scrapbook digital collection.

Ciara Ryan, University College Cork, 'The Family Papers of Seán "Irish" O'Sullivan, Butte-Silver Bow (BSB) Archives, Butte, Montana
Catalogue work on the family papers of Seán "Irish" O'Sullivan, Butte-Silver Bow (BSB) Archives, Butte, Montana, forms a central component of my PhD dissertation work. O'Sullivan, an early 1900s' emigrant from the small island of Inishfarnard, off the Beara peninsula and a speaker of Irish, promoted extensively his native language in Butte, becoming active in the town's political, social as well as cultural circles, and encouraging similar interests among his family. The papers complied during that process are an important resource for understanding the cultivation of Irish tradition in the United States during the

twentieth century's opening decades, certainly for regions of America beyond its more familiar east- and west-coast Irish concentrations.
My studies have given me a thorough overview of the O'Sullivan Collection's full extent, comprising correspondence, newspaper extracts, handwritten transcripts of Irish-language literature, original Gaelic and English-language verse compositions and similar matter from other immigrants, among a diverse range of alternative elements. Working in collaboration with my PhD supervisor Dr Neil Buttimer, UCC, Dr Traolach Ó Ríordain, Director, Irish Studies, University of Montana, Missoula, and the staff at the BSB Archives, my inventory of the O'Sullivan Collection may provide the basis for a guide on the BSB Archives home page as a finding aid for other researchers.

Ciara Ryan bio: I am a PhD candidate working under the guidance of Dr Neil Buttimer, Department of Modern Irish, University College Cork (UCC). My work focuses on original Irish language manuscripts held at the Butte-Silver Bow Archives, Montana which have hitherto been omitted from the scholarly record. An analysis of these documents sheds light on the cultivation of Irish tradition in Montana during the twentieth century's opening decades and offers a re-appraisal of the historic links between Ireland and the American North-West.

Kathleen Williams, Burns Library, Boston College, 'Information Wanted: A Database of Advertisements for Irish Immigrants in the *Boston Pilo*t Newspaper: A New Version of the Data, Available on the Boston College Dataverse Site
The dataset represents a unique data archive based on the numerous advertisements from the Boston-based Pilot newspaper placed by immigrants (and others) looking for lost friends and relatives from 1831 to 1920. The richness of the data includes demographic data on a large number of Irish immigrants gleaned from the ads such as place of origin in Ireland, occupation, port of entrance in the U.S. and in some cases several migrations in the U.S. and around the world. The current scope of the archive, which represents over 41,000 records, reflects interesting and tumultuous times, such as the Great Irish Famine and the United States Civil War. The database includes records primarily from 1831 through 1869. The author of the dataset, Ruth-Ann Harris, was a professor of history who served as head of the Irish Studies Department at Northeastern University before coming to Boston College as an adjunct professor of history in the Irish Studies Program. In 2005, Harris gave her database to Boston College, and the Office of Marketing and Communications developed the database and hosted it on the website, Information Wanted. The spreadsheet in Dataverse includes records primarily covering the Pilot advertisements from 1831 through 1869. It is available for viewing and downloading. Data entry into the Information Wanted Database is ongoing.

Kathleen Williams bio: Irish Studies Bibliographer for the Boston College Libraries, Kathleen Williams was the project manager for the dataset, *Information Wanted: A Database of Advertisements for Irish Immigrants in the Boston Pilot Newspaper* currently deposited in the Boston College Dataverse site. Work as bibliographer for the Boston College Libraries includes collection development, reference, instruction, liaison with faculty members, and exhibits.

Elizabeth Sweeney, Burns Library, Boston College, 'The Séamus Connolly Collection of Irish Music'
The Séamus Connolly Collection of Irish Music (connollymusiccollection.bc.edu) is an open-access digital collection produced and published by the Boston College Libraries in 2016.

Featuring music collected and organized by master fiddle player Séamus Connolly, the collection presents audio, stories, and printed music for over 330 tunes and songs.
A renowned musician, performer, composer, and teacher, Connolly emigrated from Co. Clare and settled in the United States in 1976. Connolly directed Irish music, song, and dance at Boston College for 25 years, and was Sullivan Artist-in-Residence at Boston College from 2004 until his retirement in 2015.
The Séamus Connolly Collection of Irish Music is a product of Connolly's six decades of engagement with Irish traditional music in Ireland and beyond. Within this freely-available collection are tunes and songs old and new, performed by musicians of all ages. More than fifteen types of tunes are played on a multitude of instruments associated with Irish music.
The collection is presented in Omeka, an open-source digital exhibit platform or CMS (content management system) that sits on the BC Libraries' server. The content on the site is indexed and queried using a Solr Search, with descriptive metadata expressed in Dublin Core. Ten audio playlists featuring work by over 100 well-known performers can be streamed or downloaded worldwide under a Creative Commons License (CC BY-NC 4.0) via Omeka and SoundCloud. The audio, sheet music, stories, and essays can be viewed and/or listened to on mobile devices, tablets, and computers.

Elizabeth Sweeney bio: Irish Music Librarian for the Boston College Libraries, Beth Sweeney was the "content lead" for the 2016 digital publication of *The Séamus Connolly Collection of Irish Music* at connollymusiccollection.bc.edu. In the Burns Library's Irish Music Archives, her current work includes collection development, reference, instruction, exhibits, and organizing occasional lecture/recitals on behalf of the Libraries.

PANEL SESSION 6

4pm, Wednesday 20 June

Panel 6A **Novels and Reconciliation**
Boole 5

Michael T. Williamson, Indiana University of Pennsylvania, 'No Environment for Bigotry in Outer Space? James White's Resistance to Fundamentalism in *Underkill* and the *Sector General* Novels'

This paper explores how the Belfast born writer, James White, uses the environment of outer space to reimagine sectarian violence and bigotry as essentially alien intrusions into Northern Irish culture. For White, nineteenth century utilitarianism and Marxist fundamentalism have combined to reconstitute Northern Ireland as a large scale medical experiment conducted by alien ideologues. I use White's dystopian allegory of the Troubles, *Underkill* (1979), as my primary text, but I also draw from his more optimistic utopian Sector General "hospital" novels (1962-1999), which span the period of history from before the Troubles to the immediate aftermath of the Belfast Agreement. Far from ignoring or evading the material conditions that produce sectarian violence and bigotry, White imagines how these conditions affect interactions between two professional classes – the medical and security forces – whose ostensible function is to heal and protect but whose larger complicity in the spreading of the "disease" of sectarianism is constantly under scrutiny. While White imagines as a utopian ideal an outer-space multiracial and multispecies community of well trained professional doctors, scientists, and security experts, his novels question the efficacy of professional ethics in the face of often overwhelming forces. In doing so, they offer ways of thinking about conflict resolution in terms that might outlast what White regards as the alien ideological underpinnings of bigotry. White's novels enable us to explore the psychological dimensions of bigotry, especially preoccupations with contamination and purity, which underscore fundamentalist movements, including those that sustained violence and bigotry during the Troubles.

Dr. Michael T. Williamson is Associate Professor of English at Indiana University of Pennsylvania, where he directs two MA in English Programs. He has published essays on nineteenth century poetry, P.G. Wodehouse, and Yiddish poetry. He is currently working on a book length study of historical fiction (including science fiction) in the novels of J.G. Farrell and James White.

Claire Cowart, Southeastern Louisiana University, 'Liminal Space in Adrian McKinty's Sean Duffy Novels'

Late in Adrian McKinty's first Sean Duffy novel, *The Cold, Cold Ground*, Duffy travels to Italy where he is astonished to find the full population of a small village enjoying a street festival. The friendly, carefree atmosphere serves as a stark contrast to Duffy's usual environment of the greater Belfast area in 1981, a time and place which McKinty has called "the dark heart of the Troubles." Along with other writers of current detective fiction, McKinty uses this setting to confront the past as an opening to negotiating the present. My paper will focus mostly on this first novel in the Duffy series but will also consider the arc of the series and its place in the category of "Belfast Noir" fiction.

When McKinty started writing *The Cold, Cold Ground* in 2011, he did not think his main character would survive to make a series. As a Roman Catholic detective in a police force that is overwhelmingly Protestant, and a Catholic living in a Protestant housing estate, he is regarded with suspicion by all and is constantly in danger, checking each morning for mercury tilt bombs under his car and walking nights through a hellscape of blazing munitions.

To solve crimes and to survive, Duffy must negotiate between bitterly divided factions. Over the course of the series, he comes dangerously close to death several times but gradually forges an identity as someone who can occupy contested ground and survive, forecasting a future in which this will be possible for others.

Dr. Claire Denelle Cowart teaches courses in English and Irish literature, film, detective fiction, and Jane Austen at Southeastern Louisiana University. She has written and presented on a variety of Irish writers, including Somerville and Ross, William Trevor, and Maria Edgeworth. Her latest publication is a book review in the newsletter of the Jane Austen Society of North America.

Katherine Side and DeNel Rehberg-Sedo, Memorial University of Newfoundland, '*Fallen*: A Literary, Spatial and Commemorative Bridge?'
This paper examines the 2016 *One Book Two Cities* (Dublin/Belfast) programme, which selected Lia Mill's novel, *Fallen* (2014). We assess how this book, and its associated programmes, function as literary, spatial, and commemorative bridges.

In our capacities as Gender Studies and book culture scholars, respectively, we examine the various ways the choice of this novel highlights cross-border and cross-community dimensions of commemoration to further "communities of understanding" (Enright 2016). We draw on: examinations of the novel, activities and media (Twitter, Facebook); communication with event organizers; and, reader/participant evaluations to examine levels of interaction across the event, its themes, and cityscapes.

We assess *Fallen* for its ability to address commemorative expectations, including fractures around politics and gender (Ward 2016), and articulate shared values about reading, literary and cultural work as public goods in the Republic of Ireland and Northern Ireland. With particular attention to the CAIS conference theme, *Environments of Irish Studies*, we draw on customized maps of *One Book Two Cities* (2016) events to illustrate centred and decentred programmes, which while they report relatively high levels of reader/participant engagement, also maintain the difficulties of commemoration as "an impasse of the most polite kind" (Frawley 2017).

Dr. Katherine Side is Professor, Department of Gender Studies, Memorial University of Newfoundland, Newfoundland and Labrador, Canada. She is author of *Patching Peace: Women's Civil Society Organizing in Northern Ireland* (St. John's: ISER, 2016).

Dr. DeNel Rehberg-Sedo is Professor, Department of Communication Studies, Mount Saint Vincent University, Halifax, Nova Scotia. She is author, with Danielle Fuller of *Reading beyond the Book: The Social Practices of Contemporary Literary Culture* (New York: Routledge, 2013).

Panel 6B Writing Ireland in the Fourth Genre: Creative Non-Fiction Reading
Boole 6

Heather Bryant, Wellesley College, 'Writing Ireland in the Fourth Genre: Creative Non- Fiction Panel'
You Can't Wrap Fire in Paper (2018) reimagines the story of my maternal grandmother, Irene Corbally Kuhn, who fled New York for Paris and then for Shanghai. In Shanghai, she was a reporter for an English language newspaper; she married a fellow journalist, became a mother, and lost her husband at the age of 30 in a mysterious tragedy. The circumstances of his death suggest murder, either for espionage or jealousy, or suicide; he died just before his

thirtieth birthday while my grandmother had taken their two-year-old daughter (my mother) with her to America. I will read a section from the book concerning my grandmother's attempt to discover the truth of what really happened to her husband, my grandfather. I have built the story from the letters and documents she kept, the ones my mother gave me after her death.

Heather Corbally Bryant teaches in the Writing Program at Wellesley College. She published *How Will the Heart Endure: Elizabeth Bowen and the Landscape of War*," (University of Michigan Press). She has published six books of poetry, the most recent, *Eve's Lamen*t, (2018). *You Can't Wrap Fire in Paper,* a work of creative nonfiction, will appear in April 2018.

Thomas McGuire, US Air Force Academy, 'Before the Temple Trees Holding Still'
Trees are shrines. Whoever knows how to speak to them, whoever knows how to listen to them, can learn the truth. They do not proclaim learning and precepts; they give witness … to the ancient law of life.—Herman Hesse

Forests give me sustenance, sanctuary. Woods have always been places of refuge, necessary spaces where I revitalize myself, stave off the onslaught. If a grove thoroughly penetrates the deep structures of my psyche, it kindles my spirit. When I've been fortunate to experience a spirit-filled forest, its trees form a sacred wood in my imagination. Trees stand temple watch in the shadowlands of my soul. "Holding Still" begins by exploring how I gradually learned to *see* the significance of an actual sacred grove, a stand of Ute Indian spirit trees in Colorado. My creative and spiritual encounters with Ute culturally modified trees returned me to the practice of slowing down and revitalized my practice of the art of holding still. Referencing photos from my recent spirit tree photography exhibit, I detail a creative rebirth that emerged from a more studied, steady way of seeing these intricate sculptures, these living temples formed by Ute hands. Centuries-old survivors of a badly damaged native culture, spirit trees tell a compelling story of fragility and resilience within human and natural systems. If my exploration of spirit trees and their place in Ute culture is an invitation to seek out actual and figurative sacred groves as a means of slowing down, of holding still, it is equally a call to investigate the complex interplay of human and natural environments by meditating on the deeper ecological and spiritual significance of trees across different places and times. My essay closes, then, with a meditation on what we might call Ireland's temple-trees, inviting renewed encounters with the numinous in Irish sacred groves.

Thomas McGuire is an Associate Professor of English at the US Air Force Academy. He teaches war literature, poetry, and Irish literature. His creative writing has appeared most recently in North American Review, Southeast Review, Revival Literary Journal, and War, Literature & the Arts (WLA). Since 2011, he's served as Poetry Editor for WLA. He received a Fulbright Lecture/Research grant to Ireland.

Mary Burke, University of Connecticut, 'Creative Non-Fiction Reading'
This reading will offer selected and eclectic readings from new published works by several authors of creative non-fiction who write about Ireland and its international environs.

Mary Burke, UConn Associate Professor of English, is author of "*Tinkers*": *Synge and the Cultural History of the Irish Traveller* (Oxford). Her story, "Hy-Brasil," was included in a *Faber Book of Best New Irish Short Stories*, and she was nominated for a Hennessy Irish Writing award for "Shakespeare's Daughter," which was broadcast on Irish national radio.

Colleen English will be reading a piece by Seamus Scanlon called *Nightclubbing.* It is about the wanderlust which develops sometimes from TIAs (mini strokes) and dementia, and how it affected one father and son in Galway.

Colleen English holds a PhD in Romantic literature from University College Dublin. Currently, she teaches writing at Loyola University Chicago. She is at work on a monograph project based on her PhD dissertation entitled, "Writing the Dead: Epitaphs, Elegies, and Communities of Sentiment in Romantic Ireland."

Panel 6C Nineteenth-Century Diasporas
WW5

Anne Flaherty, Kehoe Foundation, 'Pennsylvania's "Molly Maguires": Did a Nativist Environment Hang Innocent Irishmen?'
Parts of the current U.S. political environment encourage nativism, "othering," and political and class division. This divisiveness echoes the nativist environment fueled by self-interest that fired the seminal chapter in Irish Studies known as Pennsylvania's "Molly Maguire" conflict.

This paper illustrates how white supremacist industrialists used a nativist environment to prosecute Ancient Order of Hibernian men who had become a political and industrial force. In 1871, gains by men later charged as "Mollies" were so dramatic, the *New York Herald* described one venue with supposed "Mollies" in attendance as an "Immense Politico-Industrial Organization—A New Power Forming in the Land."

As Hibernian gains accelerated, yellow press coverage intensified. In 1872, three Hibernians later charged as "Mollies" ran for political office. Coverage appeared nationwide accusing coal region "Mollies" of threatening to cut off the ears of their opponents. In 1874, a future alleged "Molly" helped send a young Irish Catholic to U.S. Congress. Fake news of supposed "Molly" outrages again traveled nationwide.

The conflation of Hibernianism with fake "Molly" outrages culminated in the official trial transcript declaring defendants "Members of the Ancient Order of Hibernians, Commonly Known as 'Molly Maguires.'" Nativist prosecutors used the ethnic slur to distort, divide, and inflame. Nine murders committed after the Pinkertons came to the region drove the first trials. Pinkertons supplied the trial testimony, a successful myth of "othering." Use of the "Molly" label, a testament to the power of fiction in creating a hostile environment, secured twenty-one executions and dozens of convictions.

Anne Flaherty bio: My work into Pennsylvania's "Molly Maguire" conflict includes: formation of the Kehoe Foundation; publication of numerous, documented essays to the blog *From John Kehoe's Cell* [37,800+ hits to date, including access by judges and attorneys for presentation]; presentations at Fairfield, Penn State, and American universities, and, by unanimous invitation, at ACIS-West's 2017 conference in Spokane.

Glen Gendzel, San José State University, '"Even a Christian Will Fight Before He Will Starve": Irish-American Soldiers and North-American Indians at War, 1865-1890'
Little has been written about Irish soldiers who served in America's so-called "Indian Wars" of the late nineteenth century. Yet nearly half of the U.S. Army's enlisted men at the time

were Irish immigrants or the sons of Irish immigrants. Many thousand Irishmen fought on both sides in the American Civil War; their battlefield exploits have not lacked for attention. But apart from the Fenian episode, scholarly interest in Irish American military history drops off precipitously after the Civil War. This neglect is shameful, because Irish Americans fighting against Native Americans is a potentially fascinating subject for (at least) two reasons. First, Irish soldiers in the U.S. Army could assert their military prowess and prove their loyalty in ways that were denied to them in their native land. Second, as an oppressed and dispossessed people themselves, the Irish must have had a unique perspective on the conquest of Native Americans. Did they notice, for example, that white attitudes toward Native Americans closely paralleled English attitudes toward the Irish? Did they see any resemblance between America's Indian policy and England's Ireland policy? Or was hating and killing Indians something akin to Irish expressions of racism against African Americans—a way to "become white," gaining admission to the cultural mainstream by adopting its prejudices? For these reasons, the topic of Irish Americans and North American Indians at war promises to yield some fascinating insights of interest to ACIS scholars.

Dr. Glen Gendzel is Professor of History and Chair of the History department at San José State University in San José, California. He holds a BA in History from the University of California, Berkeley, and a PhD in History from the University of Wisconsin, Madison. His specialties are politics, business, culture, immigration, and the American West.

Tierney Gleason, Independent Scholar, 'Documenting New York City's House of the Good Shepherd'

This paper will document my long-term research project to recover the history of the House of the Good Shepherd, New York City's largest Magdalen asylum operating during the 19th century. Part of a global network managed by the Sisters of Our Lady of Charity of the Good Shepherd from France, the New York foundation consisted of a convent, industrial school, and reformatory for fallen women and delinquent girls located at East 90th Street and the East River. This institution took on an Irish character during the 19th century since the majority of its inmates and managing nuns were Irish and Irish American women. Beginning in 1867, the House of the Good Shepherd began receiving state aid to serve as a place of detention for accused female vagrants between the ages of 14 and 21 as an alternative to the workhouse or prison. Inmates sent by the courts were known internally as St. Joseph's Class, and the legal transaction enabling this special class generated a variety of public records. Employing the feminist research method of "reading against the grain," this paper will demonstrate how data can be extracted from public records and organized with digital scholarship tools to begin mapping the gendered environments that defined the lives of poor and working-class Irish and Irish American women on the city streets, within family life, and behind reformatory walls.

Tierney Gleason is a Reference and Digital Humanities Librarian at Fordham University and an adjunct Reference Librarian at New York University. She holds an MA in Irish and Irish American Studies from New York University, an MS in Library and Information Science from Long Island University, and a BA in Women's Studies from the University of Massachusetts in Amherst.

William Jenkins, York University, 'Irish Immigrant Poverty in Toronto'

Almost 40,000 refugees from the Great Irish Famine arrived on Toronto's waterfront in the spring and summer of 1847. Stricken by poverty and disease, those who assisted them on the docks included John Elmsley (1801-1863), a well-connected member of the city's elite and a convert to Catholicism. In the years afterward, Elmsley became known for his contributions to the building of a Catholic institutional apparatus in the city, not least in the educational and

charitable arenas. He was, however, also a key observer and recorder of the living conditions and experiences of Toronto's mostly Irish poor in their dwelling and street environments as their numbers grew significantly in the late 1840s and early 1850s. This paper assembles a series of Elmsley's often-candid commentaries over the course of a decade in order to gain insight on how famine-era Irish immigrants adapted to not only an unfamiliar social and spatial environment but also a challenging physical climate.

Dr William Jenkins is an associate professor of geography at York University, Toronto. He has BA and MA degrees from University College Dublin and a PhD from the University of Toronto. His book, *Between Raid and Rebellion: the Irish in Buffalo and Toronto 1867-1916*, published in 2013, has been awarded prizes by four scholarly organizations, including ACIS.

Panel 6D Irish Modernisms: Gender Perspectives
WW6

Beth Wightman, California State University, 'Inside Out: Gender, Irish Modernism, and Space'
The 2010 collection *Irish Modernism: Origins, Contexts, Publics* was notable for its paucity of attention to Irish women writers in the Modernist period, with one essay on Elizabeth Bowen and one reference to Lady Gregory. In partial response, this paper examines two women writers central to studies of Irish Modernism and space: Elizabeth Bowen and Kate O'Brien. The scholarship currently available on each perhaps unsurprisingly suggests that Bowen's work is more "naturally" aligned with experimental modernism, while O'Brien's is largely of a piece with conventional realism.

In light of recent reassessments of modernism's temporal boundaries and aesthetic principles, the intellectual binary described above begs for (re)investigation. And given the commonplace about High Modernism's depictions of movements across urban space and recent challenges to it, Bowen's and O'Brien's notable interests in the Big-House, the ante-room, the convent, and the hotel invite further attention to the ostensibly domestic, static/stable, and provincial locations at issue in their work. This paper thus asks how reassessing Bowen's and O'Brien's apparent polarities resituates our understanding of the spatial conventions of Irish modernism and realism—or doesn't.

Beth Wightman is Associate Professor in the Department of English at California State University. Her work focuses on the role of space and place in Irish literature.

Ronan Crowley, University of Antwerp, 'Blood & Thunder & Bosoms & Chemises: Male Homosociality at the Dublin Bookcarts and Bookbarrows'
Ernest A. Boyd, in a contribution to Emily Tapscott Clark's *The Reviewer*, likened the book lanes of Dublin to 'a chapter from George Moore's *Hail and Farewell*', so numerous were the writers and artists who consorted together there. And, indeed, recollections of the second-hand book trade in the capital recur in the writings of Irishmen as varied as Edward Dowden, James Joyce and Austin Clarke. For P. S. O'Hegarty, second-hand bookshops the world over had a telling gender inflection: 'Like publichouses, they are masculine'. The proposed paper will explore the male homosociality of the Dublin bookcarts and bookbarrows as a cultural environment for literary revivalism and Irish modernism. Drawing on memoir, correspondence and fictional recreations, the paper argues that the carts functioned as sites of community, sites of mourning within an economy of reuse and transvaluation.

Ronan Crowley is FWO [PEGASUS]² Marie Skłodowska-Curie Fellow at the Centre for Manuscript Genetics, Universiteit Antwerpen. He received his PhD in English from the

University at Buffalo in 2014 and, from 2014–2016, was Humboldt Postdoctoral Research Fellow at Universität Passau.

Panel 6E **The Irish Revolution: On the Screen and Around the World**
WW7

David Brundage, University of California, Santa Cruz, 'The Diverse Environments of Diasporic Nationalism: Exporting the Irish Revolution to Chicago and Buenos Aires, 1920-21'
In 1920, the Irish Party politician-turned Sinn Féin activist Laurence Ginnell relocated to the metropolis of Chicago where, as director of the Labor Bureau for Irish Independence, he had considerable success in building enthusiasm and raising funds for the revolutionary cause among the city's Irish Americans. The following year, Ginnell was dispatched to Buenos Aires where—in sharp contrast—he was deeply disappointed by his results working within its Irish-Argentine community. Though the course of events back in Ireland had something to do with these different outcomes—the calling of a truce in the Anglo-Irish War in July 1921 probably dampened the revolutionary enthusiasm of Irish emigrants everywhere—my paper will draw on a variety of primary and secondary sources (especially the Buenos Aires-based Irish Catholic newspaper, the *Southern Cross*) to argue that the diverse demographic, social, and political environments of the two cities was a more important factor in shaping these radically different outcomes. Much of my paper will be devoted to an analysis of these environments, focusing on the contrasting patterns of Irish migration to the U.S. and Argentina, the distinct patterns of social class formation in each city, and the ways in which an evolving Irish-Argentine ethnic identity differed from the more familiar Irish American variety found in the United States. The goal of my paper is to contribute to our growing understanding of the global dimensions of the Irish revolution by providing a focused and fine-grained analysis that is simultaneously transnational and comparative in its approach.

David Brundage bio: I am a Professor of History at the University of California, Santa Cruz. I have published widely in the areas of U.S. immigration and labor history and on the history of the Irish diaspora, and I am the author of, most recently, *Irish Nationalists in America: The Politics of Exile, 1798-1998* (Oxford University Press, 2016).

Rodney Sullivan and Robin Sullivan, University of Queensland, 'Commemoration and Suppressed History: An Irish-Australian Case Study'
This presentation exploits the Irish Studies opportunities afforded by a small town's 'Seventeen Minutes of National Glory'. During World War 1, the Prime Minister, Billy Hughes, while delivering a pro-conscription speech in Warwick, one of Australia's most Irish regional districts, was assaulted with an egg by an Irish Australian. We were invited by descendants of the assailant family to give a paper at the centenary commemoration of the 'egging' in 2017. Our brief was to shed light on the episode by investigating the town's historical environment. Most accounts of the town's past, as well as its memorial landscape and museums, emphasised civic amity, appearing to render the 1917 assault an anomaly.

We retrieved hitherto suppressed incidents in Warwick from the 1860s to 1917. They highlighted the emotional power of symbols and contrasting themes of amity and enmity in relations between the Catholic Irish, and segments of the broader British community. The prospect of Home Rule intensified conflict between the town's Orange and Green Irish factions.

Published histories of the town excluded episodes of Catholic Irish assertiveness and Green-Orange enmity. Yet they loom large in family memory. Their absence from public narratives of the past suggests a collective conspiracy of silence, perhaps from the desire to emphasise civic harmony and progress. Warwick provides evidence of the mutability and interaction of memory and history. The commemoration was our portal to hitherto hidden vistas of the town's past; it also provided an opportunity for some synthesis of family memory and history.

Rodney Sullivan is an honorary research associate professor in the School of Historical and Philosophical Inquiry at The University of Queensland. Rodney was formerly an Associate Professor in the Department of History & Politics at James Cook University, Townsville. He has written recent articles on the Irish in Queensland. Other publications include Australian biography, labour, literary and Philippine-American history.

Robin Sullivan is an honorary research associate professor in the School of Historical and Philosophical Inquiry at The University of Queensland. She was formerly Queensland Commissioner for Children and Young People and a Director-General in the Queensland public service. Her publications include articles on labour history, education and family issues. She has co-authored recent articles on the Irish in Queensland.

Robin holds honorary doctorates from the Queensland University of Technology and the Central Queensland University

Raita Merivirta, University of Turku, 'From *Evergreen* to *Michael Collins*: The Evolution of the Neil Jordan Screenplay'
Neil Jordan's *Michael Collins* (1996), dubbed as 'the most important film made in or about Ireland in the first century of cinema' in the *Irish Times*, depicted the Irish Revolution from the Easter Rising to the death of Collins during the Civil War through its eponymous character. A lot has been written about the finished film, in newspapers and magazines as well as in research articles and books. In this paper I will not examine the finished film and its representation of the revolutionary period but the screenplays that preceded the shooting script. Starting in late 1982, Jordan wrote several drafts and versions of the story for screen before he finally was given the opportunity to make the film with Hollywood funding in 1995. Jordan finished his first draft, titled *Evergreen*, in June-July 1983 and the final screenplay was published as Neil Jordan: *Michael Collins: Film Diary and Screenplay* (London: Vintage) in 1996. This paper analyses the evolution of Jordan's screenplay and examines how and why the script and its depictions of the revolutionary period changed through the years.

Raita Merivirta, PhD, is a researcher at the Department of European and World History at the University of Turku, Finland. Her research interests include Irish film, Irish history, Irish history on film, Indian English literature, India on film.

Panel 6F **The Irish Language at Home and Abroad**
WW9

Vicky Brady, Mary Immaculate College, Limerick, '*The 20 Year Strategy for the Irish Language, 2010-2030*: Combining Discourse-Analytic and Ethnographic Approaches'
Language planning for Irish has been on-going at Government (macro-) level since the founding of the State. The current Irish language strategy 'The 20 Year Strategy for Irish, 2010- 2030' *(An Straitéis 20 Bliain don Ghaeilge, 2010- 2030)* was launched in 2010 having received cross-party support in the houses of the Oireachtas. This study used a mixture of

ethnographic and discourse-analytic techniques in an attempt to make connections between the macro- and micro- contexts of language planning in Ireland. Establishing these connections between macro- level policy texts and discourses and micro-level language use is a perennial challenge of the third wave of Language Planning and Policy (LPP). An intertextual analysis of the Strategy was carried out as well as an ethnographic study of the Irish language in an urban centre of Ireland- Cork city. A major focus of the 20 Year Strategy is to increase the number of daily Irish speakers outside of the education system and the development of existing Irish language communities in urban areas will be central to achieving this goal. The main results of the study, which will be discussed in this paper, draw upon a triangulation of data collected via interview, focus group and survey in Cork city and an intertextual analysis of the Strategy in relation to public and political discourse. The value of combining ethnographic and discursive approaches in analyses of language policy will be highlighted.

Vicky Brady bio: Having completed a Bachelor of Arts Degree in English literature and Irish Language in 2010, Vicky Brady completed a Masters in Irish Language Studies in 2011 and is currently a PhD candidate and tutor at Mary Immaculate College, University of Limerick. She spent the academic year of 2016-17 at Villanova University as a Fulbright FLTA, teaching Irish Language classes at beginner and intermediate level. Her main research area is language planning and policy in relation to the Irish language.

Tracey McHenry and Brian Donahue, Eastern Washington University, 'American Linguistic and Cultural Environments of the Irish Language'
While the history of the Irish language is well documented, as is the history of English in Ireland, the history of the Gaelic linguistic presence in the United States is less well studied. Montgomery (2007) and Montgomery and Robinson (1996) both discuss the spread of Gaelicisms into North America, but few discuss the how the sociocultural environment has affected Irish language in America.

This presentation begins with a brief timeline of the Irish presence in the United States. Next, we consider how Irish/Scots Irish became associated with several non-standard dialects around the United States and how the field of sociolinguistics called World Englishes gives us a framework to understand non-standard dialects and their form and function. Lastly, we look at several English words and discuss their Irish genealogy and other forces affecting the Irish language in the American environment.

Dr. Tracey McHenry is an Associate Professor of English in the MA-TESL program.

Dr. Brian Donahue is Assistant Dean and Adjunct Professor of English in the College of Arts, Letters, and Education at Eastern Washington University in Cheney, WA.

Matthew Knight, University of South Florida, '*D'éireannaighibh an Baile Móir Seo*: The Irish Language Department in the *Monitor* of San Francisco, 1888-1891'
"*D'éireannaighibh an Baile Móir Seo*: The Irish Language Department in the *Monitor* of San Francisco, 1888-1891"

On 14 March 1888, without any prior announcement or fanfare, the "Irish Language Department" became a weekly feature in the San Francisco *Monitor,* with material and editorials contributed by members of the local *An Cumann Gaedhilge.* Like other Irish-Language columns in the United States at the time, the *Monitor* published original poetry and prose, "Easy Lessons" in Irish, translations of folklore and English tales, manuscript material, and songs and ballads--yet these columns and this newspaper have been entirely left out of the

historiography of the Irish-language revival in the United States. Further, unlike other newspapers running Irish-language columns at the time, the *Monitor* was an organ of the Catholic Church and not, like the *Irish-American, Irish People, An Gaodhal,* or the *Irish Echo,* an open proponent of Irish nationalism. This paper will examine the ways in which the *Monitor* attempted to revive and cultivate the Irish language through its editorial essays, published poetry, genealogy, history, and graded lessons. This hitherto unappreciated newspaper and the efforts of the San Francisco Gaelic Society to promote the Irish language will be fully explored in this paper.

Matthew Knight is the Director of Special Collections at the USF library, and teaches "The Irish in America" and "Irish Rebels and Revolutionaries" through the History department. He is completing his dissertation at Harvard University on the Irish-language revival in the American popular press, 1857-1893.

Panel 6G Diaspora Biographies and Facilities
ORB 1.01

Patrick Mahoney, Drew University, 'Buffalo Bill Cody or Bufló Bill Códaí? Reinterpreting an American icon through a Transnational Lens'
In 1940, An Gúm published *Forairí an Mhachaire*, an Irish language translation by Domhnall Ó Baoighill of the 1920 volume of Buffalo Bill Cody's fanciful exploits *Scouts of the Prairie*. Despite Cody's death some twenty-three years earlier, the publication came at a time of renewed interest in the Western genre and reflected a new lease on Cody's popularity amongst the Irish population. This was followed by various efforts to reexamine his exploits and forge genealogical links to Ireland. One of the more creative storylines to emerge was the claim that Cody was a direct relation of Irish-Australian bushranger, Ned Kelly, a link that positioned Ireland as a metropole for frontier-lore at the extremes of the earth.

However, Cody's popularity within the Irish public sphere and links with Ireland were well-established. Unlike other European countries that received Cody's show as a novel form of American mass culture during the 1880s, the Irish sought to establish tenable links to the star, and reframe his image within their own cultural narrative. Cody was often invoked as the personification of the sort of 'rugged individualism' outlined by Frederick Jackson Turner, and this masculine trope appealed to Irish nationalists during the cultural revival. Drawing upon previously unexamined narratives of Irish emigrants who had purportedly known Cody in the American West, newspaper accounts, and promotional materials from the Wild West Show, this paper will outline the evolving Irish interpretations of Buffalo Bill, as both a historical figure and myth.

Patrick J. Mahoney is a Caspersen Research Fellow in History & Culture at Drew University. Prior to starting at Drew, he completed a Masters at the National University of Ireland Galway, where he was awarded the Tadhg Foley Fellowship in Irish Studies. He is a regular columnist for the *West Cork People*, and his work in both English and Irish has also appeared in the *Irish Studies Review*, *Human Rights Review*, and *Feasta*.

Barry Stapleton, Ward Irish Music Archives, 'Burl Ives: American Shanachie'
Burl was born in Hunt, Illinois on June 14, 1909. He was the son of tenant farmers in the "Bible Belt" of Illinois. His grandmother Kate White was one of his greatest influences during these early days. Burl once commented on his Irish grandmothers "…"I am fortunate both carried with them, and gave me as a little boy, many of the beautiful songs which I know now are of Irish derivation."

Burl eventually sang on Broadway, radio and film and even won an Oscar.

He toured Ireland in 1952 and 1953. Upon returning from these tours he put together an album of Irish Songs, and published an Irish Song Book.

In this album "Songs of Ireland" he states:

"…Many of the songs I learned in my boyhood were almost unchanged from the originals, but it was not until I visited Ireland that I felt them as part of the Irish countryside and Irish life of the past and present. Indeed, an Irish song in its homeland is a thing of even greater beauty. …Whatever it is that makes the quality of a land and the temperament of a people was so akin to me that I recognized immediately a home for my spirit."

Burl Ives was a major artist in Ireland. This presentation will look into the life of Burl Ives and his connections to the British Isles and their songs.

Barry Stapleton is the director of the Ward Irish Music Archives in Milwaukee, Wisconsin. Through the archives he has published three CDs, the latest being "Francis O'Neill Cylinders: 32 recordings of Irish Traditional Music in America circa 1904." Barry has given programs at many conferences in the U.S. and in Ireland, including ACIS and ARSC. He has organized conferences on Bing Crosby, Irish Music and Celtic Festivals. Barry is also Entertainment Staff for Milwaukee Irish Fest.

Jeff Ksiazek, Ward Irish Music Archives, 'The Fox Chase: Tracking Members of Paddy Killoran's Irish Orchestra'

Paddy Killoran is revered as one of the great exponents of the Sligo fiddle style during the 78 rpm era of recording. After immigrating to New York in the 1920s, Killoran produced a number of solo and duet recordings that have remained influential to this day. He also worked and recorded as a band lander with various ensembles under a variety of names: The Paddy Killoran Trio, The Paddy Killoran Quartet, Paddy Killoran's Irish-American Serenaders, Killoran's Irish Entertainers, Paddy Killoran and His Irish Orchestra, and perhaps most famously, Paddy Killoran and His Pride of Erin Orchestra. These bands produced a number of instrumental recordings as well as providing orchestration for several Irish singers of the time. Killoran's ensembles also performed regularly on radio broadcasts and in the dance halls of New York City.

However, little is known of the fellow musicians he worked and recorded with in these larger ensembles. With a lack of documentation from studios of the time, the lives and careers of Killoran's band mates remain largely hidden. Through images, historical documents, recollections, and sound recordings, this presentation will examine Paddy Killoran's Irish Orchestra and focus on the lives and careers of several collaborators including Michael "Whitey" Andrews, Paul Ryan, and Jack Healy.

Jeff Ksiazek is the archivist of the Ward Irish Music Archives (WIMA). He received his MLIS from the University of Wisconsin-Milwaukee's School of Information Studies in 2008, concentrating in archives. At WIMA Jeff Ksiazek has worked on a number of projects including the Dunn Family Collection, the Irish Sheet Music Archives website, and the Irish Fest Scrapbook digital collection.

Anna Walsh, University of Liverpool, 'The Many Lives of Leeds Irish Centre'

Leeds Irish Centre opened in 1970, and claims to be the first purpose-built Irish Centre in the UK. More than 40 years on, it still stands proudly over York Road. All the Irish pubs have gone; many of the churches have closed or face dwindling congregations.

This paper seeks to take a closer look at how Leeds Irish Centre has addressed culture and identity since its incarnation, and how its involvement in events for both the Irish community and the wider Leeds population has cemented its status as a city institution. The paper will focus on some key events in the Centre's history, including the opening of the Centre, the hosting of the pub games tournament The Indoor League, and the 1990s visit of Oasis. It will consider the role of the Centre in the lives of Irish people in Leeds, and how this role has changed, and will continue to change, as the Irish population in the city ages.

Anna Walsh bio: PhD candidate at University of Liverpool. Studying The Irish in Post-War Leeds, part-time; hoping to submit in 2019. The thesis is a multidisciplinary study covering aspects of oral and archival history, ethnography and cultural studies. Research interests include material and visual culture, migration, industrial history and folklore. Fellow of the 2017 Oral History Summer Institute at Columbia University.

Panel 6H **Roundtable: Irish Studies After Trump**
ORB 1.23

The election of Donald Trump in 2016 signaled an explosion of white nationalist rancor that had been building throughout the presidency of Barack Obama. In localities across the United States, neo-fascist demonstrations and white racist violence punctuated President Trump's first year in office. The White House repeatedly proved reluctant to condemn such events. Irish Studies finds itself sucked into this vortex: Racist websites have made, and continue to make, spurious claims about the Irish American experience. In particular, their claims about what they call "Irish slavery" have had the sole aims of downplaying the reality and consequences of African American slavery, and thus of denigrating contemporary African American movements for racial justice. Unfortunately, certain Irish and Irish American publications have continued to publish discredited claims regarding Irish slavery. It falls to Irish Studies scholars—especially those working in the US—to counter such misinformation in an increasingly combustible environment. This roundtable will discuss strategies by which we teachers and researchers may challenge counterfactual American nativist claims. It will consider whether racial hostilities evident today require a reassessment of how we think about Irish and Irish American cultural history. American white nationalism will be considered within a transnational frame also, given the multiple links forged among fascist groups globally, and the related neoliberal and isolationist policies being pursued on either side of the Atlantic by both the Trump and May administrations. Finally, participants will discuss ways in which we can build alliances with and offer support to other ethnic studies scholars in their fight for social justice.

Amy Martin bio: I am Professor of English at Mount Holyoke College. I have written Alter-Nations (2012) and published articles in Field Day Review and other journals.

[chair] **Joseph Lennon** is Associate Dean and Emily C. Riley Director of the Center for Irish Studies at Villanova University. He is the author of *Irish Orientalism* (Syracuse UP, 2004) and *Fell Hunger* (Salmon Poetry, 2011) and publishes on Irish, Indian, and British literature and history in books and journals such as *Irish University Review* and *New Hibernia Review*.

Peter O'Neill is an associate professor of Comparative Literature at the University of Georgia. His monograph, *Famine Irish and the American Racial State* was published by Routledge in 2017.

Mary Mullen is Assistant Professor in the Department of English at Villanova University. Her main research interests are in Irish and British writing from the nineteenth century.

Malcolm Sen is Assistant Professor in the Department of English at the University of Massachusetts Amherst. His research interests include Irish Studies, South Asian literatures and cultures, postcolonial studies and the environmental humanities. In his current work Sen is especially interested in the conceptual pathways through which literary and cultural analysis can play a more dominant role in environmental debates, the role of narrative in our understanding of, and responses to, unraveling climate change effects, and the necessity of re-imagining sovereignty in the twenty-first century. His research has been widely published in a number of key journals and books. He is currently completing a book entitled *Unnatural Disasters: Literature, Climate Change and Sovereignty*. The book argues that the trauma of the Irish famine in the 19th century, the rhetoric of Irish nationalism in the 20th century, and the collapse of the financial markets in the 21st century, reveal themselves in decidedly environmental terms in contemporary Irish writing.

John Waters is Assistant Professor in Irish Studies at New York University. He holds a doctorate in Irish Studies from Duke University.

Panel 6I **Art, Geography and Irish Studies 2: Making Places for Commemorating 1916**
ORB 1.32

Fearghus Ó Conchúir, Choreographer, "*Féile Fáilte*: Dancing Out of Place"
The Casement Project danced with the queer body of British knight, Irish rebel and international humanitarian Roger Casement, to imagine a national body that welcomes the stranger from beyond the border, as well as the one already inside.

Responding to the centenary commemorations of the 1916 Easter Rising in Ireland, and to its context in the First World War, choreographer Fearghus Ó Conchúir mobilised the resources of state commemoration in two jurisdictions to focus attention on embodiment as a legacy and a resource, and on dance as an important source of knowledge because of its engagement with the formation and organization of bodies. This essay focuses in particular on *Féile Fáilte,* a day-long festival of dance on Banna Strand, organized as part of *The Casement Project,* and on the public and media reactions to that event. Using Rancière's concept of the distribution of the sensible and Butler's recent ideas on the politics of assembly, the essay examines an ongoing contest about what bodies are allowed to appear where.

Fearghus Ó Conchúir bio: Brought up in the Ring Gaeltacht, Fearghus completed degrees in English and European Literature at Magdalen College Oxford, before beginning a career as a choreographer. Artistic Director of *The Casement Project (*www.thecasementproject.ie) and an Associate Artist at Project Arts Centre, he recently gained his PhD as an IRC Scholar at Maynooth University. www.fearghus.net

Karen Till, Maynooth University, '"Waiting 'For the City to Remember": Archive and Repertoire in ANU Productions and CoisCéim Dance Theatre *These Rooms*'

Among the *ART: 2016* projects that challenged masculinist heroic commemorations of 1916 was ANU Productions' and CoisCéim Dance Theatre's performance of *These Rooms* (http://theserooms.ie). Inspired by the testimonies of 38 women living on North King Street who witnessed the murders of 15 civilian men and a boy during the Easter Rising, the dance-performance-installation conveyed embodied knowledges about the city at war through the testimonies of ordinary women. Rather than equate the historical as 'traumatic' or use abject female bodies to depict violence, *These Rooms* called attention to the *in*ability of a wounded city to mourn for its own inhabitants, as well as the forgetful excesses of national commemoration and neoliberalism. Drawing on Diana Taylor's discussion of the archive and the repertoire, I describe how the artists created scenarios moving between the material objectivity of the archive and the body memory of the repertoire, inviting audiences to bear witness to violence, grief and forgetting. By (re)animating how civilians dealt with (and ignored) the legacies of colonial violence in their homes and the city in 1916, 1966 and 2016, 'time and space [in *These Rooms*] … collapse and collide as moments of contemporary life interrupt and remind us of the complexity around not only the history of this event but also the contemporary considerations' (ANU, 2015). By acknowledging the losses of others, *These Rooms* invites us to remember alternative histories of, and possible futures for, the Irish nation state.

Karen E. Till is Professor of Cultural Geography and director of the Space&Place Research Collaborative at Maynooth University. Her geo-ethnographic research and curatorial work explores how place-based memory-work and creative practices enable more responsible and sustainable approaches to caring for shared environments. Author of *The New Berlin: Memory, Politics, Place,* she is working on a book-length comparative project, *Wound Cities*.

Gerry Kearns, Maynooth University, 'Artistic Proclamations'
The centenary of 1916 was marked by a number of public commissions including a dance project directed by Liz Roche and featuring six pieces by women. It was staged in the Dublin GPO under the collective title, Embodied. These pieces raise questions about gender, tradition and performance in the context of commemorating 1916 and making its legacy useful once again. The political context of arts funding and the gender inequities in the arts will be reviewed. The paper will also ask why the Proclamation itself was such an important part of the 2016 celebrations, far beyond its status at most earlier annivesaries. Based on conversations with several of the artists, the paper asks about the relations among the agenda of state institutions, the intentions of artists, and the receptiveness of an audience. Embodied claimed for bodies a central place in the national imaginary.

Gerry Kearns bio: Historical geographer interested in Irish geographical imaginaries as these are created in politics, culture and commemoration.

Panel 6J **Palestine and Ireland: History, Solidarity and Internationalism**
ORB 1.45

David Lloyd, University of California, Riverside, 'The Dialectics of Fragmentation: Ireland and the Forms of Solidarity in Emily Jacir's Installations'
Under conditions of almost unbroken martial law since 1948, Palestine resembles a land-locked archipelago, a shattered mosaic of disconnected spaces. Spatial fragmentation is the fundamental condition of Palestinian life, whether under an occupation that imposes roadblocks, checkpoints, and closures, or under a siege that has turned Gaza into an open-air prison, or in the dispersal among scattered refugee camps and the nations of the world that has

been the fate of refugees, denied their right of return to historic Palestine. Palestinian artist Emily Jacir's work has long inhabited this space and time of fragmentation and is committed to the redemption of the fragments and relics of violently broken histories. She has worked extensively in the mode of assemblage and installation, piecing together into constellations of memory and correspondences the overlooked objects and damaged archives that, by virtue of their very fragmentation, are all the more charged with the burden of bearing historical memory and future hope. This paper seeks to explore this dialectic of fragmentation, memory and futurity as a response to the conditions of and ongoing resistance to martial law and states of exception as she has brought these pheneomena into relation to Irish as well as Palestinian history. The paper will focus on two recent site-specific installations, "Notes for a Cannon" (2016) at the Irish Museum of Modern Art and Via Crucis (2016) in the church of San Raffaele Arcangelo, Milan, a "translation" of the stations of Christ's passion into the way-stations of Palestinian exile and displacement.

David Lloyd, Distinguished Professor of English at UC Riverside, works on Irish culture, postcolonial and cultural theory, and visual art. Recent books include *Irish Culture and Colonial Modernity* (2011); and *Beckett's Thing* (2016). A book on aesthetics, representation and race, *Under Representation,* will appear with Fordham UP in 2018. *Arc & Sill: Poems 1979-2009* was published in 2012.

Conor McCarthy, Maynooth University, 'Conor Cruise O'Brien, Palestine and South Africa'
This paper will seek to examine the career and work of Conor Cruise O'Brien in regard on the one hand to his interest in Israel/Palestine and Zionism, and on the other to his breach of the South Africa boycott in the 1980s.

Conor McCarthy bio: Lecturer in English at Maynooth.

Ronit Lentin, Trinity College Dublin, 'Ireland: A Special Case of Palestine Solidarity'
In the face of the well-funded campaign by Israel against supporters of Palestine and BDS, Ireland remains a relatively comfortable place to conduct Palestine solidarity campaigns. Whereas in other countries Palestine activists have been put under pressure and universities have successfully silenced such activism (see the case of Steven Salaita) and cancelled conferences about Palestine, in Ireland, until the UCC conference of March 2017, conferences have gone ahead with the support of academic institutions and the university teachers unions (TUI and IFUT). Irish people have clearly understood the implications of settler colonialism and Palestinians have appreciated Irish people's support.

My contribution will briefly address the history of Ireland's support for Palestine and at the same time chart the difficulties nevertheless faced, particularly by precarious academics who wish to support BDS. The recent conference 'Freedom of Speech and Higher Education: The Case of the Academic Boycott of Israel', held at Trinity College Dublin in September 2017, will be used as a case study outlining the degree of Zionist interference and the support by the university for the conference. I will end with a brief outline of the work of Academics for Palestine, of which I am the chair.

Ronit Lentin is Associate Professor of Sociology (ret), TCD. She has published extensively on Palestine and Israel, race critical theory, racism and immigration in Ireland. Her latest book is *Traces of Race: Racializing the Israeli Settler Colony* (Bloomsbury Academic, 2018).

PANEL SESSION 7

9am, Thursday 21 June

Panel 7A **Gothic Fiction**
WW5

Julia M. Wright, Dalhousie University, 'Dangerous Waters: Irish Literary Theory and Maturin's Gothic Works'
"Irish Gothic" has been a heavily contested term in recent years, even more so than Irish Romanticism. Both terms are fraught by their tacit British derivation. This paper turns from such international comparisons to investigate the local intellectual environment—and particularly the influence of Trinity College Dublin networks on Irish conceptualizations of literary devices relevant to the gothic.

The College Historical Society, for instance, was a key hub for gothic writers across the nineteenth century, counting among its members Charles Robert Maturin, Joseph Sheridan LeFanu, and Bram Stoker, as well as lesser-known authors such as Wolfe Tone and Isaac Butt. Of particular concern in this paper will be an essay by an unnamed Trinity student that appeared in the *Transactions of the Royal Irish Academy* in 1788, shortly before Maturin's arrival at Trinity. Rejecting philological readings to consider Shakespeare's *Tempest* instead in its effects on the audience, the undergraduate focusses on the shipwreck as a device which not only provokes the paralysis of terror (on terms consistent with Burke) but also "prepare[s]" the audience for the "enchanted scenes" which follow (and in distinction to the British "*willing* suspension of disbelief," in Coleridge's phrase). As I shall suggest, the undergraduate's theory is closely followed by Maturin in *Bertram* and *Melmoth the Wanderer*. Both texts feature shipwrecks at their outset, though with suggestive variations on Shakespeare's play on terms resonant with other early nineteenth-century works representing ships in dangerous waters as well as recent scholarship on the importance of the *Tempest* to Maturin's contemporaries (see, e.g., Ingelbein and Seynhaeve).

Julia M. Wright, FRSC, is Professor of English and University Research Professor at Dalhousie University. She is the author of four monographs, most recently a book on gothic television, and has edited or co-edited ten other books, including editions of two of Lady Morgan's novels and an anthology, *Irish Literature, 1750-1900*.

Renee Fox, University of California, Santa Cruz, 'Gothic Reading Environments'
This paper investigates the relationship between Irish fiction and modes of reading in and of the nineteenth century, asking how our tendency to find the gothic in every nook and cranny of 19th-century Irish fiction emerges from the kinds of reading practices that the gothic genre privileges. In its 18th-century British incarnation, gothic fiction constructed a relationship between bad reading and authentic affect: misreading, inchoate reading, and gapped reading were all avenues to sublime, real feelings that were untouchable by intellect or reason. This affective sublimity was a path to moral enrichment in gothic fiction, standing in for the mimetic, didactic modes of instruction intrinsic to novels of manners. Instead of improving readers through reasoned thinking, the gothic novel improved them through deep feeling, and underscored this difference by depicting reading as a thoroughly unreasoned practiced. Looking at works of Irish fiction that span the nineteenth century, this paper will argue that writers from Gerald Griffin to Bram Stoker borrow this gothic relationship between fallacious reading and authentic feeling to produce a distinctly Irish version of the real. Rather than perpetuating the critical distinction we so often make between British realist success and Irish gothic failure in the nineteenth century, this paper instead argues that the real in Irish fiction is an affective real, inherited from British gothic fiction but not at all antithetical to the larger aims of realism in the nineteenth century.

Renee Fox bio: I am an assistant professor of Literature at UC Santa Cruz, where I teach classes in Victorian studies, Irish studies, the gothic, and fantasy literature. I am currently finishing a manuscript entitled *Necromantic Victorians: Reanimation and the Historical Imagination in British and Irish Literature*, and my published work includes essays on Bram Stoker, Sheridan Le Fanu, and Standish O'Grady.

Jason Haslam, Dalhousie University, '"The electric feeling in the air": Stoker's Gothic Energies'

This paper situates Bram Stoker's work in the burgeoning field of literary energy studies. Read through his early novel *The Snake's Pass* (1890), the forays into energy culture in *Dracula* (1897) expose a concern about the hollow authority of social structures built on older technologies, and a fear of who will control—and to what purpose—the energies of the future. *Dracula* employs Gothic, immaterial energies to highlight the unintended consequences of both an unwavering belief in new energy technologies, such as electricity, *and* an unyielding appeal to the past authority of older means of production.

Building on work by Derek Gladwin, Jesse Oak Taylor, and Michael Niblett, I read *Dracula*'s gothic rendering of coal against its equally gothic rendering of electricity. Various past, extant, and burgeoning forms of energy production abound in *Dracula*, but the brief but insistent representations of coal and electricity are especially significant. Coal is both a source of power for Dracula (as the spirit of consumption itself), and a tool that can be used against him: for example, Dracula is thought to hide in coal cellars, while a "heavy hammer, such as in households is used in the coal-cellar for breaking the lumps" is used to drive the fire-hardened stake into Lucy's heart. Electricity, conversely, is only ever used by the vampire hunters: it is thus an enlightened force against the barbarous past, yes, but it is also always referenced as a new form of mysticism. As in the earlier novel, and as David Punter writes, *Dracula* "stages a debate between" the forces of tradition and those of modernity, with each cast in a negative light. Both past and present energy regimes are thus reified and mystified at once, with the physical labour involved in their production hidden but always present behind their never fully explicated "necessity."

Jason Haslam is Professor of English at Dalhousie University and co-president of the International Gothic Association. He is the author or editor of several books, including, most recently, the monograph *Gender, Race, and American Science Fiction*, the textbook *Thinking Popular Culture*, and the essay collection *American Gothic Cultures*. His current project examines Gothic representations of energy cultures.

Panel 7B Women's Voices in Poetry and Fiction
WW6

Ailbhe Darcy, Cardiff University, 'Irish Women's Poetry and the Catholic Church'

This project ventures new critical interpretation of these twinned key tropes in contemporary Irish women's poetry: the vernacular Catholicism which once structured many aspects of daily life, and the rapid secularisation of Irish society over the last thirty years. Taking the trappings of Irish vernacular Catholicism as its structuring logic – the numinous landscape, the pilgrimage, the pattern, the statue and the relic – the study explores how socio-cultural contexts and personal engagements to religion are worked out in Irish women poets' creative decisions. The focus is on poetry engaging with Catholic faith and practice during the last thirty years of secularization. The study encompasses work not only by those poets about whom there is extant critical debate in relation to their engagement with Catholicism – Eilean

Ni Chuilleanain, Medbh McGuckian and Paula Meehan – but also poets whose work on religion has not previously been subject to sustained critical investigation. These include Nuala Ní Dhomhnaill, Dorothy Molloy, Fanny Howe, Siobhán Campbell, Biddy Jenkinson and Kimberly Campanello. The argument is that, even after the rapid secularization of the last thirty years, Irish women poets repeatedly recuperate the material, ritual practices of vernacular Catholicism as a means of resisting the negative effects of late globalized capitalism.

Ailbhe Darcy is the author of Imaginary Menagerie (Bloodaxe, 2011) and Insistence (Bloodaxe, 2018). She has a PhD from the University of Notre Dame and is a Lecturer at the School of English, Communication and Philosophy at Cardiff University.

Julie Morrissy, Ulster University, 'Towards a Feminist Poetics of Interruption in Twenty-First Century Long Form Poetry'

In "The Contemporary Long Poem: Feminist Intersections and Experiments", Sharon Doubiago notes the use of broken sequence in her poetry, perhaps as resistance to the authorial voice characteristic of the (male) epic (524). Kathleen Fraser poses fragmentation of voice as an aesthetic response to interruptions experienced by women in their daily lives (524). My paper considers the development of poetic sequences in book-length poetry by women in the Irish context. As a poet, my practice-based doctoral project is a book-length poem titled *Metics*, which combines lyric subjectivity with docupoetry. The poem features three elements: two personae, my own and my grandmother's, both explored through subject-centered lyric, alongside a series of docupoems constructed from Irish legal texts. Using an aesthetic of interruption, *Metics* moves between lyric and legal poems, reflecting on the manner in which Irish law tightly regulates women's bodies, choices, and participation in society, both historically and currently. This shifting format represents an intrusion for both the reader and the subjects of the poems, making a connection between interrupted sequence and the interruption that Irish law poses in various aspects of women's lives. I argue that the poetics of interruption produces a reading experience akin to the lived experience of the gendered subject in Ireland, frequently disrupted by the law. My presentation draws together important questions about poetics, rhetorical theory and feminist theory in its exploration into the ways in which research and creative practice bolster one another when considering embodied social conditions such as gender.

Julie Morrissy is a Ph.D. candidate at Ulster University. Her debut poetry collection is forthcoming in 2019 with BookThug, Canada. In 2016 she was selected as a Poetry Ireland "Rising Generation" poet, and represented Ireland at the International Festival of Authors, Toronto. Morrissy's creative and critical work has been published internationally, including in *gorse, Poetry Ireland Review,* and *AS/AP Journal*.

Charles Clements, Tufts University, 'The Secret Language of Irish Convent *Bildung*: Erotic Education in Kate O'Brien's *The Land of Spices*'

Kate O'Brien's 1941 novel of convent realism, *The Land of Spices,* is overtly a story of education. Yet, the *bildung* within the work is somewhat slippery. Who - the young border Anna Murphy, or the older Reverend Mother Marie-Helene - is being educated? Following Margot Backus and Joseph Valente's analysis of the play of the "enigmatic signifier" in O'Brien's work, this paper examines the intersections of desire, selfhood, environment, and education. It aims to trace a line from the initiatory experiences of childhood sexuality, through Reverend Mother's confrontation with her father's homosexuality, to the mutual identification between Marie-Helene and her pupil Anna Murphy. I argue that by constructing the relationship between the Reverend Mother and Anna as one centered on mutual education,

O'Brien is able to describe a mode of kinship that runs counter to, rather than as continuance of, the heteronormative. This is an experiment in relationality and education made possible, in a somewhat contradictory way, by the very environment of the convent itself. While the institution of religious education may seem a site of tradition and normativity, O'Brien's novel shows it to be anything but. As Emma Donoghue writes, "*The Land of Spices* manages to validate every kind of love *except* that between adult heterosexuals, and provides a sort of map of 'alternatives to familial bolding'." In a landscape riven with spousal and parental abuse, O'Brien puts forth a way of relating premised not on an annihilative form of desire, but on practices of identification, friendship, and growth.

Charles Clements is a PhD student in the English department at Tufts University. His research interests include the grotesque, the 20th-C. Irish and British novel, and theories of desire.

Panel 7C Staging Conflict and Commemoration
WW7

Scott Boltwood, Emory and Henry College, 'The Land in Ulster Theatre, 1940-1975'
The Land has long been a topic within the mainstream of Irish literary, political, and ideological history. However, the poetry of John Hewitt (1907-87), Seamus Heaney (1939-2012), and Michael Longley (b. 1939) famously demonstrate how central the land is to Ulster literature as well, a fact underscored by Brian Friel's (1929-2015) career-long fascination with his fictional Ballybeg in such plays as *The Gentle Island* (1972) and *Translations* (1980).

This paper will look at select, foundational plays that articulate the evolving terms by which Ulster drama has viewed the land from George Shiels' *Borderwine* (1946) through John Boyd's *The Farm* (1972). These two plays powerfully demonstrate how throughout this period, the land is seen as a theater of Protestant-Catholic conflict, not merely for control over the ownership of Northern Irish land, but for its very description. Interspersed throughout this sectarian conceptual struggle, Ulster theatre has equally depicted the debate over the economic exploitation of the land as well. In such plays as H.S. Gibson's *Bannister's Café* (1949) and Patricia O'Connor's *The Farmer Wants a Wife* (1955), we also witness how even the use or development of Ulster land reflects the sectarian struggles of the period.

Scott Boltwood bio: Chair of English and the Henry Carter Stuart Professor of Literature. He has written numerous articles on Irish theatre and drama, and is the author of *Brian Friel, Ireland and the North* (Cambridge UP, 2007) and *Renegotiating and Resisting Nationalism in Irish Drama* (Colin Smythe, 2009). He is currently working on a history of the Ulster Group Theatre (1940-60).

Karen Steele, Texas Christian University, 'Helena Molony and the Theatrical Radicalism of Commemoration'
In the year following her release from Aylesbury Prison in December 1916, Helena Molony resolved to continue Ireland's militant struggle that found its most pure expression in the Easter Rising. While performing Chekov at night, she planned and, a few months later, initiated a series of commemoration performances of Easter 1916 suffused with nationalist, socialism, and feminist meaning. This paper seeks to unpack the symbolism of these commemoration "performances" by Molony to help us appreciate the complex symbolism in

her theatrical radicalism. I argue that each of her commemorations rendered visible the complex networks that came together -- at times collaboratively, at others, in tension -- during Easter week, some of which were in danger of being effaced only a year after the Rising. I will also interpret these commemorations in light of Molony's theatrical and journalistic experiences, which frequently gave expression to her political commitments to feminism, socialism, and republicanism. To situate my interpretation, I will be considering her commemoration in terms of the two primary activities that absorbed her prior to the 1917 commemoration: her six months' incarceration in Ireland and England and her performance in the first Chekov play to be mounted in Ireland, a play suffused with the motif of captivity. I will conclude by considering the relationship between these ephemeral commemoration performances and the 1918 Reform Act, which in December 1918 enabled Irish women over 30 to vote for the first time and elected Molony's comrade Constance Markievciz a Member of Parliament.

Karen Steele is professor and chair in the Department of English at TCU. She is the author of *Women, Press, and Politics during the Irish Revival*, editor of *Maud Gonne's Nationalist Writings*, and, with Michael de Nie, co-editor of *Ireland and the New Journalism*.

Panel 7D **Witnessing the Twentieth Century**
ORB G.20

Mary McAuliffe, University College Dublin, 'An unsafe environment: The Homefront as Battlefront, Ireland 1919-1923'
During the Irish War of Independence and Civil War women's spaces, the home, church, farm, community were attacked in very deliberate attempts to terrorise. In this paper I will look at the histories of these 'home invasions', often accompanied by burning of the house, searches, hair shearing, sexual assault etc, and how the particular experiences of women in what would be constructed as the safe and respectable domestic environment, is often rendered invisible in a very generalised malecentrc narrative. These narratives should now consider how the persistent and often violent intrusions deconstruct the notion of a 'safe environment', the homefront (denoted as a female space), as opposed to an unsafe environment 'the battlefront' (denoted as male) in Irish revolutionary history. I will also consider how the work of women in these spaces - caring, feeding, grieving etc was policised, becoming, in many ways, more dangerous, than the battlefront male space, during the war. I will also question how and why histories of revolution rarely included these gendered domestic spaces where war/violence intersected with concepts of safety and domesticity as part of the revolutionary narrative, and what needs to be done to correct this.

Mary McAuliffe is an Assistant Professor in Gender Studies at UCD and holds a PhD from the School of History and Humanities, Trinity College Dublin. Publications include *We were there; 77 women of the Easter Rising* (co-written with Liz Gillis) and *Kerry 1916; Histories and Legacies of the Easter Rising*. Her latest research is on gendered and sexual violence during the Irish revolutionary period, 1919-1923.

Clíona O'Carroll, University College Cork, 'Layering Memory and Space, Being and Belonging in the City: "Slow" Oral History and the Building of Rich Long-Term Qualitative Resources'
The audio interviews in the archives of the urban community-based Cork Folklore Project provide a composite and multi-layered narrative representation of life in Cork City from the 1930s to the present day. More than 500 interviews carried out over twenty years, in an organisation where such research is carried out as one strand of changing iterations of a social

inclusion initiative, present a resource for thematic and methodological enquiry that is unusual in its time-depth, scale, richness of voice and ethnographic nature. This paper explores how such a resource can support multiple and varied strands of investigation into the relationship between people and place. Using examples from the archives, it examines how different styles of ethnographic interviewing, all with an emphasis on openness of enquiry, can shape the material generated in unexpected ways. It shares some of the lessons that we are learning about the ongoing generation of a large body of qualitative material relating to physical, social and cultural landscapes, all with an eye both to current social engagement and to resource generation and preservation that is mindful of archival timescales. It shares some of the themes and people that have arisen, unbidden, from open place-based interviews, and asks what enduring value this 'slow' approach to cultural investigation, so rare in the current research and funding landscape, may have long-term.

Clíona O'Carroll has been a Lecturer with Béaloideas/Folklore and Ethnology, UCC, since 2004. Her research interests include public folklore, ethnographic interviewing, oral history and digital preservation, material culture, maritime folklore, migrant experiences, and doing ethnography for broadcast and creative dissemination.

Amy Walsh, Dublin Institute of Technology, 'Testimonies of Loss and Memories of Being: Ireland and the 8th Amendment'

Since 2012 there have been a renewed calls to repeal the Eighth Amendment to the Irish Constitution. This has been widely debated across all sections of Irish society, with a Citizens Assembly established in October 2016 to review the Eighth Amendment. The Assembly's recommendations were examined by a joint Oireacthas Committee who have supported the Citizens Assembly recommendations and called for a Repeal of the Eighth Amendment.

While there has been much debate on the topic of abortion and the Eighth Amendment, the focus is on unwanted pregnancies. Important publications include *The Irish Journey, Women's Stories of Abortion* (2000) by The Irish Family Planning Association and *Ireland's Hidden Diaspora (2010)* by Ann Rossiter. The gap in the literature on how the Eighth Amendment affects the lives of pregnant women with wanted pregnancies who receive a diagnosis of a Fatal Foetal Abnormality Anomaly (FFA) is detrimental to the welfare of all people in Ireland. These pregnancies lie outside all realms of normal maternity care and need to be treated differently within both medical and social contexts. There has never been a comprehensive analysis of these women's experiences.

Another aspect of literature is that it does not feature the women themselves. The Citizens Assembly heard six anonymous testimonies from women who have been affected by the Eighth Amendment. Similarly, the Artists Campaign to Repeal the Eighth held *A Day of Testimonies* at Project Art Centre where prominent Irish Artists read other women's testimonies of abortion. Both of these events featured a testimony from the author of this paper. Anonymity and stories told through a third party are a constant feature which 'marks' the women as different. Professor Rebecca Cook discusses how this 'marking' perpetuates the stigma surrounding abortion healthcare in her analyses of the Amanda Mellet vs Ireland case.

This paper fills the gaps outlined by interviewing women who have received a FFA diagnosis. It asks them how the Eighth Amendment affected their maternity care and the loss of their baby. The women are interviewed in their own names and give the testimonies in their own voices. The interviews will be juxtaposed against photographic images of the memorabilia that they have to remember their babies, in order to reveal the previously misunderstood connections between abortion healthcare, loss and mothering.

Amy Walsh is an Irish Artist and lecturer living and working in Dublin. Her practice is rooted in lens-based and media technologies. She is a lecturer in Fine Art Media at Dublin Institute of Technology having previously held lecturing positions at The National College of Art and Design and at Trinity College Dublin.

Panel 7E Branding and Claiming Irishness
ORB 1.32

Tom Spalding, Dublin Institute of Technology, 'Murphy's Law – Corporate Design in Cork Pubs in the 1960s'
The Irish public house (pub) is a key element of Ireland's identity. From abroad, pubs are seen as quintessentially traditional, easily identifiable, consistent in their design and unchanging. Indeed, this view is reinforced by many 'modern' Irish pubs on the island and abroad, which actively seek to embody and promote this model. In truth however, these places are examples of Jean Baudrillard's 'simulacra'- copies without a prototype. There has been some research on pubs with respect to literature and cultural studies, but little or no consideration of the interior design of Irish pubs, of their associated visual culture, or of how the interior space is arranged, especially in terms of gender. This paper will present strong evidence that pubs have been the sites of significant innovation and modernising influences on Irish life over the past fifty years. It will examine the corporate identity, branding and interior design of a number of pubs owned by Murphys Brewery in Cork City and of their 'Murphy' brand beer. Despite Cork's remoteness and small size, rather than being enslaved to tradition, Murphys brewery was in fact engaged with metropolitan influences from London, especially the branding work of the leading UK design consultancy, the Design Research Unit. This led to a wide-ranging overhaul of Murphys-owned pubs during the 1960s involving professional and amateur designers. These individuals sought to address the key social and economic changes occurring in Ireland during this decade: a boom in tourism, rising prosperity and the growing popularity of pubs amongst women.

Tom Spalding is a Cork-based writer on visual culture and design including: graphics, lettering, ephemera and architecture. His most recent book, with Daniel Breen, was 'The Cork's International Exhibition, 1902-1903; A Snapshot of Edwardian Cork' (2014). He regularly leads tours of his adopted city and is a PhD candidate in design history at the Dublin Institute of Technology.

Abigail Bernhardt, Marquette University, 'Claiming Irishness: Competing Nationalisms and Northern Ireland in the 1958 World Cup'
This paper reflects my current research on the connection between soccer and Irish identity. Contrary to research that argues the Gaelic Athletic Association is the major expression of Irish identity, I argue for the importance of soccer because of its global popularity and the regularity of international competition. In keeping with the conference theme, this paper looks at the intersection of sport and politics, and how a sporting environment reflects the political environment of Ireland in the late 1950s.

In particular, this paper will examine the 1958 World Cup. While the Republic of Ireland did not qualify, Northern Ireland did, progressing to the quarterfinal round. Given the history of Ireland, particularly from partition of the island in the early 1920s on, this particular World Cup provides an opportunity to examine the multiple overlapping identities competing for supremacy in Ireland. These identities included both Irish and British, with those terms meaning different things to different people. In the World Cup, the Republic claimed the

successes of Northern Ireland as their own, as did England, particularly once the English national team was eliminated after the group stage.

Utilizing the nationalist theories of Rogers Brubaker, Mike Cronin, and Eric Hobsbawm, this paper will argue for the importance of sport as a manifestation of national identity. The World Cup provides a focused, ephemeral moment of heightened nationalism when ideas about the nation are put on international display. The partition of Ireland into two states made those competing ideas even more potent.

Abigail Bernhardt is a PhD candidate at Marquette University, working on a dissertation which examines the connections between sport and national identity. She is interested in how the Irish relationship with soccer in particular is reflective of the changing dynamics of politics and culture in Ireland from partition to the Good Friday Agreement.

Panel 7F **Joyce's Ecosystems: Machinery, Adultery, Identity**
ORB 1.45

Andrea Suarez, Appalachian State University, 'Memes, Machines, and Multiplicity: Linguistic Ecosystems in *Ulysses*'
The linguistic innovations of James Joyce's *Ulysses* are simultaneously captivating and connective. My paper analyzes the ecosystems of language as dramatized by Leopold Bloom's interaction with the printing presses in the episode of "Aeolus." My analysis explores the tension between the languages of human and machine and the way in which this tension is presented linguistically to the reader. I use several recent scholars' work to interrogate the linguistic boundaries of construction and deconstruction, arguing that human participation in language, while often mimicked by machines, has greater agency in the web of mutual influence that results from their interaction. This approach offers a way of reading *Ulysses* as ecologically imaginatively in the way it depicts the tension between human language and mechanical language and the space of existence in which both operate.

Andrea Suarez is an English graduate student at Appalachian State University whose research focuses on trans-Atlantic modern literature and linguistics. She is also a full time Administrative staff member in the Communication Department at ASU. Her graduate thesis will concern modern American conceptualizations of interplay between linguistic and mechanical modes.

Samantha Hunter, Appalachian State University, 'The Ecosystems of Adultery and Hospitality in *Ulysses*'
Scholars have long acknowledged James Joyce's use of the epic tradition in *Ulysses* and have been interested in the tendency of its references and allusions to pervert modern Irish social norms. In this paper, I argue that the employment of epic hospitality laws in *Ulysses* permits an alternative set of social and sexual norms. Exploring the text's repeated connections between sexual acts and acts of eating allows for the epic tradition of food hospitality to be imposed upon Molly and Bloom's marriage. Hospitality law allows the reader to interrogate the non-monogamous functioning of the Bloom marriage, and, consequently, uncovers hidden relevance in Bloom *and* Boylan as "Cuckoo" by answering a question posed in the Ithaca chapter: "What supererogatory marks of special hospitality did the host show his guest?" The answer, I suggest, is the summoning of a new socio-sexual ecosystem, in which adultery is a form of welcome and consensual invitation. In this way, *Ulysses* invites its characters to explore their sexual identities outside culturally normalized sexual constraints. Whereas the cuckoo bird's habit of invading the nests of others is a parasitic relationship, the sexual

encounters in Joyce's envisioning of 'dirty Dublin' are sex-positive, and although not monogamous, are still able to function in a symbiotic ecosystem where all receive pleasure.

Samantha Hunter is an ecofeminist graduate student in the department of English at Appalachian State University. She specializes in vegan and animal studies and is the Assistant Editor at *Cold Mountain Review,* ASU's eco-focused literary journal. She is currently working on a graduate thesis under the direction of Dr. Kathryn Kirkpatrick, titled "Finding Vegan Poetics in *Literature for Nonhumans.*"

Laura Lovejoy, University College Cork, '*Finnegans Wake* and the 1937 Irish Constitution'

The 1937 Irish Constitution was a contentious document. More than a source of rules, it marked Ireland's transition from The Free State to Éire and articulated a national ethos, of which the body was a particular focal point. Approved by roughly half of voters, the constitution encapsulated many of the tensions and contradictions of Irish post-independence life, particularly in its simultaneous appeal to a past coloured by Ireland's "own genius and traditions" (Article 1) and a modern, capitalist future. The document's enshrinement of Catholic directive principles, which positioned the patriarchal family as the foundation of Irish society, drew criticism from contemporary political, social and literary spheres, signaling for many an alarmingly theocratic turn in Irish politics.

The ambivalence of both the constitution's nation-building impulses and its national reception made it a fitting subject for exploration in Book IV of *Finnegans Wake*, a section concerned with problems of individual and national 'awakening' and the limitations of the physical body. Largely written in 1938, the final book of *Finnegans Wake* is littered with references to de Valera and his constitutional text, punning on de Valera's name and highlighting the constitution's ban on divorce. Book IV does more than make fleeting allusions to the constitution, however. In its fluid rendering of corporeality, the *Wake* debates the political thought underpinning the constitution, disrupting the document's positioning of the body as a productive instrument of the capitalist state. Part of a larger study on the 1937 constitution and modernist fiction, this paper will consider the *Wake*'s disruption of the boundaries between human, animal and object in light of the 1937 Irish constitution's application of capitalist metaphors of production to the body.

Laura Lovejoy is a postdoctoral fellow in the School of English at University College Cork. With funding from the Irish Research Council she is currently working on a book-length project entitled *Reconstituting the National Body: Ireland, Modernism and the 1937 Constitution*. Her work has been published in *Humanities* and the *Journal of Working Class Studies*.

Panel 7G The Irish in America: Patriots and Rebels
ORB 2.01

David Doolin, University College Dublin, 'Reoriented Nationalism: The Fenian Brotherhood and the American Environment'

The Fenian Brotherhood flourished among the Irish diaspora in the United States, the movement having originated there in the 1850s, reaching a climax in the 1860s in particular. Not only did the Fenian organization offer a large number of disgruntled Irish immigrants an opportunity to air their grievances at British misgovernment in Ireland as the cause of their exile, (real or imagined), but the Fenians also managed to mobilize a collective group to do something significant in addressing those grievances. That something was the construction

and implementation of an extravagant plan to invade the British Provinces of North America, commencing June 1866.

In this paper, I will explore how aspects of the American social and political environment at this historical juncture reoriented Irish American Nationalist thought and perception towards a more American focus. The ongoing WASP-American suspicion of Irish loyalties, Irish attempts to integrate themselves into an often hostile cultural environment, the American Civil War, American expansionist aspirations, and strained Anglo-American relations were some of the overarching features of the social and political environment that will be explored in this context. These forces shaped American Fenianism and provided it with a more American orientation which was somewhat different to its Irish Fenian counterpart.

David Doolin bio: Research and teaching focuses on both Ireland and America, concentrating on the Irish in America, the Fenian Brotherhood, American immigration, and aspects of America at war. My book *Transnational Revolutionaries: The Fenian Invasion of Canada, 1866*, published in 2015/16, investigates the significance of militant, Irish nationalists, who managed to flourish in mid-19th century United States. Currently teaching part-time at UCD.

Michael Doorley, Open University, 'The "problem" of Irish-American Dual Allegiance: The Case of Justice Daniel Cohalan, an American Patriot and Irish Rebel'
In 1957, the eminent Irish historian F.S.L Lyons, noted the 'dual allegiance' felt by many Irish-Americans who supported the Irish cause in America. Lyons argued that: 'However nostalgically he may look back to the mother-country, however generously he may respond to her needs, he cannot help from forming fresh attachments and striking deep roots in a new soil'. (Irish Times, 3 December 1957). Lyons was commenting on the origins of the bitter dispute between Irish-American nationalist leader Daniel Cohalan and Eamon de Valera which engulfed Irish-America during the latter's long mission to the United States in 1919/1920.

Cohalan's parents emigrated from Cork during the Famine and his father was involved in the American Fenian movement. Cohalan himself, although a New York State Supreme Court Justice, occupied a senior position in John Devoy's Clan na Gael and went on to lead the New York-based Friends of Irish Freedom (FOIF) movement which numbered 275,000 members in 1920. Irish nationalists in Ireland looked to Cohalan and the FOIF to provide the Irish independence movement with American political and financial support but differences in strategy and tactics soon emerged. This paper will examine how the then social position of the Irish ethnic group, American domestic politics and United States foreign policy objectives, shaped the Irish-American nationalism of Daniel Cohalan. These aspects of America's social and political environment in turn impacted in often unexpected ways upon Cohalan's relationship with Irish nationalist leaders during the revolutionary period.

Michael Doorley bio: I am a graduate of University College Dublin and the University of Illinois. I am a lecturer in History and International Relations with the Open University in Ireland. My published works include *Irish-American Diaspora Nationalism: The Friends of Irish Freedom, 1916-1935* (Four Courts Press, 2005) and I am currently working on a biography of Irish-American nationalist leader, Justice Daniel Cohalan, 1865-1946.

Panel 7H **Sustaining Cultural Environments**
ORB 2.02

Neil Buttimer, University College Cork, 'Irish-American Studies' Achilles Heel'

This talk is offered on the assumption ACIS interests itself in the shared culture of Ireland and the United States, rather than being confined simply to Americans looking at Ireland. If the organisation has that wider concern, the lecture, tentatively and perhaps tendentiously, suggests the society's, and wider related scholarship's, attention is not necessarily well focused or well integrated. It asks whether there are adequate guides to primary source material for Irish-America; whether coordination in describing such records and making them available is in any sense robust, or whether a proper programmatic study agenda of the material exists. If not, the field would appear to be suffering from an identifiable but unnecessary weakness, when it should be operating from a position of strength. That strength is manifold, comprising, not least, the inherent importance of Irish-America; the continuing role America plays as that part of the world which has most constructively validated Ireland itself in recent history, and the infrequently ackowledged complexity and depth of Americans' understanding of Ireland. These observations arise from the speaker's own research; from his role as a research director; from some familiarity of his with entities active in the area, and from his interest in cultural policy.

Neil Buttimer lectures in Modern Irish language and literature and has a long-standing involvement with Gaelic manuscript collections in the United States.

Ciara Ryan, University College Cork, 'The Greater Berehaven Beyond the Sea: Gaelic Tradition in Montana, at the Turn of the Twentieth Century'
This paper builds on Dave Emmons's pioneering work in *The Butte Irish* by shedding light on the cultural richness prevailing among the city's Irish people and organisations. From Gaeltacht areas on the west coast of Ireland, Butte's Irish community was immersed in Gaelic culture, language and oral tradition, all of which they cultivated assiduously while in the United States. An analysis of the papers of Seán "Irish" Ó Súilleabháin held at the Butte-Silver Bow Archives, Butte, Montana, will form a central component of this talk. Like most exiles of the time, Ó Súilleabháin left Ireland with minimal education, yet he became one of the most respected and prominent leaders supporting the Irish language and its cause at a pivotal period in both Butte's and his native country's history. In addition to informing us further about the person himself, Seán's collection sheds light on the cultural activities and Irish language writings of fellow Irishmen and women in a region of America beyond its more familiar east- and west-coast Irish concentrations.

Ciara Ryan bio: I am a PhD candidate working under the guidance of Dr Neil Buttimer, Department of Modern Irish, University College Cork (UCC). My work focuses on original Irish language manuscripts held at the Butte-Silver Bow Archives, Montana which have hitherto been omitted from the scholarly record. An analysis of these documents sheds light on the cultivation of Irish tradition in Montana during the twentieth century's opening decades and offers a re-appraisal of the historic links between Ireland and the American North-West.

Traolach Ó Ríordáin, University of Montana, 'Irish Studies in Montana: Drawing on the Past to Build the Future'
The Irish Studies program at the University of Montana [UM], the largest program of its kind west of the Mississippi, did not emerge from a vacuum; it is, in fact, very much part of an historical continuum originating among the earliest immigrants in Butte and Anaconda. These communities, like many others throughout the United States, fashioned an identity that sought to reconcile their fidelity to their Irish heritage with their commitment to the American Republic and the principles for which it stood. Describing themselves as Irish American, they would be Irish in their culture and American in their politics.

This paper examines the different institutions and means by which the Irish of Montana sought to build and sustain this cultural identity. It will look, specifically, at the role of the Ancient Order of Hibernians in creating the circumstances that led to the formation of the Irish Studies Program at the University of Montana. The program today is built on a partnership between the community, faculty at UM, and various educational and cultural institutions in Ireland. Irish Studies' faculty continue to work with the AOH to sponsor lectures, cultural activities, festivals, and preserve a historical record of the Irish contribution to Montana history.

This paper invites a reconsideration of the role of traditional Irish organizations in sustaining Irish heritage in America and in strengthening the cultural bonds that have united the people of both countries from the earliest times.

Traolach Ó Ríordáin is a lecturer in Irish language and literature. He is one of the founders and is current Director of the Irish Studies Program at the University of Montana. His interests are Irish language, literature, Irish and Irish American nationalism.

Panel 7I Popular and Rock Music
ORB 2.44

Rebecca Miller, Hampshire College, '"The Band That [Did] the Show": The Waning Years of the Irish Showband Industry'

Showband music emerged in Ireland in the mid-1950s as a hybridized response to British and American popular music. Consisting of electric guitar and bass, drums, piano, a horn section, and a charismatic lead singer, showbands combined uniquely Irish performance practices with an eclectic mix of covers of American rock 'n roll, country western, songs from the English Top 10, and the occasional popular Irish song. Learning the newest hits from American and British radio broadcasts, showband musicians brought new sounds and provocative choreographies to their dancing audiences -- performances that riveted Irish youth, dismayed parish priests, and revolutionized popular entertainment in Ireland.

In this presentation, I examine the factors that contributed to the decline of the showband era in Ireland and Northern Ireland by the late 1970s. The defining event was the Miami Showband "massacre" on July 31, 1975, when members of the Ulster Volunteer Force (a loyalist paramilitary group) attacked members of this hugely popular showband on their way home from a performance in Northern Ireland. Three musicians of the Miami Showband were killed, and with them went the lightheartedness that had suffused the showband scene. I also interrogate factors such as the changing economic climate on both sides of the border at the time and technological developments that contributed to major social and aesthetic change. I argue that the aesthetics specific to the showband scene and inherent, in general, to popular music, are, at best, unstable and malleable, particularly in the face of immediate socio-environmental influences.

Rebecca S. Miller is Professor of Music at Hampshire College, in Amherst, Massachusetts, USA. She received a MA from Wesleyan University and PhD in ethnomusicology from Brown University. A recipient of numerous fellowships, Miller is the author of *Carriacou String Band Serenade: Performing Identity in the Eastern Caribbean* (Wesleyan University Press, 2008) and many articles on Irish popular and traditional music. A fiddler herself, Miller directed the Irish Arts Center's annual Irish Traditional Music Festival in New York City from 1982 – 1992.

Michael Lydon, National University of Ireland, Galway, 'Noisy Island? Irish Popular Music in the Digital Age and the Demystification of Noise'
This proposed conference paper will examine Irish popular music in the post 1992 era of digital reception and production, questioning an immerging dissatisfaction with digital music and the use of audio and environmental noise by Irish popular recording artists, including Cathy Davey, David Kitt and Lisa Hannigan.

The work will initially look to place Irish popular music within an existing and growing global narrative of dissatisfaction with digital music, drawing upon existing academic works by Paul Hegarty and Damon Krukowski's on the history and use of noise in popular music, and Dominik Bartmanski and Ian Woodward's work on the re-emergence of the vinyl record as the 'king format' in the digital age. In addition, this paper looks to position these works alongside academic work from the field of Sound Studies, looking at Jonathon Sterne's theory on the demystification of noise within the digital era, Laura U. Marks' theory on noise in enfolding-unfolding aesthetes, and Salomé Voegelin's theory on sonic possible worlds.

Gerry Smyth's well know assertion that the Island of Ireland is 'full of noises, and it behoves the Irish critical community to begin listening to them, and not only to the noises that are sweet, but also the ones we are routinely encouraged to believe are not', underlines must of this proposed paper. As it looks to question dissatisfaction with digital media and its implication on Irish popular music and its demystification of noise.

Michael Lydon bio: Second year PhD researcher, under the supervision of Dr Méabh Ní Fhuartháin at the Centre of Irish Studies, NUIG. A recipient of a Doctoral Fellowship in Irish Music Studies from NUIG. First Class MA, Cardiff School of Music (2015). First Class BA, NUIG (2013). Current and inaugural Student Representative for The European Federation of Associations and Centres of Irish Studies (EFACIS).

Jason Myers, Independent Scholar, '"Goin' To My Hometown" or "Into the Mystic?": Rory Gallagher, Van Morrison, and the Impact of Rock Music in Troubles Era Belfast'
This paper will look at the role of two different seminal Irish musicians and their treatment of Belfast during the height of the Troubles in the 1970s. As the Troubles rages in the 1970s and the city became increasingly dangerous, the city's night life quickly dried up. While bands like The Beatles, Jimi Hendrix, and Led Zeppelin played Belfast in the 1960s, by the 1970s few artists wanted to risk playing Belfast. Except for Rory Gallagher. The ultimate Irish blues rock musician, Gallagher cut his teeth in Belfast and, in a surprise move, played the Ulster Hall in late 1973 to kick off his 1974 Irish Tour. Meanwhile, Belfast's native son, Van Morrison, having exiled himself to America in the late 1960s, avoided returning to the city. Although his studio output contained allusions to Ireland and Belfast, he neglected to include Belfast when touring with his Caledonia Soul Orchestra in 1973. This paper will consider the decline of rock performances during the Troubles, and explore the role that Gallagher played in establishing a new connection between Belfast and the larger popular music world. I intend to examine the impact that these performances had on the Belfast rock scene, and contrast those with Morrison's activities at the time. I will also consider the longer-term impact of these two artists viz. Belfast/Northern Ireland. After all, at present, only one of these two men will be commemorated with a bronze statue outside the Ulster Hall.

Jason Myers bio: PhD (Irish history) Loyola Chicago 2010, BA (History) Oakland University 2004; author of The Great War and Memory in Irish Culture, 1918-2010; specialities Ireland and WWI, popular culture, memory and commemoration, nationalism.

Panel 7J Fianna Fáil and the Changing Nature of Irish Politics

Gary Murphy, Dublin City University, 'The Haughey Conundrum: power and leadership in Fianna Fáil'
It is generally thought that leaders are important for the performance and activities of political parties. In Fianna Fáil those leaders usually hold the office of Taoiseach, allowing Fianna Fáil to set the agenda for, and react to, changes in Irish society. This paper investigates the extent to which the individual choice of leader might make a difference. It assesses the political and policy management of Fianna Fáil's leaders using a series of counterfactual case studies for each leader to enable us to establish how these leaders shaped policy development. Taking account of the traits of the specific leader while assessing the context in which they led, and using evidence from interviews, memoirs, and a wide secondary literature, we find that in some cases the leader was instrumental in bringing about a change in direction that was unlikely to have taken place under anyone else's leadership.

Gary Murphy is Professor of Politics and Head of the School of Law and Government at DCU. He has written extensively on the Politics of modern Ireland and held visiting Professorships at the University of North Carolina, Chapel Hill, and the University of Notre Dame.

Tim O'Neil, Central Michigan University, '"The Ireland that we dreamed of": The Origins of Fianna Fáil's Frugal Comfort' and Ruralization, 1926-1932"
De Valera's 1943 St. Patrick's Day speech, "The Ireland that we dreamed of would be the home of a people who valued material wealth only as a basis for right living," with its cosy homesteads, frugal comfort and happy maidens, has, of course, often been disparaged for epitomizing de Valera's and Fianna Fail's narrow vision of a traditionalist and backward Ireland. Yet the speech and the Ireland that it envisioned also represented socioeconomic justice. My paper will examine origins of Fianna Fail's frugal comfort and ruralization from the party's launch 1926 to its ascension to state power 1932 and place its vision within the historical aspirations of Irish republicanism and Irish socioeconomic conditions of the 1920s.

My paper will argue that Irish republicans were divided between anti-materialists (spiritualist) and materialists. The anti-materialists believed that culture produced or could change material conditions, that is, they believed that political independence would produce a Gaelic state that would restore Gaelic culture which would by its very nature, (not being Anglo culture) bring about social justice. Fianna Fail was dominated by materialists who were dedicated to materialist objectives. Fianna Fail's protectionism, frugal comfort and ruralization were not, of course, to be produced by a return to Gaelic culture. Indeed Fianna Fáil intended to use the state to change Ireland's material conditions which it believed would produce a return to a Gaelic culture. Its vision of frugal comfort and ruralization were also a response to socioeconomic conditions of the 1920s, which saw the return of mass emigration and emptying of rural Ireland and thus a redistribution of Irish wealth and frugal living for all would save rural Ireland which was, not coincidently, the electoral base of Fianna Fail.

Tim O'Neil is an associate professor of European history at Central Michigan University. His research interests are centered in the European labor movement and radical politics, with a focus on Irish working class both at home and abroad. Most Recent publication: "Waging the Economic War: The IRA, Fianna Fáil, and the Boycott British Campaign, 1932–33," *New Hibernia Review* (2017).

Kenneth Shonk, University of Wisconsin-La Crosse, 'Ireland's Love of Freedom—Europeanization and Ireland's Rejection of the "Shadow Metropole"'

In the period between 1936 and the early 1970s, Ireland was visited by a disproportionately large number of anticolonial nationalists from Africa, Asia, Europe, and the Americas. During that time, these burgeoning leaders came to Ireland to express esteem and validation for Ireland's independence efforts during the 1920s and 1930s, directing the bulk of their admiration for Eamon de Valera. In many cases, these leaders visited Ireland as a 'side trip' from their official duties in the London metropole. While in London, the nationalists engaged in a dialogue regarding withdrawal from empire; in Dublin, the tone was different, for they were negotiating entry into the community of the newly free. Thus, Dublin—and Ireland writ large—became something akin to a shadow metropole where those aspiring to be free—as well as the newly free—sought validation and agency through their connections to the so-called "first of the small nations."

My paper will examine Ireland's response to its position as the shadow metropole. At the same that global nationalists worked to situate Ireland and its history within the realm of the newly free, Irish intellectuals and politicians worked to present Ireland as European nation. This is evident in the actions of the Taoiseach's Department of Foreign Affairs and in the speeches and statements of noted politicians and scholars. Such was a major departure from the earlier incarnations of Irish nationalism that had no qualms of working with fellow anticolonialists in south Asia, for example. At its core, this paper will examine the efforts made in post-independent Ireland to shed the nation's anticolonial past.

Kenneth Shonk bio: I am the Associate Professor of World History and Social Studies education at UWL. I served as president of the ACIS Midwest Region from 2013-2015. My latest book, *History Theory and Methods through Popular Music* was published by Palgrave in 2017.

PANEL SESSION 8

2pm, Thursday 21 June

Panel 8A **Consuming Ireland**
WW3

Anila Shree, University of Notre Dame, '"Carcase of a good fat Child": Jonathan Swift, Slow Violence and Forms of Resistance Writing'
The colonization of Ireland by Britain was carried through a strategic exploitation of Irish land and its natural resources. This relationship was not shaped by a violent invasion but through a gradual and cumulative attack on Ireland's identity and economy. A unique feature of this was England's use of legislation, absentee landlords, and distant governance which uniquely mirrors many modern day strategies of environmental exploitation. The term "slow violence" has been used by Rob Nixon to define strategic and cumulative violence that's activated through a period of time in a way that it conceals itself into normality. One of the key facets of this kind of violence is that it takes place in such a subtle and simmering fashion that it isn't recognised as violence as such and therefore also blunts conventional strategies of resistance. The appropriation of such a conception for an analysis of eighteenth century Anglo-Irish relations reveals new possibilities of theorization in relation to the dynamics of slow violence as well as for the conceptualisation of models of resistance. Jonathan Swift's Irish tracts/writings can be read with the particular of view of illustrating a model of resistance writing which exposes the normalising tendencies of slow violence and formulates a form of counter attack. Swift's writings directly open communication with the affected in a language accessible to them. Furthermore, Swift deploys multiple personas and diverse genres of writing using satire to break the normality as well as invective to raise and evoke suppressed anger. He was equally adept at exposing policy and legal loopholes that created exploitative situations. Moreover, Swift's own relationship to land, while it cannot be equated with that of a modern environmentalist, was unique in its unconventional usage and approach. It is critical to note that Swift's project, while only retrospectively termed nationalistic, was certainly framed by his aspiration for an alternative relationship between England and Ireland, and Ireland and the Irish people.

Anila Shree is a PhD candidate at the University of Notre Dame. She is interested in the atmosphere and the milieu of the eighteenth century at large - its place in Western modernity - and the intersections of literature, politics and culture. She is specifically interested in the works of Jonathan Swift.

Colleen Taylor, Boston College, 'The Politics in Pigs: National Identity and Consumption in Young, Owenson, and Leadbeater'
What makes a pig Irish? This bizarre question underpinned eighteenth century discourses on Irish identity, where the pig was a symbol and synecdoche for "Irish national character." Beginning with Arthur Young's famous line, "An Irishman will get a hog before a set of tea things" (*Tour in Ireland*), this paper explores the relationship between literary discourses on Irishness and the country pig.

After Young's *Tour* condemned the Irish for their base materialism, Sydney Owenson reconfigured the pig as an exemplar of Irish industry, revising Young's dirty Irish hovels, where a man sleeps beside his pig, into cabins that "answer for every purpose of domesticity." For Owenson, it is not the choice of putting a hog in the house or keeping teacups that codifies civility, but rather, the absence of superfluous materiality. I argue that Owenson, and like her, Mary Leadbeater, rewrite the base materiality of the Irish pig and native Irish, according to Young, as an ecosystem in Ireland free of the corrupting force of British (imperial) consumerism.

The pig, then, becomes an essential component of eighteenth century constructions of Irish identity by signifying the absence of English consumer culture in both positive and negative ways. Adopting a Latourian model of human-nonhuman collectivity, and reviewing several examples of pigs in Irish literature between 1780 and 1830 (including Edgeworth's *Ennui*), this paper suggests that the Irish pig is not merely an ideological construction, but also a material reality that creates the experience of "Irishness." The pig trope highlights the (as-of-yet underexplored) inter-relationship of two developing eighteenth-century phenomena: Irish national identity and consumer culture.

Colleen Taylor is a PhD candidate at Boston College, where she studies Irish literature of the long eighteenth century, feminism, and new materialisms. She has published articles in *Persuasions* and *Tulsa Studies in Women's Literature.* At BC, she teaches courses on satire and Irish women's writing from 1750 – 1900. She also writes a weekly music column for *The Irish Echo* (New York).

Lachlan Whalen, Indiana University-Purdue University, '"We Especially Call Upon our Sisters in Ireland and the Rest of the World to Stand and Be Counted with Us": Contemporary Irish Republican Women's Prison Writing and the Iconography of Hunger Strike'

Unlike Bobby Sands, contemporary women hunger strikers like the Price sisters or Mairead Farrell remain relatively unknown outside Ireland. By focusing on representations of the incarcerated female body—especially as hyper-politicized in hunger strike—I will explore the manner in which republican women resist the gendered disciplinary mechanisms of carceral space, the literary canon, and their own politico-military structures, each of which in overlapping ways seeks to efface and / or individuate its subjects in order to render them docile. In their collective approach to both writing and protest, incarcerated republican women seek to defeat the state's attempts to cast them as individual criminals, devoid of historical and political context; similarly, their group authorship of texts deliberately works against the canonical image of the solitary literary genius who somehow transcends ideology and the historical moment. Furthermore, POWs' critiques aim not only at the state and the academy, but patriarchal elements within republican tradition as well.

Within this broader framework I will explore the intersections of patriarchy and medical discipline as manifest in the discourses and technologies that pathologize and "treat" the protesting female body; concurrently, I will analyze points of comparison and contrast between the political hunger strike and disorders like anorexia nervosa. Protests originating in the body are fraught for women political prisoners, especially given that the state often can re-inscribe such rebellion as pathology; additionally, the question arises as to what extent the hunger strike simply replicates existing power relations given societal pressures regarding female body image.

Lachlan Whalen is Director of International Studies and Associate Professor of English & Linguistics at Indiana University-Purdue University, Fort Wayne. His research centers on Northern Irish literature, and in particular, the writings of Republican prisoners. His monograph on the topic, *Contemporary Irish Republican Prison Writing*, was published by Palgrave-Macmillan in 2007.

Panel 8B **Contemporary Poetry Roundtable 3:**
Bernard O'Donoghue's *The Seasons of Cullen Church* (2016)
WW5

Adam Hanna bio: Lecturer in Irish Literature, School of English, University College Cork. Author of *Northern Irish Poetry and Domestic Space* (Palgrave, 2015); currently writing a book on law and modern Irish poetry.

Patricia Coughlan is a Professor Emerita in the School of English a University College Cork. Her research interests include Irish poetry and fiction and early modern literature.

John Waters is Assistant Professor in Irish Studies at New York University. He holds a doctorate in Irish Studies from Duke University.

Kenneth Keating, University College Cork is IRC Postdoctoral Fellow in the School of English at University College Cork. His publications include *Contemporary Irish Poetry and the Canon: Critical Limitations and Textual Liberations* (Palgrave, 2017)

Ann Neelon is a Professor of English at Murray State University an the author of *Easter Vigil*. She directs the low-residency MFA program in creative writing at Murray State University.

Seán Hewitt is a Leverhulme Postdoctoral Research Fellow at the School of English, Trinity College Dublin. He completed his PhD, 'J.M. Synge, Modernism, and Political Protest', at the Institute of Irish Studies, University of Liverpool. His current research explores the place of natural history in nineteenth and early twentieth century Irish literature.

Panel 8C **Performing Ireland Abroad**
WW6

Mary Trotter, University of Wisconsin, Madison, 'Revolutionary Dublin in Post-War Paris: Ria Mooney's Production of *The Plough and the Stars* at the 1955 Paris International Drama Festival'
This paper considers the historical, aesthetic and ideological reasons for the success of the Abbey Theatre's production of *The Plough and the Stars* (Ria Mooney, producer) at the 1955 Paris International Drama Festival. Considering the Abbey's reputation in Dublin at the time, and Mooney's frustration with what she felt was a hostile work environment for her at the Abbey, it is noteworthy that Mooney's "vigorous" production of O'Casey's play not only opened the festival but won standing ovations and was awarded third place (behind the Peking Opera and Berliner Ensemble). I will read this production and its reception in the context of the material and social conditions of Mooney's work experiences in Dublin and the material and social conditions on display at the Paris festival. I will also contextualize Mooney's experience in the 1950s with other women producers working in Dublin (Carolyn Swift and Phyllis Ryan); and London director (and supporter of Brendan Behan's work) Joan Littlewood. This exploration will shed light on Ria Mooney's influence in Irish theatre history and its national and international roots; women's diverse leadership roles in Irish theatre in the 1950s; and Irish theatre's relationship to other European/world theatre work during this period.

Mary Trotter is the author *of Ireland's National Theaters: Political Performance and the Origins of the Irish Dramatic Movement* (Syracuse UP) and *Modern Irish Theatre* (Polity) and articles and reviews in a range of Irish studies and theatre studies journals. Her current research considers how leading women in early twentieth-century Irish theatre and/or politics negotiated aesthetic and ideological assumptions about gender, class and other identity positions in the public sphere. She just finished a four-year stint as Director of the

Interdisciplinary Theatre MA/PhD program at UW-Madison. She is also a past president of ACIS.

Simone O'Malley-Sutton, University of Notre Dame, 'Gendered, Literary and Political Environments: How Literature Produced by Lady Gregory and Eva Gore-Booth Travelled Transnationally to China During the Early Twentieth Century'
This paper intends to examine how Irish Studies can navigate contemporary scholarly environments, including the Transnational turn by assessing why/how Gendered and Anti-Colonial creative environments that opened up spaces for female Irish writers traversed the globe and resonated all the way to China. This is a significant move as Irish Studies turns towards the Transnational/Post-Colonial links and environments that were created by the female writers of the Irish Literary Revival, thereby emphasising the global reach of the Irish Literary Revival and the Transnational environments that were created by the translation of Revivalist literature into Chinese.

My comparative doctoral research examines how creative spaces opened up for women writers in Anti-colonial sites of resistance on opposite sides of the globe including Ireland and China. My research further demonstrates that Gregory's plays *The Rising of the Moon* and *Spreading the News* were translated by Chinese intellectuals and were performed throughout China by peasant actors and directors during the 1920s and 30s. My research is based upon the versions of Gregory's play translated by Wang Xiaoyin in □□ Yao Lan (Cradle) in 1920 Vol.2. No.1. pp. 162-70 and by Chao Dingbo in 新中国 Xin Zhongguo (New China) in 1933 Vol.2. No.1 pp. 106-115.

Eva Gore-Booth's poetry was also published within the pages of the *North China Daily News* in 1922 in an attempt to counter the claim on the same page that women are not intellectuals. Thus Irish feminist creative spaces that countered the masculinist nationalist narrative were produced in Ireland and reached all the way to influence similar Anti-colonial/Transnational literary environments that were opening up in China.

Simone O'Malley Sutton gave lectures for the school of Asian Studies in University College Cork, Ireland during 2014/15 and 2015/16 including: CH6314 "Post-Mao Reform Era," CH3304 "Gender, Ethnicity and Class" and CH2209 "Continuous Revolution." She lived for six years in Beijing, China and speaks both Chinese and the Irish language. She was awarded the Murphy Irish Fellowship in order to attend Notre Dame University in Indiana, from 2016-18. Her interests include Post-colonialism and Gender. She currently is the Teaching Assistant for the "Approaching Asia" module at the Liu Institute in Notre Dame University in Indiana.

Cara McClintock-Walsh, Northampton Community College, '[T]he Irish wail that was all of us": Sean O'Casey, Lorraine Hansberry, and the Common Environment of the Theatre'
Although Sean O'Casey's influence as a playwright has been vigorously debated, with some claiming that O'Casey is little more than a provincial writer whose relevance stops at Ireland's shores, and others, like Brendan Behan, asserting that he is "one of the few remaining unifying influences in a divided world," O'Casey's influence on African American Theatre is direct, profound, and far-reaching. Lorraine Hansberry, author of *A Raisin in the Sun* and the first black female playwright to have a play produced on Broadway, cited O'Casey as her single strongest influence as a playwright, and credits her exposure to *Juno and the Paycock* as the event that steered her toward committed social engagement through theatre. But O'Casey did more than influence one watershed play and one important African

American playwright: O'Casey's plays provided a model for and acted as part of the foundation of nascent African American theatres in New York (the American Negro Theatre, where all-black production of *Juno* marked the theatrical debut of Harry Belafonte) and the American South (the Free Southern Theatre). Many African American artists saw in O'Casey an author who lived a life in the margins yet managed to claim for himself and his subjects *universal* significance. I will explore the ways in which various African American regional theatres (including the ANT, FST, and the Negro Ensemble Company) and playwrights used the example of Irish dramatists such as O'Casey to engage in a transracial, transatlantic dialogue about the possibilities of socially aware, avowedly radical African American theatre.

Dr. Cara McClintock-Walsh is a Professor of English at Northampton Community College, where she teaches courses in Irish Literature. Her essay "'It will be very difficult to find a definition': Yeats, Language, and the Early Abbey Theatre" was featured in the collection *W.B. Yeats and Postcolonialism*. Her research interests include anarchy and feminism; and race and Irish studies.

Panel 8D **Sex, Sexuality and the Irish Novel**
WW9

Trista Doyle, Boston College, '"The Waters and the Wild": Transgression, Sexuality, and Trauma in the Novels of Edna O'Brien, Sebastian Barry, and Eimear McBride'
My paper, "'The Waters and the Wild': Transgression, Sexuality, and Trauma in the Novels of Edna O'Brien, Sebastian Barry, and Eimear McBride," examines the relationship between the protagonists of *Down by the River*, *The Secret Scripture*, and *A Girl Is a Half-Formed Thing* and their watery environments. For all three women, I argue, rivers, lakes, and the sea represent a force to be reckoned with, a force that alternates between the threateningly sublime and a solace-offering refuge. The intimacy that the writers establish between their characters and water links closely to central themes of transgression, sexuality, and trauma. Drawing on predecessors' imagery, including James Joyce's bird-girl from *A Portrait of the Artist as a Young Man* and the "stolen child" of William Butler Yeats's poem, these contemporary novelists present portraits of the young woman as victim of society's moral codes—and of specific predatory men. In doing so, they complicate literary homage, sharpening it into fierce cultural critique. Their main characters may be construed by peers as "wild" in their sexuality, but the "waters" signify a potential escape from shame and infamy—whether through cleansing, purification, or complete obliteration. Water is the element that threatens to engulf these women, to capsize them, or wash them "over the edge," as Barry writes (249); and yet water's disregard for the customs and injustices of humankind suggests a different mode of existence, beyond the harsh strictures of their repressive patriarchal society. As such, the waters inspire both fear and the aspiration for freedom.

Trista D. Doyle is a Boston College Ph.D. candidate specializing in modern and contemporary fiction. Her work explores the intersection of Irish Studies, memory studies, and trauma theory. Her dissertation project, "Invisible, Ambivalent Loss," analyzes representations of individual loss and grief in the novels of Elizabeth Bowen, Samuel Beckett, Sebastian Barry, and Eimear McBride.

Jennifer Jeffers, Cleveland State University, '"#MeToo: Reassessing the Environment of Sexual Discrimination and Violence in 1980s Northern Irish Women's Fiction'
Tarana Burke's "#MeToo" Twitter account was created as public place for women to post and detail their experiences of men's misogyny, discrimination, and sexual violence. In 2017 #MeToo exploded into the public spotlight when actress Alyssa Milano posted her

experiences of sexual misconduct; Milano's tweets were followed by accounts from thousands of other women, many high profile and famous women, from over eighty-five countries.

With this fresh global awareness of sexual discrimination and violence it is possible to reexamine 1980s women writers from Northern Ireland who deserve a #MeToo platform. To do this, we must put aside the marginalized status that characterized women's plight in the 80s during the Troubles: "In a conflictual society in which national identities and religious affiliations occupy the centre of the political stage, inequalities based on gender will have at best a very low priority." Although a number of collections of women's writing have come out recently—including Ruth Carr's reissue of her seminal 1985 *The Female Line; Northern Irish Women Writers* in 2016—literary critics have yet to reassess this decade of women writers. My presentation will take into account the near systematic exclusion by literary scholars of women writers who depict sexual discrimination, and then I will "centre" a reading strategy gives these texts a critical (#MeToo) platform.

Jennifer Jeffers bio: Author of several books, including "The Irish Novel at the End of the Twentieth Century: Gender, Bodies, and Power," and numerous articles. Editor, "New Interpretations of Samuel Beckett in the Twenty-First Century," Palgrave Macmillan.

Caroline B. Heafey, New York University, 'And She Said No: Consent in Norah Hoult's *Holy Ireland*'

Norah Hoult's 1935 novel *Holy Ireland* is set in an upper class Catholic household in Dublin in the 1890s. The influence and authority of the Roman Catholic Church remains the main theme throughout the novel, and specifically the power that the Church asserts on the lives of women. Hoult also queries women's agency through moments that call into question women characters' consent, when they receive advances by men. The O'Neil family patriarch, Patrick, demonstrates an obsessive desire to control his children and their sexual experiences. He personifies the power that men assert over women within this Holy Ireland that Hoult depicts. Hoult's language in explaining women's refusal of sexual advancement is very clear. Women often simply reply "No" when men attempt to kiss them, or touch them. These moments where, in particular, consent is not given are clear demonstrations of women resisting male control. Given that the novel takes place in the late nineteenth century, one must consider the relevance of the Criminal Law Amendment Act of 1885, which raised the age of consent to sixteen years. In this way, Hoult is gesturing toward the legislation surrounding women's sexuality and autonomy as well as the broader question of women asserting agency over their own bodies amidst a patriarchal social structure. In doing so, *Holy Ireland*, is not only a novel about romance, as it has been labeled, but more a narrative that advocates for women's agency in their sexual and marital experiences.

Caroline B. Heafey holds a Master of Arts in Irish and Irish-American Studies from New York University and received a Bachelor of Arts in English and French Language and Literature from Fordham University at Lincoln Center. She is currently working on two publication projects focused on Dorothy Macardle, and applying to PhD programs in English. Her research focuses on women's writing from periods of social conflict, trauma theory, Irish women writers, and transnational modernism.

Panel 8E **Heaney and Landscape**
ORB G.20

Makenzie Fitzgerald, Emory University, 'Troubling Echoes: The Political Implications of Heaney's "The Tollund Man in Springtime"'
This paper will center on a close reading of Seamus Heaney's sonnet sequence, "The Tollund Man in Springtime," with specific attention to the political implications. In his early collections, the Scandinavian bog bodies form a poetic sequence in which the bog bodies serve as embodiments of the harm committed on a people and their land. Through these revivified bodies, he is able to discuss cyclical traumas and the poetic responsibility to address communal violence. When the Tollund Man reappears in *District and Circle*, over 30 years after Heaney first created the extended mythos, he re-invokes these images as an apparently more vocal critique of political harms. Written well after he has become a transatlantic – even global – figure, *District and Circle* is able to connect influences as varied as contemporary America and Horatian odes, forming a collection which pulls heavily from Heaney's Anglo-Saxon roots while also exploring his increasing connection to Dante and other poetic exemplars. Thus, this reintroduction of the Tollund Man forms a through-line in Heaney's work, and allows his former voice, that of his early poetry, to echo like the bog bodies did when he first called upon them in *Wintering Out*. In this way, Heaney creates a unique metapoetic space in which the newly revivified Tollund Man is able to voice critiques about the contemporary world which provide essential context for the political undertones of the overall collection.

Makenzie Fitzgerald is a graduate of Baylor University, where she concentrated in English, philosophy, and Classics. Her current research explores the interplay of risk and reconciliation in Seamus Heaney's poetry and prose with an emphasis on the ontological significance of language. Her primary interests are contemporary Irish poetry and the intersection of literature and linguistic philosophy.

Lucy Collins, University College Dublin, '"Now the Road is Empty": Landscape and Temporality in the Work of Willie Doherty and Seamus Heaney'
The militarised landscapes of Northern Ireland are a reminder of the legacy of violence in the province – slow to change, they reflect the asynchronous relationship between natural and political worlds. By exploring work by two of Northern Ireland's most significant creative artists, I will consider the ways in which poetry and photography engage with landscape through contingent and temporally challenging representations. Seamus Heaney's treatment of landscape is often concerned with the role of language in shaping perception, as well as with the relationship between place and states of recognition and belonging. Willie Doherty also examines the ways in which the representation of landscape confronts the overlapping yet contested narratives of human and more-than-human worlds – the act of 'unreliable witness' that implicates the process of making in the realised image. In this paper I will explore how both these artists deepen our understanding of the temporality of landscapes and examine the relationship of the human subject to physical and imaginative boundaries.

Lucy Collins is an Associate Professor at the UCD School of English, Drama, Film and Creative Writing. Educated at Trinity College Dublin and at Harvard University, where she spent a year as a Fulbright Scholar, she teaches and researches in the area of modern poetry and poetics. Her most recent book is *Contemporary Irish Women Poets: Memory and Estrangement* (Liverpool, 2015).

Panel 8F **Joyce's Later Works**
ORB 1.01

Donal Manning, University of Liverpool, 'Hugon come erindwards: *Finnegans Wake* and the Huguenot Diaspora'

Many Huguenots, escaping persecution at the hands of the Catholic regime in sixteenth- and seventeenth-century France, fled to Ireland. They fought for William III in the Jacobite War and later established many settlements, including those at Dublin, Portarlington and Lisburn. The Huguenots assimilated successfully, and made contributions to Irish economic, social and cultural life out of proportion to their numbers.

The objectives of this paper are to demonstrate the wealth of allusions to Ireland's Huguenots in *Finnegans Wake*, and to analyse their significance. It will consider the reasons why Joyce shows great interest in, and sympathy with, this migrant group. The independent and rebellious character of the Huguenots resonates with Joyce's instinctive rebelliousness. By repeated allusion, inter alia, to the Saint Bartholomew Day massacre, Joyce emphasizes that Protestants, as well as Catholics, have been the victims as well as the perpetrators of betrayal, and of sectarian oppression and atrocity. The enforced dispersal of the Huguenots draws analogy with Ireland's experience, and is likely to have evoked Joyce's preoccupation with emigration and exile. Most importantly, the successful integration of the Huguenots in Irish society, and their contributions to Irish life, provide Joyce with a framework for elaborating, in *Finnegans Wake*, a model of assimilation and pluralism.

Donal Manning is a retired paediatrician, and as a fellow Dubliner he has a longstanding interest in the works of James Joyce. He is undertaking a Ph D at the Institute of Irish Studies, University of Liverpool. His thesis subject is 'Ulster and Unionism in *Finnegans Wake*'.

Kaitlin Thurlow, University of Massachusetts Boston, 'Environments of *Ulysses*: Painting Joyce's Odyssey'

"Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot." Episode 3. Proteus, Ulysses, J. Joyce. Approaching the hundredth anniversary of James Joyce's *Ulysses*, I endeavoured to create a series of abstract paintings, drawings and digital images inspired by the novel's 18 episodes for an exhibit called *Ulysses@100*. This anniversary marks Joyce's determination to pursue his ground breaking modernist style, despite the tremendous obstacles he faced in realizing its publication. First appearing in a serialized form in the journal, *The Little Review,* from March 1918 to December 1920, *Ulysses* provoked controversy around censorship and literary freedom since its inception. Reflecting the distinct creative environment of the turn of the 1920's, the novel innovated how the individual artist's voice mirrored the rapidly shifting culture and political turmoil of Ireland, Europe and the United States. It also echoes our timely struggle with free speech and the shifting power structures that dominate today's political climate. Joyce invites us to explore his own odyssey reflected in a day in the life in Dublin. Reflected in the Proteus episode, he explored such themes as simultaneity and the fluidity of time and memory. As readers, we are privy to the character Stephen Dedalus' interior monologue and the existential questions he considers as he walks along Sandymount shore. This presentation will guide you through the imagery, humor and the creative environments of *Ulysses* with a series of slides, excerpts from the text and other contextual readings.

Kaitlin Thurlow is a Boston based painter, writer and communications professional. She is interested in the ways visual arts, literature and communication intersect. Currently, she is enrolled in the Master's program in English at UMass Boston and previously earned a BFA in

painting from the UMass Amherst and a Teacher's Certificate from the Massachusetts College of Art and Design.

Panel 8G Comparison in Irish Studies I
ORB 1.23

There has been a long-standing interest in developing better comparative methods in Irish Studies. Desiring to complicate depictions of Ireland as an exception, on the one hand, and to move away from viewing Ireland only in relation to either England or America, on the other, scholars have called for new ways to situate Ireland within larger histories of colonialism, empire, racial formation, gender politics, and global capitalism. Our contemporary moment shows the urgent need to revisit the question of comparison and to continue improving our comparative methodologies. The rise of white supremacist memes and stories about "Irish slavery" demonstrates the pressing political dangers of making bad comparisons and false equivalences. Yet, exciting new comparative work has illuminated important solidarities between Ireland and places like Palestine; has used concepts like plantation modernity, settler colonialism, and diaspora to think about Ireland in a global framework; and has situated queer theory in Ireland both alongside and also against some of central assumptions of queer theory elsewhere. This seminar invites scholars interested in comparative methods to discuss their work and influences. Twelve invited panelists will pre-circulate short position papers about comparative approaches to Irish Studies, including

- key concepts, theories, and texts
- research methodologies
- pedagogical approaches
- projects and exhibitions
- curriculum and program development

The seminar is open to all registered ACIS participants. The format will include brief summaries of the position papers for the benefit of audience members, followed by ample discussion. We will also circulate a bibliography of resources to audience members.

Jill Bender is Associate Professor of History at the University of North Carolina at Greensboro and also the 2017-2018 Rebecca A. Lloyd Distinguished Residential Fellow for UNCG's Lloyd International Honors College. Bender is the author of one monograph, *The 1857 Indian Uprising and the British Empire* (Cambridge, 2016), and several book chapters.

Meltem Gürle bio: With advanced degrees in both philosophy and literature, Meltem Gürle is a comparatist whose research areas include nineteenth century German philosophy, theories of the novel, Bildungsroman, and the work of James Joyce. Presently, she is a Marie Skłodowska-Curie COFUND Fellow at the Long Room Hub in Trinity College Dublin.

Susan Cannon Harris teaches in the Department of English and the Keough Institute for Irish Studies. Her book *Irish Drama and the Other Revolutions* was published by Edinburgh University Press in 2017. Harris's first book, *Gender and Modern Irish Drama*, was published in 2002 and won two awards. She has also published articles in *PMLA*, *Theatre Journal*, *Modern Drama*, *James Joyce Quarterly, Eire-Ireland, Victorian Literature and Culture, Twentieth-Century Literature, Breac*, and *The Emily Dickinson Journal*.

Walt Hunter is author of *Forms of a World: Contemporary Poetry and the Making of Globalization*, forthcoming from Fordham University Press. He has written about poetry in the *Atlantic*, *ASAP/Journal*, *Cultural Critique*, *the minnesota review*, *Modern Philology*,

symplokē, *Viewpoint*, and elsewhere. He is the co-translator, with Lindsay Turner, of Frédéric Neyrat's *Atopias* (Fordham UP, 2017). He teaches at Clemson University.

David Lloyd, Distinguished Professor of English at UC Riverside, works on Irish culture, postcolonial and cultural theory, and visual art. Recent books include *Irish Culture and Colonial Modernity* (2011); and *Beckett's Thing* (2016). A book on aesthetics, representation and race, *Under Representation,* will appear with Fordham UP in 2018. *Arc & Sill: Poems 1979-2009* was published in 2012.

Mindi McMann is an assistant professor of postcolonial and Anglophone literature at the College of New Jersey. Her research and teaching focus on intersections of race, ethics, and political philosophy in South African, Irish, and Black British literature. She is currently working on a book manuscript on the ethics of political reconciliation in Anglophone literature.

Panel 8H Pedagogy in Irish Studies
ORB 1.32

Kenneth Shonk, University of Wisconsin-La Crosse, 'Developing Lessons on Irish History for Secondary Instruction in America'
This presentation will be based on work that I have done in my social studies education and Irish history courses in which students were required to develop lesson plans on the topic of Irish Studies. The project is part of an ongoing effort to create pedagogy for an initiative currently undertaken by ACIS and NYU. These lesson plans—created by my students between fall 2016 and fall 2017—are centered around the reading and interpretation of primary sources. One part of my presentation will be to discuss the variety of topics and sources undertaken, in turn giving some insight into how American undergraduates envision to be the most vital aspects of Irish history. Additionally, my presentation will discuss how such hindrances as content knowledge, accessibility of primary sources, and state and local standards shape and limit the efficacy of this project. My paper will also compliment the work of my co-presenter, Dr. Lindsay Steiner, as we will both present insight into the limits and possibilities related to the teaching of Irish studies in the United States, and it is our hope that our respective papers will fuel much-needed conversations on the relationship between Irish studies and pedagogical practice.

Kenneth Shonk bio: I am the Associate Professor of World History and Social Studies education at UWL. I served as president of the ACIS Midwest Region from 2013-2015. My latest book, *History Theory and Methods through Popular Music* was published by Palgrave in 2017.

Lindsay Steiner, University of Wisconsin-La Crosse, 'Visualising 1916: A Case Study in Teaching Professional Writing in Ireland'
As a scholar in the field of Professional and Technical Writing, I am looking for ways to internationalize my scholarship and pedagogy, as well as work in interdisciplinary locations. As such, my presentation, to the international audience at the 2018 ACIS meeting, will highlight a case study undertaken in 2016 while teaching a faculty-led study abroad in Ireland. This case study describes how American students studying in Ireland collected, analyzed, and created professional writing and public rhetoric through the context of the commemorations centered upon the 1916 Easter Rising centenary in 2016 Ireland. Further, my paper will discuss the joint project with my co-panelist (Kenneth Shonk) and I designed as

a joint final project in which students created postcards and a website based on the 2016 Easter Rising centenary commemorations in Ireland. The postcards and website were the basis for a larger public display in the cultural tent at the 2016 Irishfest La Crosse.

Lindsay Steiner bio: I am an Assistant Professor of English at the University of Wisconsin-La Crosse. My areas of expertise include professional and technical writing and rhetoric. I completed my Ph.D. in Literacy, Rhetoric, and Social Practice at Kent State University in 2013.

Timothy White, Xavier University, 'Integrating Irish Studies through Film: Introducing Undergraduates to Ireland in an Interdisciplinary Course'
As Irish Studies has evolved in the United States, it has been primarily taught from scholars in Departments of English and History. Nevertheless, as an interdisciplinary field, it necessarily incorporates work of scholars in many disciplines. Teaching Irish Studies to undergraduates requires a humility to admit that our professional training in one discipline may not be enough to engage fully the achievements and analysis of scholars and creative artists in many various disciplines. In order to engage students in the topics that are most frequently associated with the narratives of Irish history and identity, films can be used to focus students on artistic works that express important themes. Many of these films are derived from important plays and novels. Some films are helpful in establishing the dominant nationalist narrative of Irish history, but many films are works of art designed to challenge or question the inherited truths and identities that have been passed on for generations. This paper will assess how certain films can be useful means of facilitating a discussion around those who were marginalized by nationalism's dominance in early twentieth century Ireland. Besides focusing on those left behind in the Irish Free State, recent films also highlight critical questions confronting Northern Ireland both in its period of troubles but also in its effort to build peace since the 1998 Good Friday or Belfast Agreement.

Timothy J. White is a Professor of Political Science at Xavier University where he teaches Ireland, Culture, and Film. This course introduces students to Irish Studies through film. White's publications have appeared in *New Hibernia Review*, *Éire-Ireland*, and other journals. He has served as the social science representative of ACIS and been on the Larkin and Donnelly Prize committees.

Panel 8I **Design Environments: Scenography and Irish Theatre**
ORB 2.01

Elaine Sisson, IADT Dublin, 'Modernism and the Masquerade: Fancy Dress Balls of the 1920s'
Theatre is, by its form, concerned with the prosthetic: it draws attention to its own artifice. Theatre is temporal, ghostly, and mutable and therefore the antithesis of the fixed and documented historical text. Historians of theatre performance demand that we consider the importance of the experiential when thinking and writing about performance. Plays are not just literary texts –they are written to be enacted-and the challenge for theatre scholars is to think about them as embodied, staged and performed. It is perhaps easier for the historian to deal with the clean and stable certainty of the written word; it is much more difficult, messy and complex to pin down the text in performance. Yet dramatists anticipate that their plays will foremost be seen and not read (otherwise why write them as plays) and so we must consider the literary text as only a *partial* invocation of the play.

This paper argues for the role of the visual and material culture of design as a means to partially reconstruct how performances were seen, read and experienced in 1920s and 1930s Ireland. It considers how understanding the spatial dimensions of the set, and the construction and visual spectacle of costume offer important insights into the history and reception of a performed text. It also addresses how different kinds of visual documentation (illustration, costume design, stage plans, photographs) may be used to unpack processes of interpretation, poetic intention and the artistic ambition of Irish theatre artists in the early C20th.

Dr Elaine Sisson is Senior Lecturer at IADT, Dublin. She is the co-chair for the BA in Design for Stage and Screen and has published widely on Irish visual and material (*Éire-Ireland; CJIS, Modernist Cultures)* including two books *Pearse's Patriots: The Cult of Boyhood at St. Enda's* (2004) and, with Linda King, *Ireland, Design and Visual Culture: Negotiating Modernity 1922-1992* (2011).

Siobhán O'Gorman, University of Lincoln, 'Women, Co-creation and the Modernization of Design in Irish Theatre'
Collaboration is paramount to the theatre designer's process, as Irish scenographer Frank Conway argues in his insightful essay, 'The Sound of One Hand Clapping' (2012). However, Conway also points out that, in the discourses of Irish theatre, the specific role of theatre designers continues to be 'undervalued, undermined even, a casualty of an outdated, unchallenged nineteenth-century perception [of 'doing the backgrounds' (15)] that is still pervasive in the industry' (34). Departing from several existing published considerations of design in Irish theatre that have tended to examine the role of designers via work by particular directors or writers (sometimes inadvertently reinforcing the conventional positioning of designers as subservient to writers and directors), this paper seeks to foreground the specific contributions of designers. It traces genealogies of the designer's increasingly co-authorial input in contemporary Irish theatre practice. I will home in on the work of two women designers, focusing in particular on their activities during the 1980s: Bronwen Casson and Monica Frawley. Select works by these artists (for example, their respective contributions to plays authored by Tom Mac Intyre) offer illuminating case-studies on the increasing authority and generative contribution of designers in Irish theatre-making processes, which is central to the modernization of design in Irish theatre.

Siobhán O'Gorman is a Senior Lecturer at the School of Fine & Performing Arts, University of Lincoln. She co-edited with Charlotte McIvor *Devised Performance in Irish Theatre* (2015). Her monograph, *Theatre, Performance and Design: Scenographies in a Modernizing Ireland*, is forthcoming with Palgrave Macmillan, based on archival study funded by the Irish Research Council at Trinity College Dublin (2013-2015).

Panel 8J **Irish Landscapes and Networks**
ORB 2.02

Patrick McCarthy, Marymount Manhattan College, 'Satire in Irish Legend: An Exploration of the Role Comedy Plays in the Irish Mythological Landscape'
Ireland has always had and celebrated its rich sense of humor. What is surprising however, is how far back it can be traced in the culture's literary history. Many of Ireland's oldest myths and legends demonstrate a rich sense of the absurd that is often missing from the serious and self-important epic mythology of other mythic traditions.

The intent of this presentation is to examine how comedy is used in Irish legends and its purpose. Is it purely a side effect of the wit of Irish storytellers throughout the centuries, imprinting the tales with their own personalities; or does it serve a purpose in the tales themselves? Does it demonstrate a self-awareness in Irish culture that is less obvious in the myths of other peoples?

I also intend to study diegetic humor in Irish legend, in particular, the role of the Satirist. This is an odd figure that emerges in many Irish and Saxon legends, including Beowulf. His presence points out the strangely specific role comedy played in Irish culture in both the period these stories allegedly took place and later when they were compiled. Ireland has always prided itself on its wit, but this trait may have had a more fundamental role in its civilization than most realize.

Patrick McCarthy is a graduate of Fordham University with a Masters Degree in English. He is currently an Instructor of Humanities at Marymount Manhattan College and a Facilitator at John Jay CUNY. He is a former member of ACIS and delivered presentations at several ACIS conferences in the early 2000s in Ireland, Britain and the United States.

Justin Donahoe, Independent Scholar, 'Most Wilde and Barbarous: An Ecocritical Analysis of Woodland Spaces in Seventeenth-Century Ireland'

The question of why seventeenth-century Ireland was a major focal point of deforestation practices has been debated in the field of environmental history since the 1970's. Eileen McCracken and Eoin Neeson have written extensively on the causes of the decline and disappearance of Irish forests. More recently, Nigel Everett has de-emphasized England's deliberate military strategy towards Ireland's woodlands by arguing that deforestation was caused by a mixture of political, social, and economic interests. However, these differing perspectives tend to ignore the relationship between these interests and the social attitudes that reinforced the dynamics of seventeenth-century deforestation.

My presentation addresses the cultural transmissions of the English colonizers toward Irish woodlands in the seventeenth century and the resultant forest policy, with specific attention paid to perceptions of Irish barbarity vis-à-vis Irish forests. Viewing political tracts, broadside ballads, chapbooks, and manuscripts through an eco critical lens, my cross-disciplinary analysis will address cultural attitudes across social strata. I argue that English forestry in Ireland was fueled by both pragmatic martial needs as well as the perceived relationship between untamed woodlands and Irish "barbarity." I also argue that the representations of wolves as well as outlaws in both English and Irish literature illuminate the ways in which Irish populations internalized as well as rebuffed these transmissions. This presentation will shed new light on the interplay of cultural perceptions towards the Irish and their woodlands with English deforestation policies.

Justin C. Donahoe is an independent environmental historian whose current research focuses on the interplay of culture and forest policy in early-modern Ireland. He received his M.A. in History from the University at Buffalo (2012) and his M.A. in Global Environmental Policy from American University, Washington, D.C. (2017). He currently lives in Baltimore, Maryland.

Rebecca Hayes, Northern Virginia Community College, 'Anglo-Irish Networks and the Establishment of a Liminal Identity within Restoration Britain: A Narrative of Patronage and Factionalism'

The seventeenth century Anglo-Irish existed in a world "between." Neither fully English nor Irish, they dwelt within a societal and political space that one might describe as liminal, that is occupying a position on both sides of a boundary or threshold. Their initial migrations and settlement into Ireland from the twelfth century onward and their Protestant identity marked them as "other" and while seen as "lesser" by Englishmen they were resented by their Irish Catholic brethren. Though never completely accepted by English politicians, high ranking Anglo-Irish families, such as the Butlers, Boyles and the Annesleys, managed to carve out a place of ascendancy within both Ireland and England. They established networks and political factions that helped to shape and define Restoration British history, though historians have often overlooked them. When examining the political, economic, and social networks that connected Restoration England and Ireland, one can trace overlapping circles of Anglo-Irish families, both allies and rivals, whose interactions and struggles to obtain power provide an interesting narrative of patronage and factionalism. This paper will discuss those networks and ask how did Anglo-Irish migrations between England and Ireland and the networks they established in both kingdoms lead to the creation of a new identity? Moreover, it will trace the movements of several families between England and Ireland to demonstrate how migrations, even those of a seemingly short distance, can have long lasting effects on multiple kingdoms, particularly in the case of the British Isles during the Civil War and Restoration eras.

Dr. Rebecca Hayes is currently the Honors Chair and has tenure status as a full Professor of History at Northern Virginia Community College. There she has served as the Assistant Dean of Social Sciences and recently returned from teaching at the American University in Dubai. Dr. Hayes' research and publications focus on political factionalism and the Anglo-Irish during the Restoration.

PANEL SESSION 9

4pm, Thursday 21 June

Panel 9A **The Border**
WW5

Anna McCarthy, New York University, 'Churches and States at the Border: Religious Television and Interfaith Community'
On the morning of Sunday June 19, 1994, the day after the Loughinisland massacre in County Down, TV viewers on both sides of the Northern Irish border and in Britain were shown two religious congregations singing songs of peace together. One group was Catholic and one Protestant, one worshipped in the Republic and the other in the North. Entitled Sunday Morning at the Border, the two hour transmission was jointly produced by the state broadcaster Radio Telefís Éireann (RTÉ) and the privately owned UK service Ulster Television (UTV). Guests present at the broadcast included hostage negotiator Terry Waite, recently released after five years in mostly solitary captivity, and Seanad peace campaigner Gordon Wilson, whose daughter Marie was killed in the 1987 Enniskillen bombing. The live programme spotlighted the weekly ritual of crossing for worship in the two border towns of Kiltyclogher, co. Leitrim, and Cashel, co. Fermanagh. Every Sunday, Cashel's Church of Ireland residents made their way across a temporary footbridge set on a bombed out border-crossing bridge to get to their Parish church in Kiltyclogher. The programme documented this customary transit across the border. Then, after worship, it showed them crossing back over to join their Catholic neighbours in a Fermanagh church for a sharing of songs and blessings occasioned by the joint broadcast. This paper presents the first stage of a multi-stage inquiry into this moment in the history of Irish media and in the history of the island. Examining this broadcast yields numerous insights into the entangled infrastructures of church, state, and television as they come together in a militarized, everyday environment, and foregrounds the mediums's capacity for staging rituals of trauma and healing in this same environment.

Anna McCarthy is Professor and Chair of Cinema Studies at NYU. A former coeditor of *Social Text*, she currently edits *Social Text Online*. The author of two books (*Ambient Television* , Duke 2001 and *The Citizen Machine*, The New Press/NYU, 2010), she also coedited the Routledge anthology *MediaSpace* (2004). She is now working on a study of religious broadcasting in Ireland.

Jack Hepworth, Newcastle University, 'Contested Narratives, Contested Space: The Heterogeneity of Republican Politics in the Irish Borderlands Since 1968'
Post-1968 Irish republicanism has received plentiful academic attention, but the politics of republicanism in Ireland's rural border areas have, with some recent exceptions, been neglected (Patterson 2011: 86-87; Leary 2016; Lewis & McDaid 2017). In the wake of the Brexit vote of June 2016, the Irish border has emerged once more as a site of contestation. Collective memories and conceptions of space invested with particular meanings have profound political implications in the Irish borderlands (Lefebvre 1974; Nagle 2009). Border republicanism captures in microcosm many aspects of the heterogeneity of the Provisional Irish Republican Army (PIRA) regarding religiosity, transnational politics, and revolutionary leftism. Scholars and contemporary commentators alike have argued over whether religious sectarianism pervaded republicanism in Counties Fermanagh and Tyrone (Impartial Reporter 2014; White 1997, 2011; Patterson 2010; Lewis & McDaid 2017: 638). Republicans in the border county of Donegal were especially hostile to the European Economic Community (EEC) in the 1970s and 1980s, comparing British rule in Northern Ireland with the "economic imperialism" of the EEC (Donegal Democrat 1984). The PIRA in County Tyrone included

elements from the Ancient Order of Hibernians and the revolutionary left, alongside strategists who broke with the Provisional leadership in the late 1980s (Moloney 2002: 304-318).The complex politics of Ireland's borderlands illuminate conflicting Irish republican narratives, past and present. Drawing upon archival evidence, anthropological and geographical perspectives, and original oral histories, this paper will consider the variegated collective identities and commemoration practices of Irish border republicanism (Gupta & Ferguson 1997: 33-51).

Jack Hepworth is a PhD candidate in History at Newcastle University, having previously taken a BA and MA in History at Durham University. I am researching the dynamic heterogeneity of the Irish republican movement since 1968, with particular interests in transnational politics, the interaction between politics and religiosity, and the afterlives of '68 in Ireland.

Louise Harrington, University of Alberta, 'Representing Conflict in Border Environments'

This paper takes a comparative approach to border environments, examining cultural production from and about Ireland's borderlands alongside Israel/Palestine and India. Past geopolitical partitions and ongoing territorial disputes linked to ethno-religio-national identity impact these connected environments to varying degrees – with reference to the legacy of the Troubles, the disputed Occupied Palestinian Territories and the volatile Line of Control in the state of Jammu and Kashmir. Imperial and national border-making projects have been central to the formation and continuation of these conflicts, but rather than viewing the border only as a line, a division penciled onto a map, which is a problematic stance in so far as it conceives of the border as a contained, linear entity, cultural production reveals the multiple border*lands* that come into existence due to the legacy of division. Thinking alongside the multifocal dynamic of the Westphalian geocentered method, the borderland is understood in this paper as a processual space of inhabitation and negotiation, as exemplified by literary and cinematic forms. I propose that cultural production mobilizes the real and imagined space of the borderland with support from a number of visual and literary texts from Ireland, Israel, Palestine, India and Pakistan. Moving away from a narrower, localized focus on just one place, a comparative approach illuminates the generative and productive, though often dangerous, capacity of the borderland across both time and place as well as the various conceptual figures that inhabit it and navigate its shifting boundaries.

Louise Harrington is an Assistant Professor in post-colonial and South Asian literatures in the Department of English and Film Studies at the University of Alberta. Her primary research focuses on war, conflict and culture.

Panel 9B Women and the Irish Stage
WW6

Clíona Ó Gallchoir, 'Elizabeth Griffith's *The Platonic Wife* and Eighteenth-Century Feminist Thought'

Elizabeth Griffith's *The Platonic Wife* was staged in 1765 to no great acclaim, and to some hostility from critics and audiences. This less than successful theatrical outing contrasted with the success and popularity of the *Letters of Henry and Frances* (1757), a collection of the correspondence exchanged between Griffith and her husband during their courtship. Although published largely out of financial necessity, the *Letters* have been described as making a

contribution to the concept of the 'companionate marriage', a model of male-female relations within marriage in which moral and intellectual equality and compatibility was upheld as an ideal. Whereas Griffith's proto-feminism found a welcome among the readers of the *Letters*, Betty Rizzo has argued that Griffith's attempt in *The Platonic Wife*, "to propagandize for a better treatment of wives" was responsible for the play's failure to please its audience. Griffith's subsequent plays, Rizzo argues further, consciously avoid any such attempt to challenge or question the gendered power balance in marriage and society. In this paper I will discuss Griffith's achievement as a dramatist by reconsidering the relationship between *The Platonic Wife*, the *Letters of Henry and Frances*, and eighteenth-century feminist thought.

Clíona Ó Gallchoir is a lecturer in the School of English at University College Cork. Her research focuses on women's writing and Irish writing in the long eighteenth century. She is one of the editors of *A History of Modern Irish Women's Literature*, forthcoming from Cambridge University Press in June 2018.

Joan FitzPatrick Dean, The Further Theatrical Adventures of Daisy Bannard Cogley: Act Three, 1930 to 1960

This paper looks at the influence and career of one of the original directors of the Dublin Gate Theatre, Madame Desiree Daisy Bannard Cogley, widely known as Toto. Her appointment as a director of the Gate Theatre, a post she shared with the theatre's founders Hilton Edwards and Micheál mac Liammóir as well as Norman Reddin and Gordon Campbell, consolidated at the Gate many of the personnel previously associated with her various theatrical ventures including pageants, cabarets, and several of her own theatrical enterprises such as the theatre club on Harcourt Street. Daisy Bannard Cogley served not only as a Gate director but also as a seamstress executing costume designs by mac Liammóir and others in the early seasons, a singer, a theatre producer, and general impresaria.

Drawing on archival research at the Dublin Gate Theatre Collection now at Northwestern University, this paper focuses on her involvement with the Gate after 1930. Toto left Ireland in the 1930s and while in London was a founder of the Hampstead Little Theatre. When she returned to Dublin, she founded and ran the Studio Theatre Club in the 1950s, which operated in Dublin until just two years before her death in 1965. The Studio Theatre Club produced works by Strindberg, Thornton Wilder, and Clare Booth Luce. It cultivated controversy in its production of Jean-Paul Sartre's *Crime Paisonelle* and brought international drama to Dublin at a time when the Gate was at its most vulnerable and the Abbey at its most conservative.

Joan FitzPatrick Dean is Curators' Professor of English at the University of Missouri-Kansas City. She was Fulbright Scholar at University College Galway and Fulbright Lecturer at Université de Nancy (France). Her books include *Dancing at Lughnasa* (Cork, 2004), *Riot and Great Anger: Stage Censorship in Twentieth-Century Ireland* (Wisconsin, 2005) and *All Dressed Up: Modern Irish Historical Pageantry* (Syracuse, 2014).

Tom Walker, Trinity College Dublin, 'Augusta Gregory's Italy and the Irish Literary Renaissance'

Prior to taking a foundational role in the Irish cultural revival from the late 1890s on, Augusta Gregory's investment in Italy and its art was considerable. Following her marriage to William Gregory, she came to spend much time in Italy. Her husband, furthermore, was a trustee of the National Gallery in London and something of a collector. Through him, she came to have contact with several key individuals within the late Victorian art historical world, such as

Frederic Burton, Giovanni Morelli, Austen Henry Layard and Elizabeth Eastlake. Critics and art historians such as J.B. Bullen and Elizabeth Prettejohn have extensively explored how the myth of the Renaissance, with Italy and its art at its centre, was something of a Victorian invention. Figures such as Burton, Morelli, Layard and Eastlake played an important role in how this construction was both undertaken through institutions of art display and education, such as the National Gallery, and debated within the pages of a burgeoning, vigorous print culture. This paper will trace the ways of thinking about and seeing the Italian Renaissance that were passed on to Augusta Gregory. It will suggest they provide an important context for understanding the particular forms her activities as a revivalist and writer took. It will also touch on how Gregory's sense of Italy and its art, her myth of the Renaissance as it were, had a broader impact within the revival upon other key cultural actors, such as the Yeats family.

Tom Walker is the Ussher Assistant Professor of Irish Writing at Trinity College Dublin. He has published essays on various aspects of Irish literature and culture and is the author of *Louis MacNeice and the Irish Poetry of his Time* (Oxford University Press, 2015).

Panel 9C Contemporary Irish Literature
WW7

Neil Murphy, 'Issues of Representation in Contemporary Irish Fiction'
The *Celtic Tiger* period, being one of the most dramatically impactful moments in recent Irish history, offers us an opportunity to consider the nature of the possible relationship between literary fiction and its social and political contexts. Joyce's relatively disinterested attitude towards World War 1, and his largely disengaged response to the revolutionary upheavals in Ireland between 1916 and 1923, despite the fact that *Ulysses*' composition timeframe coincides with these historically cataclysmic years in European history, is artistically revealing. More emphatically, Beckett asks, "Is there any reason why that terrible arbitrary materiality of the word's surface should not be permitted to dissolve…?" (*Disjecta*) – in a direct, antagonistic gesture towards referential writing. And Flann O'Brien's experimental *At Swim-Two-Birds* and *The Third Policeman* were both written immediately before, and during, the first throes of World War 2, although it is not at all apparent from their subject matter. In this literary context, this paper will reflect on some of the ways that novelists like John Banville, Anne Enright, Sebastian Barry, and Dermot Healy, in particular, deal with issues of representation and artistic response during the years since the mid-1990s, and it will offer an aesthetic rationale to explain the complex nature of the relationship between text and world in their fiction.

Neil Murphy is Associate Professor of English at NTU, Singapore. He is the author of *Irish Fiction and Postmodern Doubt* (2004) and editor of *Aidan Higgins: The Fragility of Form* (2010). He co-edited (with Keith Hopper) *The Short Fiction of Flann O'Brien* (2013), and a four book series related to Dermot Healy (2015-16). His book on John Banville is forthcoming from Bucknell University Press in 2018.

Deirdre Flynn, 'Post-Celtic Tiger pastoral: Looking to landscapes in Sara Baume's A Line Made by Walking and Mike McCormack's Solar Bones'
In an interview in the *New Statesman* Mike McCormack said that he needs to be familiar with the landscape in his writing in order to feel a sense of stability in his narrative worlds. 'Once I have that area under my feet, once I'm sure and certain of that area, I have no problem writing about ghosts, or about spaceships, aliens, robots - anything becomes possible. It's familiar in the sense of knowledge, and of certainty' (2016). Like Marcus Conway, the protagonist

of *Solar Bones*, McCormack seeks reassurance from the landscape. For Marcus the rural landscape is vital in his coming to terms with Post-Celtic Tiger Ireland. It is the familiarity that allows him to explore the uncertain, the unstable, the chaos.

In Sara Baume's *A Line Made by Walking*, Frankie also returns to the landscape during her time of instability. And like the Bell that calls Marcus, a falling tree that signals the death of her grandmother calls Frankie back to survey the changing landscape. And while she wants to go home, it no longer feels like home. 'Whenever I visit, there is always some new structure flattening what used to be a patch of pleasant green (Baume p12).

This paper will examine how the markers of change are everywhere, even on the Irish rural landscape, and how both Marcus and Frankie must document how rural Ireland is changing in the wake of the collapse of the Celtic Tiger.

Deirdre Flynn, Mary Immaculate College, University of Limerick [no biography supplied]

Derek Hand, Dublin City University, '"The adequacy of form": Anxiety and the Contemporary Irish Novel'

This paper will consider how a number of Irish novelists reflect about upon the state of the contemporary Irish novel in their fiction. In their most recent fiction, writers as diverse as Eilis Ni Dhuibhne in *Fox, Swallow, Scarecrow* (2007), Paul Murray in *The Mark and the Void* (2015) and Anne Haverty in *The Free and Easy*(2008) consciously highlight the art of novel writing in their work, suggesting how questions about form and adequacy are central to this particular moment. As an economic and cultural phenomenon the advent of the Celtic Tiger meant that the traditional narratives by which Irish people lived and understood themselves, their society, and their culture began to vanish. I want to argue that the novel form best expresses this uncertainly even when the form itself is so thoroughly and self-consciously under scrutiny. Thus these writers explore the lingering suspicion about the usefulness of the novel form in communicating the new realities of everyday experience. I will argue that a national discourse dominated by success and momentary wealth, in which everything is a commodity and can be bought and sold, so too for literary art.

Dr Derek Hand is a Senior Lecturer and Head of the School of English in Dublin City University. The Liffey Press published his book *John Banville: Exploring Fictions* in 2002. He edited a special edition of the *Irish University Review* on John Banville in 2006. He was awarded an IRCHSS Government of Ireland Research Fellowship for 2008-2009. His *A History of the Irish Novel: 1665 to the present* was published by Cambridge University Press in 2011.

Bridget English, 'Like Some Electric Foliage': Pain, Illness and the Environment in Mike McCormack's *Solar Bones* and Hannah Kent's *The Good People*

In *On Being Ill* Virginia Woolf observes that though illness is common, there are few novels that grapple with the topic in any profound way. This novelistic neglect is particularly astonishing to Woolf, as she believes that illness brings about "tremendous spiritual changes" and reveals truths about human existence. Taking Woolf's idea that illness destabilizes life, revealing the mystic qualities and the power of the natural world as its starting point, this paper examines the relationship between illness, bodily suffering and the environment in an Irish novelistic context by focusing on two contemporary novels set in Ireland, Mike McCormack's *Solar Bones* (2016) and Hannah Kent's *The Good People* (2017). Advancements in fields such as environmental medicine, which examines issues like the

effects of air and water pollution on individual health, have profoundly altered our understanding of the relationship between bodies and the environment. In this context the natural world does not function as a respite or cure for illness but as the very source of suffering. McCormack's *Solar Bones* captures this modern preoccupation with environmental contamination in its focus on water borne illness. In contrast, Kent's historical novel, *The Good People* depicts the attempts of a rural pre-Famine community to make sense of a young boy's inexplicable illness through folkloric beliefs surrounding fairies. A comparison of these two novels reveals the complex histories of illness and bodily suffering in Ireland and the ways that novelistic narrative mediates between individual pain and the environment by mapping memories of anguish onto the contours of Irish landscape.

Dr. Bridget English holds a PhD in English from Maynooth University. Her book, *Laying Out the Bones: Death and Dying in the Modern Irish Novel* was published by Syracuse University Press in 2017. Her research interests lie in modern and contemporary Irish fiction and culture, theories of the novel, modernism, and the medical humanities. She has taught a wide variety of writing and literature courses at Maynooth University and Brooklyn College, and is currently teaching in the First Year Writing Program at the University of Illinois at Chicago (UIC).

Panel 9D **Environments of Nationalism in Eighteenth- and Nineteenth-Century Ireland**
WW9

James Patterson, "'Put one Irishman on a spit and another will turn him': A post-revolutionary episode in south Carlow"
From the high summer through the mid-autumn of 1804, Dublin Castle, the seat of the Irish government, received a series of reports relating to a supposed conspiracy in County Carlow. The aim of the plot was nothing less than the overthrow of the government and the severance of Ireland's political connection to the United Kingdom. Although the initial reports made no mention of them, later accounts increasingly placed the officers and men of the overwhelmingly Catholic Borris Yeomanry Corps at the conspiracy's core. The Irish Yeomanry had been created in 1796 as a loyalist counterweight to the United Irishmen and from the outset, units with a substantial Catholic membership were highly suspect in the eyes of Protestant loyalists. This concern was particularly acute in the politically and religiously charged south Leinster region where the United Irishmen had made serious inroads by 1797. Moreover, the majority of Catholic Yeoman served in units that were commanded by Liberal Protestants, making them doubly suspect. As tensions escalated through the closing months of 1797 a number of such units were disbanded. On the eve of the rebellion in May 1798 dozens of Catholic Yeoman from Kildare and Wicklow were taken up on suspicion of being United Irishmen. When open hostilities commenced on 24 May, militia and loyalist Yeomen responded by carrying out mass executions of these prisoners at Carnew and Dunlavin. In the rebellion's aftermath Catholics were systematically driven from the Yeomanry and a second purge of the remaining Catholics occurred following Robert Emmet's failed rebellion of July 1803. Indeed, by 1804 Catholic membership in the force was a rare phenomenon in south Leinster and the men of the Borris Corps were an imperiled anomaly.

The Carlow plot of 1804 may ultimately have proved a chimera, yet the aggressiveness with which ultra-loyalist magistrates drove the investigation, coupled with the willingness of ranking members of the government to act on the words of questionable

informers reveals much about the social, religious and political environment that existed in South Leinster in the aftermath Emmet's Rebellion of 1803.

James Patterson is a Professor of history at Centenary University. He is the author of *In the wake of the great rebellion, Republicanism agrarianism and banditry in Ireland after 1798* (Manchester: Manchester University Press2008). Jim was a Fulbright Scholar in Ireland in 1995-96.

Oliver Rafferty, "The political, social and ecclesiastical environment of Kerry in the episcopacy of David Moriarty, 1854-1877."

Moriarty was foisted on Kerry as its bishop through the machinations of Archbishop Paul Cullen, who immediately came to regret the appointment. Nevertheless Moriarty was an enthusiastic proponent of the changes to the cultural environment of Catholicism as represented by the decrees of the Synod of Thurles (1850). The cultural landscape of Catholicism changed in his era and he added more than 40 churches to the diocese to help ensure the move from the home to the church building as the centre of devotional life. Moriarty's horizons were not confined to the ecclesiastical sphere. His decided views on issues such as the National Schools system, disendowment and disestablishment of the Church of Ireland and on land reform often set him at odds with other members of the hierarchy. He maintained, for example, that most rural peasants were content with the social and environmental security of a cabin and that land reform did not entail building houses for them. A Whig in politics he was in correspondence with leading political figures of his day ranging from William Monsell to Gladstone. A central figure at a time of alteration in the social and political environment of Ireland he was also a keen opponent of papal infallibility at the First Vatican Council (1869-70). Despite his notorious condemnation of Fenianism his political outlook was a good deal more sophisticated that the caricature of 'hell is not hot enough nor eternity long enough' to punish the Fenian leaders.

Oliver Rafferty is a Jesuit priest and professor of modern Irish and ecclesiastical history at Boston College. He has a doctorate from Oxford University. Rafferty has written articles at a popular and scholarly level, mostly on Irish history, and has authored or edited seven books. His latest work is *Violence, Politics and Catholicism in Ireland* (Dublin: Four Courts Press, 2016).

Peter Hession, 'Biopolitics, Temperance, and the Urban Environment in 1840s Ireland'
This paper argues that Father Theobald Mathew's Cork-based temperance generated much of is social meaning and power through transformations in the urban environment. It achieved this, first and foremost, by affirming the gendered values of *bourgeois* urban life, orchestrating displays of self-reliant masculinity through the 'male' space of the city centre as proof that self-government could not be withheld from those in control of themselves. Open-air meetings similarly brought temperate crowds to the suburban fringe, spanning the distance which divorced elites from urban residents and re-asserting paternalism in the physical precincts of the 'domestic sphere'. Temperance rooms likewise served as models, not alone for middle class notions of domesticity, but for a paternalistic vision of society as well; by emphasising the centrality of the family to the health of society and the nation, temperance leaders also helped to legitimize the reproductive functions of the female body as a site of social intervention. In this sense too, the movement connected individual bodies to what Mary Poovey has termed the 'social body', combining traditional conceptions of the 'body politic' with the scientific pretensions of political economy. At its highpoint, Mathew himself could

thus cast the Great Famine as 'cleansing' morally impure individuals from this broader 'social body'.

Peter Hession holds a Ph.D. from the University of Cambridge which focuses on the relationship between social authority and the urban environment in nineteenth-century Ireland. He has taught at the Universities of Cambridge and Leicester, and was recently a Visiting Fellow at the Irish College, Paris. He currently teaches modern Irish history at University College Dublin.

Panel 9E Gaeltacht Environments
ORB G.20

Aisling Ní Churraighín, National University of Ireland, Galway, 'The Storyteller and the *Dragún*: Mícheál Ó hIghne in America and Ireland'

Mícheál Ó hIghne (Micí Phadaí Bháin) (c.1873 ─1969) of Teileann, Co. Donegal, immigrated to Butte Montana in the early 20th century, where he narrated *seanscéalta* and *seanchas* in Irish more often than in his native Teileann (Ó hEochaidh, 1977). Such storytelling occasions as detailed by Micí Mac Gabhainn in his memoir, *Rotha Mór an tSaoil,* give insights into the fluidity and mobility of the oral tradition in Ireland and abroad, challenging the ideals of a static, marginalized, dying tradition as portrayed in *The Gaelic Storyteller* (Delargy, 1945).

On Ó hIghne's return home, Seán Ó hEochaidh commented on the storyteller's vast repertoire of tales, his pride in performance, and his generous spirit. He went on to take part in the Oireachtas storytelling competition in Dublin in 1945 and 1946 and attracted the attention of Máirtín Ó Cadhain in the 1950s due to his repertoire of Fenian tales as well as lays, for which, unusually, he had airs.

This paper focuses on Ó hIghne's telling of *An Crochaire Tarnocht*, a tale amounting to an estimated 8,200 words of text. This lengthy version is strikingly different and much more complex than other comparable Donegal tellings due to its interesting addition of the *Dragún* sequence (ATU 300: *The Dragon Slayer*). This paper analyses Ó hIghne's telling of this tale paying attention to the transnational and changing creative environments of narration.

Aisling Ní Churraighín is a PhD researcher with Roinn na Gaeilge, the National University of Ireland, Galway where she also teaches various courses on Irish language literature and culture. Aisling's doctoral research focuses on the National Folklore Collection of Teileann, south-west Donegal during the years of the Irish Folklore Commission (1935-1975). Her research is funded by the Irish Research Council.

Seaghan Mac an tSionnaigh, University of Notre Dame, 'Seán na Cille Mac Criomhthain (1875-1955) and Collective Memory Continuities with Life Beyond the Gaeltacht'

Many Irish people retain childhood memories of the Gaeltacht as an idyllic summer camp destination, but as Ó Laoire and McCann point out (2003: 237), the term 'Gaeltacht' did not originally represent a particular environment, but rather a group of people - Irish or Scottish speakers of Gaelic, and subscribers to a Gaelic worldview. The nativist ethos of Irish Free State afterwards accorded a central importance to the traditions associated with this Gaelic

worldview, and from 1926, the term 'Gaeltacht' became institutionalised as a spatial demarcation enshrined in a law by which districts where more than 80 percent of the people spoke Irish were defined as fíor-Ghaeltachtaí, or, real Gaeltachts. By 1927, the Irish Folklore Society had been set up to catalogue the worldview preserved in the Gaeltacht, and by 1971, its successor, the Irish Folklore Commission, had completed one of the greatest achievements since the inception of the state during a period conversely having witnessed the disappearance of an environment in which could exist the traditional shanachie "unfettered by letters" – it may be that the term 'Gaeltacht' will eventually come to reinhabit its original non-spatial signification.

Seaghan Mac an tSionnaigh, University of Notre Dame [no biography supplied]

Hilary Mhic Suibhne, New York University, 'Seoirse Ó Fágáin, Artist. Only a *Tús Maith*. He was just getting started, like plans for the state'

The artist Seoirse Ó Fágáin was born in in 1879. His life aligned with attempts to regenerate Irish Cultural Identity through developments in sport, language, literature, art and nationalism. Ó Fágáin's interest in identity and language brought him to Conradh na Gaeilge where his talent was recognized and nourished. Early 20th century Dublin was becoming more attractive to artists, many emigrés began to return to the city. The west of Ireland provided inspiration to those exploring rural culture, its people and landscape became favoured subjects. Ó Fágáin did not live to enjoy the improving environment in Dublin for 20th century Irish artists. He died in 1907 at the age of 28, succumbing to Tuberculosis, a disease which would add a dark shadow to the emerging young state. This paper will explore the contribution of Seoirse Ó Fágáin to Irish art and language at a time when there was growing expectation that both would flourish.

Hilary Mhic Suibhne teaches Irish language at NYU and is External Examiner (Irish) at Vassar College, NY. She edited American Journal of Irish Studies,Volume 13, Irish Language Edition, Glucksman Ireland House NYU (2016). She co-edited and co-translated thirty-two essays written by the late Barra Ó Donnabháin, published as *Súil Siar*,Daltaí na Gaeilge (2008), blogs at HilaryNY, served on the boards of ACIS 2014 – 2017 and of North American Association for Celtic Language Teachers (2009 - 2014)

Deirdre Nic Mhathúna, Dublin City University, 'Monsignor Pádraig de Brún (1889-1960) through the Prism of Memory'

This paper will explore the memories and recollections of those who knew Monsignor Pádraig de Brún (1889-1960), a significant figure in the cultural and intellectual environment of mid-twentieth century Ireland. De Brún was professor of Mathematics and Mathematical Physics at St Patrick's College, Maynooth (1914-1945), President of University College Galway (1945-1959) and Chairman of the Council of the Dublin Institute for Advanced Studies (1940-1960). As a poet, he is best remembered for 'An Long' (also known as 'Valparaiso') – an Irish language version of Oliver St John Gogarty's 'The Ship.' He and UCC critic Daniel Corkery engaged in a landmark debate in the journal *Humanitas* (1930-1931) about the direction which contemporary Irish language literature should take. Perhaps his greatest cultural legacy is the large body of works from the Classical and Modern European traditions which he translated into Irish.

De Brún interacted with the intellectual elite of his day in spheres as varied as politics, physics and Irish language literature and scholarship. He had a profound influence on his niece, poet Máire Mhac an tSaoi (Máire Cruise O'Brien), who has written extensively about him in her memoir *The Same Age as the State* (2003) and elsewhere. De Brún's brother, Monsignor Maurice Browne, gave a fictionalized account of their childhood in *The Big Sycamore* (1958). This paper will explore these recollections and those of other individuals who knew Monsignor de Brún in a professional or personal capacity. It will draw on both published and unpublished sources, including archival material, and one-to-one interviews will be conducted within an oral history framework. It is expected that the process of investigating memories of de Brún will lead to valuable insights into his interactions with an extensive network of friends, relations and colleagues, including eminent figures such as Éamon de Valera, and will shed further light on his intellectual and cultural legacy.

Dr Deirdre Nic Mhathúna is Assistant Professor in Irish at Fiontar agus Scoil na Gaeilge, DCU. Her research interests include seventeenth-century poetry, manuscript culture, the editing of post-classical texts and the twentieth-century oral and written traditions of the Corca Dhuibhne Gaeltacht, Co. Kerry. She is a member of the Editorial Board of *Studia Hibernica*, Secretary of Cumann Merriman and International Treasurer of ACIS.

Panel 9F Queering and Questioning Ireland in Writing and Film
ORB 1.01

Kristina Deffenbacher, Hamline University, 'Mapping Trans-Domesticity in Queer Irish Road Films: Breakfast on Pluto and The Disappearance of Finbar'

Neil Jordan's *Breakfast on Pluto* (2005) and Sue Clayton's *The Disappearance of Finbar* (1996) appear on several critics' lists of Irish and/or queer instances of the road film genre. In this paper, I examine how both films engage the conventions of the road film—their respective protagonists, Patrick "Kitten" Braden and Danny Quinn, escape home and hit the road to search for someone—in ways that expose and exploit the doubleness of "home" and "mobility" in the traditional road narrative.

In the dominant narrative, the house is both the enclosed domestic space to be escaped by the (male) protagonist *and* a monolithic structure symbolic of the autonomous individuality that is his object on the road. In these two films, however, "home" is never a private and stable space, and autonomy is never the goal. Patrick/Kitten is raised in premises that are part of a public house, and Danny grows up on a working-class estate that is always awaiting demolition and is overshadowed by an abruptly unfinished roadway ramp. Further, both characters journey in search of a "phantom" or "disappeared" other without whom they do not feel at home.

Breakfast on Pluto and *The Disappearance of Finbar* track how the oppositions that seem to structure road films, such as that between domestic and open spaces, continually collapse. For instance, both films invoke the "cowboy and Indian" mythology of the Western road narrative to capture a desire for a home on the trail, under the stars. However, *Breakfast on Pluto* more radically encompasses and extends beyond the terms of the home/mobility opposition. Using a concept I term "trans-domesticity," drawing on Rosi Braidotti's "nomadic subjectivity" and Susan Fraiman's "extreme domesticity," I analyze how Patrick/Kitten finds "home" not in a person or place but rather in her relational and narrative practices.

Kristina Deffenbacher is Professor of English at Hamline University in Saint Paul, Minnesota. She has published on domestic architecture and psychology in the Victorian novel and on cultural memory and identity in contemporary Irish fiction; this paper is the beginning of a project that builds from both areas of previous research.

Patrick Mullen, Northeastern University, 'Queer Possessions of Suburbia: The Celtic Tiger and the Politics of Space'

The Celtic Tiger offered both a rapid expansion of consumer goods and a dramatic suburbanization of the island: so many new things, so many new spaces. This presentation considers how three key representations of the Tiger years—Lenny Abramson's *Adam and Paul*, Claire Kilroy's *The Devil I Know*, and Paul Murray's *The Mark and the Void*—explore the politics of this expansion through queer sexualities. While the works seem to present these queer sexualities as peripheral comic elements, I propose they cut to the heart of the transformations of the Tiger years. Approaching the things and spaces of the Tiger years through queer cultural practices, these works suggest ways of politically contesting the exploitative economics of neoliberalism.

Patrick Mullen is Associate Professor of English at Northeastern University and author of *The Poor Bugger's Tool: Irish Modernism, Queer Labor, and Postcolonial History* (Oxford 2012). Currently completing a manuscript entitled: *Queer Possessions: Sex, Money, and the Politics of Reading*.

Nicholas O'Riordan, University College Cork, 'Representing Ireland's Contemporary Socio-Linguistic Environment: The Role of Accent and Accent Performance in Recent Irish Film'

As has been widely noted, aspects of Irish cultural and social life have experienced a significant shift in the Celtic Tiger and Post-Celtic Tiger environment. Over the past three decades, one of the most notable shifts in identity was manifested in accent performance, with the emergence of what linguist Raymond Hickey noted as a "new" group. This "fashionable" group comprised mostly of "younger, newly affluent speakers [who sought to] hive off from the masses, by avoiding pronunciations seen as emblematic of working-class… identity or of rural Irish provincialism" (Moore). Although emanating from the affluent Dublin 4 region, this trend began to spread across the country as a means of rejecting markers of a traditional, conservative Ireland. More recently, this trend has seen a reversal due, in part, to the recent criticism of the superficiality of popular Celtic Tiger virtues, the saturation of this new accent and the array of popular parodies of similar personas in texts such as the *Ross O'Carroll Kelly* book series.

With trends in accent performance reflecting social movements in the country, this paper will examine the role of accent as a marker of identity across contemporary Irish film, looking specifically at more recent counter/post-Celtic Tiger films, which tend to eschew the more "sleek, superficial" and Hollywood-esque representations emblematic of the late 90s Celtic Tiger Years (Brady). Focusing on linguistic techniques such as styling, accommodation and dissociation, my analysis aims to identify the influences popular trends in accent performance and reception have had on the direction of and characterization in recent Irish film.

Nicholas O'Riordan is a final year PhD Film Studies candidate at University College Cork, where he is also a seminar leader and a board member of the Alphaville Journal of Film Studies. His research interests include Irish cinema, socio-linguistics, and national identity on screen. His writing has featured in *Film Ireland* and *Ireland and Cinema*. He also works as a filmmaker.

Panel 9G Comparison in Irish Studies II
ORB 1.23

Amy Martin is Professor of English at Mt. Holyoke College and the author of *Alter-nations: Nationalisms, Terror, and the State in Nineteenth-Century Britain and Ireland (Ohio State University Press, 2012), as well as numerous essays. She specializes in* nineteenth-century British literature; Irish literature and Irish studies; Victorian studies; postcolonial theory and theories of nationalism; and gender studies.

Mary Mullen is Assistant Professor in the Department of English at Villanova University. Her main research interests are in Irish and British writing from the nineteenth century.

Peter O'Neill is an associate professor of Comparative Literature at the University of Georgia. His monograph, *Famine Irish and the American Racial State* was published by Routledge in 2017.

Malcolm Sen is Assistant Professor in the Department of English at the University of Massachusetts Amherst. His research interests include Irish Studies, South Asian literatures and cultures, postcolonial studies and the environmental humanities. In his current work Sen is especially interested in the conceptual pathways through which literary and cultural analysis can play a more dominant role in environmental debates, the role of narrative in our understanding of, and responses to, unraveling climate change effects, and the necessity of re-imagining sovereignty in the twenty-first century. His research has been widely published in a number of key journals and books. He is currently completing a book entitled *Unnatural Disasters: Literature, Climate Change and Sovereignty*. The book argues that the trauma of the Irish famine in the 19th century, the rhetoric of Irish nationalism in the 20th century, and the collapse of the financial markets in the 21st century, reveal themselves in decidedly environmental terms in contemporary Irish writing.

Sarah Townsend is Assistant Professor of English at the University of New Mexico, where she researches 20th/21st-century Irish drama and fiction. Her research appears in *New Literary History*, *Journal of Modern Literature*, *Journal of Commonwealth Literature*, and edited collections from Cambridge, Cork, Edinburgh, and Palgrave. She is completing a monograph on the Irish *Bildungsdrama* and co-editing a volume on world literature and *Bildung*.

Cera Murtagh, Queen's University Belfast

Panel 9H Witnessing the Twentieth Century II
ORB 1.32

Michael Brillman, Santa Clara University, 'One Man Washed on an Empty Beach: The End of the Life of Sir Roger Casement'

Students of Irish history have been acquainted with the story of Sir Roger Casement. His consular service, which exposed conditions of natives in the Belgian Congo and Putumayo, earned him a knighthood, and recent biographical studies have provided reassessments of his life. It was in Germany, Ireland, and England, however, that Casement left his mark on Europe in 1916. That spring and summer, Casement was imprisoned, tried, convicted, and hanged for treason. As the final leader of the Easter Rising to be executed in August 1916, months after the others, his internment, trial, and sentence in London differentiates him from his counterparts shot in Dublin.

This paper constitutes a re-examination of Casement's final months, which manifested themselves in loneliness, depression, and ultimately his conversion to Catholicism. There also existed efforts to overturn his conviction. A petition for commutation of the death sentence had been drafted and circulated by his relatives and friends, most persistently the Nationalist historian Alice Stopford Green. Even such literary luminaries as George Bernard Shaw, Sir Arthur Conan Doyle, Beatrice and Sidney Webb, and G. K. Chesterton involved themselves. Hundreds of Ireland's political, academic, religious, and cultural elites signed the proposal. To what extent did the prosecution's knowledge of the so-called "black diaries," which proved Casement's homosexuality, render anything less than capital punishment impossible? No patriotic speech from the dock could counter evidence of moral impropriety. The Attorney-General F. E. Smith mentioned the diaries in court, thereby tarnishing Casement's reputation and the reprieve movement failed after their discovery.

Dr. Brillman is the author of *Colonial Voices*, now in its third edition. His monograph, *Bengal Tiger, Celtic Tiger: The Life of Sir Antony Patrick MacDonnell, 1844-1925*, is under review by university and academic presses. Dr. Brillman has been at professor at Florida International University for eight years and is currently on leave.

Pamela McKane, Independent Scholar, 'Suffragists and Unionism in Northern Ireland'

1918 was a year of momentous political change in Ireland and the UK. The passage of the *Representation of the People Act 1918* received Royal Assent on 6 February 1918. This act granted women over the age of 30 who met a property qualification, and all men 21 years of age and older the vote. The question of Ireland's political and economic independence remained an issue to be resolved. The *Representation of the People Act* (1918) significantly increased the number of politically enfranchised adults who would be able to influence decisions related to the union between Ireland and the United Kingdom through their vote. Unionists and Irish Nationalists worked to mobilize this new electorate in support of their cause. Although the Ulster Women's Unionist Council (UWUC) did not officially endorse the granting of the vote to women, when it was granted members of the UWUC mobilized to educate Unionist women their new civic responsibilities.

This paper examines the impact of this partial enfranchisement of women on the Unionist movement, and the UWUC in particular, with regards to that movement's establishment of Ulster as a territory and polity distinct from the rest of Ulster. It explores the questions: What kind of shift in political environment did this produce? How did it impact the Unionist movement and politics in what would become Northern Ireland?

Pamela McKane has a doctorate in Political Science from York University (Toronto). Her doctoral dissertation examined the Ulster Women's Unionist Council and its role in the Ulster unionist movement during the 1910s and 1920s. Her research interests include: twentieth-century Irish politics and history; Ulster unionism; and gender and nationalist movements.

Tereza Pušová, University of Economics, Prague, 'The influence of changing environment after the Second World War on the Irish economy'

The Irish Free State, founded in 1922, has fought its way through the first two decades of its existence. It experienced the war for independence, the civil war, and the economic war as well. We can always observe a British element, influence or component in all of these difficult and harsh times. Connection to the British Empire and government has been omnipresent even after the Irish Free State gained its formal independence. With the coming of the Second World War Ireland decided to remain neutral and to stay away from the upcoming conflict. This period of Irish history is most commonly referred to as *The Emergency*. This article is not to state whether Ireland was truly and utterly neutral at the timebut to point out the consequences of remaining neutral during the war, both in economic and political point of view. To reassume the pre-war relations with Britain was both equally essential as well as difficult because there was one more and serious element to take into account – and that was the element of the United States. The way of Ireland has been dealt with and accepted in the post-war order shaped its future for another 15 years. This article aims on answering the question to what extend did the changing environment of international relations after the Second World War influenced the direction of Irish economy.

Tereza Pušová is a PhD. Student at the University of Economics in Prague, Department of Economic History. I am currently at my third year. The topic of my dissertation thesis is concerned with economic policy of the Irish Free State in the 1920s and the 1930s. I have visited the University of Limerick from September to December 2017 and studied there with kind help of prof. Anthony McElligott, Dr. Ciara Brathnach and Dr. Karol Mullaney-Dignam.

Michelline Sheehy Skeffington, NUI Galway, 'The Sheehy Skeffingtons' role in the early 20th century Irish fight for women's suffrage'

Hanna and Francis Sheehy Skeffington played key roles in the fight for women's suffrage in Ireland. Hanna co-founded the pro-active Irish Women's Franchise League in 1908, adopting the Irish suffrage colours of green and orange. After four years of public speaking and action and, ignored by all parliamentarians, Hanna was among the first to smash windows in public buildings, for which the women were imprisoned. Francis co-founded the Irish suffrage paper the *Irish Citizen* that covered all the activities of the IWFL and many related topics. Hanna refused the unwinnable seat offered her by Sinn Féin in the autumn 1918 election when women could first vote and stand for parliament.

Michelline Sheehy Skeffington: Emeritus senior lecturer in plant ecology at NUI Galway. Family historian with many years of lecturing about grandparents in Ireland and US.

Panel 9I **'Experimental Irish Poetry' and Cork's SoundEye Festival (Roundtable)**
ORB 1.45

Lucy Collins is an Associate Professor at the UCD School of English, Drama, Film and Creative Writing. Educated at Trinity College Dublin and at Harvard University, where she

spent a year as a Fulbright Scholar, she teaches and researches in the area of modern poetry and poetics. Her most recent book is *Contemporary Irish Women Poets: Memory and Estrangement* (Liverpool, 2015).

Eric Falci, University of California, Berkeley

Kenneth Keating, University College Cork is IRC Postdoctoral Fellow in the School of English at University College Cork. His publications include *Contemporary Irish Poetry and the Canon: Critical Limitations and Textual Liberations* (Palgrave, 2017)

PANEL SESSION 10
10am, Friday 22 June

Panel 10A **Ecology and Irish Identity**
WW3

Daphne Dyer Wolf, Drew University, 'The Moving Bog, The Politics and Poetry of a Natural Disaster'

The Irish bog has long been a natural resource, first as a source of heat and light in Irish homes for millennia, and as inspiration and metaphor for writers and artists. In agricultural terms, the bog has been seen as a ready and inexhaustible source of fuel, as well as a liability that needed to be drained or reclaimed to provide for the more economic work of tillage or pasturage. A natural palimpsest which hides its secrets under the layers of time, it has been used by writers as distinct as Bram Stoker and Seamus Deane to tell the story of Ireland's buried, yet pulsating, past. The "moving bog" is a natural occurrence akin to a mud slide or avalanche which is often exacerbated by human interference. Dozens of examples of these eruptions have been recorded over hundreds of years in Ireland. The moving bog assumes all the allegorical characteristics of the sedentary bog, but adds a powerful and antithetical imperative: it is dangerous, destructive, and even deadly. By focusing on reports of moving bogs in the nineteenth and early twentieth centuries in Counties Kerry and Roscommon, this paper will examine the geological and political implications of these bog slides next to interpretations of the catastrophes found in folklore, poetry, song, and personal accounts.

Daphne Dyer Wolf, a PhD candidate in the History and Culture program at Drew University, Madison, NJ, received an MA in Irish Studies from New York University. Her dissertation will examine a rent strike in 1901 on the De Freyne estate in County Roscommon, and explore the history of local collective action there.

Andrew Auge, Loras College, 'Reading Heaney's Bog Poems in the Anthropocene'

The peat bogs scattered throughout Ireland and much of the Northern hemisphere constitute an important 'carbon sink,' sequestering significant quantities of carbon dioxide in their water-logged layers of decaying vegetation.

Written well before this crucial ecological role of the bog became widely known, Heaney's poetry emphasizes other aspects of the peat bog: most significantly, its role as an archive that preserves human artifacts and bodies. Heaney's controversial appropriation of these latter elements as analogues for the sectarian conflict of Northern Ireland dominates the critical commentary on these poems. Typically delimited to this political context, Heaney's bog poems would seem to have little relevance for the ecological crisis of the Anthropocene. That is no longer the case when these poems are read from the perspective of Jane Bennett's "vital materialism." This lens, through its evocations of the power of non-human entities, enables us to see how Heaney's representations of the bog solicit its preservation. First, by casting the bog as resistant to human apprehension, Heaney discloses its charisma, its capacity to induce a salutary sense of enchantment. Second, by revealing the creative potency of the bog, Heaney's poems consistently blur the distinction between the human and natural. Through this anthropomorphizing of the bog, most notably in the form of the bog bodies exhumed from it, these poems evoke a sympathetic attunement to this ecosystem and an awareness of the portentous consequences of its violation.

Andrew Auge has published articles on a number of contemporary Irish poets. His book, A Chastened Communion: Modern Irish Poetry and Catholicism, was published by Syracuse UP in 2013.

Panel 10B Contemporary Poetry Roundtable 4: Colette Bryce's *The Whole and Rain-Domed Universe* (2014)
WW4

Moynagh Sullivan, Maynooth University

Elizabeth Fredericks completed her Ph.D. at Baylor University; her dissertation focused on the use of ritual by regional writers in articulating and preserving communal identity. She is a Lilly Postdoctoral Fellow at Valparaiso University.

Jefferson Holdridge: Director of Wake Forest University Press and Professor of English at WFU in North Carolina, Jefferson Holdridge has written two critical books entitled *Those Mingled Seas: The Poetry of W.B. Yeats, the Beautiful and the Sublime* (2000) and *The Poetry of Paul Muldoon* (2008). He has also edited and introduced two volumes of *The Wake Forest Series of Irish Poetry* (2005; 2010), as well as *Post-Ireland? Essays on Contemporary Irish Poetry*, which he co-edited and introduced with Brian O'Conchubhair (2017).

Kathryn Kirkpatrick is Professor of English at Appalachian State University where she teaches environmental literature, animal studies, and Irish studies. She is editor or co-editor of *Border Crossings: Irish Women Writers and National Identities* and *Animals in Irish Literature and Culture*, and the author of seven books of poetry, including the forthcoming *The Fisher Queen: New & Selected Poems* (Salmon 2019).

Maureen Fadem is Associate Professor of English at the City University of New York, Kingsborough. Maureen's research interests include Postcolonial, Irish and African American literatures, Gender Studies and Women Writers, Literary Poetics and Partition Studies. She has contributed chapters to multiple collections and her articles and book reviews appear in various journals. Maureen's first book *The Literature of Northern Ireland: Spectral Borderlands* was published by Palgrave Macmillan in 2015. Her second monograph *Medbh McGuckian: Iterations of Silence and the Borders of Articulacy* will appear in 2018, also from Palgrave.

Panel 10C New Perspectives on Beckett
WW7

Claudia Carroll, University of Notre Dame, 'The End of History and the Return to Memory in Samuel Beckett's *Endgame*'

This paper will consider Samuel Beckett's play Endgame in light of theories of memory that transcend the individual to argue that Hamm's behaviour in the play is an effort to create and maintain a social framework in which collective memory can be generated and preserved intergenerationally. The historical experience of modernity has in many ways been inherently traumatic. Scholars of memory have thus attempted to understand the rupturing in memory and personal historical narrative that are the result of experiences such as total war and genocide. This paper will apply understandings of collective memory as articulated by theorists Maurice Halbwachs, Paul Connerton and Pierre Nora, as well as Marianne Hirsch's concept of 'familial postmemory', which have arisen in response to the historical experiences of the 20th century, to Endgame in order to argue that the Hamm is attempting in the play to retain a family structure and, within that structure, inscribe embodied rituals and personal narratives to this makeshift community. I conclude that because the post-apocalyptic world in which *Endgame* take place is post-history, this motivates a return to memory on Hamm's part as the most significant way of ordering the past and his place in the world.

Claudia Carroll is a PhD student in English Literature at the University of Notre Dame, studying the relationship between the novel, historiography and memory with particular focus on nineteenth century British and Irish writing. Her work is motivated by a desire to understand how narratives of the past are shaped by literary models and, conversely, how novel forms are influenced by contemporaneous historiography.

Kurt McGee, University of Notre Dame, '"I'll Go On": War Migration in Beckett's Trilogy'

Two trenchant environmental forces shaped Beckett's life and work: his migration to France and his participation in the French Resistance during the Second World War. His Trilogy, written immediately after these traumatic events, is both a product of the energies of the war and also his rootlessness. *Molloy*'s itinerant protagonists, for example, struggle to negotiate themselves in their social environment and consequently fail violently in their embrace of the other. In reading *Molloy*, *Malone Dies*, and *The Unnamable* in light of theory on emigration and war to illuminate Beckett's profound insight into the wartime psyche, I intend also to

consider how the form of these "novels" are a reaction against what Paul Saint-Amour has recently called "encyclopedic Modernism." Beckett's minimalist aesthetic, forged in the heat of the atomic age, suggests that decoration is merely that which be stripped away. In short, this paper will focus on form and content to reconsider how The Trilogy fits into the war-shaped periodizing confines of traditional definitions of Modernism, and how it might speak to contemporary concerns surrounding immigration and violence.

Panel 10D Borders and Bonfires: Culture War in Post-Brexit Northern Ireland ORB 1.32

Jonathan Evershed, University College Cork, 'Between the Devil and the DUP: Brexit and Identity Politics in Northern Ireland'

As the Good Friday Agreement celebrates its twentieth anniversary, it is evident that the conflict in and about Northern Ireland remains unresolved. Since the mid-1990s, this conflict has increasingly been fought in the realm of 'culture'. Parading and other cultural traditions; the use and display of flags, symbols and emblems; language policy; and memorialisation have all contributed to and been reflective of ongoing deep societal and political division. An abortive talks process in 2013 provided a blue print for eventual inter-party agreement at Stormont House in 2014, which in turn led to the establishment of a Commission on Flags, Identity, Culture and Tradition, charged with finding workable solutions to these vexatious issues. The work of this commission has been made all the more difficult by two events which have further muddied the political waters: the Brexit referendum in 2016 and the collapse of the power-sharing institutions in 2017.

Reflecting on the work of the Commission on Flags, Identity, Culture and Tradition, in which two of this interdisciplinary panel's members have been involved, we explore the ongoing division which characterises the environment in which it has sought to conduct its work: examining the causes and consequences of both the collapse of Stormont and the Brexit referendum result. We will interrogate what we are talking about when we talk about a 'culture war', and ask whether, despite the apparent crises in contemporary Northern Irish politics, the work of the Commission can nonetheless yield positive results.

Jonathan Evershed is a political anthropologist and a Postdoctoral Fellow in the Department of Government and Politics at University College Cork, where his work on the ESRC-funded project 'Brexit Between Two Unions' examines the impact of Brexit on political relationships in Northern Ireland. His first book, Ghosts of the Somme: Commemoration and Culture War in Northern Ireland (University of Notre Dame Press) will be published in 2018.

Elizabeth DeYoung, University of Liverpool, 'End of the Road? The DUP, Sinn Féin and the crisis of power-sharing'

Within the Northern Ireland Assembly, Sinn Féin has grudgingly shared power with an often-intransigent DUP majority; a series of trade-offs, deals, and uncomfortable compromises occurred between the two parties to keep the devolved government afloat, although without Sinn Féin winning its full agenda. This dynamic has now run out of road. It has been a year

since Sinn Féin collapsed the Assembly - ostensibly in response to a botched green-energy scandal, but more likely to appease an electorate increasingly frustrated with Sinn Féin's political performance. Currently, the relationship between the DUP and Sinn Féin remains embroiled in interminable stasis. It is not politically expedient for either party to resurrect the institutions.

The situation suggests the post-ceasefire state is fundamentally dysfunctional and not fit for purpose. This is alarming given the looming spectre of Brexit. The initial Brexit vote in Northern Ireland revealed a predictable schism between the pro-Leave DUP and pro-Remain Sinn Féin - another fault line in an already polarised society. Yet the current political vacuum means Northern Ireland has no coherent strategy for Brexit, and no common ground on how to achieve border regulation. Even assuming the government is restored, it is unlikely that the tactics of ethnosectarian, zero-sum logic and political horse-trading previously deployed by Sinn Féin and the DUP will hold up in Brexit negotiations. My paper will interrogate these dynamics and relationships which have characterised the political environment of Northern Ireland to date, and reflect on their implications for the changing political space that Brexit presents.

Elizabeth DeYoung is a PhD candidate at the Institute of Irish Studies, University of Liverpool; her thesis is entitled 'Girdwood Barracks: power, politics and planning in the post-ceasefire city'. She holds a Masters with distinction from the Institute of Irish Studies, Queens University Belfast; and a BA in International Affairs and Modern Languages from Northeastern University, Boston. She is Politics Editor for the Liverpool Postgraduate Journal of Irish Studies and serves on the steering committee for the Women on Ireland Research Network and the University of Liverpool Athena SWAN gender equality programme.

Dominic Bryan, Queen's University Belfast, Canterbury Christchurch University, 'Is there a "Culture War" in Northern Ireland?'

Disputes over rituals and symbols take place with great regularity in Northern Ireland. Even the naming of the country, 'Northern Ireland, the north of Ireland, the Six Counties, is part of routine political contest. This paper will examine the idea that there is a specific 'culture war' and particularly the accusation that this is a tactic perused by Sinn Féin through issues such as the Irish language, the flying of flags and parades. The paper will argue that such types of conflict are typical of ethnic politics. It will suggest reasons for an apparent rise in these types of symbolic conflict and offer some possibilities of why the peace process might have increased the importance of the public space as an arena for division.

This paper will also reflect on the work of the Commission on Flags, Identity, Culture and Commission in this context, examining the difficulties and challenges this work has faced in the present political climate, but also the possibilities this work represents for addressing ongoing conflict within and about the public space in Northern Ireland.

Dominic Bryan is a Reader in Social Anthropology at Queen's University Belfast. Research interests include political rituals, symbols, commemoration, public space and identity in Northern Ireland. He is author of Orange Parades: The Politics of Ritual Tradition and

Control. He has been principle investigator on major ESRC funded projects exploring symbols and political change in Northern Ireland. In 2014 he was co-author of The Flag Dispute: Anatomy of a Protest and recently was co-author of Flags: Towards a New Understanding. Dominic is also the Chair of Diversity Challenges and co-Chair of the Commission on Flags, Identity, Culture and Tradition.

Panel 10E Death, Burial and Funerary Culture in Ireland and Irish New Orleans ORB 1.45

Laura D. Kelley, Tulane University, 'Waking the Dead: Old World Traditions in a New World Environment'

In New Orleans, the relaxed co-existence of adherence and defiance of tradition is well exemplified by the story of the Irish immigrants to this city. The largest wave of Irish to arrive in North America occurred because of the Great Famine (1845-52). Due to the city's thriving port as well as her Catholic character, tens of thousands of Irish famine immigrants came to the Crescent City. However, the South's loss in the Civil War brought about a dramatic drop in Irish immigration to New Orleans. Yet, faced with this loss of new arrivals, in defiance of expectations, the local Irish-American communities did not lose their identity. Instead it tightened, and their ethnic identity strengthened in the decades following the Civil War. This paper examines how this affirmation of Irish New Orleans identity expressed itself in the local Irish community's treatment of their dead in the early to mid-20th century. It reveals what traditions from the ole' country remained as well which new rituals were appropriated and developed, often due to the strength and influence of the neighborhood Catholic Church.

Laura D. Kelley, is an immigrant and ethnic historian at Tulane University and the Academic Director of Tulane's *Summer in Dublin* Program. She has published widely on the Irish and Native American communities of Southern Louisiana. She is author of *The Irish in New Orleans* (University of Louisiana at Lafayette, 2014) and is currently completing the second volume, *The Greening of New Orleans*.

Sarah-Anne Buckley, National University of Ireland, Galway, 'Exploring Infant Death and Burial in Dublin City, 1919 - 1967: A Case Study'

This paper explores issues surrounding infant deaths and burial practices in the period 1919-1967, through the private business records of a Dublin undertaker. With a focus on children in Catholic and Protestant care homes, as well as those placed at nurse or 'boarded-out', the paper pays particular attention to cause of death, place of death, as well as burial and funerary customs. In 1927, the *Report of the Commission on Relief of the Sick and Destitute Poor including the Insane Poor,* claimed that 'illegitimate' children and those in care had a substantially higher mortality rate than children in conventional two-parent households. This claim will be addressed, as will the treatment of the families and parents of these infants. Following an analysis of data exploring cause of death and place of death, the paper will pay due consideration to the treatment of children after they died and how/if burial practices differed. To supplement the private records contained in the archive, State documents,

cemetery records and death certificates will be utilised to see if religion, gender, poverty and 'legitimacy' were significant factors in the lives and deaths of these infants.

Dr Sarah-Anne Buckley, is lecturer in history at the National University of Ireland Galway. Her research centres on the history of women, childhood and youth. Author of *The Cruelty Man: Child Welfare, the NSPCC and the State in Ireland, 1889-1956* (MUP, 2013), and articles on child neglect, nurse children, the industrial school system and deserted wives.

Ciara Breathnach, University of Limerick, '"A Good Death": Burial Law and Practices in Ireland 1857 – 1922'

A striking element of the history of the Irish in America is the heritage surrounding death and burial. For example, St Patrick's Cemeteries Numbers 1-3 in New Orleans are particularly associated with the Irish and have numerous examples of headstones that name county and townland of origin, which became culturally significant for exiles and their families planning a 'good death'. The pattern of inscribing identity in death through obituaries and headstones emerged in the diasporic context in the late nineteenth century but differed somewhat from obsequies in Ireland. Religion played an important role in the evolution of funerary culture in the late nineteenth century as Roman Catholic authorities wrested control over death from traditional customs. By then the culture of death was increasingly monitored by the state as biopower extended its reach. This paper focuses on the now contentious matter of burial in late nineteenth and early twentieth century Ireland. It traces the legal code with regards to burial and shows the extent to which customs and practices evolved in reaction to legislation. It demonstrates how traditions, religious rites and civil power combined to change Irish funerary customs over this 70-year period and contributed a more homogenous pattern in burial practices.

Dr Ciara Breathnach, FRHistS, is lecturer in history at the University of Limerick. She has published on Irish socio-economic, cultural and health histories. Author of *The Congested Districts Board of Ireland, 1891-1923, poverty and development in the West of Ireland* (Dublin, 2005) and editor/co-editor of seven conference proceedings, she has published several articles in leading journals.

Panel 10F The Irish in America
ORB 2.01

Daniel Gahan, University of Evansville, 'The Irish Origins of Pre-Famine Irish Immigrant Farmers of South-Western Indiana in the Nineteenth Century'

Several hundred natives of Ireland settled on farms in south-western Indiana in the early nineteenth century, most before the Great Famine. The purpose of this paper is to follow up on earlier work on this population that has looked at various features of their economic, social and cultural lives, by examining the circumstances in Ireland from which they came. Tithe books and landed estate records will be used to determine the origins of such immigrants in terms of local geography and their place in the Irish social structure. Conclusions, broadly stated, will be the following: these immigrants mostly came from Leinster and Ulster; many

came from locations near towns of considerable size, so they already had experience of an advanced an market economy; many came from the ranks of the middle tenants (15-40 acres); many came from areas of Ireland where living standards were relatively high; many came from Anglophone areas. All these features placed them in a good position to engage with market-oriented American agriculture, better oftentimes than many of their native-born neighbours from the upland South.

Daniel Gahan did undergraduate work at Maynooth and graduate studies at Loyola of Chicago and the University of Kansas and has been in the history department at the University of Evansville since 1986. Publications include *The People's Rising: Wexford 1798* and articles on Irish and Irish-American agrarian history and the 1798 Rebellion.

William H. Mulligan, Murray State University, 'Daughters of the Diaspora: Irish Women in the Michigan Copper County, 1845 – 1920'

The experience of women recently begun to receive more attention in the study of the Irish Diaspora. This is changing due to the work of a number of pioneering scholars like Janet Nolan, on school teachers and nurses, Mary Murphy on Irish women in Butte, Montana, and Sue Ellen Hoy on nuns, to cite just a few. There are also a growing number of studies of religious communities of women. The last has been separate from Diaspora Studies, but remains highly useful. My own research on the Irish in the Michigan (USA) Copper Country suggests some of the reasons – limited surviving records of women's groups and their activities. My paper will do two things – bring together what we know about married women's lives in the Michigan Copper Country and more importantly look at the work of the Sisters of St. Joseph of Carondolet in the region. In addition to teaching in the parish schools, the sisters operated the only non-company-owned hospital in a region dominated by mining companies. A number of local women joined the order and one became Superior General.

William H. Mulligan, Jr. is Professor of History at Murray State University in Murray, Kentucky. In 2006, he delivered the Ernie O'Malley Memorial Lecture at New York University. In 2007 he delivered the DeSantis Lecture at the University of Notre Dame. During the spring semester 2009, he was Fulbright Scholar in History at University College Cork, Ireland. He is currently working on a book on migration from copper mining areas in Ireland to the Copper Country of Michigan in the nineteenth century. From 1997-2017 he was co-moderator and them list owner of the Irish Diaspora Discussion List.

Íde B. O'Carroll, University of Massachusetts-Amherst, 'Irish Transatlantics, 1980 – 2015: Transnational Pioneers from the 1980s Irish-US Migration'

This paper explores the emergence of extensive transnationalism in Irish-US migration among the original "New Irish" 1980s migrant cohort. It draws on interviews conducted by the author with Irish men and women resident now in America or Ireland to demonstrate the extent and nature of their transnational lives. During a time of major structural change, when Ireland's economy improved, and return became possible, advances in information technology and cheap air fares facilitated these migrants to create, maintain and sustain connections on both sides of the Atlantic. As transnational pioneers their experiences are valuable to Irish

migrants navigating other migration circuits in the twenty-first century. The paper will discuss migrants' capacity to connect "here and there," the impact of transnationalism on perceptions of belonging and identity, and the privileges afforded those with dual citizenship. This paper is drawn from *Irish Transatlantics, 1980s-2015*, to be published in 2018 by Cork University Press as a companion to *Models for Movers: Irish Women's Emigration to America* (revised and reissued by Cork Uni. Press, 2015).

Íde B. O'Carroll, PhD is an Irish-born social researcher and author who lives in Amherst, Massachusetts (www.ocainternational.com). While Visiting Scholar at Ireland House, New York University (2013-2017) she worked on the Archives of Irish America Oral History Project. She is currently an Adjunct Professor at the Department of Sociology, University of Massachusetts, Amherst, MA, USA.

Panel 10G Music and Irish-America
ORB 2.02

Aileen Dillane, University of Limerick, 'From Ireland's "Big Houses" to the City of the "Big Shoulders": Musically Mediating Eighteenth-Century Anglo-Irish Artefacts for Twenty-First Century Chicago Audiences'

In the 2015 Art Institute of Chicago exhibition, *Ireland: Crossroads of Art and Design (1690-1840),* glassware, paintings, books, furniture, and musical instruments – over two-hundred objects celebrating Anglo-Ireland's art and craft heritage – were put on display for three months from March 17th. For the first time it its history, the Art Institute commissioned a music CD to help recontextualise these different artifacts now being presented collectively (also for the first time) outside of their original 'big house' environments. This paper explores the process by which the CD was imagined and produced by a predominantly Chicago-based team that chose to include illustrative, 'authentic' period music *and* newly-composed 'interpretative' music in order to create a sonic environment that would "serve as an accompaniment to this historic exhibition… (amplifying) its mission and message" (Monkhouse 2015). I contend that this period of Anglo-Irish history is sonically negotiated and represented on the CD by specific compositions of Irish traditional music that both strive to (re)create an eighteenth-century soundscape, as well as fashion a receptive environment for contemporary, Chicago-based audiences largely unfamiliar with the period but not with Irish music more broadly. To what extent the CD may have been 'required' to mediate any surviving Irish-American nationalist inclinations, or may indeed be a product of such tendancies, is also explored. The CD is therefore placed within the broader context of Chicago's long history of publically staging Ireland and Irish music/culture, while interviews with the CD's curators/performers reveal the challenges and opportunities presented by its commissioning.

Aileen Dillane is an ethnomusicologist, musician, MA in Irish Music Studies director at UL (Irish World Academy), and current fellow at King's College, London. Aileen publishes on vernacular and popular musics of Ireland, the UK, and North America. Recent projects include the co-edited *Songs of Social Protest* (Rowman & Littlefield, 2018) and a forthcoming monograph on Irish music in Chicago.

Méabh Ní Fhuartháin, National University of Ireland, Galway, 'Fr O'Malley, the Musical Priest: Bing Crosby and Essentialising Irish-America in an Audio-Visual Soundscape'

This paper examines the essentialised and essentialising soundscape of Irish-America as voiced by Bing Crosby in the early and mid-decades of the twentieth century. Crosby identified early in his career with his Irish(-American)ness and that was capitalized upon in his sound and film projects, not just by Crosby himself, but by recording companies, film studios and radio outlets. Crosby, with his 'virile and passionate' baritone (Nolan, 2011) created and epitomized a safe, non-threatening generational representation of Irish(-American)ness, and by extension, represented the ordinary American man, appealing in sound and character to the particular and the universal.

This sounded (and seen) representation was only possible due to the generational remove Crosby has from Irish origins and the crucial historical context of Irish emigrant contributions to the development of popular song in America in the nineteenth and early twentieth centuries. Crosby's Irish themed songs, and singing Irish film characters also rely upon an opaque trope of Ireland as a musical landscape. This essentialising is perhaps brought to its apotheosis when it explicitly intersects with Catholicism, in the character of Fr Chuck O'Malley, in the 1944 film *Going My Way*, for which Crosby won an academy award for best actor. This paper will explore the contributing factors to Crosby's success as he reflects and builds a soundscape of Irish-American identity.

Dr Méabh Ní Fhuartháin is a lecturer and researcher at the Centre for Irish Studies, NUI Galway, specializing in Irish Music and Dance Studies. Recent published articles include work on pop music and emigration; masculinities and Irish popular music; and the interface between Comhaltas Ceoltóirí Éireann and traditional music scholarship. Méabh is particularly interested in drinking tea.

Ellen O'Brien Kelly, New York University, 'From Ballinakill to Boonton: Irish Traditional Music in New Jersey, a Documentary Short'

From Ballinakill to Boonton examines Irish Traditional Music and its centuries-old custom of the house session in a place far removed from its roots in rural Ireland and found instead undulating and pulsing anew in Boonton, New Jersey. Under the expert tutelage of Irish born tin whistle and flute player Síobhan Kelly, and her husband, Irish American fiddler, Willie Kelly, we observe the St. Joseph's Céili Band and Grúpa Cheoil prepare for the annual Mid-Atlantic Fleadh Cheoil, and importantly, Fleadh Cheoil, Sligo 2015. World class Irish traditional musicians, the Kellys' reputation as contemporary masters of the genre precedes them. Through the use of audio oral history interviews, on-camera interviews, and video footage, this documentary captures a contemporaneous process: the intergenerational transfer of culture as a binding agent, especially in the transatlantic context.

In the home of Willie and Siobhan Kelly, we bear witness to a tradition that continues to be passed down orally and will thus survive an additional generation as these children become adult musicians and, quite possibly, traverse the world beyond New Jersey and Ireland with

their tunes in tow, thereby creating a global impact. In *From Ballinakill to Boonton* we glimpse notes of the past that sound in the present, and carry us forward in a tradition that continues to find its place in today's modern world.

Classically trained vocalist **Ellen O'Brien Kelly**'s career included New York City oratorio venues until changing musical direction to set her attention on American roots and Irish traditional music. Ellen's creative focus became a means by which she shared her talents within her community, teaching, directing, and performing locally. Upon completion of a Master of Arts in Irish Studies, Ellen wrote and directed a documentary short film entitled, *From Ballinakill to Boonton: Irish Traditional Music in New Jersey.*

Panel 10H Virtual Environments and the Irish Language
ORB 2.44

Eilís Ní Dhúill, Ollscoil na hÉireann, 'Rural Space on Social Media: The World of Volunteered Dinnseanchas'

The aim of this paper is to investigate how social media can be used to encourage a community to discuss, share and preserve aspects of their cultural heritage. Folklore gathered through The National Folklore of Ireland's 1930's Schools Collection, and available on Duchas.ie, will be the primary instigator for conversation.

The focus here will be place names. The target community will be the parish of Borris, Co. Carlow, my home parish. Each week for four weeks, a place name associated with this area and recorded on duchas.ie will be shared on social media. While all are welcome to participate, a number of people who have already, through social media, expressed an interest in the cultural heritage of Borris will be specifically targeted and asked to contribute. Initially, they will be asked to share their understanding of the place name. They will then be asked to consult with family members and neighbours to gain further information. Finally, they will be prompted to discuss the information with other participants to the conversation.

When the experimental stage is complete, I will review data gathered and examine associated issues: kinds of information gathered, who got involved and what drove them to do so, if and how members of a community interact on social media when prompted to do so. I will then discuss how social media might be used to augment more conventional methods of preserving and sharing cultural heritage.

Eilís Ní Dhúill's research interests include Irish language film and television; Gaelic cultural practices and customs such as storytelling, wake games and festivals. She is dedicated to preservation, promotion and dissemination of Gaelic culture. Current projects include transcribing and disseminating through social media The Schools' Folklore Collection from her home town Borris, Co. Carlow.

Laura Taylor, University of Notre Dame, 'Moving Beyond Holy Wells and Mass Rocks: Sacred Space, Poetry, and Eco-Sacramentality in Irish-Speaking Ireland'

Building on Lawrence Taylor and Celeste Ray's ethnographic and ethnohistorical work, as well as Hilary Bishop's historical archaeological research and John Carey's work on early Irish religious writings, I propose a bilingual paper that uniquely synthesizes and challenges

the accepted narratives of the traditional sacred spaces in Irish paraliturgical practice through a textual analysis of sacred geography in the paidreacha dúchais and in early and contemporary Irish poetry. Moving beyond an tobar beannaithe (the holy well) and Reformation-era Mass rocks and their contested liturgies, I will explore the thaumaturgical powers and numinous landscapes within vernacular Irish religious poetry and prayer in order to begin developing an experimental theory regarding sacred space and eco-sacramentality in the Irish context.

Because Irish holy wells and Mass rocks have become part of the tourism industry's search for the 'Hidden Ireland' of old, global outsiders are now "claiming spiritual entitlement to sites hallowed and stewarded locally," according to Celeste Ray's September 2011 article in the International Social Sciences Journal. Eluding the tourism industry, however, is the vast corpus of vernacular Irish religious poetry and prayer that has largely gone understudied until recently. Inherent within these texts and sacred spaces is a socio-liturgical dialectic in which landscape, liturgy, and identity mutually inform one other--even in secular society. Thus, by integrating these texts with modern Irish rituals at specific sacred locales in County Donegal and County Cork, I hope to offer a critical reflection on the current transformation of sacred space, poetry, and eco-sacramentality in Ireland today.

Laura J. Taylor is a doctoral student in Theology and Irish Studies at the University of Notre Dame. Her research interests include Modern Irish and Gaeltacht culture, liturgical studies, liturgy and nationalism, and the history of vernacular prayer and worship in Ireland since the Reformation.

Eóin Ó Cuinneagáin, University of Amsterdam, '(De)coloniality of Being/Power/Knowledge and Gaelic Irish Cosmology'

This paper presents decoloniality as a pluriversal approach to Irish Studies and to sensing and (dis)believing the coloniality of being/power/knowledge as it unfolds in Ireland. It asks why Irish studies' scholarship has not engaged with the modernity/coloniality group and with the project of epistemic delinking. It investigates the contexts that render indigenous modes of being and epistemologies side-lined, despite the Gaelic Irish subject being a European other (Othered in Europe by Westernised modernity/coloniality) and her cosmology offering a praxis of living that could challenge and delink from modernity/coloniality, as well as humbling European Enlightenment thought.

The paper argues that postcolonial studies applied to Ireland has tended to construct a space that can avoid speaking about the colonial/racial matrix of power, reaffirm modern categories of being and dominant epistemologies, falling short of engaging with liberation struggle today. As a "post" discipline, it forgoes an opportunity to humble and decentre westernised modernity, and instead reformulates global imperiality in the sphere of knowledge. Likewise, ecocriticism has emerged as stifling and discouraging force from epistemic delinking because it affirms anthropocentricism critique as a project of western universality.

It outlines a number of ways that decoloniality can offer Irish studies a chance to debunk misuses of Irish colonial history and at the same time build scholarship with Black and indigenous people today. Ireland should be conceived as a node in coloniality and not in

terms of a linear relationship with British colonialism. Her invisibilised should speak heroically at institutional levels in Ireland today. Decoloniality lets them speak through us in a powerful and relevant anti-racist and anti-colonial vocabulary that is at the forefront of land and language struggle today from the Zapatistas, to the First Nations and Azania to Palestine.

Eóin Ó Cuinneagáin holds a BA (hons) in sociology from Trinity College Dublin and an MSc (cum laude) in sociology from the University of Amsterdam. A member of the Decolonial International Network (DIN), he works closely with decolonial scholars in the Netherlands. His research interests lie in investigating the coloniality of being/power/knowledge. His current focus is on providing a decolonial approach to Irish Studies.

PANEL SESSION 11
11am, Friday 22 June

Panel 11A Crime and Horror in Fiction and Film
WW3

Vivian Valvano Lynch, St. John's University, '"The past was everywhere, creaking with spectral life": The Troubles Haunt Claire McGowan's Northern Ireland Crime Fiction'

Claire McGowan's Dr. Paula Maguire series of novels sets an intelligent woman, a Forensic Pathologist, at the center of the police procedural. Dr. Maguire, 30, long settled in London and working with the London Metropolitan Police, reluctantly returns to her native Northern Irish border town as part of a cross border missing person's unit. In fictional Ballyterrin, she participates in complex investigations of cases steeped in violence, murder, mysterious pasts, and danger. McGowan extends the concept of "missing" far beyond the crimes' victims. The haunted history of the North crucially underpins the books. Dr. Maguire has been traumatized and scarred by the disappearance of her mother years before, a disappearance strategically connected to the Troubles; its details are painstakingly revealed, bit by bit, as the series progresses. Other characters (including people in Dr. Maguire's immediate circle, victims of crimes, and perpetrators of crimes) have likewise been haunted, damaged, and entrapped by missing pieces and unsettled memories that have yet to fill in the puzzles of the Troubles. My paper will concentrate on one of the Maguire novels, *The Silent Dead*, as exemplary of McGowan's crime fiction that stands just as effectively in the categories of contemporary Northern Irish and women's fiction. Her novels of mystery and detection, with an accomplished professional woman as protagonist, seriously depend on trauma, personal, local, and historical. Moreover, the characterization of Dr. Maguire addresses all dimensions of her life as a woman; the bright, brave doctor succeeds more in the professional sphere than in the personal, making her particular entrapment all the more problematic.

Vivian Valvano Lynch is Professor Emerita at St. John's University, New York. Author of *Portraits of Artists: Warriors in the Novels of William Kennedy* and numerous essays on Joyce and modern and contemporary Irish and Irish-American fiction and drama. Current project: essay on Claire McGowan's Dr. Paula Maguire series in *Guilt Rules All: Mysteries, Detectives, and Crime in Irish Fiction* (Syracuse UP), in press. Co-editor/frequent reviewer, *Irish Literary Supplement*.

Loretta Goff, University College Cork, 'Reconsidering the Source of the Scare: Consumption, Control, and the Environment in Irish Horror Film'

In 2016 Robin Murray and Joseph Heumann located the "monstrous nature" in horror films using an ecocritical approach, drawing clear links between the genre and environmental concerns. Building on their methodology, in this paper I offer an ecocritical reading of the Irish horror film *Without Name* (Lorcan Finnegan, 2016) and its visual and aural characterisation of the environment. The film's aesthetics construct an agency that continuously shifts between human and nature, equally situating the film in the realm of psychological thriller. Using Lévi-Strauss' theories on nature, culture and the balance of power between humankind and the environment, I argue that, rather than the traditional

opposition of monstrous villain versus victim, the human protagonist and the natural environment in this film can both be simultaneously viewed as victim and villain, again blurring generic lines. However, the environmental themes and oscillating power dynamic made explicit in in *Without Name* are also evident in a number of earlier Irish horror films, including *Isolation* (Billy O'Brien, 2005) and *Shrooms* (Paddy Breathnach, 2007), that align more closely with the tropes of pure horror and predate the increased popularity of ecocriticism. By returning to these films with an ecocritical approach, alongside *Without Name*, I am not only able to consider the local and global environmental concerns that they address, but also outline a reconsideration of the Irish relationship with environment that moves away from touristic discourses often associated with films shot in Ireland that aim to beautify and consume the landscape.

Loretta Goff is an Irish Research Council PhD candidate in Film and Screen Media at University College Cork, where she also teaches. Her work has featured in *Alphaville: Journal of Film and Screen Media, Persona Studies*, *The Irish Journal of Gothic and Horror Studies*, *Estudios Irlandeses*, and *Film Ireland*. She serves on *Alphaville*'s Editorial Board and is Editor-in-Chief of *Aigne*.

Panel 11B Seamus Heaney's Material
WW4

Brendan Corcoran, Indiana State University, "Heaney's Proffer: the Tollund Man, Catastrophic Climate Change, and the Responsibility to Mourn"

Heaney's idea of the elegiac draws upon Orphic, Virgilian, Dantesque descents to the underworld and Owen-esque or Eliot-esque re-imaginings of this plumbing of the unknowable and unreachable. These engagements with extremity constitute a mourning in which the imagined encounter with death composes a larger vision invested in a return to life with knowledge about life. As Heaney says in *Aeneid Book VI*: "It is easy to descend into Avernus…But to retrace your steps and get back to upper air,/That is the task, that is the undertaking." No figure represents this Antaean effort more than the Tollund Man, the bog body accompanying Heaney across his career as an emblem of potentially adequate lyric response to death. With O'Driscoll, Heaney observes: the Tollund Man is "the voice of a poet repossessing himself and his subject." But, "At the same time, he's still the Tollund Man who was put down in the bog in order that new life would spring up. A principle of regeneration. A proffer…" Writing on Hopkins in 1974, Heaney explains "proffer" as "a suggestion of urgency and obligation to accept." Embodying an encounter with death, the Tollund Man is himself a species of mourning defined by an "urgency and obligation to accept" *life*. This paper uses Heaney's core idea of poetry's responsibility to mourn located in the figure of the Tollund Man to think about how literature might adequately respond to the catastrophic scale of death and loss threatening human civilization *and* the biosphere due to the climate crisis.

Brendan Corcoran bio: An Associate Professor of English at Indiana State University, I work on twentieth-century and contemporary Irish and British poetry, and the intersection of

literature and climate change. I have published essays on Keats, Heaney, Mahon, Longley, and Carson.

Geraldine Higgins, Emory University, 'Seamus Heaney's Material'

Seamus Heaney often said that he became a writer when his roots crossed with his reading, a casual example of the archaeological theme, accessible but multi-layered, that remains vital throughout his work. This paper will examine excavation not just as a theme but as a method in tracing Heaney's work from the pre-archive to what Yeats called "something intended, complete."

Beginning with the "almost extinct" yellow bittern, "its lyric beak dabbing at/gleanings and leavings/in the combs of an archive," (unpublished draft of 'The Backward Look'), I will look at archival figures as proxies for the poet and the reader in Heaney's work. Focusing on the materiality of the archive, I will explore Heaney's awareness of the institutional implications of the archive as a "house of record" as well as his use of organic metaphors of preservation.

Geraldine Higgins is Associate Professor of English and Director of Irish Studies at Emory University. She publishes on Irish literature and culture from Yeats to Heaney and is the editor of the forthcoming *Seamus Heaney in Context* for Cambridge University Press. She is the curator of the new NLI exhibition, "Seamus Heaney: Listen Now Again" opening at the Bank of Ireland in Dublin in July 2018.

Thomas McGuire, US Air Force Academy, ''Walking Up Ghost Roads with Edward Thomas and Seamus Heaney'

In 2013, Carol Ann Duffy commissioned writers to contribute to a Great War memorial anthology by responding to letters, diary entries or poems from the war. Seamus Heaney wrote "In a field" to commemorate Edward Thomas' "As the Team's Head-Brass." Thomas builds his controlling metaphor around a ploughman tilling his field, an image that figures the act of 'walking up' (a hunter's term meaning to reveal or flush from hiding) the dead. "In a field" opens with an image of a mechanically ploughed field, followed by the apparition of a spectral Great War veteran "de-mobbed, / In buttoned khaki and buffed army boots." The ghost-soldier appears "from nowhere" and leads the speaker to follow "long healed footprints" to an otherworldly vision of the speaker's loved ones. Heaney's poem reveals the dead 'walking up' the living and vice versa. The ghost-soldier thus serves as the speaker's guide onto and along what Thomas called "ghost roads." Thomas travelled English "ghost roads" as a way of 'walking up' the past, of plowing up what's hidden beneath "indelible old roads ... worn by hoofs … and the trailing staves of long-dead generations." In Heaney's vision poem, I read the "de-mobbed" soldier, then, as a spectral figure of Thomas himself, and I read the speaker's walking in the soldier's footsteps as a kind of ghost-road journey. To bolster this claim, I turn to Heaney's "Edward Thomas on Lagans Road," in which Thomas also appears as a spectral wanderer and guide. In both poems inspired by Thomas, Heaney walks up ghost roads with Thomas, following the footsteps of this major war poet into a liberating, otherworldly vision.

Thomas McGuire is an Associate Professor of English at the United States Air Force Academy. He teaches war literature, poetry, Irish literature, and world literature. His scholarly and creative writing has appeared most recently in New Hibernia Review, North American

Review, Southeast Review, and War, Literature & the Arts (WLA). Since 2011, he's served as Poetry Editor for WLA. He received a Fulbright Lecture/Research grant to Ireland. He's currently completing a book manuscript entitled *Violence and the Translator's Art: Seamus Heaney's Irish Transformations*.

Panel 11C Redefining Irish Theatre
WW7

Lionel Pilkington, National University of Ireland, Galway, '"Ansbacher Presents": Theatre and Capitalist Investments in 1980s Ireland'

When in mid 1980s Ireland successive Finance Acts cemented the priority relationship between leading theatre institutions and capitalist investment, they set in place a range of funding, organizational and ideological structures that have remained unchallenged and un-analysed ever since. This paper sets out to describe these structures and their damaging social effects and well as examine the contemporary arguments that were made against their imposition.

Lionel Pilkington teaches at NUI Galway.

Conall Parr, Northumbria University, 'Having our Stereotypes Challenged or Confirmed? David Ireland's *Cyprus Avenue* (2016) and Jezz Butterworth's *The Ferryman* (2017) Reconsidered'

The last two years have seen the release of two critically-acclaimed plays set in Northern Ireland: David Ireland's *Cyprus Avenue*, which ran at the Abbey Theatre and London's Royal Court in the Spring of 2016, and Jaz Butterworth's *The Ferryman*, which has run in London theatres since 2017. However, despite its stunning notices, *The Ferryman* has not been immune from attack. Writing in *The Observer* in July 2017, Sean O'Hagan – not a writer known for writing about theatre – bemoaned its clichés, inauthenticity, and above all how its mainly English middle-class audience were 'having their cultural stereotypes confirmed rather than questioned'. Patrick Lonergan, on the other hand, qualified that *The Ferryman* reflected 'an English dramatist in very careful dialogue with Irish theatre, and our culture more broadly': an early key to grasping the value of Butterworth's layered work. But O'Hagan's judgement does have resonance when applied to David Ireland's *Cyprus Avenue*. Here was a play which truly confirmed stereotypes of Dublin/London audiences, with a violent Ulster Loyalist protagonist (played by Stephen Rea in the original production) going mad and convinced that his baby granddaughter is the reincarnation of Gerry Adams. Here was the 'Irish' play, showered with accolades, which told its audience what it wanted to hear about a whole group of people. Through criticism, textual analysis, and the author's own personal interviews, this paper re-examines each of these celebrated plays to make us think more about audience reception, criticism, and the ongoing power of stereotypes in Irish theatre.

Connal Parr is Vice-Chancellor's Research Fellow in the Humanities at Northumbria University. His first book *Inventing the Myth: Political Passions and the Ulster Protestant Imagination* was published by Oxford University Press in 2017. Connal taught at Queen's University Belfast – where he obtained his PhD – and at Fordham University's London Centre, and was Irish Government Senior Scholar at Hertford College, Oxford (2014-15).

Dawn Miranda Sherratt-Bado, 'The changeability's shackin'!': Post-Agreement, Post-Celtic Tiger Northern Ireland in Stacey Gregg's *Lagan* and Abbie Spallen's *Strandline*

Playwrights Stacey Gregg and Abbie Spallen depict Northern Ireland's transitional society 'post-conflict' and post-Celtic Tiger. They explore parallel themes of property, economy, family, and 'community' – the latter being a loaded term in the North of Ireland. The majority of Gregg's oeuvre is set in the urban space of Belfast, while Spallen has written a trilogy of plays set in the Northern borderlands. Together their work offers a composite image of how contemporary Northern Ireland is shaped by the unique juxtaposition of aggressive capitalist modernisation and outdated cultural values. However, the 2008 global economic crash and the 2010 Irish banking crisis which brought an end to the Tiger era also stalled the redevelopment of 'the new North.' In her 2011 play *Lagan*, Belfast-born dramatist Gregg considers how the rapidly changing cityscape represents an attempt to cover up the past with ubiquitous scaffolding and shiny new construction. Newry-based playwright Spallen's *Strandline* (2009) takes place in a coastal village near the Irish border that is dependent on tourism, and its quaint façade belies its substrata of historical violence. This paper explores the confluence of the Tiger and the Agreement in Northern Ireland and examines how their aftereffects shape physical and psychic geographies in Gregg and Spallen's plays.

Dr **Dawn Miranda Sherratt-Bado** is an academic and a dual specialist in Irish and Caribbean Studies. She is co-editor of *Female Lines: New Writing by Women from Northern Ireland* (New Island Books, 2017). Dawn has also published in *Irish Studies Review*, *Breac*, *Callaloo*, and the *Sunday Business Post*. She is a regular contributor to *The Honest Ulsterman*, *Dublin Review of Books*, and *The Irish Times*.

Panel 11D Gender, Class, and Space in the Eighteenth Century
WW8

Kristina Katherine Decker, University College Cork, '"He seems to have a very good taste, and if he could prevail on his countrymen to do as much by their estates as he intends doing, Ireland would soon be as beautiful as England": Mary Pendarves, Ireland, and Improvement'

In 1731 Mary Granville Pendarves (1700-1788), who would later become the Mrs Delany famous for her 'paper mosaiks', visited Ireland with her friend Anne Donnellan, the sister-in-law of the Bishop of Killala and Achonry. Mary Granville Pendarves was to like Ireland so much that she would extend her visit from six months to eighteen months. The details of this visit are captured in her extensive collection of letters, which were edited and published in the nineteenth-century by her great-grandniece Lady Augusta Llanover. In her letters, Pendarves describes Ireland with a fresh and very detailed eye. Using these letters as a window into her experience, this paper investigates Mary's first encounters with Ireland. It discusses her first impressions of the country, which, apart from the odd bad dancer, were generally very positive. Yet, Mary Granville Pendarves's perceptions are filtered through a very specific lens. Throughout her life, Mary's letters demonstrate an engagement with contemporary discourse and practice of improvement. Her visit to Ireland would be no different. Through this analysis we can see how a female member of the elite, who was considered to have impeccable taste and was described by Burke as the 'highest bred woman in the world', perceived Ireland – as a place that could be improved.

Kristina Decker is a PhD student and tutor in the School of History at UCC and holds a MA in Eighteenth-Century Studies from King's College London. Her PhD research focuses on women and improvement in eighteenth-century Ireland, specifically focusing on Mary Delany. She currently holds a Tutorial Scholarship from the School of History at UCC and was the recipient of the 2017 Desmond Guinness Scholarship from the Irish Georgian Society.

Kelly Hunnings, University of New Mexico, 'An Ecology of the Domestic: Linking Mary Barber, Ireland, and the Labouring-Class Poetic Tradition'

Mary Barber's connection to England has always been clear: her status as an Anglo-Irish woman writing and publishing in the eighteenth century almost ensures that she would share a tie with the Dublin-London literati. While Adam Budd and Emily O'Flaherty have successfully traced the significance Barber's subscription list and her connection with the English upper classes, few scholars seem to know what to do with Barber.

Indeed, although Baber's subscription list was, aside from Matthew Prior's 1718 folio, unequaled in terms of its length and upper-class subscribers, there have been few efforts to connect Barber with the ever-increasing canon of English and Scottish laboring-class writers. Her status as self-taught and her eagerness to participate in the formal and thematic trends of the laboring-class tradition makes her a valuable contribution to this poetic movement.

More importantly to the paper I propose here, Barber's use and cultivation of a "chaotic domestic" in her verse—or the development of fractured domestic space as mirroring the outside world—makes her an integral component of a little-known literary network that existed between Barber, Mary Leapor, Mary Collier, Ann Yearsley, and Janet Little. My presentation addresses the ways in which Barber (1) participates in the laboring-class poetic tradition, a popular poetic movement of the eighteenth and nineteenth centuries, and (2) takes part in a transnational literary network of laboring-class women writers through her use of the "chaotic domestic."

Kelly J. Hunnings is a PhD Candidate at the University of New Mexico where she studies British and Irish writers of the eighteenth and nineteenth centuries, with a particular focus on women writers and the laboring-class poetic tradition. Her dissertation redefines our conceptions of "literary networks" in mapping a network across three nations through laboring-class women's thematic usage of domestic space. One such writer is Mary Baber, who she will discuss in this presentation.

Jane Elizabeth Dougherty, Southern Illinois University Carbondale, '"Your honour's honour's so bent upon it": The End of Honour and the Beginning of Genre in *Castle Rackrent*'

These days, many of us "look back with a smile of good-natured complacency" at those readers and critics who might take the text of *Castle Rackrent* at face value, viewing its narrator Thady Quirk as the honest broker he asserts himself to be rather than as a colonial trickster in a Spenserean cloak. At the very least, most of us as modern critics argue for the possibility of at least a dual reading of Thady's honesty.

I want to argue that this dual reading emerges because of a textual tension between what Edgeworth posits as an already anachronistic honour culture and an emerging modernity. That is, I want to argue for the necessity of a kind of "duel reading" of the text and the teller of the text's tale, because of the text's opposition of honour and modernity and the overlooked textual importance of honour culture, the apotheosis of which is the duel.

In making this argument, I have three aims. The first is to explore honour culture in Edgeworth's text, as well as her own ambivalence about honour. The second is to argue that the end of honour culture has long been identified as a crucible in which new genres (such as the novel) and modern subjectivities (such as Hamlet) are forged, and that this very old scholarly conversation needs to be reopened to account for Edgeworth's pioneering text. And finally, I hope to begin a new discussion about honour culture in modern Irish literature and culture.

Jane Elizabeth Dougherty is an Associate Professor of English and Women, Gender & Sexuality Studies at Southern Illinois University Carbondale. She is currently working on a book about representations of Irish female childhood and another project dealing with honour culture in modern Irish literature.

Panel 11E Women Writing and Writing Women
ORB G.20

Kathleen Walkup, Mills College, '"We are having anxious times": Elizabeth Corbet Yeats and her American Correspondents'

Although the anxious times that Elizabeth Corbet Yeats mentioned in 1935 to her long-time correspondent, the ex-patriate Irish collector and patron Albert Bender, had a specific context, in fact Yeats had been having anxious times since she first opened her press in Dublin in 1902. Yeats was proprietor of first Dun Emer and then Cuala presses for nearly 40 years, none of them anything less than anxious. The struggle for recognition, for sovereignty and above all for money dominated the landscape of all that she did, her exceptional accomplishments nearly always overridden by family challenges and financial exigency.

While the Cuala Press archive resides at Trinity College Dublin (along with the now disused press and hundreds of line engravings), a significant cache of her letters is located in two very different San Francisco Bay Area institutions. Mills College, a small liberal arts college in Oakland, is the repository for the papers of Bender, which include Elizabeth Yeats' numerous letters to him. A short distance away, Stanford University holds the papers of philanthropist and Irish literature champion James A. Healy which also contain letters from Elizabeth Yeats, written to Healy and to several other Americans.

Healy's letters to Yeats survive; Bender's letters to her do not. Still, the two sets of saved correspondence from Yeats to her American collectors and friends explore facets about Cuala Press and about Yeats' own self-view that the formal archive does not reveal.

Kathleen Walkup holds the inaugural Lovelace Family Chair in Book Art at Mills College. In 2017 she delivered the joint Mitchell/Lieberman Lecture for the American Printing History Association and the University of Iowa Center for the Book. Her research interests include the history of women and printing and conceptual content in artists' books. Her seasonal blog is *New Irish Journal*.

Thomas Shea, University of Connecticut, 'Patrick McGinley's *Bogmail* 1978 vs 2013: Overhauling the Novel after 35 Years'

With the publication of his novel *Bogmail* in 1978, Donegal author Patrick McGinley launched an acclaimed writing career still in progress. In the years following, he published another eight novels—all well received on both sides of the Atlantic—as well as a late-in-life memoir, *That Unearthly Valley* (2011). Out of the blue, at age 75, McGinley felt the urge to

completely revamp his first novel and publish a surprisingly new version of *Bogmail* in 2013. What could possibly prompt a seasoned author to re-write his first, and most famous, novel 35 years after its debut?

In a 17-minute address (I always carefully time my talks), I will discuss McGinley's reasons for re-writing his first book, and I will analyze three salient features of the new *Bogmail*:

1. Drawing on personal letters (over 200 written to me during the past 25 years), I will explore how McGinley describes a cultural shift in attitudes toward women in the late 20th century and how his own thinking has radically altered in the 21st century. Re-writing *Bogmail*, he made a conscious effort to recast his protagonist, Roarty, as less traditionally sexist and more "humanly complex."
2. *Bogmail* 2013 also features a new-found flair for periphrasis on the part of the narrator. The prose now greatly enhances the comedic valences of the novel as it spotlights the narrator's creative constructions and performances.
3. McGinley also doubles the length of the final chapter, completely changing the ending and exploding the closure of the 1978 original. A previously ancillary character, Susan, now becomes a much more intellectually provocative and empathetically experienced partner for the flagging main character. Through Susan's influence in the second half of the novel, Tim Roarty surprises everyone with a radical, feminist about-face.

Thomas F. Shea is Associate Professor of English at the University of Connecticut. He is the author of the monograph *Flann O'Brien's Exorbitant Novels* as well as journal articles on Flann O'Brien, Patrick McGinley, and the primary Blasket Island authors, Tomás O'Crohan, Peig Sayers, and Maurice O'Sullivan.

Sinéad McCoole, **Department of Culture, Heritage and the Gaeltacht,** '**Private and Public Discourse: Writing Women's Stories in Politics and Public Life in Ireland', 1918-2018'**

This paper is based on ongoing primary research on one hundred years of Irish women in politics and public life, which has been undertaken on behalf of the Department of Culture, Heritage and the Gaeltacht for their Centenary Exhibition, a pop-up women's museum, which will open in Dublin Castle in October 2018. Exploring the topic of Irish women in politics and public life by examining the written record (contributions in debates and electioneering) with an emphasis on new biographical insights that illuminate these contributions. It will interrogate the way in which women write women into the historical narrative and the challenges of the 'feminisation' of Irish history. Assessing the survival rate of personal papers for politicians and political work, including women in senior positions in public and civil service in the period of the first 50 years of the state, the paper will also look at visual source material and the surviving ephemera and its implications for 'writing' women into the historical record from 1919-1969. Following on with an exploration of the composition of material extant from female politicians 1970-1999, the paper will focus on the content of the archive of 'private and public discourse' from personal papers. Finally concluding by looking to the future of collecting and interrogating what the composition of the archive will survive from women in politics and public life for the period of the last 30 years.

Sinéad McCoole has written extensively on women in modern Irish history - *Hazel, A Life of Lady Lavery*, *Guns and Chiffon, No Ordinary Women* and *Easter Widows*. Curatorial and Historical Advisor to the Ireland 2016 Centenary Programme. She is now curating Women in

Politics and Public Life 1918-2018, on behalf of the Department of Culture, Heritage and the Gaeltacht

Panel 11F Eighteenth-Century Cross-Cultural Currents
ORB 1.32

Kevin Murphy, State University of New York, 'Freemasonry on the Periphery: Cosmopolitanism, "Improvement", and Conquest in Eighteenth-Century Ireland and North America'

Ireland and North America's greater incorporation into the eighteenth century British world occurred in different, but highly related ways. Both processes were thought to have their rural and urban dimensions, i.e. the confrontation of colonizers with "natives," and the civil discourse of coastal communities on the Atlantic littoral. However, these seemingly disparate threads came together in the enlightenment discourse of cosmopolitanism as manifested in the Masonic Lodge. Freemasonry was emblematic of the expanding British empire of the eighteenth-century, reflecting the urbane fascination with "improvement" and scientific advancement. It boasted its cosmopolitanism and supposed ability to improve upon the rough natural potential of men, binding them together through a sworn brotherhood, and allowing for the inculcation of a distinctly British mentality and way of life from afar. Irish masons seized upon this potential by reforming and expanding Freemasonry, turning a mainly urban phenomenon into the metropole's link with its hinterland. The Irish lodge facilitated contact between the Anglo-Irish, Ulster Presbyterians, and Irish Catholic "natives" in unprecedented ways and became a primary tool of empire and state building in the American backcountry. Furthermore, Freemasonry became a means of bridging the cultural divide between American colonists and their "native" neighbours. For example, Sir William Johnson's successful alliance with the Iroquois owed much to the education he received in the Irish lodge. Such examples show how the discourses of cosmopolitanism and conquest fused together, and how the Irish experienced being both "colonizers and colonized."

Raymond Hylton, Virginia Union University, '"Under Leaden Skies": The Challenges and Adaptations of Ireland's French Protestant Immigrants, 1662 – 1814'

The fact that Dublin Castle offered significant incentives for Huguenots to settle and permanently establish themselves in Ireland and thus strengthen the "Protestant interest" notwithstanding, all such efforts fell far short of expectation until the exponentially aggressive campaign against their faith countenanced by King Louis XIV forced the issue. For French Calvinists it was definitely not an immigration of choice; and far into the years of exile even Huguenot military veterans who had gone to arms against their former countrymen as part of the King William III's forces expressed the sentiment that they would far prefer placing their allegiance with France and would still readily do so if allowed freedom of worship.
Though religious persecution on the scale of the notorious Dragonnades was behind them, those Huguenots who made their way to Ireland (estimated as between 7,000-10,000) had to confront negative factors as regards pressure to conform to Anglicanism; linguistic barriers; differences in climate and food; a certain degree of prejudice from both Irish Catholics and Anglophone Protestants; and, for many, severe economic and cultural dislocation.
That thousands were able to resolve these issues, and create viable communities that in some cases preserved their identity into the early Nineteenth Century is a phenomenon worth exploring, analysing, and placed into context alongside the other immigrant groups that gravitated to Ireland during the long Eighteenth Century.

Professor Raymond Pierre Hylton earned his master's and doctoral degrees in History from University College, Dublin, and has been teaching at Virginia Union University since 1988. He has served once as School Dean and thrice as Department Chair. He is the author of *Ireland's Huguenots and Their Refuge: An Unlikely Haven (2005)* and *Virginia Union University (Campus History, 2014)*.

Christine Myers, Monmouth College, '"Destruction of other Natures": Frances Hutcheson on the Morality of Murder in the Eighteenth Century'

Francis Hutcheson's life began and ended in Ireland. In between, he created an intellectual enclave in Glasgow where he became one of the most influential thinkers in the Scottish Enlightenment, teaching David Hume and Adam Smith among others. Because much of Hutcheson's philosophy was commentary on the ways society interacts and how communities might be improved, his experiences in Ireland and Scotland are both central to his thinking.

This paper is part of a larger project about the methods used in Scottish universities to teach about murder in their classrooms. Hutcheson's ideas of social control fell under the academic purview of moral philosophy in the 18th century, and included specific views on the nature of criminality. Hutcheson's time at the University of Glasgow ran parallel with the establishment of chairs of anatomy in Scottish universities, as scholars attempted to understand the human condition in its entirety. Were there times when murder was acceptable? Was humanity capable of rising above our baser instincts to create a violence-free environment? What sorts of education were needed to control human nature for the betterment of all?

The primary focus of this paper will be Hutcheson's own writings, while those of his students will also be considered to see how much they were influenced by their professor. Additionally, the movement of Hutcheson during his life, from Ireland to Scotland and back again, underpins the analysis of his ideas and how they developed over time in a transnational context.

Christine D. Myers is in her sixth year teaching European history at Monmouth College. Her primary area of research is comparative 19th-century higher education. Her book, *University Coeducation in the Victorian Era: Inclusion in the United States and the United Kingdom*, was published by Palgrave Macmillan in 2010. She presented at ACIS Chicago in 2013 and Kansas City in 2017.

Panel 11G Emotion and Autobiography
ORB 1.45

Caoimhe Nic Dháibhéid, University of Sheffield, 'Once more with Feeling: Towards a History of Emotions in Revolutionary Ireland'

One of the most fruitful and dynamic developments in recent historiography has been the flowering of the field of the history of emotions. However, its results have been slow to filter through to Irish history. This paper will explore the emotional landscapes of revolutionary Ireland, encompassing belligerents, victims and civilians of all sides, and probing the diverse emotional regimes which shaped collective and individual experiences of Ireland's revolutionary decade. Using the period of the Rising as a case study and drawing on

contemporary and retrospective accounts and focusing especially on the concept of trauma to examine responses to the Rising, the paper will seek to move beyond traditional political narratives into the landscape of the emotions, exploring to what extent there was a distinctive 'Irish' response to these events and the ways in which such a distinctive response was mobilised politically in the aftermath of Easter Week. This paper will thus begin mapping the emotional terrain of that landmark event and consider the role played by politicised emotions in transforming public opinion in the post-Rising period.

Caoimhe Nic Dháibhéid is Senior Lecturer in Modern History at the University of Sheffield. Her books include *Seán MacBride: A Republican Life* (2011) and *Terrorist Histories: Individuals and Political Violence since the Nineteenth Century* (2016). She is currently working on two projects: a study of the second revolutionary generation in Ireland, and the history of emotions during the revolutionary period.

Colleen English, Loyola University Chicago, 'Psychic Upheavals: Mary Tighe's Affective Poetics'

"Emotions," writes Martha Nussbaum in *Upheavals of Thought: the Intelligence of Emotions* "shape the landscape of our mental and social lives. Like the 'geological upheavals' a traveler might discover in a landscape where recently only a flat plane could be seen, they mark our lives as uneven, uncertain, and prone to reversal." Nussbaum asserts that emotions are intrinsic to ethical judgment and morality and that they inform our relationship to other objects. For Nussbaum emotions are analogous to geographic upheavals, protrusions of the earth's crust that typically bring about sudden, often violent changes, a comparison that aligns natural landscapes with internal states of cognition. If, as Nussbaum suggests, emotions are, like "geological upheavals" or "transactions with a changing environment" how does this theory of emotions illuminate the complex interactions between emotional and geographic landscapes in the poetry of the celebrated Romantic-era Irish writer Mary Tighe (1772-1811)? In Tighe's poetry geographic landscapes and the phenomena of human experience are deeply entwined. Her Spenserian epic *Psyche* depicts the eponymous heroine's physical journey through a mythic landscape in search of Cupid, a quest that, Tighe writes in the poem's introduction, depicts the "weary way" that her readers "must tread" suggesting that Psyche's journey can be read as a kind of mapping of a complex emotional history of the Irish psyche in the early nineteenth century. This paper will discuss the ways in which Mary Tighe's poetry, especially her *Psyche*, registers the historical present through its mapping of emotional states onto shifting geographic spaces.

Colleen English holds a PhD in Romantic literature from University College Dublin. Currently, she teaches writing at Loyola University Chicago. She is at work on a monograph project based on her PhD dissertation entitled, "Writing the Dead: Epitaphs, Elegies, and Communities of Sentiment in Romantic Ireland."

Sally Barr Ebest, University of Missouri-St Louis, 'Changing Political Environments: Irish American Women's Autobiographies'

Thanks to Jim Rogers' ground-breaking work on Irish American autobiography, Irish Studies has a model for how to organize such inquiries, specific characteristics, and a new field of research. In his 2017 plenary at the ACIS national, Rogers outlined a number of traits

common primarily to Irish American men's autobiographies: ambivalence, abandonment, desire for connection, miserable childhoods, spiritual homelessness, secrets, silence, connections to Ireland, and a desire to make meaning. But do these traits cross gender lines?

To answer that question, I began collecting and analyzing Irish American women's autobiographies. Following Rogers' methodology, I began this research in the early 20th century; to date, I have discovered seventy works. Most revealed obvious gender differences, a finding that aligns with research from medicine, science, sociology, and psychology—not to mention Irish and Irish American women's writing—confirming that we cannot assume that women and their work conform to men's.

To illustrate, this paper focuses on the autobiographies of four Irish American women--Mary Harris "Mother" Jones, Margaret Higgins Sanger, Margaret Haley, and Elizabeth Gurley Flynn. This first group of memoirs is notable, for:

- their activist focus provides a history of America's political environment in the first half of the 20th century, and
- their autobiographies demonstrate the influence of their Irish heritage as well as distinct differences from those of their male counterparts, while
- their existence argues for their inclusion within the Irish American canon and acknowledgement of gender differences within this environment.

Sally Barr Ebest is the co-editor of *Reconciling Catholicism and Feminism?* (Notre Dame 2003) and *Too Smart to be Sentimental* (Notre Dame 2008) and author of *The Banshees: A Literary History of Irish American Women Writers* (Syracuse 2013).

Panel 11H Teaching Bowen – Roundtable
ORB2.02

Tara Harney-Mahajan is an Assistant Professor of English at Caldwell University and she is the co-editor of *LIT: Literature Interpretation Theory*. Her research interests include 20th- and 21st-century Irish and South Asian literature, with a focus on women writers. Her scholarship has been published in *Women's Studies* and *New Hibernia Review*. Most recently, with Claire Bracken, she co-edited "*Recessionary Imaginings: Post-Celtic Tiger Ireland and Contemporary Women's Writing*.

Rachael Sealy Lynch is an Associate Professor of English at the University of Connecticut. She has published on recent and contemporary Irish writers including Jennifer Johnston, Molly Keane, Edna O'Brien, Emma Donoghue, Mary Lavin, and Liam O'Flaherty. Most recently, her article "Gina and the Kryptonite: Mortgage Shagging in Anne Enright's *The Forgotten Waltz,"* appeared in *Lit: Literature Interpretation Theory*.

Dr. Ellen Scheible teaches and researches in the areas of fin de siecle and twentieth-century British and Irish fiction, modern gothic fiction, the domestic interior, and the postcolonial body. She is the associate editor of Bridgewater Review and the coordinator of the BSU Irish Studies Program. Her current project focuses on homemaking and nation-making in modern and contemporary Irish texts. She is currently the president of NE ACIS.

PANEL SESSION 12
2:30pm, Friday 22 June

Panel 12A Transnational Environments of the Book in the Eighteenth and Nineteenth Centuries

WW3

Ciara Conway, Queen's University Belfast, 'Transatlantic Transmissions: John O'Keeffe and William Shield's "The (postcolonial) Poor Soldier" (1783)'

My paper will investigate the transatlantic transmission of Irish playwright John O'Keeffe and English composer William Shield's comic opera *The Poor Soldier* (1783). Based in Kildare, *The Poor Soldier* tells the story of a defeated Irish foot soldier who has returned after the war in America. Its patriotic and sentimental tones not only resonated strongly in London, but so too in the liberated republic. *The Poor Soldier* was very successful with the new American audience and is documented as being a favourite of George Washington.

The German drama of August Friedrich von Kotzebue, the French melodrame of Louis Charles Caignez, and the Gothic fiction author Ann Radcliffe have been credited as the most influential contributors to developing post-war American aesthetics. My paper will investigate how the pastoral and idealized Romantic setting of *The Poor Soldier,* along with its simple, melodic, and memorable Irish ballads have undeniable influence on developing American aesthetics, in particular when it comes to American playwright, the 'Father of American Drama' William Dunlap (1766-1839).

Ciara Conway is a second year PhD student under the supervision of Dr Sarah McCleave at Queen's University Belfast. Her doctoral thesis investigates the Irish playwright John O'Keeffe and his career in comic opera in London in the 1780s.

Christina Morin, University of Limerick, '"In the hands of every novel reader in Europe and America": Mapping the Global Spread of Irish Minerva Press Novels'

Between the period 1790-1820, the London-based Minerva Press operated by William Lane published 756 novels; of these, approximately half bear name attributions that link them to identified authors. At least 12 of these authors were Irish, and, while they account for a relatively small percentage of the works published by Minerva in this period, they are worth considering, not least because they include several of Lane's most popular and prolific writers. As such, they catered to readers of Lane's expansive network of circulating libraries and trade partnerships and saw their novels circulated on a truly global scale. Their motivations for publishing with Lane are not always clear, but it is apparent that Lane's sponsorship of a transcontinental and transatlantic book market placed their works, as it was said of Regina Maria Roche's *The Children of the Abbey* (1796), 'in the hands of every novel reader in Europe and America'.[1]

This paper considers the body of works produced by Irish Minerva Press writers, including Regina Maria Roche (1764-1845), Sarah Green (fl. 1790-1825), and Henrietta Rouvière Mosse (d. 1835), between 1790 and 1820 in order to sketch a map of the material dissemination and spread of their works over the course of the nineteenth century. As it does so, it seeks to trace the hitherto under-valued contribution made by these writers to the

[1] 'Maria Regina Roche [*sic*]', *The New England Weekly Review*, 35 (10 November 1828), n.p.

development of, in Karen O'Brien's terms, 'a borderless and mobile European and transatlantic culture of fiction'.[2]

Tina Morin is a lecturer in English literature at the University of Limerick. She is the author of *The Gothic Novel in Ireland, c. 1760-1829* (2018) and *Charles Robert Maturin and the Haunting of Irish Romantic Fiction* (2011). She has also co-edited *Traveling Irishness in the Long Nineteenth Century* (2017) and *Irish Gothics: Genres, Forms, Modes, and Traditions* (2014).

Anne O'Connor, National University of Ireland, Galway, 'European Environments: Textual Trails'

This paper will discuss the interactions and connections forged between Ireland and Europe in the nineteenth century through translation. Following the textual trails of translations, the paper will examine reception and circulation of European works in Ireland, their diffusion and domestication. Using the example of the Irish publisher James Duffy, it will consider how the translation trade and the exchange of texts with Europe created systems of connectivity outside of the insular context. The paper will consider the importance of the religious field in the circulation of texts and, drawing on models from book history and translation studies (Bachleitner 2009, Belle and Hosington 2017), it will raise questions about popular reading and European importations. Ultimately the paper will argue for an understanding of a transnational Ireland in a European, rather than merely in a transatlantic or imperial context, with translated texts providing key indicators of European impact and influence.

Dr. Anne O'Connor is a Senior Lecturer in the School of Languages, Literatures and Cultures at NUI Galway. She has edited *Nation/Nazione: Irish Nationalism and the Italian Risorgimento* (Dublin: UCD Press 2013) and her most recent monograph is *Translation and Language in Nineteenth-Century Ireland: A European Perspective* (Palgrave 2017).

Panel 12B The Poetics of Place and Displacement
WW4

Ailbhe McDaid, Maynooth University, 'Environments of Elsewhere: Migration in Recent Irish Poetry'

The poetics of migration feature prominently in recent Irish poetry, especially given that so many Irish poets now reside outside of Ireland. The geographical and imaginative environments of elsewhere destabilise canonical constructs of what traditionally constitutes Irish poetry, bringing both the 'turbulence of migration' (Papastergiadis) and the 'fruitful chaos of displacement' (Kaplan) into focus as essential critical considerations.

This paper examines the different ways recent Irish poetry has responded to these changing environments, and highlights the formal, imagistic, linguistic and thematic opportunities pursued by poets in migration. In particular, this paper explores the poetic devices deployed in the representation of migration as a fluid and complex state that is simultaneously liberating and limiting. To what extent are traditional tropes retained in contemporary Irish poetry of migration? How do poets respond to the distinctly 21st-century condition of 'multilocationality' (Brah), brought about by technological innovation? This paper will

[2] Karen O'Brien, 'Introduction', *The Oxford History of the Novel in English. Volume Two: English and British Fiction, 1750-1820*, eds. Peter Garside and Karen O'Brien (Oxford: Oxford University Press, 2015) xviii.

consider the reimagination of spatial, cultural and poetic environments in selected poems by Sinéad Morrissey, Vona Groarke, Paul Muldoon and Conor O'Callaghan.

Ailbhe McDaid is a graduate of UCC, TCD and University of Otago. In 2017, she was Postdoctoral Research Fellow at the Institute of Irish Studies, University of Liverpool, researching representations of women's experiences of war in 20th-century Irish literature. She is currently Lecturer in English at Maynooth University. Her monograph, *The Poetics of Migration in Contemporary Irish Poetry*, was published by Palgrave Macmillan in 2017.

Viviane Fontoura da Silva, Universidade do Porto, 'Departures and Arrivals: Sinéad Morrissey, Migration and Relocation'

The experience of exile is a defining trait in Sinéad Morrissey's poetry. In her second collection, emblematically called Between Here and There, she expands on the theme of the journey that set the tone of her debut work and embarks on an exploration of new, uncharted lands, from America to New Zealand. Her native Northern Ireland, however, is a looming presence throughout the collection, as the writer addresses the issue of leaving and returning – in its opening poem, "In Belfast", she declares: "I am as much at home here as I will ever be" (2002).
In this paper, I intend to examine the role of place in Sinéad Morrissey's work, particularly her views of the urban space of Belfast and how she relates it to her new surroundings. Having grown up amidst the turbulent age of the Troubles and spent a significant period of her adult life abroad, Morrissey has a unique perspective on the sense of place, especially regarding displacement and replacement; her poetry can be called transnational, as her views of Northern Ireland intersect with her explorations of Germany and Japan.
"I have returned here after ten years to a corner/and tell myself it is as real to sleep here/as the twenty other corners I have slept in", writes Morrissey (2002). I want to discuss the process of relocation, the challenge of relearning the city, the poet's reacquaintance with her familiar spaces and the redefinition of the sense of belonging.

Viviane Fontoura is currently doing her PHD on Literary, Cultural and Interartistic Studies at FLUP. She holds a MA from the University of Westminster, where she researched trauma and memory in contemporary Irish literature, and a BA in Social Communication from the Federal University of Pernambuco, Brazil.

Elizabeth Fredericks, Valparaiso University, 'Memory and Urban Spaces in the Poetry of Ciaran Carson and Sinéad Morrissey'

For both Northern Irish poets Ciaran Carson and Sinead Morrissey, the urban landscape of Belfast is a memory keeper, a physical witness to history that can be read like a book to those initiated in its past. But the city is not static or unchanging, and the extent to which an urban landscape that in constant flux can be a reliable record of past events remains an open question for both writers, too. "Where nothing was, then something," Morrissey notes in "Signatures": the "rusted gantry" and "gangrenous slipway" transformed into "concrete / smooth as a runway" which purports to be a memorial, and yet has also covered over memory. In "Turn Again," Carson observes, "Today's plan is already yesterday's—the streets that were there are gone." What makes the city a reliable record of the past? How can poets preserve memories that are threatened with erasure as buildings rise and fall and neighborhoods change?

This paper examines how two poets, who respectively came to artistic maturity in different sides of the Belfast/Good Friday Agreement, grapple with history and memory, and whether their poetry can provide a more reliable means of the preservation of the past than the maps and memorials that also purport to serve as markers of historical moments. Also at stake is what counts as history, and what warrants memorializing, in the work of both poets, who in their own ways are attentive to the jagged edges of the past that keep protruding past the slick surfaces of official history.

Elizabeth Fredericks completed her Ph.D. at Baylor University; her dissertation focused on the use of ritual by regional writers in articulating and preserving communal identity. She is a Lilly Postdoctoral Fellow at Valparaiso University.

Panel 12C Yeats's Drama
WW7

Matthew Fogarty, Maynooth University, 'The "Strong Enchanter" and the Stage: Friedrich Nietzsche and the Evolution of William Butler Yeats's Dramatic Aesthetic in the Cuchulain Cycle'

In an essay first published in the inaugural issue of *Samhain* magazine in 1901, William Butler Yeats concluded that Irish dramatists 'were in far greater need of the severe discipline of French and Scandinavian drama than of Shakespeare's luxuriance' (*Explorations*, 1962, p.80). And for all its undoubted "Irishness", there is a great deal about the 1902 *Cathleen ni Houlihan* that bears testimony to the influence of European dramatists such as Henrik Ibsen, whom Yeats describes in the 1901 essay as 'the one great master the modern stage has produced' (p.80). Be that as it may, this paper will argue that Yeats's dramaturgical development was at least to an equivalent degree moulded by the influence of a European philosopher – Friedrich Nietzsche. Much has been written about the ways in which Nietzsche's writing served as a catalyst for the austere register that permeates Yeats's mid-to-late poetry, and about how Yeats identified a certain justification for his occult speculation within the depths of Nietzsche's philosophy, but this paper will propose that Yeats's theatre also evolved decisively in tandem with the playwright's growing enthusiasm for the philosophical principles that first attracted him to Nietzsche's writing in 1902. While paying particular attention to the plays that comprise the Cuchulain Cycle, this paper will further demonstrate that the kinds of formal experimentation that distinguish these plays from *Cathleen ni Houlihan*, and indeed the contrasting ways in which these later plays interact with the subject of Irish history, all point firmly toward Yeats's sustained engagement with Nietzsche's philosophical vision.

Matthew is a PhD candidate at Maynooth University, where he holds a Government of Ireland Postgraduate Research Scholarship. His research explores the contrasting ways in which the works of William Butler Yeats, James Joyce and Samuel Beckett engage with Friedrich Nietzsche's philosophy.

Zsuzsanna Balázs, National University of Ireland, Galway, 'Authoritarian Environments: Performing Power in W.B. Yeats's and Luigi Pirandello's Late Plays'

This paper addresses the mechanism of oppression and manipulation in the late plays of W. B. Yeats and Luigi Pirandello in the light of authoritarian politics, with special focus on the theatricality of Italian Fascism and the myth of the great leader on their theatre. Yeats's and

Pirandello's plays show a growing preoccupation with the notion of greatness, heroic sacrifice, the myth of the unique individual, hyper-masculinity, and nationalism. Their plays seem to celebrate the superiority of male power images, yet these authorities are increasingly challenged by an anti-authoritarian tone, iconoclastic representations, and a growing female power threatening domineering male authorities. This paper will focus on the power struggle between female and male authorities, their performance of power and their use of hate speech and silence as violence or counter-violence. Plays discussed include Yeats's *The King of the Great Clock Tower* and Pirandello's *Lazarus*.

Zsuzsanna Balázs is a first-year PhD student and IRC Government of Ireland Postgraduate Scholar in the O'Donoghue Centre for Drama, Theatre and Performance at NUI Galway. In her PhD research, she is looking at the subversive aesthetics of the late plays of Luigi Pirandello, Gabriele D'Annunzio and William Butler Yeats in the light of Italian Fascism and authoritarian political narratives.

Chu He, Indiana University South Bend, 'A Trauma Reading of *Purgatory*'

As one of Yeats's late dramatic works, *Purgatory* remains in the periphery of Yeats criticism. Given its heavy mysticism and symbolism, it baffles as well as tantalizes critics to decipher it. While there are laudable attempts to interpret its dark determinism, political allegory, religious rites, and its indebtedness to Japanese Noh drama, there hasn't any reading of the play as a work of trauma yet. What I will propose in my conference paper is to understand Yeats's "dreaming back" and "return" from his *A Vision* in terms of trauma studies, and explore the three traumas the old man is subject to or inflict upon himself due to his hopeless struggle between compulsive repetition and contrived closure. In my paper, I will argue that, suffering from the original trauma of his loss of mother, the old man turns his life into an afterlife of his mother's and lives through the dead by completely identifying with his mother and repeating/returning to her doomed fate. By killing his father as well as his mirror image the boy, the old man tries to retrospectively impose closure on the original trauma that springs from marriage bed to death in birth by destroying the original perpetrator once and again. Such compelled acts of closure do not appease his mother's ghost but raise more undying ghosts as the old man drags himself down as a perpetrator more than a victim and is now haunted by not only losses but also murders, which nevertheless answers his secret yearning for self-punishment due to his survivor guilt.

Chu He received a Ph.D. from University of Miami in 2009, and my dissertation is about Brian Friel. Now I'm teaching in the Department of English at Indiana University South Bend as an Associate Professor, and my interest is in Irish studies, drama, post-colonialism, and trauma. I have published in journals such as *New Hibernia Review*, *Women's Studies*, etc.

Jack Quin, Trinity College Dublin, 'Art School Confidential: W. B. Yeats Among the Sculptors'

W.B. Yeats the famous autodidact was in fact an art school kid, receiving a formal education at the Dublin Metropolitan School of Art and the Royal Hibernian Academy (1884-1886). He studied alongside John Hughes and Oliver Sheppard, who would become the foremost Irish sculptors of the early twentieth century. The omission or relegation of the poet's art education at the in various biographies has contributed in part to the critical neglect of Yeats's fascination with sculpture as a practice, art product, and resource for poetry.

This paper proposes an interdisciplinary approach to Yeats's poetical and critical engagement with the art of sculpture from the late 1880s to early 1900s. Drawing on archival research at NCAD Dublin, the first section will recuperate the poet's early art school training in the city. Yeats's contemporaneous experiments in ekphrastic poetry and writing *The Island of Statues* was informed by his time at the so-called 'Dublin South Kensington'.

In the second section I will examine Yeats's promotion of Sheppard and Hughes for teaching positions and public commissions in the 1900s. Following their overlapping careers and interests I will propose the collaborative and interdisciplinary aesthetic of the Celtic Revival as a point of intersection between statuary and poetry: the sculptor materialising the Celtic mythic figures – Oisin, Niamh and Cuchulain – that the poet revived in verse.

Jack Quin is a Leverhulme Trust postdoctoral fellow in the School of English at Trinity College Dublin. He received his PhD from the University of York, and his research explores the relationship between Irish poetry and sculpture, particularly in the work of W.B. Yeats.

Panel 12D Taboo and To Do: Practices of Pregnancy and Childbirth in Ireland and Irish America, 1780-1950
WW8

Leanne Calvert, University of Hertfordshire, 'Watchful Attendants and "Careful Tender Nurses": Locating Men in Narratives of Pregnancy and Childbirth in Ulster, 1780-1850'

Writing in his diary in March 1816, the Reverend James Morell, Presbyterian minister of Ballybay congregation, County Monaghan, noted that he had 'preached on an old sermon' that Sabbath as he 'had not time to make much preparation for the service'. The reason? Morell's wife had given birth to a 'fine Boy about half past five' that morning. Although brief and lacking in detail, Morell's account hints that he was involved to some degree in the previous night's events. But, in what ways?

Men are conspicuously absent from histories of pregnancy and childbirth. We are told that these events were largely managed and controlled by women, to the exclusion of men. Childbirth itself even took place in a designated area of the home known as the 'birthing chamber'; a space to which men were denied entry. Outside of the interventions of medical professionals, we are told that men played a limited role in childbirth. As fathers, they fetched those who were to attend the birth; they awaited news of the birth with a company of their male friends; or they paid a midwife for her services.

Drawing on a selection of men's personal papers, diaries and family correspondence from the province of Ulster, this paper pieces together and recreates the roles that men played in the events of birth. It reveals that men, as husbands, brothers, fathers and friends, were not only interested in the events of birth, but that they also actively assisted female family members in their time of need. In doing so, this paper reads 'between the lines' and challenges the gendered narrative of birth as a distinctly 'female' event. It argues instead that while the gendered boundaries of the birthing chamber certainly existed, men were not prohibited from participating in the rituals of birth.

Leanne Calvert is a Research Fellow in Intangible Cultural Heritage at the University of Hertfordshire. She is a historian of women, gender and the family, and her work focuses on Presbyterian families in Ireland, between the eighteenth- and nineteenth-centuries. She has published in *Analecta Hibernica*, *Women's History Review*, and *Journal of Family History*,

and has forthcoming articles in *Irish Economic and Social History* and *Irish Historical Studies.*

Cara Delay, College of Charleston, 'And "A Towel to Pull On": Objects and Agency in Irish Childbirth Narratives, 1900-1950'

Describing her experience of a home birth in the early twentieth century, a Belfast woman remembered that that the local midwife made nappies out of old bedsheets, always gave the laboring woman 'a towel to pull on', and rubbed the newborn child with oil.[3]

Childbirth, which continued to occur mostly in women's homes through the first few decades of the twentieth century, facilitates a detailed analysis of objects and agency in Irish women's history. What was the material culture of pregnancy and childbirth—what items were present in the spaces of birth and why? What did women themselves collect, borrow, buy, and save for pregnancy, birth, and infancy?

Through an analysis of memoirs; nursing and midwifery journals; correspondence and other materials from the *An Bord Altranais* archive; oral histories; and folklore narratives, this paper analyses the material culture of childbirth in early twentieth-century Ireland. It asks how mothers and their attendants planned for pregnancy, birth, and infant care, demonstrating the careful preparation and thought with which women and handywomen/midwives approached reproduction. This research therefore challenges notions that, before the professionalization and hospitalization of the mid-twentieth century, home-based childbirth was dominated by ignorant handywomen, with horrific results. Instead, mothers and traditional birth attendants displayed agency and autonomy when they prepared for labor. Often working in conditions of desperate poverty, these women did what they could to create spaces of health care in their homes and to ensure successful births.

Cara Delay holds degrees from Boston College and Brandeis University. Her research analyzes women, gender, and culture in nineteenth- and twentieth-century Ireland, with a particular focus on the history of reproduction, pregnancy, and childbirth. She has published in *The Journal of British Studies*, *Lilith: A Feminist History Journal*, *Feminist Studies*, *New Hibernia Review*, and *Éire-Ireland* and writes blogs for Nursing Clio.

E. Moore Quinn, College of Charleston, '"Born with the *cáipín an tsonais*": Beliefs and Rituals of Childbirth in Irish American Immigrant Communities'

In the latter part of the twentieth century, an elderly Irish American man from Norwood, Massachusetts, revealed that when he was an infant, his sister 'would always put the iron stove poker in the crib or baby carriage as protection against the fairies'. By way of explanation, he added, 'They fear iron'.

Drawing from folklore collected from descendants of Irish immigrants who settled in New England in the nineteenth and early twentieth centuries, this paper explores the beliefs and rituals surrounding birth and infancy that traveled with the immigrants and remained in their offspring's folk memory. For example, in Ireland it was said that a child born with 'a little cap of happiness' (*cáipín an tsonais*) – a membrane surrounding the head or entire body – held special or even magical powers. This belief circulated among the New England Irish as well; consultants revealed that any baby 'born with a caul' was expected to be lucky throughout life.

[3] Sound recording R84-129, Ulster Folk and Transport Museum, Belfast.

The subject of birth was surrounded by precautions and prohibitions. So as not to become 'the scapegoats of misfortune', mothers-to-be were imbued with ancestral utterances and rituals; they were taught to trust such maxims as 'When time comes, baby comes'; they were warned against visiting cemeteries or attending funeral processions, and they were encouraged to wear special clothing, like their husbands' shirts or jackets turned inside out.

In these and in additional ways, Irish American immigrant communities in New England preserved traditions, exerting control over the liminal and unpredictable periods of childbearing and birth.

Linguistic anthropologist E**. Moore Quinn**, who holds degrees from Harvard University and Brandeis University, explores Irish and Irish American folklore and oral traditions in Ireland and Irish America. Quinn's research can be found in *American Ethnologist*, *Practicing Anthropology*, *Anthropological Quarterly*, *New Hibernia Review*, and *Éire-Ireland*. Quinn's recent articles address Irish and Irish American women's oral traditions as forms of agency.

Panel 12E Representing Ireland in Nineteenth-Century Photography and Popular Culture
ORB 1.01

Emily Mark-FitzGerald, University College Dublin, 'Ireland Through the Stereoscope: Seeing Irish Poverty in 3-D at the Turn of the Century'

Stereoscopy – an early form of immersive, 3-D photography – was one of the most popular entertainments and pedagogical tools of the late 19th and early 20th century. Its invention and dissemination coincided with the expansion of photographic approaches and technologies (in the latter half of the 19th c.) that allowed for an enormous diversity of visual representations to emerge. This paper will explore the intersection of stereoscopy with the emergence of Irish poverty as a newly 'seen' and popularly consumed subject in the late 19th and 20th c., arguing for the stereoscope's twin utility as instrument of social reform and medium of visual pleasure.

I will situate the production of Irish stereoviews in the photographic economy of the period, and compare/contrast the consumption and viewership of Irish stereoviews with parallel 'immersive' technologies such as the magic lantern. Drawing specifically on a set of stereoviews 'Ireland Through the Stereoscope', produced c. 1900 as part of Underwood & Underwood's enormously popular travel series covering the north and south of Ireland, this paper will address both domestic and diasporic receptions of scenes of Irish poverty.

Please note: some of this paper will be delivered in 3-D: glasses will be provided for audience mambers to view period stereoviews that have been translated from stereoscopic imagery to red/green anagylphs.

Associate Professor **Emily Mark-FitzGerald** is based in the School of Art History & Cultural Policy at UCD. Her research specialisms include the visual and cultural history of the Irish Famine; Irish migration, diaspora, and poverty; 19th c. Irish visual culture; museum studies & Irish cultural policy. She represents Art History on the Historical Studies Committee of the Royal Irish Academy, and is one of the Directors of the Irish Museums Association, as well as Arts & Disability Ireland.

Katherine Huber, University of Oregon, 'Modernizing Tradition: Ethnography and Photography as Framing Revival and Unionist Ideologies in the Congested Districts Board Archive'

Heeding historically specific representations of science and technology helps nuance how we conceptualize modernization and its impacts on the material environment in Irish history. The land reform project, the Congested Districts Board (CDB), made material changes to social relations and the landscape at the start of the twentieth century that are illuminated in the CDB photographic archive. Scholars, such as Justin Carville and Gail Baylis, have examined the CDB photographic archive in terms of colonial ideology and Revivalist aesthetics, respectively. My paper builds on the work of Carville and Baylis by bringing their insights into conversation with recent reconsiderations of the Revival's aestheticization of the Irish periphery, for instance in the work of Gregory Castle. I examine how modernist notions of primitivism interacted with ethnography and photography to literally and figuratively position people, their labour, and places in the west of Ireland in ongoing hierarchies. My paper opens up conversations about how contemporary understandings of ethnography and photography created a contradictory aesthetics of the Irish landscape. I show that the CDB photographic archive establishes contradictory conceptions of modernization that erase people living in the west of Ireland and idealize an empty landscape for both nationalist and industrialization purposes. In doing so, I establish that early twentieth century conceptions of ethnography and photography informed both Revivalist aesthetics and colonial ideology and have, in turn, influenced subsequent representations of rural Ireland.

Kate is a PhD candidate in the English Department at the University of Oregon. She specializes in twentieth century Irish and British literature and ecocriticism. Her dissertation examines how representations of science and technology in twentieth century Irish texts depict the relationship between the material environment and social relations, such as in conceptions of modernization or definitions of natural resources.

Liam Barry-Hayes, Mary Immaculate College, University of Limerick, 'Creating America's first popular men's magazine in an uncompromising Victorian environment: Richard Kyle Fox of Albertbridge Road, Belfast and his *National Police Gazette*'

Richard Kyle Fox (1846-1922) quickly rose to prominence in the publishing world following his arrival at Castle Island, New York in 1874. Having previously worked at the commercial departments of the *Banner of Ulster* and later the *Belfast News-Letter,* Fox's grounding in the publishing industry afforded him the impetus to succeed in becoming the sole proprietor of the then foundering *National Police Gazette* in less than two years. Transforming the *Gazette* into the leading sporting and sensationalist weekly in the world, the Belfast man simultaneously became a prominent sports promoter, awarding the first championship belts to pugilists, trophies to other athletic disciplines and presenting *Police Gazette* medals for various feats of human endeavour. As a purveyor of all things lurid, Fox's publication challenged the hypocrisy of Victorian propriety and, in doing so, encouraged and exploited a growing bachelor subculture environment in which working class men found affinity. The following paper will show, therefore, how Richard Kyle Fox created the first popular men's magazine in an uncompromising Victorian environment.

Liam is a doctoral candidate at Mary Immaculate College, Limerick. I completed a Bachelor of Arts (English and History) in 2016 and a taught Masters in History in 2017. My interests include the influence of Irish sportspeople in late nineteenth century America (particularly Irish boxers and boxing promotion) and the environment of manly culture which ensued.

Panel 12F Natural Histories

ORB 1.32
Chair: Anna Pilz, University College Cork

Sherra Murphy, Dun Laoghaire Institute of Art, Design and Technology, '"As it may be rare, I have shot it for you": Donors to Dublin's Natural History Museum in the Mid-Nineteenth Century'

In Irish studies, nature is often treated as a literary conceit, a metaphor for an essential 'Irishness' based in representations of land and place, flora and fauna. However, in mid-nineteenth century Ireland, nature was also understood through enthusiastic engagement with natural science by significant sectors of the population. Natural history museums and societies were part of civic life, and combined with scientific lectures, publications, and conferences were forms of improving leisure that contributed directly to the emerging understanding of environment in Ireland.

The history of science and culture in Ireland assumes that science in the nineteenth century was the province of the Anglo-Irish elite; that the environments of Ireland were assessed by the ruling classes for the purposes of economic exploitation. The history of Dublin's Natural History Museum shows that, for natural history at least, this was not the only motivation. Primary sources show that the study of natural history was undertaken at varying degrees of seriousness across broad sectors of the population, mirroring the rest of Europe. Examining the networks of people who pursued natural science in nineteenth-century Ireland shows that, in contrast to the trope of 'Ascendancy science', people in middle class, professional, and military contexts contributed significantly to the museum's collections, and were well-informed about contemporary scientific ideas and methods. This paper will examine them, and their contributions to creating the collections that were the raw material for assessing the shape and scope of nature in Ireland, and its connections to European natural history at large.

Lecturer in Critical and Cultural Studies, **Dr Murphy** has taught at Dun Laoghaire IADT in Dublin since 2004. Her PhD examined the Natural History Museum Dublin; the monograph drawn from this research, *Dublin's Natural History Museum: Science, knowledge, and culture in mid-nineteenth–century Ireland,* has recently been completed and is being prepared for publication.

Seán Hewitt, Trinity College Dublin, 'Natural Theology, Mysticism, and the Irish Revival'

The popular craze for amateur naturalist practice among the middle and upper classes in Great Britain and Ireland reached the South of Ireland later than elsewhere, with the Dublin Naturalists' Field Club being established in 1886, roughly coinciding with the beginnings of the Irish cultural and literary Revival. Although the Revival is often seen as an anti-scientific movement, reacting against Enlightenment values, a number of its key writers were involved in amateur natural history through direct study. By exploring their interactions with scientific cultures of nature study, and the influence of nineteenth-century 'natural theology', this paper will examine the works of writers including Emily Lawless, Charlotte Grace O'Brien, W.B. Yeats and J.M. Synge in order to suggest that positivistic ways of knowing were incorporated into the Revivalist imaginary, where it could then be rendered as a form of mysticism. By historicising the cultures of scientific study in late nineteenth century Ireland, through a study of *The Irish Naturalist* and key debates about the relationship between faith and positivism,

natural history can be shown to be integral, rather than inimical, to the ecologies of a number of Revivalist and late Victorian writings.

Seán Hewitt is a Leverhulme Postdoctoral Research Fellow at the School of English, Trinity College Dublin. He completed his PhD, 'J.M. Synge, Modernism, and Political Protest', at the Institute of Irish Studies, University of Liverpool. His current research explores the place of natural history in nineteenth and early twentieth century Irish literature.

Meghara Eichhorn-Hicks, University of Kansas, 'Specimens and Steam Engines: Encountering the Animal Machine at British and Irish International Exhibitions, 1851-1903'

At London's Great Exhibition of 1851, colonized human subjects, taxidermied animals, and industrial machinery comprised the three major types of attractions on display for the Victorian audience. While these elements initially seem disparate, they begin to coalesce when viewed through the lens of the "animal machine," a term employed throughout the nineteenth century in an effort to reimagine the place of humans in an increasingly industrialized world. The term envisions machines as "bestial…organisms," while simultaneously characterizing animals and humans – particularly "savages" and members of the working class – as mechanical beings "fueled by…drives that reproduce the hydraulic energetics of steam" (Ketabgian). In the years that followed, Ireland organized six of its own exhibitions that mirrored the same types of hybridity. These events helped define Ireland as a unique culture with its own national identity, and resulted in the establishment of the Irish National Gallery of Art, the National Library, and the Irish Natural History Museum. Since these institutions emerged from Ireland's response to the Great Exhibition, it can be argued that much of Ireland's cultural and national identity was thus predicated on science, industry, and technology. The proposed paper examines the ways in which members of the burgeoning Celtic Revival challenged the rhetoric of the the animal machine that was often used to mechanize and dehumanize the colonial or working-class subject by revering and even fetishizing the West and its peasant population. This became a defining point in the creation of an "authentic" nationalism centered on the anti-industrial rhetoric that characterized much of Ireland's nationalist movement in the late nineteenth and early twentieth centuries.

Meghara is a PhD candidate at the University of Kansas. Her work focuses on the rhetorical hybridity of humans, animals, and machines that emerged at the great exhibitions in England and Ireland in in the late nineteenth- and early twentieth-centuries.

Panel 12G **Diasporic Identities**
ORB 1.44
Chair: Christine O'Dowd-Smyth, Waterford Institute of Technology

Robin Adams, Oxford University, St Peter's College, 'Diaspora Finance in the Irish War of Independence (1919-1921)'

American funding for Irish nationalist organisations dates back to the 1820s when Daniel O'Connell sought support for his campaign for Catholic Emancipation, but it wasn't until a century later, during the Irish War of Independence, that nationalist funding from the Irish diaspora reached its zenith. Éamon de Valera's fundraising mission to the United States was crucial in determining the outcome of the War of Independence, providing some 75% of the unrecognised Irish Republic's finances, but it has received relatively little attention in the

war's historiography. This paper explores the interaction between de Valera's mission and the leaders of the Irish-American diaspora, the tensions it created and the power dynamics at play. It also, for the first time, investigates the social composition of the thousands of Americans who contributed to the war effort by buying so-called 'bond certificates' of the Irish Republic, yielding fresh and valuable insights on the nature of American support for Irish independence.

Robin Adams is a doctoral student of Economic and Social History at the University of Oxford, investigating the financing of the republican government in the Irish War of Independence (1919-21). He has a BBS (Lang.) in Business and Russian from Trinity Collge Dublin and an MSc in Economic History from the London School of Economics.

Miriam Nyhan Grey, New York University, '"They come expecting the moon and get a lemon": Comparing Migration from Ireland and the Anglo-Caribbean, 1946-1962'

Subject to the limited opportunities of small nations, the island of Ireland and the Caribbean islands saw migration as a key feature of their social histories in the twentieth century. In the Anglophone Caribbean, not unlike Ireland, the cultural influences of Britain loomed large in the psyche of both the homeland and the diaspora. For both groups, Britain represented an important migrant *entrepôt* and the city witnessed significant waves of Irish and Caribbean migrants in the decade and a half following World War II. Despite commonalities between Irish and Caribbean immigrants, few scholars have attempted to compare their experiences in a cross-ethnic manner. This paper uses a comparative agenda by examining postwar Ireland and the Anglophone Caribbean as the points of origin for these immigrants to show how migrants' expectations of Britain differed. In this, the analysis will touch on how immigrants would negotiate the racial and ethnic framework of postwar Britain. A primary goal of this research agenda, of which this paper forms just one excerpt, is to unpack the impact of race on the immigrant experience by drawing on groups who share significant geo-political, imperial and cultural histories vis-à-vis a relationship with Britain.

Miriam Nyhan Grey is Associate Director of New York University's Center for Irish and Irish-American Studies, where she is also Director of Graduate Studies for the Master of Arts in Irish and Irish-American Studies and NYU's Global Coordinator for Irish Studies. She has been on faculty at NYU since 2009.

Shirley Wong, Westfield State University, 'Irish Studies in the Era of Trump: Rethinking White Supremacy, Immigration, and the Irish-American Diaspora'

Irish studies scholars recently have had to confront an increasingly uncertain geopolitical environment, particularly as the still unfolding events of Brexit threaten to unsettle the relationship between Northern Ireland and the Republic of Ireland. But how might we revisit the stakes and relevance of Irish studies on the other side of the Atlantic, in the era of Trump, and in light of the worldwide resurgence of ethnonationalism and xenophobia?

This presentation discusses the ethical responsibilities of Irish studies scholars today—particularly those teaching and researching in the U.S., where the question of white supremacy has been brought back to the center stage and has often been fought on the site of the university. This discussion is all the more pressing given the alt-right's troubling co-opting of Irish-American history and culture, such as in the form of recently circulated Internet memes around the myth of "Irish slavery" and of Celtic iconography that is popular among white supremacists. Moreover, such a discussion is especially important given the

economic links between the discipline of Irish studies and U.S. institutions (including universities, archives, and publishers).

In my paper, I examine a cluster of recent texts centered around the Irish-American diaspora: the film *Brooklyn* (2015), Barack Obama's speech in Dublin during his 2011 visit to Ireland, and the memes and "fake news" articles that perpetuate the myth of Irish slavery. What is the role of Irish studies in today's fraught political environment? How might we as Irish studies scholars intervene in conversations on white supremacy, xenophobia, and immigration?

Shirley Lau Wong is an assistant professor of twentieth-century British and Anglophone literatures at Westfield State University, where she teaches courses on poetry and poetics, postcolonial studies, and ecocriticism. She is currently at work on a book project entitled, Poetics of the Local: Space and Place in Modern and Contemporary Irish Poetry.

Panel 12H Music and Place
ORB 1.45

Ian Bascombe, Irish World Academy, University of Limerick, '"I went and bought a penny whistle": The Migratory Material Culture of a Musical Instrument'

Musical instruments do not just produce sounds. They are also embodiments of cultural exchange, repositories of accrued meaning, and, at times, emblems of ethnicity and place. One such instrument is the Clarke Tin Whistle, which was devised in England in 1843, and until 1986 was manufactured in a small workshop near Manchester. For much of the twentieth century, it was the most popularly played musical instrument in Ireland, and during that time it became the primary formative instrument in the transmission of the country's traditional music.

Drawing on contemporary newspaper accounts and texts, contextualised from within historical ethnomusicology (Hebert and McCollum 2014), and supported by new methodologies in the study of musical instruments as material culture (Wade 2013), this paper will trace the trans-national migration to Ireland of an instrument that was invented and manufactured abroad; an example of nineteenth century acculturation which eventually played an important role in the creation of an Irish post-colonial identity. Founded upon Rice's call to heed "formative processes" (1987), it will focus on the period 1843-1900, and will examine key facets of the Clarke Tin Whistle's journey, a journey both physical and symbolic. It will then explore some of the critical contexts of its adoption and assimilation here during that period, processes that led finally to the elevation of the instrument into an Irish icon.

Ian Bascombe moved to Ireland from England in 2008. In 2014, he graduated from UL as a mature student, with a 1st Class hons BA in Irish traditional music. In 2016, he achieved a 1st Class hons MA in Ethnomusicology, and he is now an IRC supported scholar reading for a PhD at the Irish World Academy at UL.

Malachy Egan, National University of Ireland, Galway, 'The Road to a Cultural Environment: Seán Ó Riada and the Influence of Time and Place'

Whether it be within the arts, science, technology or political thinking, the search for an ideal creative environment in which to express oneself and attain inspiration often takes precedence. When analysing the creative output and influence of an artist, attention is placed

upon linking each individual product with the environment in which it emerged. In some cases, such an ideal is reached within a single creative environment; in others, the search itself, often of an unattainable vision, is the primary environment which inspires. This paper will reflect upon such a search for creative stability, as witnessed through the career of Seán Ó Riada. Although his life is characterised by the many new modes of expression he introduced to musical life in Ireland, Ó Riada's influence within Irish traditional music, as expressed through his ensemble Ceoltóirí Cualann, can be linked to the environments within which he lived and worked. By tracing Ó Riada's professional journey, alongside the emergence, development and conclusion of Ceoltóirí Cualann, this paper will illustrate the manner in which music, like many aspects of artistic life, is directly influenced by the creative environments which we live within or choose to create ourselves.

Malachy Egan is currently undertaking a PhD, under the supervision of Dr. Méabh Ní Fhuartháin, within the Centre for Irish Studies, N.U.I. Galway. He holds a B.A. History and Geography, as well an M.Phil Modern Irish history and teaches as part of a number of music study programmes. His research interests include Irish music and identity; cultural revivalism; Irish social history; and social geography.

Rory McCabe, National University of Ireland, Galway, 'From Ireland to Clare Island: Music Making and Community in an Off-Shore Environment'

Music has continuously featured as an adaptable, mobile-symbol for the imagining of Irish identity. Whether through Irish traditional music, modern-popular, or as western art, music on this island nation has constantly been imagined and performed in a manner that supports and advances the complex modern-tradition that is *Irishness*. The use of music to connect Irish spaces is well studied in the distances of Diaspora and the intervals of change throughout 20th century Ireland, but what of distant spaces within Ireland? The small Islands off the West Coast are a consistent element in the imagining of modern Ireland, however wider discourse and cultural narratives about Island life often contrast with the experience of Island communities. The permanent watery border of Island living creates an unequal distance when measured by radio-wave or rough seas.

Using the example of Clare Island, Co Mayo (population 168) I will explore how music-making as part of community-life in 2017 supports an Island-identity that is both distinct from, yet connected to, the wider community of the nation. Through its position as a tourist destination and its seasonal music-scene, the island becomes both a stage and a site of staged performance. On Clare Island a complex interweave of local-custom, modern popular-culture, performance aesthetics, and participatory identities, presents a version of Irishness seen through the social process of music-making.

Rory McCabe (BMus, MA Ethnomusicology) is an Irish Research Council Scholar and PhD researcher at the Centre for Irish Studies, NUI Galway.

Panel 12I The Land Question
ORB 2.01

Jay Roszman, Carnegie Mellon University, '"Thugee in India, Ribandism in Ireland, compared": Irish Agrarian Violence in the Early Victorian Imperial World'

The *Dublin University Magazine* featured an article in their January 1840 issue entitled 'Thuggee in India, Ribandism in Ireland, compared'. The article acquainted the reader with

the 'system' of Thuggee violence in India, depicting in graphic detail the exotic practice of ritualistic killing and emphasizing the inhumanity of the group and their religious zealotry. If the author's descriptions played on the exotic and oriental, he was quick to suggest that these foreign and inhuman practices also operated much closer to home through explicit comparison to the violence of the Irish countryside and the 'Ribbon' system.

The *Dublin University Magazine*'s efforts were but one of a number of different attempts by ultra-Tories to put Irish agrarian violence into a wider imperial framework, and in so doing, demonstrate how Irish violence might undermine the stability of the wider British Empire. These arguments were part of a wider effort to undermine a Whig government that had approached governing Ireland in new ways, eschewing the perennial passage of coercive legislation in favor of a centralizing and reformist agenda.

This paper aims to explore the ways in which Irish agrarian violence was cast into this wider imperial environment, the nature of these comparisons, and its effect on stirring anti-Catholic/anti-Irish sentiments in Britain during the early Victorian era.

Visiting Assistant Professor of History at Carnegie Mellon University, past recipient of Adele Dalsimer Prize for Distinguished Dissertations, and 2018 Michael B. Neenan Visiting Fellow with Boston College-Ireland. Has published articles in *Historical Research* and *Historical Journal*.

Heather Laird, University College Cork, '"Commemoration against the Grain": Remembering Alternative Concepts and Practices of Land Usage in Nineteenth- and Early Twentieth-Century Ireland'

The principal function of the Advisory Group established by the Irish state in preparation for the Decade of Centenaries was to ensure 'proportionality' by helping to select events, issues and processes that had shaped modern Ireland and were, therefore, 'significant' enough to include in the official commemoration programme. One result of this 'proportionality' is that land bills are referenced on the Decade of Centenaries website, while the 1920 land seizures and the experiments in collectivised farming that followed some of these seizures are not. Thus the Decade of Centenaries programme marks the strengthening of absolute property rights in Ireland under the guise of commemorating 'the transfer of land to those who farmed it', and sidelines challenges to agrarian capitalism and the primacy of private property. In this paper, I speculate on how such challenges might best be commemorated. These challenges ranged from the aforementioned seizures of land to tenant-farmers' assertions of rights of occupancy and resistance to farming practices associated with agrarian capitalism, such as grazing. They include the concept of land nationalisation as advocated by Michael Davitt and of Gaelic communism as associated with James Connolly. I sketch out a radical form of commemoration that brushes history against the grain, and is organised in conjunction with those from Ireland and elsewhere who currently adhere to a relationship with land and property that challenges societal norms.

Heather Laird is a lecturer in the School of English, University College Cork. She is a postcolonial scholar whose research interests include theories and practices of resistance, critical/radical historical frameworks, and Irish culture since the early nineteenth century. She is the author of *Subversive Law in Ireland, 1879–1920* (2005) and *Commemoration* (2018), and editor of *Daniel Corkery's Cultural Criticism: Selected Writings* (2012).

Colin Reid, University of Sheffield, '"A Voice for Ireland": Isaac Butt, Environmental Justice and the Dilemmas of the Irish Land Question'

Environmental history encompasses a wide range of natural and human activity. While the Irish land question has rarely been framed as a branch of environmental history, nineteenth-century Ireland provides an arresting case study into what scholars elsewhere have depicted as the 'hybridity' of the environment, which warns us against the binaries of human activity and nature. Land ownership and legal rights are maintained by the legislative, judicial and coercive apparatus of the state, meaning that 'nature' is, as a political, economic and social concept, profoundly malleable. a malleable. The natural environment in Ireland was also frequently a form of private property, ensuring that issues of rights, ownership and justice shaped contemporaneous attitudes to land.

This is clear from a closer engagement with the writings of Isaac Butt (1813-79) on the land question. Isaac Butt was one of the most significant figures of his day: as a pioneer of political economy, a man of letters, a gifted lawyer, and the father of the Home Rule movement, his contribution to intellectual and political life was considerable. This paper examines Butt's thinking on the natural environment in Ireland. In particular, it probes how Butt conceptualised injustice within the land question. As one of the leading advocates for reform, Butt articulated a justice-based argument that transcended the narrow confines of political economy (although the 'dismal science' had a prominent role to play in Butt's thought). For Butt, the ability or otherwise of the British state to deliver justice to Ireland through land legislation became the issue par excellence in judging the success of the Act of Union settlement. Environmental justice - or the lack of - was, therefore, nothing less than a testing ground for the legitimacy of the British constitution in Ireland, and helps to explain Butt's sudden shift towards Home Rule in 1870.

Colin Reid is Lecturer in British and Irish History at the University of Sheffield. He is the author of *The Lost Ireland of Stephen Gwynn* (2011) and a number of articles on Irish political and intellectual history.

PANEL SESSION 13
4:30pm, Friday 22 June

Panel 13A Health, Mind and Body
WW3

Patricia Marsh, '"Woe unto them that are with child": Gender and the Spanish Influenza Pandemic in Ulster'

The 1918 influenza pandemic appeared to be an indiscriminate killer. It attacked and killed the very young, the very old, young adults, rich and poor alike. However, certain patterns were specific to this pandemic, such as the global peculiarity of how it targeted young adults. Niall Johnson noted that different locations showed a slight difference in mortality between genders, which did not appear to be significant or consistent. Yet the USA, Australia, New Zealand, Norway and South Africa reported noticeably more male than female deaths. The question of gender mortality in Ireland is interesting as official figures for the 32 counties show that male mortality was higher than female, but in the province of Ulster more women than men died.

This paper will investigate the area of gender and influenza and pose the question 'was gender a factor in one's susceptibility to influenza in Ulster?' By analysing the mortality figures with respect to age and gender in Ireland, the province of Ulster and individual counties therein, it will examine if females were at more risk from influenza than males. As the title suggests, pregnant women were deemed to be at particular risk from influenza and the susceptibility of these Irish women to the disease and their subsequent mortality will be examined. Family commitments and the areas of female employment including nursing and factory work will be investigated to ascertain if gender was a deciding factor in susceptibility to the disease or was indeed influenza an indiscriminate killer.

Patricia's primary degree was in Applied Chemistry. She completed MA's in Archaeology and Irish Studies in 2004 and 2006 respectively as well as my PhD, entitled 'The effect of the 1918-19 influenza pandemic in the province of Ulster' in 2010, all at Queen's University Belfast. Her research interests are in healthcare, welfare and public health with respect to infectious diseases in Belfast in the late-nineteenth and early-twentieth century.

Ida Milne, Maynooth University, 'Influenza in Ireland, 1918-19'

In 1918-19, as the world war was drawing to a close, and the revolution was beginning to reheat, Ireland experienced three waves of the worst influenza pandemic the world has ever known. This paper explores the impact on public and private life in Ireland and shows how the influenza pandemic became a fortuitous tool for nationalism at a key point in Irish history, even as it was devastating family lives.

Ida Milne is a social historian of disease, who uses oral history to capture experiences of disease from suffers and medical workers. Her monograph on the 1918-1919 influenza pandemic in Ireland, (from her 2011 dissertation) *Stacking the Coffins: influenza, revolution and war in Ireland, 1918-19* is being published by Manchester University Press in May 2018.

Panel 13B Placing and Displacing Shame in Irish Writing and Film
WW4

Megan Crotty, Boston College, 'Grave-digging: Complicity, Shame, and the Subaltern in Sebastian Barry's *The Secret Scripture*'

In Sebastian Barry's *The Secret Scripture*, Roseanne Clear, a young woman from Sligo, is interred in a mental hospital for more than 60 years. Roseanne, we find out, could not be deciphered or contained by her community. Presbyterian, the daughter of an RIC man, dangerously pretty, and insufficiently ashamed of these things, she becomes "surplus to requirements," an excess that cannot be abided in Sligo, her hometown (Barry 4). Moreover, after her marriage to Tom McNulty is dissolved by the local Catholic priest, Father Gaunt, Roseanne becomes pregnant out of wedlock, a cardinal sin. As a result, Roseanne is shamed and silenced, removed from society; the town buries her and forgets her. But Roseanne Clear is no anomaly in Irish literature, and Barry is not the only author to represent Irish women who are shamed, silenced, and buried for their alleged social sins. Mrs. Brady in The Butcher Boy, Judith in No Country for Young Men, Paula Spencer in The Women Who Walked into Doors, the narrator in A Girl is a Half-Formed Thing, and Roseanne's own mother in The Secret Scripture are just some of the women who are literally and/or metaphorically buried in Irish literature. But Barry's buried woman stands out, and I will argue that she does so because of the way her failed attempt at telling her own story, or informing, exposes a subtle yet cutting critique of the social forces that engulf her.

Megan Crotty is a Doctoral Candidate and Irish Studies Fellow in the English Department at Boston College. Her research interests include empire, nationalism, and gender in both Ireland and India. She is also particularly interested in the position of women in relationship to violence and agency in contemporary literature.

Tara Harney-Mahajan, Caldwell University, 'Jim Sheridan's *The Secret Scripture*: Methods of Erasure'

Director Jim Sheridan's much-anticipated 2016 film adaptation of Sebastian Barry's 2008 novel *The Secret Scripture* has been widely panned, with critics and reviewers expressing outrage, dismay, and outright confusion—particularly in relation to the novel, which was critically acclaimed, commercially popular, and short-listed for the Man Booker Prize. In light of the novel, there is no doubt that the film fails spectacularly, but in the context of adaptation studies—where we would read the film as a "new original," as G. Jellenik, translating Walter Benjamin, phrases it—Barry himself draws a distinct boundary between the two ventures (39). He insists that not a line from the novel ended up in the film, and deems the film, instead, "Sheridan's Scripture." Barry, therefore, obliges us to consider the film as an object of inquiry in its own right. In terms of thematic content, as many reviewers and Sheridan himself have noted, the film joins a number of texts, films, and other cultural representations which foreground Ireland's architecture of containment—a state and Church system that incarcerated, punished, and tortured thousands of women and children throughout twentieth century Ireland. Indeed, Sheridan has revealed that the recently uncovered skeletal remains of 700+ babies and children at the Bon Secours Mother and Baby home in Tuam, Galway were at the forefront of his mind while making the film. Yet where films like *Philomena* and *The Magdalene Sisters* have succeeded in excavating and representing the immense suffering of countless women, Sheridan's efforts to provide his audience with a "happy" ending—where, in Sheridan's phrasing, "at the end…the woman got something out of it," result in a magical realist romance that obscures and elides sectarian discord, infanticide, questions about women's sexuality and toxic masculinity, and the cruel mistreatment of women who challenged patriarchal and hegemonic norms. This article will first analyze how Sheridan's directorial choices—including heavy-handed and late editing, close-up and brisk camerawork, and magical realist elements—left gaps that could not be filled by the viewer. I will then turn to the conclusion of the film—controversial in Barry's

version, too—and discuss how, in contrast to other cultural representations preoccupied by similar themes, it paradoxically reifies and fetishizes the biological mother-son bond.

Tara Harney-Mahajan is an Assistant Professor of English at Caldwell University and she is the co-editor of *LIT: Literature Interpretation Theory*. Her research interests include 20th- and 21st-century Irish and South Asian literature, with a focus on women writers. Her scholarship has been published in *Women's Studies* and *New Hibernia Review*. Most recently, with Claire Bracken, she co-edited "*Recessionary Imaginings: Post-Celtic Tiger Ireland and Contemporary Women's Writing*.

Kelly Duquette, Emory University, 'Chaste and Warlike Maids: Shame and Allegory in Henry Burnell's *Landgartha*'

In *Inventing Ireland* (1995), Declan Kiberd writes that postcolonial writing does not begin "when the occupier withdraws" but is "initiated at that very moment when a native writer formulates a text committed to cultural resistance" (6). As such, Kiberd recognizes the Old English priest and poet, Seathrún Céitinn (c. 1569-1644), as an early postcolonial artist. Although scholars have contributed significant research to Céitinn's works, less scholarship is devoted to his contemporary and fellow Old Englishman, Henry Burnell (c.1590 - c.1654). Like Céitinn's texts, Burnell's tragicomedy, *Landgartha* (1640), performs cultural resistance on two fronts. *Landgartha* attempts to undo Spenser's depiction of the Old English in *A View* (c. 1596, 1633), and as Deana Rankin suggests, it articulates the Old English as the "true inheritors" of the Elizabethan literary legacy (34). Given Catherine M. Shaw's allegorical reading of the play, I survey the work of Katie Trumpener, Mary Jean Corbett, Miranda Burgess, and Ina Ferris to offer *Landgartha* as a proto-national tale. I examine infidelity in the play to demonstrate how (1) shame functions as social and political currency in marital and martial spaces; and (2) how the displacement and redistribution of shame signals an Old English attempt to renegotiate its status with the English parliament. With this framework, I argue that in staging the Old English as the noble warrior women of Norway and the English as the adulterous Danes, Burnell complicates the Old English allegiance to the crown in the events leading up to the Irish Rebellion of 1641.

Kelly Duquette is a first year PhD student in the English department at Emory. Her research focuses on representations of national and cultural identity across the British-Irish archipelago in the seventeenth century. More specifically, she is interested in the ways literature engages ideas of "Britishness" amidst the shifting contours of political and physical landscapes.

Sarah Bertekap, University of Connecticut, 'Shame and Irish Girlhood in Clare Boylan's *Holy Pictures*'

Conversations between Girlhood Studies and Irish literature have already productively examined the components of Irish girlhood narratives and their differences from narratives of Irish boyhood. Scholars, such as Kelly J.S. McGovern and Jane Elizabeth Dougherty, have crafted a characterization of narratives about Irish girls through examining the works of writers such as Nuala O'Faolain, Elizabeth Bowen, Edna O'Brien, and Éilís Ní Dhubhne. However, little critical attention has been paid to the work of Clare Boylan or her 1983 novel, *Holy Pictures,* which contains a unique portrait of Irish girlhood in 1925 Dublin. I argue that *Holy Pictures* cannot be ignored in this investigation of Irish girlhood narratives. *Holy Pictures* illustrates both the inherent instability of "girl" as an identity and the various ways that shame seeps into almost every aspect of an Irish girl's life. This shame is rooted in the

Cantwell sisters' Catholic education, the expectations surrounding the girls' bodies, and their expected relationships with men.

Significantly, *Holy Pictures* also offers the counter-point of a non-Catholic space freed from shame: the Schweitzer family's Jewish home. The Schweitzer girls embrace their menstruation, handle marriage confidently, and worship glamourous Hollywood starlets who proudly display their bodies. Through this family, Boylan asserts that alternatives to shame did exist in 1925 Dublin. *Holy Pictures* offers a valuable examination of the different narratives, each with their own amount of shame, available to a Catholic Irish girl in 1925. Importantly, the novel also highlights these narratives' varying levels of accessibility in Irish girlhood.

Sarah Bertekap is a PhD student at the University of Connecticut. Her research interests include Irish women writers and nationalism. She is particularly interested in the writing of Lady Gregory, the Abbey Theatre, and those who are left out of nationalism's dominant narratives.

Panel 13C What's in a Stage?
WW7

Hélène Lecossois, Université de Lille, 'Reading Synge Performatively'

This paper proposes to investigate ways to broaden the scope of Synge studies and, more generally, of Irish theatre scholarship. Text-based analyses dominated Irish theatre studies for a long time. They are now being challenged by a number of approaches, amongst which practise as research, for instance. Philosophically or historically informed readings have also contributed to opening up the field. This paper will focus on the new insights that recent research in performance studies could bring to the reading of J. M. Synge's plays.

The paper will argue for a new critical assessment of Synge's writings in light of their fascination with popular rural performance practices (such as keening, wake games, and story-telling), and in light of the ways in which Synge's drama engages with ideas of the modern. The inclusion in Synge's plays of a variety of peasant-based performance practices establishes a powerfully productive tension between, on the one hand, the forward-moving, teleological drive of the theatre as a modern, nationalist and capitalist-oriented institution dedicated to celebrating the heroism of the individual and, on the other, the often-incommensurate non-modern and non-capitalist values of an indigent peasant culture that celebrates the transformative power of collective endeavour and insurgency. Drawing on a combination of contemporary performance theory, the paper will strive to demonstrate that Synge's fascination with various forms of peasant performance practices reveals the resourceful ability of such practices to critique the terms of colonial modernity, and to conjure up alternative possibilities.

Hélène Lecossois is Professor in Irish literary studies at Lille University (France). She is the author of *Endgame de Samuel Beckett* (Paris, Atlande, 2009). She has devoted several articles to the plays of Samuel Beckett and those of J. M. Synge. She is currently working on a monograph on J. M. Synge and Ireland's colonial modernity.

Elizabeth Ricketts, University of South Florida, 'Scripting the Riots: Christy Mahon as Play(boy) within the *Play(boy)*'

The riots that accompanied J.M. Synge's 1907 masterpiece *The Playboy of the Western World* never cease to draw scholarly and popular attention. As numerous critics have explored, *Playboy's* brutally realistic portrayal of the lives of western peasants offended the nationalist sympathies of audience members who felt that Synge pejoratively misrepresented the Irish peasantry, especially its women. Famously, Christy's use of the word "shifts" particularly disturbed audience members, causing outraged hissing and booing. Scholars have also debated the extent to which Synge himself expected such a virulent reaction from the audience. In this paper, my argument is twofold. I will argue that J.M. Synge not only anticipated the riots, but specifically writes them into the play through his protagonist, Christy Mahon, the eponymous Playboy, using the space of the stage to represent the space of the theater itself on the night that *Playboy* premiered. Christy personifies both the play itself and the constructed myths of Irish peasantry that undergirded the audience's expectations, as such myths are inextricably intertwined with the play. As a result, Mayo villagers' violent spurning of Christy is the scripted portrayal of the famous *Playboy* riots, making their staged protests a play within a play. The riots of both the Mayo villagers and the play's audience reflect outraged ire with thwarted expectations, which they themselves had created and imposed upon both Christy and the play itself.

Elizabeth Ricketts is a 2nd year PhD Literature student at the University of South Florida. Before beginning her studies at USF, Elizabeth taught English in the public school system for ten years. Her research focuses on the study of Irish literature from a postcolonial theoretical lens, specifically the influence of myth and mythologized history upon the construction and expression of national identity in Irish literature.

Patrick R. O'Malley, Georgetown University, 'Slavery and Subsidence: Boucicault's Generic Displacements'

At the very end of his 1859 melodrama *The Octoroon*, Dion Boucicault offers a final tableau that rearranges in spatial terms the staging of racial categories and racial dominance that the play has presented: "Paul's grave.—M'Closky dead on it.—Wahnotee standing triumphantly over him." As Joseph Roach has suggested in strikingly spatialized terms, "Here, amid the pious terrors of American justice, Boucicault pulls off a very complicated piece of racial surrogation and inversion: a white man is lynched by an Indian for the murder of a Negro." What I propose to argue in this talk is that the spatial inversions that this final scene offers mirror a set of racial, national, and generic displacements that Boucicault is working through both in the play itself and in its translation of Irish nationalism to the new environment of the American stage. As schematic as this final tableau seems, it is ultimately an expression not of a systematized theory of race but of the intersecting endpoints of the dramatic arcs of three characters of the play understood *as* characters, not as the exemplars of political positions but as persons represented to the extent that they can be upon the stage. That is, I want to suggest that, for Boucicault, the moral evil of slavery can only be understood in a very local and particularized sense, as it emerges from the lived experience of individual persons as they can be represented within the generic conventions of the stage and as versions of a displaced consciousness of Irish nationalism transported and translated into an American setting.

Patrick R. O'Malley is Associate Professor of English at Georgetown University. He is the author of *Liffey and Lethe: Paramnesiac History in Nineteenth-Century Anglo-Ireland* (2017) and *Catholicism, Sexual Deviance, and Victorian Gothic Culture* (2006), as well as essays on nineteenth- and early twentieth-century Irish writers ranging from Sydney Owenson and Maria Edgeworth to Sarah Grand, Oscar Wilde, and James Joyce.

Panel 13D From Ulster to Northern Ireland
ORB G.20

Rose Luminiello, University of Aberdeen, '*Rerum Novarum* and the People: Justifying Catholic Protest in Ulster and Poznania, 1890-1914'

The relationship between religion and citizenship has deep historical and theological roots in Catholic Ireland and Poland. During the late nineteenth century, belonging to the 'nation' was still highly contested, and such conflicts contained implicit criticisms of the duties and rights of a good citizen. For the Catholics of Ireland and Poland, inclusion and exclusion in the nation was defined primarily along confessional affiliations, a divide that has sparked sectarian violence and political conflict throughout the last century until the present. Analysis of how Catholics in these areas defined the role of the citizen and civic duties can explain how Catholics justified protest and resistance to the state and to other religions. By looking at the role of the Catholic Church as an institution and their role in guiding or restricting the Catholic laity, it becomes clear that obscure language in hierarchical texts and speeches were used by priests and the laity to justify violence and protest. In particular, this paper will examine how the Church's first popularly disseminated encyclical, *Rerum Novarum* (1891), contained philosophically ambiguous tracts on moral action that allowed Catholics to justify political protest and sectarian violence disavowed by the institutional Church. By examining Ulster in an international, comparative environment with Poznania during 1890-1914, the paper will also demonstrate how cultural environments influence how religion is used to define good citizenship, and the practical implications of culture upon religious belief, civic moral action, and politics.

Rose Luminiello is a PhD student at the University of Aberdeen, studying under the supervision of Professors Michael Brown and Robert I. Frost. Her current research compares how Catholics in Ulster and Poznania justified protests and resistance during the 1890-1914 through the lens of *Rerum Novarum*. Her previous research includes women's and social history in Ireland and the diasporas.

Richard Jordan, Fundamental Recording Company, 'Paisleyism and the Calvinist Vision on Civil Rights'

On August 14th, 2018 Northern Ireland commemorates the fiftieth anniversary of the Coalisland-Dungannon civil rights march. Nevertheless, the activism personified began the previous decade. In the mid-1950s, Desmond Greaves and the London-based Connolly Association organized a campaign against the Unionist administration, by distributing information to Labour MPs and evangelizing to the Irish domiciled in Great Britain. In the 1960s, groups within Ulster followed suit, with middle-class housing activists, Left-wing radicals and the Republican Movement advocating a diverse program. Their agendas coalesced into the Northern Ireland Civil Rights Association (NICRA), which worked as a partnership until January 1st, 1969, when the People's Democracy began its Long March. Sectarian violence further split the movement that August, making the coalition increasingly ineffective.

There were protestants who backed civil rights, such as Northern Ireland Labour and the liberal Unionists who joined NICRA. Moreover, in the early 1950s the Reverend Ian Paisley used his Calvinist religiosity to defend Bible Protestantism and Ulster loyalists. Paisley's Reformed tradition demanded a godly magistrate that protected the poor, limited

profits and wealth, and wanted government based on Christian principles (divinely-ordained rights). He turned increasingly political in order to attack Unionist legislation considered immoral or detrimental to his working class, and to oppose O'Neillism for its rapprochement towards Irish Nationalism. This religious-political activism predated most Nationalist, Republican and Socialist efforts, and galvanized Paisleyism into the primary antagonist when civil rights marchers hit the streets.

Richard Jordan received his PhD in Modern British History from Louisiana State University, where he was the T. Harry Williams Fellow. *The Second Coming of Paisley* won the 2009 Distinguished Dissertation Award and the Adele Dalsimer Prize for an Outstanding Dissertation (ACIS). During the 2012 – 2013 academic year, he served as Visiting Scholar at the Princeton Theological Seminary

Adam Brodie, University of Oxford, 'The Parading Environment of Post-Troubles Northern Ireland'

The 2011 UK census reported that Northern Ireland has a population of 1,810,863. In that year the Parades Commission, the central body that oversees public procession in Northern Ireland, received notification that 4,148 public processions (parades, in common parlance) took place. The same 2011 census found that Scotland had a population of 5,295,403, but in that year, the best available figures provide evidence of only 2,226 parade notifications. Though the two countries differ in many respects, the strong presence of the Loyal Orders and Irish Republican organisations in Scotland makes their parading cultures much more similar, and comparable, than, for example, Northern Ireland and England. And yet, Northern Ireland, with not even half the population of Scotland, parades nearly twice as much. This mass occurrence of collective action in such a small country deserves investigation, and that is the goal of my paper. Utilising never-before-seen data gained from the Parades Commission, I will investigate the parading environment of Northern Ireland between 2006 and 2016. Using this data, I will find out: what organisations are parading; where these parades take place; how parading has changed over time; and the relationship of parading to both the economic inequalities of the present day, and the violence of Northern Ireland's past. Through this, my paper will offer a truly comprehensive understanding of parading in Northern Ireland, and map across many dimensions an environment of collective action, which has hitherto been invisible.

Adam Brodie is a PhD student at the University of Oxford, studying collective action and civic society in postwar Northern Ireland. Prior to Oxford he completed a BA in History & War Studies and an MA in Terrorism Studies, at King's College London. His paper is based on the second chapter of his PhD project, which is entitled "Collective Action in Transitional Countries: Parades, Peace and Conflict in Post-Troubles Northern Ireland".

Panel 13E Journalism and Periodical Culture in Ireland and America
ORB 1.01

David Collopy, Mary Immaculate College, University of Limerick, '"Journal of Liberty", "Bible of Slavery": John Mitchel's radical journalism in Ireland and America'

This paper will argue that the seeming contradiction between the ideals of Irish liberty in Mitchel's *United Irishman* newspaper and his advocacy of slavery in the American south in his *Southern Citizen* is illusory. *The United Irishman* was published in February 1848 and ran

for four months with a circulation of 5000 copies. This newspaper championed the ideals of freedom for the oppressed Irish people. The *Southern Citizen* was published in the fall of 1857 and ran until the summer of 1859, published for half this time in Knoxville Tennessee and the remainder in Washington. The paper espoused the cause of the south and championed the cause of slavery. Both publications offer seminal representations of Mitchel's radical ideological position on opposite sides of the Atlantic at different stages in his career. Analysis of both papers provide a revealing platform through which to examine and contextualise Mitchel's seemingly opposing viewpoints through a comparative lens. This paper will highlight the consistency of Mitchel's ideological stance in Ireland and America. This argument will be supported through use of a transnational prism through which Mitchel's views are best interpreted and their origins determined. It will assert that Mitchel's worldview was a product of his Irish experience and crossed with him to find new mediums of expression in America.

David Collopy is a postgraduate student in History at Mary Immaculate College, University of Limerick. He earned his BA in Irish and History at MIC and was awarded a Presidential scholarship based on results. He completed the PGDE at NUIG and since 2010 has been teaching at Ardscoil Rís Limerick. He is currently working on the ideology of John Mitchel.

Laura Loftus, University College Dublin, '"Preserving the Status Quo": The Preservation Centre and Margin by the Irish Periodicals *The Bell* and *The Dublin Magazine* during the 1950s'

The establishment of an Irish Free State in 1922 provoked a drive for creating a unique Irish nationalist literary culture focused on a policy of 'Gallicization' which was intent on communicating the socio-political realities of a newly established Irish republic. This literary culture held very particular ideas relating to the proper medium for the creative expression of these realities, a medium that became overtly masculinist in both aesthetic and thematic terms.

This paper will use two key Irish literary periodicals publishing during the 1950s, *The Bell,* and *The Dublin Magazine* to highlight how male literary inheritance, homosocial bonding, perceived normative 'poetic standards', and subtle discouragement combined to isolate women poets and actively deject them from submitting their work.

Employing theoretical frameworks from the field of periodical studies, this paper will examine how periodical codes were deployed in these Irish literary journals both obliquely and explicitly in editorial comments, advertisements and illustrations, combining to create an environment where women and their poetry were excluded. Close analysis will be employed to uncover the homosocial, highly-gendered language used in these magazines sometimes through conscious decisions and sometimes through unconscious manifestations of ambient normative assumptions about proper gender 'roles' and spheres contributed to the mainstream exclusion of Irish women poets during this important and often forgotten period in Irish literary history.

Laura Loftus is a third-year PhD student in the School of English at University College Dublin where she is currently researching the field of Irish literary magazines during the 1980s and early 90s exploring how they helped or hindered Irish women poets during this key period in Irish literary history. She also holds a Master's Degree in Gender, Sexuality and Culture from UCD.

Kelly Matthews, Framingham State University, 'Irish Writer, American Readers: Brian Friel and *The New Yorker*'

In a 1965 interview, Brian Friel told Graham Morison, "If it weren't for *The New Yorker* I couldn't live." At the time, he identified primarily as a fiction writer, having published fourteen stories in this most influential of American literary magazines. In the first decade of his writing life, Friel indeed depended financially on his sales to *The New Yorker*, yet his correspondence with fiction editor Roger Angell highlights the complexity of Friel's relationship, as an unknown Irish writer, with this powerhouse of American publishing. More than a hundred previously unseen letters reveal that Friel shared his struggles and self-doubts with Angell, relied on him for writing advice, and trusted his editor to tune his Donegal-based stories for urbane readers across the Atlantic.

This paper will discuss Friel's correspondence with Angell and *The New Yorker*'s role in launching his career. Particular attention will be paid to Friel's persistence and productivity. Friel's professional relationship with Angell has been briefly acknowledged by previous critics, but otherwise understudied. Taken together, the letters, memos, contracts, and page proofs in the *New Yorker* files present a newly complex trajectory of the young writer's development.

Kelly Matthews is Associate Professor of English at Framingham State University in Massachusetts, USA. Her monograph, *The Bell Magazine and the Representation of Irish Identity*, was published by Four Courts Press in 2012. Her current book project focuses on the first decade of Brian Friel's career (1956-1966), drawing upon new archival material from *The New Yorker* and the BBC.

Panel 13F Political Negotiations in Irish-America
ORB 1.23

Úna Ní Bhroiméil, Mary Immaculate College, University of Limerick, 'Casualties of War: Ethnic Bonds and Political Allegiances in Irish America during World War I'

This paper will explore the World War 1 environment, before the entry of the United States in April 1917 and after, through the eyes of the Irish American New York lawyer and patron of the arts, John Quinn. Quinn despised Woodrow Wilson and believed that the US should have entered the war at the outset on the side of the allies. He also detested Germany. This viewpoint was complicated by the Easter 1916 Rising in Ireland as Quinn had assisted key leaders of the Rising when they had visited the US, including Roger Casement. Quinn believed strongly that the Rising should not have taken place and that it diverted the attention of Britain from the war and beating Germany. Yet, as an Irish American in the aftermath of 1916, Quinn was uncomfortable with showing open support for Britain and instead focused on supporting France, giving the Lafayette Day address in Union Square in September 1917 and becoming a patron of French artists at the front. For this, Quinn was awarded the Legion of Honour by the French government in 1919 and he continued to patronise French art almost exclusively until his untimely death in 1924.

The paper will question the common perception that Irish Americans generally were Anglophobic and supported Germany in WW1. The complex nature of affiliation and attachment to an ethnic group in a country at war will be discussed through the prism of everyday activities and decisions taken by Quinn, in life and in business 1914-1920.

Úna Ní Bhroiméil lectures in American History at Mary Immaculate College, University of Limerick. She has published on Irish American identity; on ethnic newspapers; on visual history and political cartoons and was awarded a Gilder Lehrman Fellowship. She is currently working on a book about John Quinn as a powerbroker in American life and business in early twentieth century New York.

Damien Murray, Elms College, '"Of more importance than Mr. de Valera or Collins": Martin Glynn and Irish America's Contribution to the Anglo-Irish Treaty Negotiations'

In June 1922 American journalist Carl Ackerman wrote that former New York Governor Martin H. Glynn, along with South Africa's Jan Smuts and Australia's Archbishop Daniel Mannix, had "laid the foundation for the peace conference between the British Cabinet and official representatives of the Dáil Éireann, which created the Irish Free State." Ackerman's awareness of, and participation in, secret efforts to arrange a meeting between British Prime Minister leader David Lloyd George and Sinn Féin leaders in 1921 has been acknowledged by various Irish historians. However, historians have curiously overlooked Governor Glynn's contributions to these historic developments. According to Ackerman, the meeting on May 5, 1921 between Lloyd George and Glynn, "one of the silent leaders of the Irish campaign in the United States," was "one of two really decisive interviews throughout the secret negotiations of 1921." Ackerman's portrayal of Glynn's role in the background to the Anglo-Irish Treaty negotiations suggests the need for a more nuanced appreciation of British government concerns about Irish-American support for Irish independence than historians have previously shown. This paper will demonstrate that Glynn's willingness to make the case to Irish Americans that Dominion status was an appropriate settlement of the Irish question convinced Lloyd George that the time was right to once again invite de Valera to talks in London.

Damien Murray is an associate professor of History at Elms College where he teaches U.S. history. He received his doctorate from Boston College in 2005. He is the author of *Romanticism, Nationalism, and Irish Antiquarian Societies, 1840-1880* (Maynooth, 2000) and *Irish Nationalists in Boston: Catholicism and Conflict*, *1900-1928* (Catholic University of America Press, 2018).

Tony Bucher, Irish Literary & Historical Society of the San Francisco Bay Area, 'Archie Bunker's Chair: The Turbulent Decade and the Environment for the Study of Irish America'

Powerful and largely unflattering images of the Irish American community were fixed in the news and popular culture in a particularly turbulent passage in American history from the late 1960s through the late 1970s. Certain Irish Americans came to represent the forces of reaction in American society at the very apex of a period of intense social activism and racial, inter-generational, and class conflict.

1970s television and film were uniquely tuned to the zeitgeist, and presented a series of social realist dramas with characters like Archie Bunker of "All in the Family". Archie ostensibly represented the WASP urban working class, but was played unmistakably New York Irish by Queens native Carroll O'Connor.

These images of regressive Irish America are echoed in contemporary commentary in such venues as Salon, where cultural critic Andrew O'Hehir published a St. Patrick's Day 2014 opinion piece entitled "How did my fellow Irish-Americans get so disgusting?"

This and similar accounts present a one-sided version of the Irish American experience, with deep influence on the environment for the study of this ethnic group. A survey of 20th Century history reveals a diverse array of Irish Americans among instrumental figures in progressive political and cultural developments of the period.

This paper will highlight these various figures and their influence on the era and reconcile their stories with the broader experience of the Irish community in America in the 20th Century, with a view towards establishing a more balanced environment for the study of the community as a whole.

Tony Bucher is President of the Irish Literary & Historical Society of San Francisco www.ilhssf.org and a columnist for the Irish Herald newspaper. He has presented at the Mechanics Institute, San Jose State University, ACIS West 2015 and 2016, Hay Kells Festival, Hinterland festival, and ILHS. He holds a BA History - UC Berkeley and MA - Columbia University.

Panel 13G Empire and Economics: Power and its Consequences
ORB 1.32

Patrick Doyle, University of Manchester, 'The Making of Economic Expertise in Catholic Ireland, 1850-1937'

Corporatism emerged across nineteenth-century Europe as a socio-political response to a sense of crisis brought about by rapid industrialisation, emigration, and changing family structures. Possessing special resonance in Catholic countries, corporatism is often viewed as an arrangement in which various interest groups (e.g. trades unions, corporations, agricultural organisations) come together to negotiate the social and economic trajectory of development taken by states. The Irish case shows that corporatism can also be understood as a type of intellectual environment wherein Catholicism acted as a dynamic source of economic ideas. Past work on Irish corporatism examines the phenomenon in the 1930s and 1940s, but this overlooks the earlier influence of Catholic social teaching, particularly under Pope Leo XIII.

The influence of Catholicism over mainstream economic debate in Ireland grew evermore apparent as the nineteenth century progressed. Attempts by Catholic social theorists to address and manage the unpredictable consequences of capitalist modernisation profoundly shaped the political, cultural, and economic landscape of Ireland. The introduction of co-operative businesses, the revival of cottage industries, and the establishment of Catholic enterprises represented an important attempt to counter social immiseration. Certain leading individuals involved in these ventures viewed their true significance as residing in their potential to foster a Catholic moral economy in Ireland. Through an examination of religious texts, the work of economists, and practical economic experimentation, this paper seeks to add to our understanding of how Catholicism shaped economic expertise manifested itself in Ireland from the second half of the nineteenth century onwards

Patrick Doyle is based at the History Department in the University of Manchester. His interests reside in the histories of state-building, economic ideas, and social movements. Previous research focused on the Irish co-operative movement's state-building role will be published with Manchester University Press. His current research examines the history of economics and the Catholic Church in nineteenth and twentieth century Ireland.

Patrick Brodie, Concordia University, 'Finance and Digital Media Infrastructure: Tax (and) Climate Considerations'

Data center developments require enormous amounts of critical infrastructure (water, electricity, roads) to build and maintain. Such projects drain public funds towards private development expected to be returned by economic boosts from employment, commerce, and tax revenue. According to *The Guardian*, most of the major data center providers in the world have set up campuses in Ireland, primarily in the Dublin metropolitan area, usually situated at the outskirts of the city on formerly rural land. Occupying space in sprawling industrial campuses mostly hidden from view, these data centers claim to take advantage of Ireland's "cool climate" while companies like Google and Apple continue to pay criminally low taxes on revenues funneled through the country. This paper investigates the ways in which the turbulences and imbalances of financial markets "become environmental" through media infrastructures, borrowing Jennifer Gabrys' term to describe the growth of planetary systems of data and computing, looking at the particular case of the proposed Apple data center in Athenry. Data centers reveal a point at which the material operations of the "immaterial" circulations of finance and data converge and rely upon one another, as climate discourses, "green" development, and the social and cultural provisions promised by privatized infrastructure serve to deflect criticism of their economic incentives. Finally, thinking in terms of Melinda Cooper's "weather futures" and speculation on climate catastrophe, this paper reflects on the ways that capital naturalizes itself as an elemental, atmospheric form of circulation via modes of production interacting at cultural, informatic, and financial levels.

Patrick Brodie is a PhD student in Film and Moving Image Studies at Concordia University, Montréal, in affiliation with the School of Irish Studies. His dissertation project investigates Irish media infrastructure in relation to transnational policy, financialization, and spatial development. His research ties together film and media circulation, media industries, logistics, free trade zones, environmental media, and theories of modernity.

Panel 13H War, Revolution and the Environment
ORB 1.44

Caoimhín De Barra, Drew University, 'Rebellion and the Urban Environment: Who was Responsible for the Demolition of Dublin?

The Easter Rising left much of the Dublin city centre in ruins. During the recent centenary year of the rising, new ideas and debates arose about many different aspects of the rebellion. But one accepted truth that seems to have largely gone unchallenged is the belief that the responsibility for the destruction of Dublin lies solely with the rebels who occupied various buildings in the city. Fearghal McGarry says this decision showed "a shocking lack of foresight" and that "much of the moral responsibility for the civilian deaths must be attributed to the military council's decision to base the insurrection in the densely populated inner-city". David Fitzpatrick has gone further, writing "it is difficult to avoid the inference that the republican strategists were intent upon provoking maximum bloodshed, destruction and coercion, in the hope of resuscitating Irish Anglophobia and clawing back popular support for their discredited militant programme".

This paper will re-examine the question of responsibility regarding the death and destruction unleashed in Dublin in 1916, focusing on three central questions: (1) What did the rebels hope to achieve in occupying buildings around the city? (2) what response did they expect from British forces in Ireland? (3) did the decision to use artillery fire in an urban environment conform with, or deviate from, international expectations at the time?

Caoimhín De Barra is assistant professor of Irish history and culture at Drew University. His research interests focus on questions of language, identity and nationalism. His first book *The Coming of the Celts AD 1860: Celtic Nationalism in Ireland and Wales* was published this year by the University of Notre Dame Press.

Thomas Tormey, Trinity College Dublin, 'The Irish War of Independence in an Urban and Rural Environment'

One of the most striking characteristics of the Irish War of Independence was the uneven distribution of violence across the island of Ireland. In an attempt to account for this phenomenon, much of the historiography of this aspect of the conflict places its focus on county-by-county analyses of the varying levels of revolutionary activity. Erhard Rumpf, Michael Hopkinson, Peter Hart, and David Fitzpatrick have all produced work of this nature. In order to delve below the county approach, two counties with corresponding levels of violence have been selected for deeper analysis. Both Hart and Fitzpatrick noted how some indices of violence in both Dublin and Roscommon, produced near-identical results. Provided that adjustments were made for population. This paper seeks to build on that work and to investigate how the human and physical environment affected the guerrilla warfare of 1920 and 1921. Dublin and Roscommon offer a particularly useful comparison because of their contrasting levels of urbanisation. Roscommon did not have a single town with a population of over 5,000 people, while Dublin was the largest city on the island.

By taking a granular approach to the analysis of the War of Independence at street, district, town and village level, this paper offers a treatment of how the human geography and the physical terrain of each county affected the operating environment of the IRA and so played a crucial role in the determining the levels of violence across both.

Thomas Tormey is a fourth-year PhD student at Trinity College, Dublin. Thomas holds an MA in Military History and Strategic Studies from the NUI. Thomas contributed to the 2016 Defence Forces Review and has reviewed books for The Irish Studies Review. His current research concentrates on the Irish War of Independence, particularly in Dublin and Roscommon.

Justin Dolan Stover, Idaho State University, 'Environmental Entropy during the Irish Revolution'

The county study of the Irish Revolution has prioritized the "victims of bullets and bombs," to use Peter Hart's phrase, as demonstrations of revolutionary activism and resulting violence. This is indeed a useful model, and reflects the established canon of available source material. Beyond its lethality, rebel activity against property initiated a war scenario earlier than historians have acknowledged, generally recognized to have commenced in early 1920. Diverse damage to the built environment included the burning of R.I.C. barracks, workhouses, halls, and coastguard stations, or cutting telegraph wires, contributed to the I.R.A.'s overall strategy to erode British rule in Ireland by isolating and eliminating its security installations. Such low-level destruction was transregionally coordinated to great effect, and incurred a disproportionate response from British security forces. This paper will examine environmental damage and the war on property, as well as its social impacts, as integral to the Irish revolutionary period. As such, it will more definitively situate the Irish environment as both collaborator and casualty during the revolution, while surveying the various impacts of immediate and long-term ruin.

Justin Dolan Stover is assistant professor of transnational European history at Idaho State University. He has published on diverse topics surrounding the Irish Revolution, including sexual violence, loyalty and collective violence, and environmental destruction.