I have been putting off writing this, because it is my valedictory footnote (see walking shoes), and I’m a wee bit verklempt about saying good bye. It has been my pleasure to serve the CAIS community, with a lot of help from many people, including past presidents, as I learned the ropes. I think I have finally got the hang of it, just in time to perhaps advise the incoming president, who will be unveiled (?) at the Conference.

Our treasurer, Andrea Walliser, is also stepping down, and I would like to thank Andrea for her work for the organization. Scholarly associations depend upon their members to step up to the plate, and CAIS/ACEI keeps going because of the help of people on the executive, and also people who contribute their experience and expertise by volunteering to coordinate conference committees (thanks Jerry, Mary Daly and Mary Trotter, Willeen and Leith, who organized conferences during my tenure), and to do other things such as manage communications and mailing lists (thanks, Jean), promote memberships (thanks Jessica, Angie and Michael), and do other useful things like set up a Facebook page (thanks, Pamela!) and chase down copy for interesting and well-received newsletters (thanks, Michael) and the journal (thanks, Rhona and everyone at CJIS).

In the past three years, CAIS/ACEI has continued to do the things that it does well, such as independently organize a conference each year, publish an innovative and unique scholarly journal that, to quote its editor, “punches above its weight,” reach out to other Irish studies organizations around the world, promote the highly acclaimed scholarship of its members, many of whom have won numerous book awards, and encourage and nurture upcoming students and scholars in many different ways. It has also faced some significant changes, such as major changes to funding structure by the FHSS (whose new Connections grants supported some recent CAIS/ACEI conferences), as well as organize joint conferences with Irish and Scottish studies communities across the Atlantic. In the light of a
renewed look at the role of university education, graduate education and research in Canada, I think CAIS/ACEI has demonstrated the continuing value of curiosity-based research and traditional scholarship while also adapting to new ways to disseminate knowledge, often in new fields.

I hope to see many CAIS/ACEI members in Halifax this May for the 2015 CAIS/ACEI conference, which will be hosted by Jerry White and his committee at Dalhousie University. You may access information about the conference through the CAIS/ACEI website at the link under the conference sign.

Or here ↘

CAIS/ACEI Conference, Dalhousie University, May 20-22, 2015

“Janus-Faced Ireland? European & Global Pasts & Futures”

Our theme is deliberately broad in the hope that “Janus-Faced Ireland?” will invoke Ireland’s long history as being defined by duality, (sometimes creative) conflict, and complexity. We are especially interested in papers that deal with the Canadian contexts of the Irish experience, but we would be very happy to receive considerations of Ireland’s experience in other global and local contexts.

The Canadian Association for Irish Studies / L’Association canadienne d’études irlandaises annual conference is to be held this year on the shores of the Atlantic Ocean at Dalhousie University, in Halifax, Nova Scotia. We welcome submissions for papers in English, French, or Irish. Graduate students working on any manner of Irish Studies are also very welcome.

We have confirmed three keynote speakers: Senator Kathryn Reilly (Sinn Féin, the youngest Senator in the history of the independent State), Sunniva O’Flynn (Curator, Irish Film Archive, who will also present an evening of Irish films) and David Wilson (Professor of Celtic Studies at University of Toronto and editor of the Dictionary of Canadian Biography).

Hosted by the Centre for European Studies at Dalhousie University, Halifax.

Links to your essentials:
Registration: http://alumni.dal.ca/get-connected/event/canadian-association-for-irish-studies/ Online registration will remain open until May 20.
Dalhousie University dorms: http://www.dal.ca/dept/summer-accommodations.html
Saint Mary's University dorms (10 minutes walk from Dalhousie): http://www.smu.ca/about/conference-services-Summer-Accommodations.html

The conference hotel is the Lord Nelson, whose website can be seen at LordNelsonHotel.ca. It's a very nice place, right downtown and about 10 minutes walk from Dalhousie. We’re holding a block of rooms there. If you identify yourself as a delegate for the Canadian Association for Irish Studies, you'll get the Dalhousie rate, which is a base rate of $149. They’ll hold the block of rooms until 21 April; after that folks can still get the Dal rate if there are enough "Classic Guestroom" rooms left.

Please submit any inquiries via email to: Jerry.White@Dal.Ca.
In addition to the usual array of fascinating panel presentations, Jerry has assembled a cast of stellar presenters for the conference’s keynote and plenary events. (Details omitted until the schedule is finalized. Ed.)

Marianna O’Gallagher Lecture
David Wilson (University of Toronto)
“The Fenian World of Jeremiah Gallagher”

A Professor in the History Department and Celtic Studies Program at the University of Toronto, David A. Wilson is currently the General Editor of the Dictionary of Canadian Biography. He has written and edited eleven books, on subjects such as American revolutionary history, popular radicalism in Britain and Ireland, traditional Irish music, Irish Canadian history, and even the History of the Future. His two-volume biography of Thomas D'Arcy McGee won three scholarly prizes, and he has also been the recipient of the University of Toronto’s Outstanding Teaching Award.

[Tactful reminder: all presenters to the Conference must be members in good standing of the Association: if you need to update/renew/confirm your membership, please contact Michele Holmgren: mholmgren@mtroyal.ca]

Keynote address:
Senator Kathryn Reilly (Sinn Féin)

Kathryn Reilly is from Ballyjamesduff, Co Cavan. She has a BA (Hons) in Economics, Politics and Law from Dublin City University and a MEconSc in European Economic and Public Affairs from UCD. In April 2011, she was elected onto the Industrial and Commercial Panel of the Seanad, at 22 the youngest member of the Oireachtas. Kathryn started working for Sinn Féin in 2009 for Sinn Féin Finance and Enterprise Spokesperson Arthur Morgan TD and she was the researcher and author of the report “Creating Jobs in the Agri-Food Sector” published by the Joint Oireachtas Committee on Enterprise, Trade and Employment. Since becoming a Senator, Kathryn has majored on the issue of youth unemployment, publishing a Sinn Féin alternative to the youth unemployment crisis and challenging the Government at every opportunity on investment for creating jobs.

Kathryn is on the Board of Management of Gaelscoil Bhréifne.
Sunniva O’Flynn was appointed curator of the Irish Film Institute in early 2008. Sunniva O’Flynn worked in the National Film Archives at the IFI for twenty years before moving to the position of IFI curator; she is now Head of Irish Film Programming. The seasoned film buff studied film archiving at the National Film and Television Archive of the British Film Institute, London and later at Bundesarchiv in Koblenz, Germany. The IFI archive, which contains over 30,000 cans of film, is a massive collection of professional and amateur productions that includes films from the turn of the century to the present day. O’Flynn’s experience working in the National Film Archives means she has a wide knowledge of contemporary and classic Irish film.

**Listen to the Rain, a play by Margot Dionne (Dalhousie University)**

Margot studied Drama at McGill University (CEGEP), and trained at North Carolina School of the Arts, receiving a BFA in Acting. Her NCSA conservatory training included a year of classical theatre study in London. She holds a Masters of Education degree from Fordham University, New York. An eight-season veteran of the Stratford Festival, Margot has also appeared at the Shakespeare Theatre Company in Washington, D.C. (*Richard III*), the National Arts Centre (*Nothing Sacred*), Canadian Stage (*The Queens*), Tarragon Theatre (*What is to be Done?*, for which she received a Dora nomination), Syracuse Stage (*Damnee Manon, Sacree Sandra*), Citadel Theatre, Centaur Theatre, Philadelphia Drama Guild, Denver Centre Theatre, Riverside Shakespeare Theatre Company (*Romeo and Juliet*), and the Piggery Theatre (*Private Lives, Same Time Next Year, Communicating Doors, Wrong for Each Other*). She was a member of the resident acting company at Trinity Repertory Company in Providence, R.I., playing such roles as Annie in *The Real Thing*, Georgie in *The Country Girl*, and Lina in *Misalliance*. She received a Dramalogue award for the Los Angeles production of *Tamara*, in which she played the title role. Career highlights also include appearances at the Edinburgh Fringe Festival and the Canadian Opera Company, narrating the libretto of *A Midsummer Night’s Dream*. An acclaimed audiobook narrator, Margot’s award-winning titles include Margaret Atwood’s *The Blind Assassin* (Random House) and Mavis Gallant’s *Montreal Stories*, which she co-produced with Rattling Books of Newfoundland.

Margot has taught and directed at the National Theatre School (*Rehearsal at Versailles*), Bishop’s University (*Lysistrata*), Memorial University, where she served as guest artist/Master Teacher, as well as the Horace Mann School in New York, NY, and Bishop’s College School in Lennoxville, QC.
Longtime advocate of Canadian Irish Studies, Professor Michael Kenneally has received an honorary degree in Literature from the National University of Ireland.

Principal of the School of Canadian Irish Studies and holder of the Research Chair in Canadian Irish Studies, Kenneally was recognized for his role in the academic development of the discipline at Concordia.

“We wish to celebrate the achievements of this remarkable scholar in deepening, strengthening and reimagining the discipline of Irish Studies, not just in Canada and in North America generally, but also in a wider context worldwide,” said Michael Murphy, President of University College Cork.

Kenneally was honoured for a distinguished academic career, for fostering Irish Studies academic communities — both local and international — as well as for his services as advisor to the Irish Government on education, culture and economics.

“I am deeply honoured by this recognition,” Kenneally said, “but I share it with many others, including administrators and colleagues at Concordia over many years, as well as members of the wider community whose support through the Canadian Irish Studies Foundation has been so crucial. Most of all, I share it with my partner, Rhona Richman Kenneally, herself a professor in Concordia’s Department of Design and Computation Arts and a Fellow of the School. She played a central role in the conceptualization and implementation of Canadian Irish Studies at every stage of development over a 20-year period.”

With thanks to Louise Morgan for Concordia NOW newsletter.
Post-Doctoral Scholar

Dr Ruth Canning is a Marie Curie International Research Fellow, a post which she holds jointly between Concordia University, Montreal, and the National University of Ireland, University College Cork. Awarded by the European Commission, the Marie Curie prize is one of Europe’s most competitive and prestigious awards, fostering interdisciplinary research and international collaborations. A historian of early modern Ireland with a special focus on Ireland’s Nine Years’ War (1594-1603), Dr Canning’s research examines the socio-political impact of war on identity formation amongst Ireland’s minority Old English population. Dr Canning is a former Government of Ireland Scholar who completed a PhD in history at University College Cork in 2012. Originally from Galway, Ireland, she completed a BA at Mount Allison University and a MA at Memorial University of Newfoundland.

Important Archival Gift to School of Canadian Irish Studies

The archives of the School of Canadian Irish Studies are delighted to receive recordings of interviews with Seamus Heaney and Bernadette Devlin, conducted by James Olwell. The interviews took place when the poet and the Northern Irish politician visited Montreal. The School will transcribe interviews so that they can be available to future students and researchers. Michael Kenneally has expressed his appreciation to James Olwell for these unique and valuable archival materials, especially so as, each year, one or more undergraduate Irish literature courses focus on some aspect of Heaney’s writing, and a course is offered on a regular basis on The Troubles in Northern Ireland.

The conversation with Seamus Heaney is particularly welcome because of poet’s association with Concordia University, which conferred an Honorary Degree on him in 2002. Heaney came to Concordia to lend his support to the development of Irish Studies, and over the years he followed the evolution of Irish Studies as an academic program with great interest. Now students can engage in an intimate way with Ireland’s late Noble Laureate, as well as gain special insight into the Troubles in Northern Ireland.

Find us on Facebook

The CAIS/ACEI Facebook page is now available, through the kind offices of Pamela McKane. As of September 10, it had 53 likes, and much interesting content, ranging from a link posted by Sean Farrell on “Why I am a historian,” to a picture of a 1919 promissory note for ten pence
from the Limerick Trades and Labour Council, as well as links to other interesting sites, and news of our members or their research interests.
If you are already a member of Facebook, you can access this page by typing in on the Facebook homepage: CanadianAssociationOfIrishStudies* and that should take you to the facebook webpage.
*Yes, we will get that “of“ fixed.

RTE - A Poem for Ireland Campaign

RTE are currently running a campaign ‘A Poem for Ireland’ to select the best loved poem from the last 100 years. They have recently announced the shortlist of the top 10 poems. This is one of the 10:

The Statue of the Virgin at Granard Speaks
by Paula Meehan

It can be bitter here at times like this, November wind sweeping across the border. Its seeds of ice would cut you to the quick. The whole town tucked up safe and dreaming, even wild things gone to earth, and I stuck up here in this grotto, without as much as star or planet to ease my vigil.

The howling won’t let up. Trees cavort in agony as if they would be free and take off — ghost voyagers on the wind that carries intimations of garrison towns, walled cities, ghetto lanes where men hunt each other and invoke the various names of God as blessing on their death tactics, their night manoeuvres. Closer to home the wind sails over dying lakes. I hear fish drowning. I taste the stagnant water mingled with turf smoke from outlying farms.

They call me Mary — Blessed, Holy, Virgin. They fit me to a myth of a man crucified: the scourging and the falling, and the falling again, the thorny crown, the hammer blow of iron into wrist and ankle, the sacred bleeding heart. They name me Mother of all this grief though mated to no mortal man. They kneel before me and their prayers fly up like sparks from a bonfire that blaze a moment, then wink out.

It can be lovely here at times. Springtime, early summer. Girls in Communion frocks pale rivals to the riot in the hedgerows of cow parsley and haw blossom, the perfume from every rushy acre that’s left for hay when the light swings longer with the sun’s push north.

Or the grace of a midsummer wedding when the earth herself calls out for coupling and I would break loose of my stony robes, pure blue, pure white, as if they had robbed a child’s sky for their colour. My being cries out to be incarnate, incarnate, maculate and tousled in a honeyed bed.

Even an autumn burial can work its own pageantry. The hedges heavy with the burden of fruiting crab, sloe, berry, hip; clouds scud east pear scented, windfalls secret in long orchard grasses, and some old soul is lowered to his kin. Death is just another harvest scripted to the season’s play.

But on this All Souls’ Night there is no respite from the keening of the wind. I would not be amazed if every corpse came risen from the graveyard to join in exaltation with the gale, a cacophony of bone imploring sky for judgement and release from being the conscience of the town.

On a night like this I remember the child who came with fifteen summers to her name,
and she lay down alone at my feet
without midwife or doctor or friend to hold her hand
and she pushed her secret out into the night,
far from the town tucked up in little scandals,
bargains struck, words broken, prayers, promises,
and though she cried out to me in extremis
I did not move,
I didn't lift a finger to help her,
I didn't intercede with heaven,
nor whisper the charmed word in God’s ear.

On a night like this I number the days to the solstice
and the turn back to the light.
O sun,
centre of our foolish dance,
burning heart of stone,
molten mother of us all,
hear me and have pity.

From Mysteries of the Home (2013) reproduced by kind permission of Paula Meehan and Dedalus Press.  [www.dedaluspress.com](http://www.dedaluspress.com)

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**Why has Halloween turned so grisly?**

With each autumn comes inevitable reminders of mortality in our neighbourhood.

I don’t mean the cooling days, the fading of the light after equinox, or the trees gradually declining from green to gold to Shakespeare’s “bare ruined choirs,” their skeletal limbs flung up in appeal against the gathering gloom as we face what little remains of the year.

No, I refer to the literal remains: the unidentified human remains scattered across my neighbours’ yards like the crumbs of a picnicking Grendel.

Okay, so they are not literal literal human remains, but their plastic simulacra. Even though pumpkins, straw scarecrows and inflatable witches are still the most popular and traditional Halloween decorations, the tone has skewed more to the downright grisly.

Why settle for a mere jack-o’-lantern on the porch, or lopsided construction-paper bats and pumpkins, when you can turn your front yard into a mausoleum, complete with tilting antique gravestones, bony grasping hands and whole skeletons emerging from piles of leaves you never got around to bagging?

I live on the edge of an affluent suburb where the occupants clearly can afford enough Halloween decorations to create the effect of a neighbourhood invaded by an army of slovenly gravediggers who have disturbed the final rest of countless ancestors.

Skulls (some with eyeballs not entirely eaten away) are displayed on white-picket fences, Mr. Kurtz style, or arranged along paths to welcome trick-or-treating kiddies.

For a good part of October, I walk daily past a huge spider web with what appears to be a human baby skeleton in its centre. As I pass another house, I suppress the urge to call 911 to report the large axe murderer climbing along an upper balcony.
In yards strung with bright yellow police tape and festooned with bloody body parts – scattered artfully on the ground or hung from a pine tree like a terrifying tannenbaum – the effect is far more CSI than Charlie Brown.

Don’t get me wrong: I love a good haunted house around Halloween as much as anyone. I’m not squeamish, either; in elementary school, my creative-writing assignments dispatched classmates with a sanguinary glee that would have got me suspended and the school locked down in these more risk-averse times.

As a child, I loved being frightened by the local haunted house, and when I was too old to trick-or-treat, I had a great time rigging up phantoms to terrorize children in my turn. My neighbours have clearly invested their time, effort and creativity in order to amuse the local children. But when I walk by impeccable suburban gardens incongruously strewn with human rib cages and chewed-off limbs, I can’t help thinking: What exactly has your bichon frisé been up to?

Halloween has its origins in ancient Celtic harvest rituals that evolved into Christian remembrances such as All Souls’ Night, so I accept that it has never been frozen in the past. As it became a popular secular ritual, it borrowed from Gothic literature – Dracula gave us vampire costumes and plastic fangs, Frankenstein supplied neck bolts and green face paint – and popular movies, which introduced zombies, chainsaw massacres and serial killers.

Perhaps this uneasy coexistence of the secular and the sacred is what unsettles me on some deep archetypal level. The older version of the holiday seemed grounded in metaphors from the dying year, and acknowledges life’s revolution through seed to flower to fruit to husk and back to seed. This cycle reflects sadness and fear – but also hope, as the cycle begins again.

Fear is not the same as horror, though. Current Halloween decorations don’t seem to reflect our reasonable fear of death and loss so much as a more irrational fear (and fortunately, a statistically remote possibility) of not simply dying, but of being chainsawed or ripped from limb to limb.

Perhaps it is our privileged distance from real suffering that allows us to look at bleeding stumps and decomposing skulls as amusing decorations. Our fortunate insularity, for the most part, from violent death, and even more commonplace death, may make us more likely to focus on the grotesque side: to see dissolution and decomposition as horrible, rather than natural.

Still, I wonder if our remoteness from the cycle that the original holiday marked also leaves us trapped on the wheel, not only dismembered but unremembered – or worse, stuck between worlds like the plastic zombies and skeletons pulling themselves out of our chrysanthemum beds.

I’m not particularly religious – more Pastafarian than Presbyterian – and I have no intention of pooping on a party that is a mostly delightful neighbourhood carnival.

But I still think I will find more spiritual solace from composting my jack-o’-lantern than from tripping over a plastic shin-bone.

Nevertheless, have fun and use the night to indulge in whatever pleasure, philosophy or neurosis your decorations reflect. Just remember, please, to tie up that bichon frisé.

Michele Holmgren

Published by The Globe & Mail, Thurs., Oct. 30 2014
The conference will examine the role of women during a period of sustained hunger or famine. We are delighted to have three prominent and distinguished keynote speakers: Jason King, PhD, of Galway University, Ciarán Reilly, PhD, of Maynooth University and Oonagh Walsh, PhD, of Glasgow Caledonian University. We look forward to hearing about their research on this largely disregarded topic.

KEYNOTE SPEAKERS:
Jason King, PhD


King has been a lecturer at the University of Limerick and NUI Maynooth, an Assistant Professor of Canadian Irish Studies at Concordia University, and a visiting professor at the Université de Montréal and University College Cork. He has published extensively in the areas of the Irish famine and famine memory, as well as literary, and theatre studies. His publications include journal special issues Irish Global Migration and Memory: Transnational Perspectives of Ireland's Famine Exodus (Atlantic Studies: Global Currents, 2014), Memoir, Memory, and Migration in Irish Culture (Irish Review, 2012), and the three volume Ireland and the Americas: Culture, Politics, and History (2008). In 2012, he established a digital Irish famine archive that contains the translated and transcribed annals of the Grey Nuns of Montreal who cared for Famine immigrants, especially widows and orphans, in the city's fever sheds in 1847. He is now expanding this digital archive in partnership with the Moore Institute at the National University of Ireland, Galway, Ireland's Great Hunger Institute at Quinnipiac University, and the Irish National Famine Museum.

Ciarán Reilly, PhD

"Hungry Words: Female Petitions During the Great Famine"

Reilly is a Research Fellow at the Centre for the Study of Historic Irish Houses and Estates in the department of history at Maynooth University, where he is carrying out research on the Strokestown Park House Archive, which is presently housed in the OPW/NUI Research and Archive Centre at Castletown. The centre is a collaboration between the Office of Public Works and the National University of Ireland, Maynooth and located at Castletown House in County Kildare. Reilly has contributed to numerous journals and publications, and is author of a number of books concerning the Great Irish Famine, including: Strokestown and the Great Irish Famine (2014); The Irish Land Agent 1830-1860 (2014) and John Plunket Joly and the Great Famine in King’s County (2012).
Oonagh Walsh, PhD

"Nature and Nurture: The Great Famine and Epigenetic Change in Ireland"

Walsh was educated at Trinity College, Dublin and holds bachelor’s degrees in History and English, as well as a PhD in modern Irish history. At Nottingham University, England, she earned her master’s in American Studies. Walsh has taught at La Sainte Union College, Southampton, as well as Aberdeen University and University College Cork before her appointment as Professor of Gender Studies at Glasgow Caledonian University in 2012. Her principal research interests lie in gender and medical histories, and in the nineteenth century history of Irish psychiatry in particular. She has published on a range of areas in modern Irish history, including Protestant women’s social, political and cultural experiences, the development of the asylum system in the west of Ireland, and twentieth century obstetrics.

CALL FOR PAPERS – 1

For a forthcoming issue (2016) of the peer-reviewed journal Études Irlandaises (French Journal of Irish Studies) on the following theme:

‘Ireland’s Republic: Past, Present and Future’ /
‘L’Irlande et sa république: passée, présente et à venir’

CALL FOR PAPERS – 2

CFP Tudor and Stuart Ireland Interdisciplinary Conference 2015

The Tudor and Stuart Ireland Interdisciplinary Conference will take place at Maynooth University on 28-29 August 2015. Proposals for papers and panels on any aspect of Ireland during the Tudor and Stuart periods are now welcome. Postgraduates are particularly encouraged to offer papers. The closing date for proposals is Monday, 20 April 2015.

This year’s conference will feature plenary addresses by Prof. Alexandra Walsham (Cambridge), and Dr. Marie-Louise Coolahan (Galway), as well as a special panel session on public engagement.

We are delighted to announce that postgraduate and international researchers submitting a paper proposal may apply for a bursary award to speak at the conference. Further details can be found at www.tudorstuartireland.com/bursaries2015

Guest edited/Dirigé par Karin Fischer & Clíona Ní Riordáin


To be sent to Karin Fischer (history, politics, society…), Karin.Fischer@univ-orleans.fr and/or Clíona Ní Riordáin (visual arts, literature and translation), cniriordain@gmail.com.
Please see our website (www.tudorstuartireland.com) for the call for papers, or contact the organisers 2015@tudorstuartireland.com for further information.

Eamon Darcy, on behalf of the TSIIC Organising Committee 2015 The Fifth Tudor and Stuart Ireland Interdisciplinary Conference

Follow @TudorStuartIre on Twitter

CALL FOR PAPERS – 3

Women's Museum of Ireland
Call for Submissions

Founded in November 2012, The Women’s Museum of Ireland is a project that aims to promote the formal recognition of the role of women in Irish history as well as the role of Irish women abroad. The museum hopes to educate the public about the contributions of women to cultural, political and social history in Ireland, and the role Irish women have played overseas. Encompassing the rural and urban, the political and domestic, the Women’s Museum of Ireland will bring together research on women’s history and generate public discussion on the impact and achievements of the women of Ireland. In doing so the museum hopes to encourage the continuation of these successes in a new generation of women in Ireland and abroad.

We are looking for new articles for the Women’s Museum of Ireland website about individuals, groups and events. We are interested in texts about women involved in arts and culture, politics, society and science.

We would especially like to encourage post-graduate students to write for our website, but we would also be delighted to receive any contributions from established academics.

If you wish to submit an article or have any queries about writing for us, please e-mail: submissions@womensmuseumofireland.ie

We look forward to hearing from you.
Women’s Museum of Ireland
www.womensmuseumofireland.ie

CALL FOR PAPERS – 4

35th Annual Harvard Celtic Colloquium

The Harvard Department of Celtic Languages & Literatures cordially invites proposals for papers on topics which relate directly to Celtic studies or Celtic languages and literatures in any phase; and papers on relevant cultural, historical or social science topics, theoretical perspectives, etc. for the 35th Annual Harvard Celtic Colloquium. Papers concerning interdisciplinary research with a Celtic focus are also invited.

When: 9-11 October 2015
Where: Harvard University, Cambridge, MA
Info: Attendance is free. Presentations should be no longer than twenty minutes, with a short discussion period after each paper. Papers given at the Colloquium may later be submitted for consideration by the editorial committee for publication in the Proceedings of the Harvard Celtic Colloquium.

Potential presenters should submit a 200-250 word abstract and a brief biographical sketch. Submissions should be sent by e-mail to hcc@fas.harvard.edu.
Please send submissions in the body of the email or as an attached Word Document.

Proposals must be received by: **Friday, 1 May 2015.** Further information available on the website: [http://www.hcc.fas.harvard.edu](http://www.hcc.fas.harvard.edu)

The John V. Kelleher Lecture will be delivered by Fergus Kelly, School of Celtic Studies, Dublin Institute for Advanced Studies

Thursday, October 8th at 5 p.m.
Harvard Faculty Club Library
20 Quincy Street, Cambridge, Massachusetts.

**CALL FOR PAPERS – 5**

*Ireland: Memory and Monument*

**The 31st Annual Meeting of the American Conference for Irish Studies Western Regional**

University of South Dakota, Rapid City
16-18 October 2015

This interdisciplinary conference features a range of scholarly panels, lectures, readings, exhibits, and performances. We welcome papers on any aspect of Irish studies, including literature, theatre, film, dance, history, economics, sociology, music, religion, politics, language, culture, diaspora, conflict and border studies, the material and visual arts, and comparative studies. We particularly encourage papers and panels that explore the theme of “Ireland: Memory and Monument.” Topics may include, but are not limited to

- Official forms of commemoration, like statues, plaques, monuments, parades, ceremonies, holidays, as well as their reappropriation
- Contested memorials and counter-memorials
- Buried or erased memories; modes of forgetting
- Private versus collective/public memory
- Memorialization and the sacred
- Geography and regional or local memory
- Literary and artistic commemorations
- Transnational memory (e.g. the Irish diaspora, immigrants to Ireland)
- The business of commemoration: tourism, financing, the media

Papers that consider the question of the memorialization within Ireland and comparative work that addresses Irish intersections with the global circulation and preservation of memory.

The conference features keynote speaker David C. Lloyd, Distinguished Professor of English at the University of California, Riverside, and keynote performer Donal O’Kelly, award-winning playwright and actor who will stage his play Fionnuala for conference participants.

The conference will take place at the historic Hotel Alex Johnson, which appears on the National Register of Historic Places, has hosted six U.S. Presidents, and is also said to be haunted. The conference organizers invite you to explore Rapid City, “The Gateway to the Black Hills,” as well as its many nearby attractions, including Mount Rushmore, the Crazy Horse Memorial, Custer State Park, the historic Black Hills 1880 Train, the city of Deadwood, the Badlands National Park, and the Devil’s Tower.

Please submit your proposal by **July 1, 2015** to aciswest2015@gmail.com. Individual paper and panel submissions (3-4 participants) are welcome, as are proposals for live performances, dramatic readings, poster presentations, or
exhibits. Individual proposals should be 250-500 words in length and include a brief biographical statement for the submitter (50 words). In the case of panel proposals, live performances, dramatic readings, posters, or exhibits, please submit a rationale (250-500 words), as well as biographical statements for each of the presenters. To recognize undergraduate research in Irish Studies, we will also organize a special undergraduate panel at the conference, and we encourage exceptional undergraduate students to submit individual paper proposals.

For more information, visit https://aciswest.wordpress.com/

Please direct any questions to Sarah L. Townsend, Assistant Professor of English at the University of South Dakota, Sarah.Townsend@usd.edu.

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**Book Notices**

![The Irish Civil War and Society: Politics, Class, and Conflict](image)

**The Irish Civil War and Society: Politics, Class, and Conflict**

Gavin M. Foster (Concordia), Palgrave Macmillan, Hardcover (336 pages) $90.00

Gavin Foster re-conceptualizes class debates around the Irish Civil War (1922-3), exploring the social dimensions of the bitter conflict from fresh angles that highlight the rival social outlooks, interests, and conflicts that ruptured nationalist solidarity at the end of the Irish Revolution. Putting aside traditional class conflict models and quantitative socio-economic methods, Foster uniquely emphasizes social status as a key area of friction and contestation between supporters and opponents of the Irish Free State that informed partisan discourses, animosities and outlooks. His analysis of these ‘politics of respectability’ includes an innovative chapter on the partisan meanings of clothing and lifestyle practices, while he also complicates traditional narratives of the civil war by showing the pervasive and intimate blurring of republican insurgency with social conflicts over land, labour,
and state authority. Chapters on the understudied aftermath of the civil war illuminate the political and social pressures that forced many IRA veterans to emigrate, an important revolutionary outcome that helped cement the conservative post-revolutionary settlement.

Dean explores the historical significance of these pageants, explaining how their popularity correlated to political or religious imperatives in twentieth century Ireland. She uncovers unpublished archival findings to present scripts, programs, and articles covering these events. The book also includes over thirty photographs of pageants, program covers, and detailed designs for costumes to convey the grandeur of the historical pageants at the beginning of the century and their decline in production standards in the 1970s and 1980s. Tracing the Irish historical pageant phenomenon through the twentieth century, Dean presents a nation contending with the violence and political upheaval of the present by reimagining the past.

Joan FitzPatrick Dean is Curators Professor of English at the University of Missouri, Kansas City. She is the author of *Riot and Great Danger: Stage Censorship in Twentieth Century Ireland.*

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All Dressed Up: Modern Irish Historical Pageantry
Joan FitzPatrick Dean
Syracuse University Press Cloth $39.95

In the early twentieth century, publicly staged productions of significant historical, political, and religious events became increasingly popular—and increasingly grand—in Ireland. These public pageants, a sort of precursor to today’s opening ceremonies at the Olympic Games, mobilized huge numbers of citizens to present elaborately staged versions of Irish identity based on both history and myth. Complete with marching bands, costumes, fireworks, and mock battles, these spectacles were suffused with political and national significance.

GLIMPSES OF IRELAND’S PAST - THE ORDNANCE SURVEY MEMOIR DRAWINGS: TOPOGRAPHY AND TECHNIQUE
by Angélique Day
Royal Irish Academy, €30

The views of the landscape, the ancient sites and monuments, the objects and curiosities illustrated, are shown here, not as examples of great artistic accomplishments, but as a visual documentation of Ulster in the decade before the Famine. They provide an insight into the working methods and
innovations of the Ordnance Survey’s project of mapping Ireland. The drawings give glimpses of Ireland which are neither contrived nor commercial. They are an intriguing complement to the more standard views of contemporary topographical art and provide a unique insight into the nineteenth-century Ordnance Survey and its continuing significance for Irish scholarship today.

Angélique Day is currently vice-chair of the Ulster Historical Foundation and honorary President of the Belfast Natural History and Philosophical Society. A former fellow of the Institute of Irish Studies, Queen’s University, Belfast, Day was joint-editor, with Patrick McWilliams, of the series The Ordnance Survey Memoirs of Ireland. These 40 volumes were published by the Institute in association with the Royal Irish Academy (1990–1998).

Ireland’s Abbey Theatre opened in 1904. Under the guidance of W. B. Yeats and Lady Augusta Gregory, it became instrumental to the success of many of the leading Irish playwrights and actors of the early twentieth century.

Conventional wisdom holds that the playwright Sean O’Casey was the first to offer a new vision of Irish authenticity in the people and struggles of inner-city Dublin in his groundbreaking trilogy The Shadow of a Gunman, The Plough and the Stars, and Juno and the Paycock. Challenging this view, Mannion argues that there was an established tradition of urban plays within the Abbey repertoire that has long been overlooked by critics. She seeks to restore attention to a lesser-known corpus of Irish urban plays, specifically those that appeared at the Abbey Theatre from the theatre’s founding until 1951, when the original theatre was destroyed by fire. Mannion illustrates distinct patterns within this Abbey urban genre and considers in particular themes of poverty, gender, and class. She provides historical context for the plays and considers the figures who helped shape the Abbey and this urban subset of plays. With detailed analysis of box office records and extensive appendices of cast members and production schedules, this book offers a rich source of archival material as well as a fascinating revision to the story of this celebrated institution.

Elizabeth Mannion is a lecturer in the English Department at Temple University. Her articles have been published in numerous journals, including New Hibernia Review and Swift Studies.

THE URBAN PLAYS OF THE EARLY ABBEY THEATRE: BEYOND O’CASEY

By Elizabeth Mannion, Syracuse University Press, Cloth $34.95
Arise Kilnamanagh and take your place among the nations of the earth

By Michael Carley, for Irish Left Review

*Hidden City: Adventures and Explorations in Dublin*, Karl Whitney (Penguin Ireland 2014)

Dublin, perhaps uniquely, has suffered mythologization by genius and by sentimentality. Caught between Leopold Bloom and the Leprachaun Museum (yes, there is), the city of Dublin, the living breathing people and the physical structures they live in and on, has fallen out of sight. Joyce and Flann O’Brien caught its speech, but the one did it so perfectly people are afraid to read him, and the other was so accurate they think the humour is a laughing matter; James Plunkett wrote Dublin on a human scale and gave it flesh and blood characters, but is little known outside Ireland.

We have ended up with Bloomsday and Paddy’s Day, the first now more kitsch than the second.

Karl Whitney has now written a book that gives us back Dublin as a city, not the set of a novel, or the battlefield of dreams of some misty eyed tourist in search of their heroic and downtrodden ancestors.

The book explores Dublin, through its literal and criminal underground, and around its edges, where few writers, and fewer tourists, go, unless they are looking for someone to look down on. The literal underground starts with the rivers which divide Dublin but have by now almost all been channelled under the city streets. The divisions of the Liberties, near central Dublin, correspond largely to the alignments of watercourses which were used by various businesses over the centuries. Above ground, the shape of a void is a clue to the type of building that once stood in a spot, and the old shape of the Liberties can be rebuilt by inference from an absence above ground and the sound of water below it.

Whitney walks past the site of the Irish Glass Bottle Company’s plant, sold for 412 million euro in 2006, and valued at 45 million euro in 2011, one of many stories of the destruction of Ireland by the mediocrity and corruption of its business elite. Ballsbridge, where most of the elite live, or at least “work”, is also home to most of the embassies in Dublin, and the site of assorted commercial property disasters, one of them the attempt by Sean Dunne to build a 37 storey tower in a city that has never tended to the vertical. Despite his connections with the then Taoiseach, Dunne ended up filing for bankruptcy in the US, where the law is less stringent than in Ireland. Ballsbridge is now, in Whitney’s words, a “ghost town” of derelict or empty buildings, and building sites with nothing built on them.

A little further out of town are Shrewsbury Road and Ailesbury Road, respectively the first and second most expensive properties on a Dublin Monopoly board. This is where Thomas McFeely, IRA hunger striker become (bankrupt) property developer lived. When builders were
renovating the property for its new owners they found 200,000 euro in cash hidden in the house. The official dealing with McFeely’s bankruptcy split 10,000 euros between the owners and the builders who had found the money and handed it over. The owners of the house gave their share to the partner of a man who had killed himself after receiving demands from the banks for payment of arrears on an apartment in Priory Hall. Priory Hall was ‘built’ by McFeely. After various issues were raised, Dublin City Council obtained a court order to prevent occupation of the building because ‘there was a high risk to occupants as a result of poor fire-safety provision.’ The building had been certified as safe by its developer, under legislation which allowed them to ‘self-certify’. A number of McFeely’s developments have been left unfinished, or finished so poorly they were a danger to their residents.

Much of Dublin and its people have been shaped by botched planning and massive corruption. Whitney grew up in Tallaght, on the south-western edge of the city, as did I. Tallaght expanded from 4,565 people in 1961 to 56,608 in 1981. The first public building, other than schools, constructed to cater for this expansion was a police station. The hospital was ten years late being built. The housing estates of Tallaght, mainly established in the early to mid seventies, were largely left unfinished: the promised amenities were not built once the houses were sold, no landscaping was done, open land was left bare.

Whitney talks of living in Tallaght (Kilnamanagh estate) until the end of primary school, and then moving to the nearby, but more middle class, area of Ballyboden, where one neighbour told him people from Tallaght should stay away from his house. When a classmate from school went to university, he told people he was from the Blessington Road, rather than say he was from Tallaght. As Whitney says of the place, “I knew it wasn’t like the towns and cities I saw on TV or read about in books. ... if I looked hard enough, an industrial estate could be more interesting than a meadow.”

Whitney’s journeys, literally and metaphorically, through and under Dublin, have reclaimed Tallaght, and Adamstown, and Blanchardstown, and Tyrellstown, however botched or corrupt their planning, as part of the city of Joyce and Plunkett and O’Brien. Tallaght is a place, and a place it is possible to come from.

It’s (always) that time
If you have been dilatory, distracted, distraught or otherwise disengaged, please take a moment to renew your membership in CAIS/ACEI now.

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**CAIS-ACEI Executive Contacts**

President: Michele Holmgren  
Mount Royal University  
MHolmgren@mtroyal.ca

Secretary-Treasurer: Andrea Walisser  
Simon Fraser University  
awalisse@sfu.ca

Past-President: Pádraig Ó Siadhail,  
D’Arcy McGee Chair of Irish Studies,  
Saint Mary’s University  
padraig.osiadhail@smu.ca

Members at Large:  
Derek Gladwin, University of Alberta  
gladwin@ualberta.ca

Jane McGaughey, Concordia University  
jane.mcgaughey@concordia.ca

Patrick Mannion, Memorial University  
patrick.mannion@utoronto.ca

Brian McIlroy, UBC  
Brian.McIlroy@ubc.ca

Heather MacDougall,  
Concordia University  
h_macdou@live.concordia.ca

CJIS Editor:  
Rhona Richman Kenneally, Concordia University  
rrk@alcor.concordia.ca

Communications Officer:  
Jean Talman  
jean.talman@utoronto.ca

Newsletter Editor:  
Michael Quigley  
michaelquigley@sympatico.ca

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