



FROM THE PRESIDENT'S DESK



Welcome back to a new academic term! We have a number of updates and exciting announcements in this edition of the newsletter.

First, let me congratulate everyone who attended and helped out with the CAIS Conference this past spring in Montreal. The 'Irish Bodies and Irish Worlds' theme was a great success – the quality of the keynote

addresses and individual panels, the conviviality at the banquet and in between sessions, and the number of compliments the team here at Concordia received were all wonderful and extremely gratifying. We had over 120 delegates representing 12 different countries with a record number of graduate student presentations. Many thanks to His Excellency Jim Kelly, the Ambassador of Ireland to Canada, and to André Roy, Concordia's Dean of the Faculty of Arts and Science, for opening the conference and attending the excellent exclusive preview of *Lost Children of the Carricks*.



Our keynote lectures from Joanna Bourke and Rhona Richman Kenneally were absolutely riveting and moving as well as being academically impressive, and it is always a delight to have Kevin Barry and Olivia Smith back on this side of the ocean. Recordings of the keynote lectures and Kevin Barry's reading will be released as podcasts throughout the fall through the School of Irish Studies' podcast series. You can download and listen to Joanna Bourke now:
<https://www.concordia.ca/artsci/irish-studies/news/podcast.html>.

Special congratulations to our graduate student prize winners: Shaney Herrmann (Concordia), winner of the Joseph McGann Prize for the best paper given by a Masters student, “Seeping into Stones”; and the Rhona Richman Kenneally Award for the best PhD paper was shared by Molly-Claire Gillett (Concordia) for “‘Fairy-like textures wrought by the hands of dwellers in mud cabins’: Women and their homes in the discourse of 19th-century Irish lace design” and Fiona Loughnane (National University of Ireland, Maynooth) for “Foetal Images: Bodily Intimacy and the Ambient Space of the Street.”

On a personal level, I’d like to express my sincere gratitude once again to the mighty duo of Gabrielle Machnik-Kékesi and Helene-Jane Groarke for their phenomenal organizational skills, professionalism, patience, and sense of fun (and Gabielle’s photos). If you enjoyed your time at CAIS 2019, they – and our amazing group of student volunteers – are the reason why it was such a brilliant conference.

And now, on to CAIS 2020! The CFP for next year’s conference in St John’s, Newfoundland is out. CAIS will join with the Social Sciences and Humanities Oceans Research and Education network (SSHORE) for ‘North Atlantic Worlds’, co-organized by Danine Farquharson (Memorial) and Julia M. Wright (Dalhousie). Keynote lectures will be given by Claire Connolly (University College Cork), author Lisa McInerney, and Willeen Keough (Simon Fraser). The conference will take place from June 24th to 27th.

As I announced at the Annual General Meeting, we have two openings on the Executive beginning in 2020, as Pamela McKane and Patrick Mannion have reached the end of their terms as Members at Large.

A committee has been struck to receive nominations. Nominated candidates must be paid-up CAIS members and agree to their nomination by providing a brief 50-100 word biography sent to Aileen Ruane (Aileen.Ruane@lit.ulaval.ca) and Michele Holmgren (mholmgren@mtroyal.ca). The deadline for nominations is February 15th, 2020. Names and biographies of potential executive members will be listed in the next edition of the newsletter and a deciding vote will be held during the AGM at the 2020 conference.

We are also continuing to seek a permanent new editor for the *Canadian Journal of Irish Studies*. A general issue is currently being edited for publication next year, followed by a special edition on the Repeal the 8th Amendment referendum, co-edited by Linda King, Rhona Richman Kenneally, and myself. While production of the journal continues for the time being, it is imperative that we find a new editor to replace Rhona Richman Kenneally after her long-standing success at the journal’s helm. If you would like more information about what the editorship entails, please do not hesitate to get in touch: cais.irishstudies@gmail.com.

I hope everyone has a very good fall term and best wishes for the rest of 2019!

P.S. While you’re online, please be sure to visit the **new CAIS website** and update your bookmarks: www.canadianirishstudies.org. Past-President Michele Holmgren has done fantastic work in migrating material from our old site and creating a more impressive and user-friendly interface. This is where you can find out more information about the 2020 conference, our latest news and announcements, past newsletters, and renew your membership for the coming year. We continue to offer the handy 3-year subscription, which saves you the headache of trying to remember if you have renewed every year.

Memberships

As always, your membership elapsed on July 1 of this year. If you have not yet renewed, please do so, either on the CAIS website (www.canadianirishstudies.org) or through the membership form at the back of the newsletter. Once again, I urge people to opt for the three-year membership, as it is a very convenient way of joining and then not having to worry about nagging reminders for the next 36 months. Membership for each year includes two issues of the *CJIS/RCÉI*, as well as bi-annual newsletters and electronic updates about forthcoming publications, book launches, conferences, and Irish-themed events around the country.

Also, please recommend CAIS to friends, family, and **anyone** you know who has an interest in Irish-related research, but who might not yet be part of our organization. While our social media accounts on Facebook and Twitter are very popular (thank you, Pamela McKane!!!), word of mouth recommendations are invaluable for increasing our membership, which facilitates the running of our annual conference and publication of the *CJIS/RCÉI*. We strongly welcome students and interested members of the public to join us, as well as musicians, actors, novelists, poets, dancers, athletes, academics, and anyone else I might have forgotten to mention here. **We need your support**, so please renew, recommend, and then come have a bit of craic with us in St. John's next June.

Comhghairdeas leat, a Patrick!

10. Prix Clio Prizes (These annual awards are given for meritorious publications or for exceptional contributions by individuals or

organizations to regional history | Atlantic Region | WINNER | Patrick Mannion, *A Land of Dreams: Ethnicity, Nationalism and the Irish in Newfoundland, Nova Scotia and Maine, 1880-1923*. McGill-Queen's University Press.

Conference Report

by Beth Downey Sawatzky

Thanks to an exemplary organizing committee, and to our hosts at Concordia University, CAIS welcomed more scholars to this Spring's annual gathering than the conference has seen in years. Presenters came from more than a dozen countries, many as far distant as New Zealand, Japan, Cuba, Germany, and both sides of the Irish border.

The conference began in triumphant spirit with a premiere screening of Dr Gearóid Ó hAllmhuráin's ground-breaking documentary film "The Lost Children of The Carricks," which chronicles the death-defying true history of Quebec's Kavanagh family, whose ancestors Patrick Kaveney and Sarah MacDonald were shipwrecked off the St Lawrence coast following a harrowing transatlantic voyage in flight from the famine.



Georges Kavanagh & Gearóid O hAllmhuráin at the Gaspé Famine memorial

Georges Kavanagh, an amateur historian and direct descendent of Patrick and Sarah, has kept the story of his family's arrival in Quebec alive for decades, through the same oral tradition his

forebears held dear. Until this film's production, it has been widely believed in Ireland that the brig Carricks' wreck left no survivors. Through their partnership in this film, Ó hAllmhuráin and Kavanagh were able to document the Kavanaghs' return to the village their ancestors left nearly two hundred years ago, and correct that misconception, remembering history. The film concludes with scenes of the Kavanagh family in an Irish pub, along with Dr Ó hAllmhuráin and their newfound Irish friends, raising their voices in French and Irish alike to prove that music, not death, shall have final word here.

Georges and several members of his family were in attendance for the CAIS premier, as well as Ireland's Ambassador to Canada, His Excellency Mr. Jim Kelly, who introduced the film. In his own concluding remarks, Dr Ó hAllmhuráin set the tone for the conference to follow: "Ladies and Gentlemen, welcome to Montreal. Welcome to CAIS, welcome to Concordia, welcome to Irish studies! *This* is what we do."

The four days that followed boasted more than 90 papers built into a score of panels, covering such diverse subjects as Irish Bodies on Stage and Screen; Austerity, Recession and Irish Language; folklore; religion and literature; material culture, Technoscapes and Technopolies in Irish Traditional Music; research creation, and more. Several panels, each in their own way, gave much deserved attention to established and emerging issues of reproductive rights in Northern Ireland and the Republic, especially the "Repeal the 8th" movement. In response to this abundance an editorial committee was struck, and it has been announced that the next issue of CJIS will be a special edition focussing wholly on "Repeal the 8th" scholarship.

An off-site event at the Jewish Public Library featured an entertaining lecture by Dr Pól O Dochartaigh (NUI-Galway) of "Exploring Irish-Jewish Autobiographies" – the Briscoes, of course, but other fascinating characters too. The talk coincided with the opening of an exhibition of material on the representation of Jews in Irish literature – a smorgasbord as you might expect.



Michael Kenneally & Kevin Barry

Among the keynotes, a reading from author in residence Kevin Barry, and a farewell address by outgoing CJIS Editor Dr Rhona Richman Kenneally, stood out. Barry, who led a graduate student workshop on writers' craft prior to the conference kick-off, read with startling theatrical verve—including at least three different regional Irish accents--offering listeners the chance to laugh, gasp, and discover a new face of the distinctive style for which he has been so lauded. It is hard to know who had more fun: us, or Barry!

Dr Kenneally gave her talk on ethics in materialities and design, contextualized within a discussion of clothing manufacture and garments as cultural and political performance. Her address called on listeners to recall that objects have "thing power," the ability to shape their makers, users, viewers and disposers in profound ways.

Harmoniously, this year's Rhona Richman Kenneally Prize for the best presentation by a doctoral student at CAIS was awarded to Molly-Claire Gillet, for an outstanding presentation on the history of lacemaking in 19th century Ireland. Shaney Herrmann took the Award for best presentation at the Master's level, in recognition of her outstanding photo essay "Seeping into Stones."

The weekend wrapped in high style with dinner the second-last night at the Auberge Saint-Gabriel on Montreal's historic Ville Marie waterfront, and a rousing session at Hurley's Irish Pub on the final night: music, we know, must always have the last word. And she shall!

PRIZE WINNERS 2019

Comhghairdeas leo!



Molly-Claire Gillett is a doctoral candidate in Concordia University's interdisciplinary Individualized Program, working in the

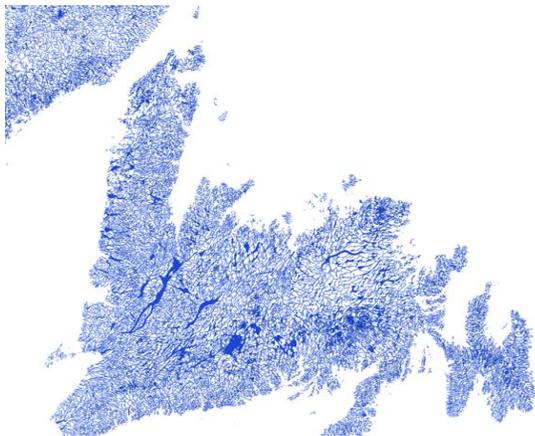
Faculty of Fine Arts and School of Irish Studies. Her SSHRCC-funded doctoral work focuses on nineteenth and early twentieth century lace production in Ireland, and the role of design and labour inspection in imperialism. Molly-Claire has presented her work throughout North America and Ireland, and her recent article "'Home Charms': unpacking an Irish immigrant woman's home through speculative design" is forthcoming in *Text and Performance Quarterly*.



Shaney Marie Herrmann is photographer and visual artist from Montreal. She is currently a Master of Design candidate and graduate student in the School of Irish Studies at Concordia University. She earned a Bachelor of Fine Arts in Photography from Concordia University and a commercial photography degree from Dawson College. Shaney was one of the selected artists to participate in *How to Flatten a Mountain*, a residency at Cow House Studios in County Wexford. The residency culminated in an exhibition at Rathfarnham Castle in Dublin as part of the annual PhotoIreland festival.

Shaney has practised as a professional photographer, a photography instructor, and artist in Montreal and Toronto and was the appointed photographer for the Taoiseach Leo Varadkar during his visit for the Montreal Pride Parade in August 2017. Most recently, Shaney's work was featured as the treasury of resources of the *Canadian Journal of Irish Studies* vol. 42. www.shaneyherrmann.com

[Apologies to Fiona Loughnane (National University of Ireland, Maynooth) no biography or photo were available at press time. Ed.]



CFP: North Atlantic Worlds
A Joint CAIS/SSHORE Conference
Memorial University, St. John's
(NL)
24-27 June 2020

North Atlantic Worlds is a joint meeting of the Canadian Association for Irish Studies (CAIS) and the Social Sciences and Humanities Oceans Research and Education network (SSHORE), organized by Danine Farquharson (Memorial University) and Julia M. Wright (Dalhousie University).

The organizers welcome submissions on “North Atlantic Worlds.” We take “worlds” broadly, to consider the Atlantic as a diverse space of undersea worlds and coastal worlds, a bridge between the “Old” and “New” worlds, diasporic worlds and territorial worlds, utopian and dystopian worlds, past worlds and future worlds. We are open to proposals from any discipline in the Social Sciences or Humanities, and from such fields as ocean studies, Indigenous studies, Irish studies, environmental studies, and/or transatlantic studies.

The conference dates overlap with that of the International Small Island Studies Association's meeting, also being held in St. John's, and we expect to have some joint panels and events.

Featured Keynotes:

Dr. Claire Connolly (Professor of Modern English, University College Cork; 2018-19 Parnell Fellow of Irish Studies, Magdalene College Cambridge)

Lisa McInerney (author of *The Glorious Heresies* and *The Blood Miracles*)

Dr. Willeen Keough (Professor of History, Simon Fraser University)

We welcome submissions on such topics as (but not limited to):

- The Galway Statement (2013)
- Traditional fisheries
- The Irish diaspora in North America
- Ocean energies and environments
- Maritime masculinities: from adventure narratives to gendered work
- Imagining islands
- Coastal communities and ecologies
- The ocean in Irish literature and visual art
- Migrant narratives
- Oceans and the law
- Environmental policy
- The ocean in folklore and/or spiritual beliefs
- Treaties

Please send proposals of 300-400 words and a brief bio-note to the organizers at:

atlanticworlds2020@gmail.com no later than 15 February 2020.

RESEARCH OPPORTUNITIES

(Taken & Offered)



The Keough-Naughton Institute for Irish Studies and Notre Dame International welcomed the first grant recipient to campus for the [Keough-Naughton Library Grant Award in Irish Studies](#). **Keelan Harkin**, who recently completed his Ph.D. from McGill University in Canada, spent two weeks on campus in March utilizing the collections of the Hesburgh Libraries to further his research in Irish studies.

“The scope of archives at the University is very impressive,” says Harkin. “It’s an honor to be the first awardee and I’m thankful for the opportunity.”

Harkin has been diving into the collections, focusing on literature and politics in Ireland in the 1930’s. He’s also looking at manuscripts of unpublished works and letters from Tom O’Flaherty, a socialist writer from the 1930s who mostly worked as a journalist.

“I’m hoping to gain insight into not just literary elements, which is my primary focus, but also this larger background of what was going on in Ireland in the 1930s,” says Harkin.

Harkin is one of three recipients of the new grant, which seeks out established scholars, graduate students, and postdoctoral scholars. Sonja Tiernan, a former [Keough National Endowment for the Humanities](#) Fellow, from Liverpool Hope University in the United Kingdom and Aida Ramon from the University of Dallas also received the grant and will visit campus this year.

“The importance of access to these collections varies,” says Aedin Clements, Irish studies librarian and curator of Irish studies collections. “For some, it might be the convenience of having many relevant books and editions in one place, to study them intensively, and for others it is access to manuscripts or a rare collection of prints or ephemera.” Irish studies collections in the Hesburgh Libraries are broad and multi-disciplinary. The collections, primarily print, include a particularly wide-ranging fiction, a strong seventeenth and eighteenth century print book collection, and collections on Berkeley, Burke and Swift.

Dr Bríd McGrath Fellowship for Independent Scholars

The Fellowship

This is an exciting new Visiting Research Fellowship which will enable independent scholars and early-career scholars and adjunct or part-time teachers to work in the collections of two outstanding early modern libraries in Dublin: Marsh’s Library (est. 1707) and the Edward Worth Library (est. 1733).

Endowed by the Dublin-based scholar Dr Bríd McGrath, this Visiting Research Fellowship will

make one award per year to encourage research on printed or manuscript material produced before 1800 (or relating to the period before 1800) in Marsh's Library and the Edward Worth Library. Applications to work on Irish language material are especially welcome.

The first Dr. Bríd McGrath Fellowship may be held between 1 November 2019 and 31 October 2020.

The catalogues of the libraries are available at www.marshlibrary.ie/catalogue and <https://edwardworthlibrary.ie/our-catalogue/>

How to Apply

Applicants should submit a covering letter, short research proposal (max. 3 pages) and a short CV (max. 2 pages) to fellowships@marshlibrary.ie before 5.00 p.m. (Irish time) on Friday 27 September 2019.

Each applicant must arrange for two scholars or researchers or academics to send a reference in support of the proposal to fellowships@marshlibrary.ie before 5.00 p.m. (Irish time) on Friday 27 September 2019.

The selection committee consists of the Director of Marsh's Library and the Librarian of the Edward Worth Library. The criteria for the selection of a successful candidate will be threefold:

- The quality of the proposed research project
- The need to use the collections of Marsh's Library and the Edward Worth Library
- The potential of the applicant to make best use of the material to be consulted, based on her/his work to date as outlined in her/his CV

Terms of the Fellowship:

The 'Dr Bríd McGrath Fellowship' will encourage research on printed or manuscript material produced before 1800, or relating to the period before 1800, in Marsh's Library and the Edward Worth Library.

- The Dr Bríd McGrath Fellowship is open to independent scholars, adjunct or non-stipendiary members of academic staff, and those in part-time paid teaching positions, irrespective of age, race, gender, religion, ethnicity or country of residence.
- Those in full-time paid positions (whether as lecturers, researchers or post-doctoral students) are not eligible to hold a Dr Bríd McGrath Fellowship.
- Those who have retired from paid, full-time teaching or research positions are not eligible to hold a Dr Bríd McGrath Fellowship.
- One Dr Bríd McGrath Fellowship for a period of up to one month will be offered per year. The stipend for the fellowship is €2,000. This is intended to assist with the costs of the Fellow's travel to and from Dublin and subsistence while in the city.
- The successful applicant shall be known as 'The Dr Bríd McGrath Fellow'.
- The successful applicant shall not be required to give a talk or presentation during their fellowship, but they must acknowledge the support of 'The Dr Bríd McGrath Fellowship' in all subsequent presentations and publications arising from their fellowship.

Queries: Queries about this scheme may be addressed to fellowships@marshlibrary.ie



The Peter M. Toner Research Publication Award

Prof. Toner hopes that historians continue to pursue a better understanding of Irish society at home and in the various locations to which they were dispersed. As an incentive for researchers to pursue studies in this area, he created and endowed the Peter M. Toner Research Publication Award.

This award supports the publication of scholarly works in Irish Canadian history by scholars worldwide, including current and retired faculty members, adjunct professors, honorary research associates, post-doctoral candidates and graduate students.

Monographs are eligible to receive the full value of the award, anthologies 75% of the value of the award, and journal articles or chapters in anthologies will be eligible to receive 50% of the value of the award.

Application process

To apply for the award, please contact [Professor Greg Marquis](#) at UNB Saint John. Once applications are received, the awarding committee will choose and notify the recipient.

How to make a donation

Any additional funds received in support of the Peter M. Toner Award will be added to the endowment. As the endowment grows, so too will the value of the award. You may support this award by [donating online](#) or by mailing [a contribution](#) to our offices in Saint John or Fredericton. Thank you for your support.

We encourage you to share this page with family, friends and colleagues who may have known Peter Toner, and to help honour his academic legacy by making a gift in support of this fund at [UNB online](#) or [by mail](#).



A.C. Elias Irish-American Research Travel Fellowship

The A.C. Elias Irish-American Research Travel Fellowship, with \$US 2,500 in annual funding, supports 'documentary scholarship on Ireland in the period between the Treaty of Limerick (1691) and the Act of Union (1800)'. It enables North American-based scholars to pursue research in Ireland and Irish-based scholars to travel to North America for research.

Projects conducting original research on any aspect of eighteenth-century Ireland qualify for consideration, but recipients must be either (a) members of the American Society for Eighteenth-Century Studies (ASECS) with permanent residence in the United States or Canada, or (b) members of its Irish sister organization, the Eighteenth-Century Ireland Society (ECIS), resident on the island of Ireland.

The next A.C. Elias Jr. Research Travel Fellowship will be awarded at the end of 2019, with applications due on 15 November 2019 to the fellowship's two trustees: Dr. Jason McElligott, Director, Marsh's Library, St. Patrick's Close, Dublin 8, Ireland (jason.mcelligott@marshlibrary.ie) and Dr. James May (jem4@psu.edu), 1423 Hillcrest Road, Lancaster, Pennsylvania 17603, USA.

Applications should consist of

- The cover sheet, downloadable from the [ASECS travel-fellowship website](#)
- A short CV (5 pages or less)
- A narrative description of the project (3 pages or less, treating its contribution to the field and work done and to be done during the proposed research period)
- A one-page bibliography of related studies
- A short, indicative budget for the research trip
- Two signed letters of recommendation sent directly by post or email to the trustees, Dr McElligott and/or Dr May.

Further information is available from the trustees, via the email addresses above.

**Celtic Studies
Speakers Series
University of St. Michael's College
Robert Madden Auditorium, Carr
Hall, St. Michael's College
100 St Joseph Street
Thursday, October 24, 2019 at 6 p.m.**

**Dr. Danine Farquharson
Associate Professor of English
Memorial University of
Newfoundland**

**Rebel Gunmen in Irish
Fiction, Film, and Television**



Ranging from the rebels of Liam O’Flaherty’s satirical fiction to the films of Neil Jordan and contemporary television shows such as *Love/Hate*, Danine Farquharson’s talk will cover a century of representations of Irish gunmen (and a few female rebels, too) to offer some idea of enduring tropes and stereotypes of these troublesome characters.

Dr. Danine Farquharson is Associate Professor of English and Associate Dean of Graduate Studies at Memorial University of Newfoundland. Since completing her PhD on the rebel gunman character, she has published widely and diversely on Liam O’Flaherty, Edna O’Brien, Roddy Doyle, and John McGahern. While her current research is dedicated to energy humanities and petrocultures in Ireland, the UK, and Canada, she has never lost her fascination with the rebel gunman in Irish culture.

All welcome - free admission - no registration required

Further information: email: celtic.studies@utoronto.ca or phone: 416-926-7145

The Celtic Studies Speakers Series is made possible by the generosity of a cultural grant from The Irish Cultural Society of Toronto



School of Irish Studies, Concordia University

In celebration of the **10th Anniversary of the School of Irish Studies**, a series of special activities will be held throughout the 2019-20 academic year.

"An Evening of Irish and Choctaw Poetry: Doireann Ní Ghríofa and LeAnne Howe" in partnership with Concordia's Writers Read Series

Thursday, October 17, 2019

14th Annual Saint Patrick's Society Lecture
Mark McGowan presenting on 19th century
Famine Workhouses in Toronto

Thursday, October 24, 2019

PODCASTS

Season 3 of the Irish Studies Podcast Series features keynote presentations from Dr. Joanna Bourke and Dr. Rhona Richman Kenneally, and a reading from author Kevin Barry. Access the Irish Studies podcasts from the School's website at concordia.ca/irishstudies

2019 Peter O'Brien Visiting Scholar

The 2019 Peter O'Brien Visiting Scholar is **Dr. John McCourt**, Full Professor of English Literature at the Università Degli Studi di Macerata, Italy. Dr McCourt is one of the most eminent scholars of James Joyce and the co-founder and joint director of the

Annual Trieste International Joyce School at the Università di Trieste, Italy. Dr. McCourt has also held several visiting professorships and research fellowships over the course of his career.

He is teaching two courses in the Fall semester at the School of Irish Studies: *Highlights of Irish Literature*; and *James Joyce*. While at Concordia Dr. McCourt will give the Annual Bishop Neil Willard Lecture in Irish Studies.

FACULTY NEWS

Dr. Jane McGaughey was a co-editor with Dr. Sean Brady (Birkbeck) and Dr. Rebecca Barr (Cambridge) of a collected edition published earlier this year by Palgrave Macmillan. *Ireland and Masculinities in History* examines how expressions of masculinity have been central to Irish history from the eighteenth to the twenty-first century. She also was a 2019 recipient of a SSHRC Insight Development Grant for her project, "Gender, Migration, and Madness" which will examine the treatment of Irish men and Irish women in Canadian lunatic asylums from the 1840s to the late 1860s.

The exclusive preview of **Dr. Gearóid Ó hAllmhuráin's** trilingual documentary 'Lost Children of the *Carricks*' took place at CAIS 2019 in June. In collaboration with Ciné Gael Montréal, there will be a public screening on January 24, 2020 for Ciné Gael's opening night held at Concordia University.

Dr. Keelan Harkin has joined us from McGill University during **Dr. Susan Cahill's** leave of absence. He is teaching two Irish literature courses: *Irish Short Story* and *Irish Literary Revival*. His upcoming publications are: "An Uncertain Event: The Politics of Reliability in

Anne Enright's *The Gathering*" is coming out in the next issue of *Textual Practice*; and "Kate O'Brien's *The Ante-Room* and the Ghosts of Past Futures" will appear in the next issue of *New Hibernia Review*. [see above, p. 7]

Dr. Emer O'Toole gave birth to Oscar Pearse Gérard O'Toole on September 6, 2019 and all are healthy.



Dr. Gavin Foster is proud to announce that his former graduate student, Mike Rast, just published the book version of his History doctoral thesis. The School looks forward to launching Mike's study, entitled *Shaping Ireland's Independence, Nationalist, Unionist, and British Solutions to the Irish Question, 1909–1925* (Palgrave Macmillan, 2019), later this fall. Also, this past spring Gavin's History Master's student Kyle McCreanor

successfully defended his thesis on "Ireland and the Basque Country: Nationalisms in Contact, 1895-1939".

STUDENT NEWS

Irish Studies Undergraduate Students in Ireland

Four Irish Language Immersion Scholarships were awarded to Irish Studies students enrolled in the Major. They spent three weeks in Connemara attending Irish language classes at NUI Galway while being billeted in Irish speaking families. Level 1 Students – Karley McIlwaine and Miles Murphy
Level 2 Students – Erin Hynes and Chelsea Lacasse-Gobeille

Academic Exchanges

Two Irish Studies undergraduate students are currently studying at NUI Galway as part of their BA in Irish Studies at Concordia. They are Mathew Sanders and Karley McIlwaine.

Congratulations to two PhD Graduates who completed their degrees on Irish topics at Concordia, under the supervision of Professor Gearóid Ó hAllmhuráin.

Dr. Linda Fitzgibbon earned her PhD this year for her thesis on the post 1945 Irish Diaspora in the Ottawa Valley. Dr. Jérémy Tétrault-Farber's thesis examined Montreal Irish soundscapes since the 1970s.



CJIS/RCÉI Editor

Professor Rhona Richman Kenneally (Concordia University) will remain as outgoing editor, pursuant to a

decision at the conference in Montreal in order to ensure publication (with Linda King and Jane McGaughey) of the forthcoming special issue on the campaign to Repeal the 8th Amendment.

The *Canadian Journal of Irish Studies* is delighted to announce that it will be publishing a special edition of the journal on the movement to Repeal the 8th Amendment, inspired in large part by the excellent series of papers given on the Repeal the 8th campaign at this year's CAIS conference in Montreal. Co-edited by Linda King, Rhona Richman Kenneally and Jane McGaughey, this special issue aspires to serve as an archive of campaign narratives for text-based articles and image-based material studies. Please see below for more information.

Canadian Journal of Irish Studies **Repeal the 8th Special Issue**

In a referendum held on May 25, 2018, by a two-thirds majority, voters cast a "yes" ballot to repeal the Eighth Amendment to the Irish Constitution. That amendment had acknowledged "the right to life of the unborn and, with due regard to the equal right to life of the mother, [guaranteed] in its laws to respect, and, as far as practicable, by its laws to defend and vindicate that right." As a result, on September 18th of the same year, the constitutional ban on abortion was eliminated.

This special issue aspires to serve as an archive of the narratives on both sides of the Repeal the Eighth campaign. Such documentation is crucial in its own right, and also in light of existing or potential restrictions on abortion rights in other jurisdictions, currently being challenged. The *Canadian Journal of Irish Studies* has a well

established scholarly reputation as a ground-breaking transdisciplinary publication with exceptional aesthetic qualities. Past special issues of *CJIS* were devoted to such themes as queering Ireland, Irish eco-criticism, and Irish food studies (content can be accessed online through JSTOR and EBSCO).



This call for papers follows a series of stimulating presentations on the topic, that were given at this year's annual conference of the Canadian Association for Irish Studies held at Concordia University in Montreal in June 2019. We hope, in the Repeal the Eighth special issue, to build on this exciting momentum. We therefore invite submissions that explore diverse aspects of the campaign and its aftermath, from an intersectional perspective. As is characteristic of *CJIS* we encourage works derived from many disciplines and methodologies: text-based articles that address political, historical, legal, socio-cultural and/or other issues; studies that focus on image based materials such as information design (logos), posters, wearables; collaborative activities such as the "Not at Home" message board in Temple Bar; original artwork, stories, poetry, etc. Maximum length for text-based articles is approximately 7000 words. High-resolution, copyright-cleared images are welcomed, the number for each submission to be determined on a case-by-case basis.

**Deadline for submission of abstracts:
September 30, 2019. Please email a 250-
word abstract plus a 150-word biography to
cjis.rcei@concordia.ca**

Co-editors:

Dr Linda King, Co-Programme Chair of the BA (Hons) in Visual Communication Design, Institute of Art, Design + Technology; Board Member, National Museum of Ireland

Jane McGaughey, Associate Professor of Diaspora Studies, School of Irish Studies, Concordia University; President, Canadian Association for Irish Studies

Rhona Richman Kenneally, Professor of Design and the Built Environment, Dept. of Design and Computation Arts and Fellow and co-founder, School of Irish Studies, Concordia University; outgoing editor, *Canadian Journal of Irish Studies*

Reminder

Irish Immigrants' Memoirs: An Appeal for Information

In 1979, Czech dissident Milan Kundera wrote, "The struggle of man against power is the struggle of memory against forgetting." Irish immigrants struggled, oftentimes successfully, sometimes not, amidst the powerful forces that caused them to leave Ireland and that shaped their lives in North America. What was memory's role in their struggles? What would they remember and transmit to their descendants? What would they forget? or suppress?

These are among the fascinating questions that longtime CAIS member and historian, Kerby Miller of the University of Missouri,

with Breandán Mac Suibhne of Centenary University and the Moore Institute, NUI-Galway, and Sarah O'Brien of Trinity College Dublin, propose to address in a new study of Irish immigrant memory.

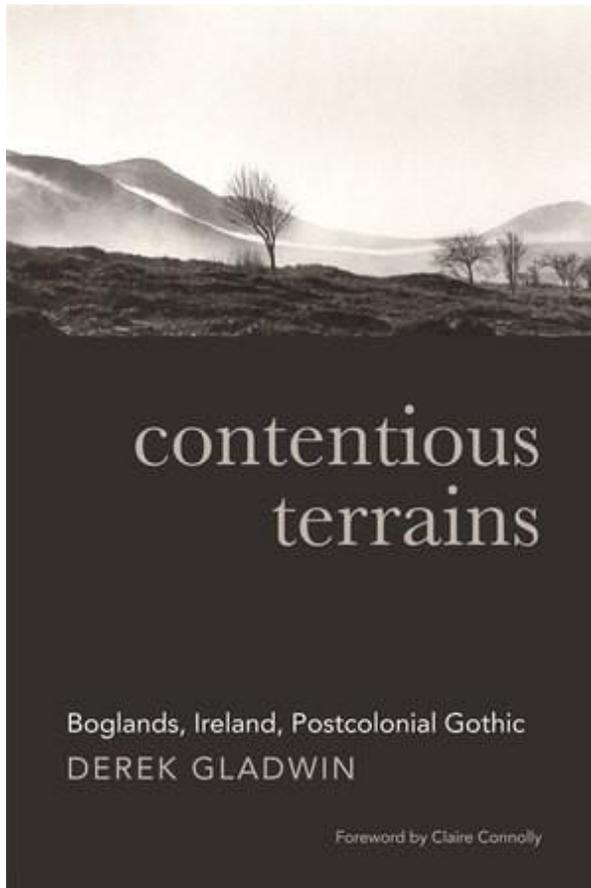


Memoirist Alice McGuinness & her family, early 1900s

Kerby, Breandan, and Sarah are collaborating on an interdisciplinary study of memoirs and other autobiographical writings and oral histories by Irish immigrants, of all classes and religious faiths, who came to North America from the seventeenth century through the mid-twentieth century.

Their first task is to identify and locate such memoirs, some of which were published, although often very obscurely, but the majority of which remain in manuscript or typescript forms in libraries, archives, and private family collections. Kerby and his colleagues are particularly interested in finding unpublished memoirs, but they will be very grateful for information about the whereabouts of all Irish immigrant memoirs and similar testaments, published or unpublished. Please contact Kerby at: MillerK@missouri.edu

BOOK REVIEW



Derek Gladwin. *Contentious Terrains: Boglands, Ireland, Postcolonial Gothic*. Cork University Press, 2016, 300 pp.

Reviewed by Liam Campbell (Lough Neagh Landscape Partnership)

When I was a child growing up in Donegal, a phrase that was commonly used to sum up someone's stubbornness, rudeness, or more often stupidity was, "You can take the man out of the bog but you cannot take the bog out of the man." The study of the nature of the bogs of Ireland is therefore interwoven with the story of human presence and human perception of that nature in Ireland. The bogs are a kind of palimpsest, superimposed forms and places that testify to the complex interaction of nature and human culture. In

1685, William King—later to become Archbishop of Dublin—published "Of the Bogs and Loughs of Ireland" in *Philosophical Transactions*, in which he calls Irish bogs "infamous" and equates extensive bogland with barbarity. The bogs offered an advantage to resistant natives, who, King believed, deliberately built near them: the bogs "are a shelter and a refuge to Tories [dispossessed natives turned outlaws], and thieves, who can hardly live without them." For Elizabethan colonists, the prospect (or actual view) of bogland from the English Pale was, as it were, the ground-level reality of Irish nature, very different from the colonial prospect (or anticipated view) of Ireland from England. Gerard Boate's *Ireland's Natural History* (1652) writes of the reason for the extent of our bogs: "now wonder if a country, famous for laziness as Ireland is, abound with them." There is indeed a long history of colonial writing on the nature and culture of bogs. There have also been some iconic books on the nature of our bogs with the likes of David Bellamy's *The Wild Boglands* (1986) to the monumental study by John Feehan et al. in *The Bogs of Ireland* (1996). But a book that provides a political and geographical history of how boglands are represented in modern and contemporary Irish literature and culture (1880s to present) has been sadly lacking, even though the bog has long been reclaimed from seventeenth century colonial writing. Derek Gladwin's *Contentious Terrains: Boglands, Ireland Postcolonial Gothic* (Cork: Cork University Press, 2016) ensures that this is no longer the case.

The bog has been a subtle theme in modern Irish history, extending to political and cultural issues as well as permeating social and economic ones. Gladwin's scholarship has uncovered a picture richer in detail and more complex in its development than traditional images of the bog question in Ireland would suggest. It is both timely, given the current political and environmental debates, and it is original in its

exploration of how colonization and its legacy overlap through the Gothic form. It is, in the nature of all serious landscape writing, truly cross-disciplinary and totally interconnected, exploring the whole gambit of Irish writers in the genres of fiction, drama, poetry and non-fiction.

Drawing on a rich range of writers such as Bram Stoker, Frank O' Connor, Sean O'Faolain, Daniel Corkey, Seamus Heaney, Marina Carr, Deirdre Kinahan, Patrick McCabe, and Tim Robinson, he takes us through a literary geo-history from the Land Wars of the 1880s and the War of Independence (1919-1921) to the "Troubles" (1960s and 1970s) and Celtic Tiger years (1990s and 2000s), ending with today's pressing environmental crisis. He positions all these within ecocritical, postcolonial ecocriticism and Gothic studies while never losing sight of the currency of the place of the bog in post Celtic-Tiger Ireland. Gladwin could have easily begun his study of the bog on Irish colonial literature and culture with the work of Spenser, King, or Boate in the late-sixteenth or early-seventeenth century; rather, he begins his reviews in the late-nineteenth century, as a major transitional period in Irish history where the perceptions of bogs began to be viewed as symbols of national identity, culture, and, laterally, as spaces of great ecological diversity and worth. The other major dimension apart from colonialism is the Gothic and this too appears at historical and social transitional periods.

Chapter 1, "The Protean Nature of Bogs", begins with the most elemental and imaginative qualities of the bog in a wonderful brief literary and cultural history. As commented upon by Terry Eagleton: "With a bog, and its buried contents, the past is no longer behind you, but palpably beneath your feet. A secret history is stacked just a

few feet below the modern world in which you are standing." [1] (50)1.

In the second chapter, "Environments of Empire", Gladwin explores chiefly Bram Stoker's *The Snake's Pass* (1890) and the various attempts of the Anglo-Irish landowners to exploit a bog in the west of Ireland. Gladwin addresses not just the effects of colonization but also "as a warning by subtly questioning the problems associated with exploiting and then developing the boglands for profit rather than subsistence" (76). This theme is returned to later in the book in studying the writings of Tim Robinson. In a sense, they look at "colonisation without colonies" and the colonial mindset that still pervades much of modern Ireland.

Chapter 3, "Spectral Histories of Nationalism," explores through the works of O'Connor, O'Faolain, Corkey, and to some extent Heaney, the use of the bog as a haunting setting to address some of the uncertain and ambiguous histories of social violence during the War of Independence and the recent Troubles. Hauntology, as a relatively new aspect of academic research, is well served by this chapter.

The fourth chapter, "Mapping Gothic Bog Bodies," belongs to Seamus Heaney and his use of bog bodies to symbolically and physically function as literary maps in his prose and poems between 1966 and 1978. As Gladwin says, "Mapping is also a form of exploration and exploitation. Through mapping as in writing, we can question, consider, and explore possibilities" (166). And yet "Bog poems are politically, structurally and socially unstable because they reflect the qualities of the bog" (167).

Chapter 5, "Gendered Boglands" explores how Irish women in Marina Carr's *By the Bog of Cats* (1998) and Deirdre Kinahan's *Bog Boy* (2010), just before and after the Celtic Tiger years, embraced the bog as a space of both liberation and struggle against not just the neo-colonial ethos of the era but the associated patriarchy.

Chapter 6, “Bog Gothic, Bog Noir, and Eco-bog writing” is, if anything, too rich and rather crowded, divided into three sections, “Bog Gothic,” “Bog Noir,” and “Eco-Bog Writing.” It is testimony to the depth of the subject that these could have been three separate chapters. In the first section, Gladwin seeks to begin a new discussion that, as some critics have sought, labels Patrick McCabe’s *The Butcher Boy* as “Bog Gothic” (213). Gladwin argues that his form creates a “bog effect,” conjuring metaphors of a regressive and supernatural rural Ireland that “align with long-lasting stereotypes of boglands” (213). “You can take the man out of the bog but you cannot take the bog out of the man.” He then begins a brief exploration of the bog as a popular motif and scene in Irish crime writing. Any follower of the recent political and violent history of Ireland will realize how this is not just tied to fiction. The final section on Eco-Bog Writing departs somewhat in that it examines the non-fiction topographic or landscape writings of Tim Robinson (Gladwin had a busy 2016 in that he co-edited with Christine Cusick *Unfolding Irish Landscapes: Tim Robinson, Culture and Environment*) and how they address the environmental threats to the bogs of Ireland” (230) If a “bog is its own diary as he claims, then writers must read the pages of it, like a literary history of lives forgotten or misremembered, before it completely vanishes” (236).

Boglands invite a whole academy of sciences to their study, but the cultural element is often neglected. You cannot have one without the other. If we add the threatened ecology of bogs to the resources of literature, archaeology, and other elements of culture the possibilities are limitless for their survival. The arts and sciences do not meet often enough. There are few other substances that can join the built, natural, and cultural elements of our heritage as much as our bogs.

Joseph Beuys, one of the world’s most influential post-war avant-garde artists described our bogs as, “the liveliest elements in the European landscape, not just from the point of view of flora, fauna, birds and animals, but as storing pieces of life, mystery and chemical change, preservers of ancient history.” Gladwin’s book has helped show how these contentious terrains can throw a light on the past and help us look to the future. The short conclusion to the book is called *Uncertain Futures*—enough said.

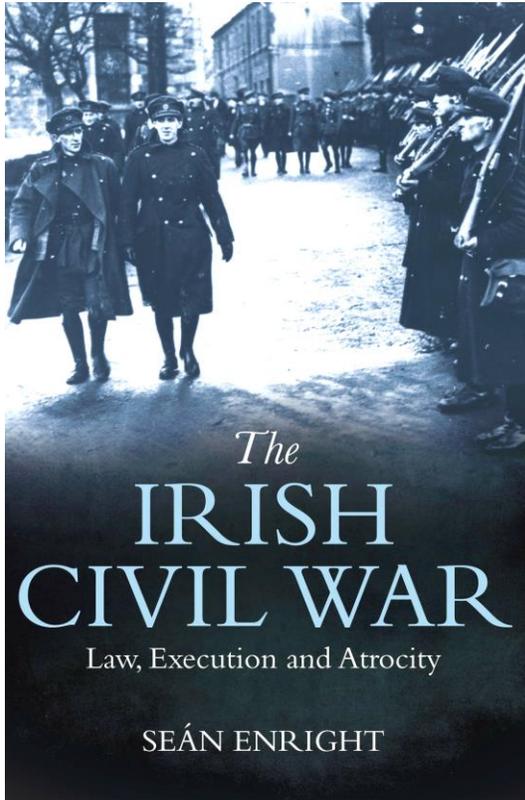
[1] Terry Eagleton, *The Truth About the Irish* (Dublin: New Island Books, 2002), 31.

Breac: A Digital Journal of Irish Studies © 2019

QUIZ: Can you identify this charming cheeky chap?



Book notices



During the Irish Civil War eighty-three executions were carried out by the National Army of the emerging Free State government, including four prisoners not tried or convicted of any charge. After the war the trial records were destroyed and the execution policy became a bitter memory that was rarely discussed. In this groundbreaking work, Seán Enright examines how a climate emerged in which prisoners could be tried by rudimentary military courts and then executed, and how so many other prisoners were killed without any trial at all.

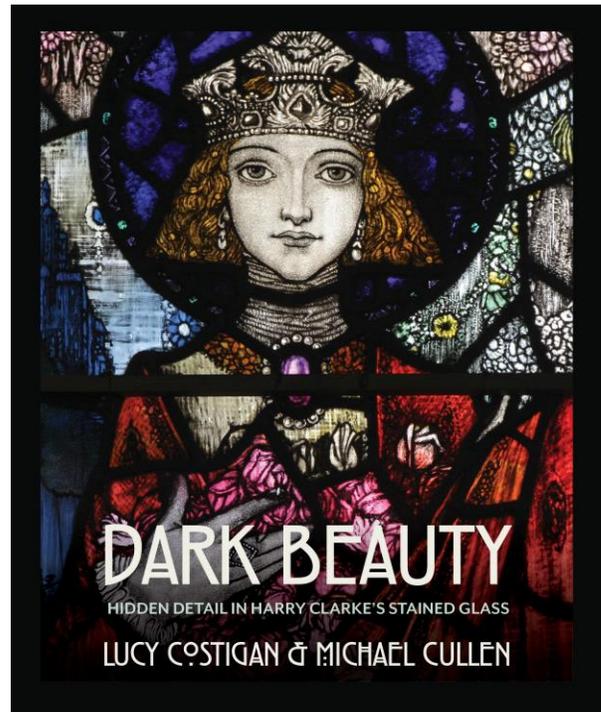
The government of the emerging state relied on the National Army to fight the war and implement policy, but the National Army was new and lacked discipline. More than 125

18

further prisoners were killed in the custody of the state; shot at the point of capture or killed in custody. 'Shot while trying to escape' became an all too familiar press release. Seventeen prisoners were killed in the Kerry landmine massacres alone.

In the struggle to survive, the new state turned a blind eye and the rule of law simply unravelled. Featuring new material from the Irish Military Archives, *The Irish Civil War: Law, Execution and Atrocity* examines the dark legacy of this chaotic and bitter conflict.

Merrion Press, 2019, €18.95



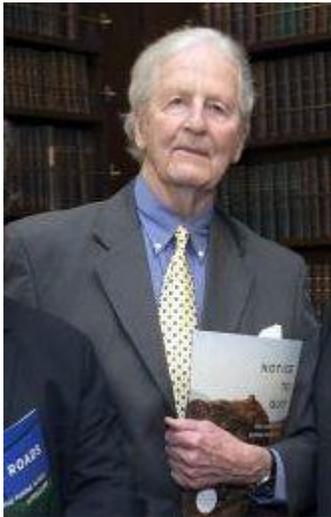
Dark Beauty focuses on the minute detail in Harry Clarke's stained-glass windows, particularly in the borders and lower panels of his work. Clarke's brilliance as a graphic artist is clearly visible in his book illustrations, which are imbued with precise attention to intricate designs, and he applied the same lavish focus to every facet of his stained glass.

The title ‘Dark Beauty’ refers to the duality of Clarke’s work that sees delicate angels juxtaposed with macabre, grotesque figures, and represents the partially hidden details that dwell in the background of his windows – motifs, accessories, flora, fauna and diminutive characters – which may be missed in light of the dominance of the central subjects.

The authors spent many years photographing Clarke’s windows in Ireland, England, America and Australia, and the resulting 60,000 photos have been carefully whittled down to 500 glorious images. *Dark Beauty* will provide lovers of Clarke’s stained glass with the opportunity to view previously obscured or unnoticed details in all their unique beauty and inspire their own travels to view Clarke’s work.

Merrion Press, 2019, €35.00

Obituary



LP Curtis Jnr: 1932-2019

Lewis Perry Curtis Jr, one of the leading twentieth century historians of modern Ireland, died on April 9th, 2019, at the age of eighty-six. During his long and distinguished professional career, he taught at Princeton, Berkeley and Brown universities, from the last of which he retired as professor of history in 2001. He is survived by his wife, Alison, his son, Michael, his daughter, Sarah, his younger sister, Nancy Padnos, and two grandchildren.

Perry Curtis was born on June 7th, 1932 in London, the second son of Lewis Perry, professor of English literature at Yale, and Jeanet Ellinwood Curtis, née Sullivan. Curtis often described himself as feeling overshadowed by the strong-minded and extroverted Lewis Curtis’s intellectual brilliance. Yet father and son shared many traits: a commitment to interdisciplinarity, a love of linguistic elegance and wordplay, an affinity with and affection for the British people and their history, and an irreverent, occasionally subversive, sensibility.

He attended Yale as an undergraduate, completing his studies in 1953. With the Korean War still under way, Curtis turned down the deferment from compulsory military service that would have been open to him had he proceeded directly to postgraduate study. Instead he accepted induction into the infantry. After basic training at Fort Dix in New Jersey, he had the good fortune to be assigned as an instructor to the Mountain and Cold Weather Training Command at Fort Carson, Colorado. The remainder of his time in uniform was an idyllic period of skiing and climbing the Rockies at the government’s expense.

His infantry career conferred another valuable benefit, enabling him to go to graduate school on the GI Bill. Curtis registered for a DPhil in history at Christ Church, Oxford. After two years at Christ Church, he transferred to the all-postgraduate Nuffield College. After his

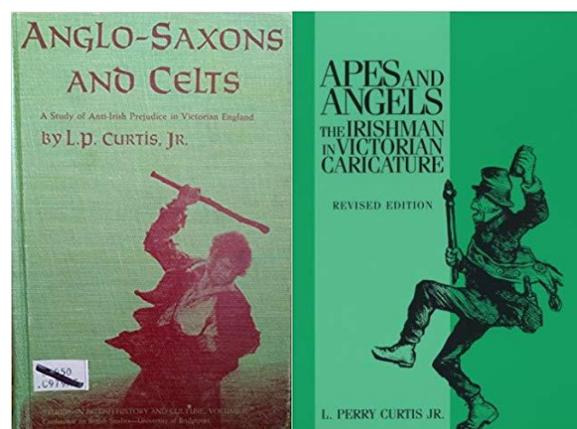
graduation, Curtis spent four years as an instructor in history at Princeton while revising his dissertation for publication. *Coercion and Conciliation in Ireland* (1963) placed under the microscope the Salisbury government's attempt between 1886 and 1892 to suppress, by all available means, the Home Rule movement and the land agitation in Ireland that in combination represented the most serious challenge to date to British. The book made an immediate impact, earning laudatory reviews from specialists on both sides of the Atlantic and resulting in the offer of a tenure-track job at the University of California at Berkeley.

Curtis's decade-long stay in the Bay Area was to be the most productive period of his career. He soon became dissatisfied with the thesis he had advanced in *Coercion and Conciliation*. Landowning British Tories, he had argued in that book, opposed Irish reforms for fear that these might prove the thin end of the wedge for similar measures of social and economic amelioration in Great Britain. While evidence of such concerns undoubtedly existed, Curtis came to realise that this could not satisfactorily account for the fervent opposition to Home Rule among Britons who were neither sympathetic to Conservatism nor had material interests to defend. Nor did it explain why the Salisbury administration's policy of "killing Home Rule by kindness" failed to deflect Irish citizens' aspirations to self-government once their principal economic grievances had been addressed.

The answer, Curtis concluded, must lie elsewhere. At a time when Marxist explanations for the behaviour of historical actors were in vogue in the academy in general and at Berkeley in particular, he swam against the tide in focusing upon non-material motivations. Setting out to educate himself deeply in social psychology,

sociology and cultural studies, he began to analyse the preconceptions, assumptions and prejudices shared by nineteenth century British policymakers, media figures, scientists and public intellectuals that had steered them toward certain courses of action while rendering others literally unthinkable.

The result of these labours was a short but explosive book composed while on sabbatical at Oxford in 1966 and published two years later. *Anglo-Saxons and Celts* showed that for British elites, policy affecting Ireland in the nineteenth century was formed within an overarching framework of racial discourse that located the differences between the two peoples in immutable biological characteristics. While skin colour might not always prove a reliable marker of innate Irish inferiority, British anthropologists and racial investigators were certain that other no less definitive physical indications could be found. Confronted with these stigmatising narratives, Irish nationalists responded by generating a no less factitious Celticist genealogy for themselves, with the pure-bred peasant of Iar-Chonnacht serving as the anachronistic avatar of an Ireland then in the process of modernisation, urbanisation and industrialisation.



If *Anglo-Saxons and Celts* was the theoretical panel of a dyptich, its empirical counterpart

was *Apes and Angels*, which followed in 1971. Lavishly illustrated, the book was one of the first in any field to take cartoons and caricatures seriously as historical sources. Extending his analysis to the United States as well as Britain, Curtis showed that considerable overlaps existed between anti-Irish and anti-black rhetoric and representations, even as Irish immigrants to the US themselves adopted racist attitudes as an assimilation strategy. “Simianised” depictions of the Irish, of various non-white peoples, and of other “Others” (including, after the outbreak of the Great War, Germans) not only offered a social-Darwinian justification for imperial agendas on both sides of the Atlantic but revealed deep-seated anxieties on the part of Anglo-Saxon Protestants in Britain and the United States about their own perceived racial vulnerability.

It is no overstatement to say that after the publication of these books the historical profession’s approach to questions of Irish nationalism and identity would never be the same. Curtis’s arguments did not command universal agreement then or later: from the 1990s in particular, scholars would increasingly draw attention to the extent to which some Irish citizens sought to improve their own status by identifying and collaborating with the British (and even the Confederate) *mission civilisatrice*. He himself would readily concede the validity of some of these criticisms and, in a 1997 revised edition of *Apes and Angels*, address them directly. Yet the two books can fairly be said to have shifted the paradigm not just of modern Irish history but of many aspects of imperial and post-colonial studies more generally.

In 1973, he returned to his New England roots as professor of British and Irish history at Brown University. Having recently adopted an experimental “New Curriculum” (self-

designed majors, the abolition of grades), Brown seemed to offer the freewheeling, radical atmosphere Curtis had valued at Berkeley while being nearer to both his family and his sources . . .

After twenty-eight years at Brown, he moved in the summer of 2001 with his wife to the tiny hamlet of North Pomfret, Vermont, where he had a holiday home. Yet this final chapter of his career was to prove a remarkable Indian summer of scholarly productivity. Liberated from the demands of teaching and administration, he reverted to a long-postponed project on Irish landlordism, a subject he had been deterred from pursuing earlier in his career by the magisterial work on the same theme by WE Vaughan. While the sins of Irish landlords, Curtis agreed, had been exaggerated by nineteenth century nationalist politicians, historians were in danger of forgetting the extent to which individual and collective memories of eviction, dispossession and exile loomed in the lives of Irish country-dwellers, before and even after the achievement of independence. If not as many tenants had been summarily deprived of their holdings as Land Leaguers and Fenian supporters insisted, that eviction notices could be held *in terrorem* over small farmers injected a powerful element of insecurity into Irish society and politics, during an era when relatively few forms of non-agricultural employment existed.

Methodologically as well as thematically, *The Depiction of Eviction in Ireland* (2011) revisited earlier approaches in Curtis’s work. Like his Ripper book, his chief sources of information were newspaper accounts, for what interested him was less what happened when bailiffs and police arrived to eject tenants than how these often violent events were represented. Like *Apes and Angels*, his analysis featured a close reading of the iconography of eviction as revealed not just in cartoons and early photographs, but in paintings and magic-lantern shows. It was a fitting coda to

the exceptional consistency and quality of his scholarly career that his final publication, *Notice to Quit: The Great Irish Famine Evictions*, an illustrated essay on topics explored in *The Depiction of Eviction*, should have been one of a quartet of short works to win first place in the American Alliance of Museums' annual competition for museum publications in 2016.

A man of extraordinary conviviality, Curtis throughout his life maintained a circle of friends in high and low places that never seemed to diminish in number or effervescence even as contemporaries passed from the scene. His criteria for those he admitted to his society were simple: while he expected, encouraged and at times even demanded disagreement, he required only that he not be bored. Having so little deference to authority or reputation, he was cheerfully untroubled, and at times visibly gratified, when his own were treated in the same unceremonious fashion. He defended his corner tenaciously, and expected interlocutors to do likewise. Those who had the privilege of his friendship and appreciated his rare combination of intellectual rigour and high frivolity, will cherish the memory of his exceptional intelligence and still more exceptional personality.

1/6/2019 *Dublin Review of Books*

RM Douglas teaches in the department of history at Colgate University, Hamilton, New York.

Verse

On a Wednesday morning early I took the road to Derry
Along Glenshane and Foreglen and the cold woods of Hillhead:
A wet wind in the hedges and a dark cloud on the mountain
And flags like black frost mourning that the thirteen men were dead.

Seamus Heaney

On the day the Director of Public Prosecutions could only find enough evidence to charge ONE of the paras for the Bloody Sunday killings.

Conferences

EILÍS DILLON 1920–94:
Exploring Irish Childhoods /
An Irish writer in her time

CENTENARY CONFERENCE
Long Room Hub, Trinity College
Dublin - - 6–7 March 2020
in association with the School of English,
TCD

KEYNOTE SPEAKER:

DECLAN KIBERD

Born in Galway, Eilís Dillon grew up with the new Irish state. She started writing in the 1940s, and over the next half-century published more than fifty works charting the concerns of a changing Ireland following the war of independence. Her range was extraordinary: three literary novels, three detective stories, five historical novels, thirty-eight books for children and young people, two stage plays produced in the Abbey and Peacock, two edited

books, some poems, short stories, autobiographical essays, translations and radio plays. She lived at various times in Italy and America, served on the Arts Council, and helped to develop cultural organizations including the Irish Writers' Centre, Children's Books Ireland, and Aosdána. Her first publications were written in Irish, but the vast majority were in English; so far, her works have been translated into fifteen languages. Her last children's book was set in Hungary during the Holocaust.

The deadline for submissions passed last month, BUT the good news: **Registration for the conference is free.**



ACIS-West 2019

The registration portal for the the 35th annual meeting of the American Conference for Irish Studies-Western Regional (ACIS-West) to be held **October 10-12, 2019** in Portland, Oregon is now open! Register to join us in the City of Roses for a celebration of Irish Studies and Culture.

As a unique collaboration between ACIS-West and The Corrib Theatre (corribtheatre.org/), everyone who registers

will be sent a discount code for \$5 off The Corrib Theatre's performances of *Eclipsed* the weekend of the meeting. Prior to the Sunday (10/13) 2:00 matinee, Emeritus Professor of Theatre and ACIS member Charlotte Headrick will give a "Lobby Talk" about *Eclipsed*.



ACIS-West is happy to announce that the Keynote address at the 2019 Annual Meeting in Portland, Oregon, will be given by Northwest native and University College Cork Lecturer in History, Dr. John Borgonovo. His address is titled "Revolutionary Ireland and the Cork Vanguard: Considerations and Consequences." <https://acisweb.org/conferences/western-regional-2019/>



ACIS-International 2020

The UST William J. Flynn Center for Irish Studies is proud to host the 2020 American Conference for Irish Studies international

conference from **April 1-4, 2020**, in Houston, Texas, at the **JW Marriott by the Galleria**. Suggested travel dates are March 31 and April 5, 2020.

We are pleased to announce that **Mary Robinson**, former president of Ireland, will be our Keynote Speaker. **Sarah Townsend** of the University of New Mexico Irish Studies Program will present *What's New about the New Irish? Race, Whiteness, and Immigration in Ireland and Irish America*.

The final deadline for conference proposals is Friday, November 15, 2019.

Please book your room at the JW Marriott by the Galleria, the conference hotel, for your convenience and to help us fill our special conference reduced rate room block. All keynote, plenary and panel sessions will be held in the conference hotel. The deadline for booking at the conference reduced rate is **March 10, 2020**.

The theme of this conference is **Borders, Borderlands and Bridges**, pertinent 100 years after the 1920 Government of Ireland Act, which set forth legislation for partitioning the island of Ireland. Contemporary global discourse on borders and bridges adds further significance to the theme.

All conference presenters and attendees must be current paid members of ACIS.

www.stthom.edu/ACIS

acis2020@stthom.edu



Irish Border 2019



Finally, a heartfelt prayer for our Bojo time:

[from @borderirish – the indispensable twitter feed]

Our Father, who art in Cavan, Caledon be thy name; thy Cullaville come, thy will be Down, in Strabane as it is in Lifford. Give us this day our Derry bread and forgive us Dundalk, as we forgive those who Dundalk against us, and lead us not into Brexit but deliver us from eejits, Amen



CAIS-ACEI Executive Contacts

President: Jane McGaughey
Concordia University
jane.mcgaughey@concordia.ca

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emer.otoole@concordia.ca

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wjenkins@yorku.ca

Pamela McKane
(pamela.mckane@gmail.com)

Aileen Ruane
Aileen.Ruane@lli.ulaval.ca

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

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

Newsletter Editor: Michael Quigley
michaelquigley62@outlook.com

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