



FROM THE PRESIDENT'S DESK



2017 Conference at Ulster University, Derry

The 2017 CAIS Conference was held away from home this year, hosted by our friends Don MacRaild and Marie-Claire Peters at Ulster University in Derry, Northern Ireland. Those of us who made the trip received a very warm welcome, which almost made up for the appallingly damp and chilly weather, as befitting a week in late June on the northern coastline.

With over 100 participants, this truly was an international experience for CAIS, with many new faces getting to know our association and to share their views on Irish Studies, the links between Ireland, Northern Ireland, and Canada, and the latest research in a number of fields ranging from economics and diaspora

studies to literature, identity politics, gender and sexuality studies, history, and material culture.

We had a number of magnificent keynote speakers, beginning with a roundtable in honour of the late Cecil Houston with tributes from William Jenkins, David Wilson, and Seamus Smyth. This was followed by a memorable historical duet from Don Akenson and David Wilson about the legacy of the Irish singer John McCormack. Our past president, Danine Farquharson, introduced the conference delegates to her cutting-edge research on the intersection of Irish Studies with Energy Humanities, while Máirín Nic Eoin spoke on the national and global platforms for Modern Irish language Literature.

The annual Marianna O’Gallagher Memorial Lecture was given by Margaret Kelleher of



University College Dublin, who described the dynamics of memory within the past century of famine commemoration. Her final image, which merged the Famine Memorial along the Liffey with contemporary Syrian refugees, was particularly stark and memorable.



Derry Sinn Féin Mayor Maolíosa McHugh

The final night of the conference was held at the impressive Guildhall with a reception hosted by Derry's mayor, Maolíosa McHugh. The winners of the graduate student prizes were announced at the dinner and I am delighted to repeat my announcement here. The Joseph McGann Memorial Prize for an MA Student Paper went to Helene-Jane Groarke from Concordia's School of Irish Studies for her paper entitled, "The Impact of Socio-Political Context on Identity Formation: Toronto and Montreal's Nineteenth Century Irish Catholic Communities as a Case Study." The *Canadian Journal of Irish Studies* Recognition Award for the best paper by a PhD student was awarded to Martin McConigley from University College Cork for his paper, "'In Pursuit of Something Coded': Embracing Ambiguity in the Irish Thriller." Congratulations, Helene-Jane and Martin! *[Unfortunately, the picture gremlins denied us images of our winners. Ed.]* My

thanks to all of the wonderful graduate students who presented at the 2017 conference. The past few years have seen a notable rise in graduate participants at CAIS and I hope the trend will continue for many years to come.

Many thanks to Don MacRaild, Marie-Claire Peters, and all of their organizational team at Ulster University for hosting the conference and bringing together such a wide range of Irish Studies scholars, students, and friends. We hope to see many returning faces at the 2018 conference.

CAIS Executive Update

For the first time since I began my tenure as president of CAIS, I am very happy to announce that we have a full executive. At this year's AGM, Aileen Ruane was unanimously acclaimed to the position of Member-at-Large, joining returning members Patrick Mannion, William Jenkins, and Pamela McKane. Congratulations Aileen! We're delighted to have you with us!

Next year's conference will see the end of my term as president, along with that of Jérémy Tétrault-Farber. We therefore will be striking a nominations committee in the next few months seeking a new President (2018-21) and Secretary-Treasurer (2018-21). Further details will be available on the CAIS website and the next edition of the newsletter following the organization of the nominations committee. If you are interested in either position and would like more details, please do not hesitate to get in touch.

Memberships

As always, memberships for 2016-17 elapsed on July 1st of this year. If you have not yet renewed, please do so, either on the CAIS website (www.irishstudies.ca) or through the membership form at the back of the newsletter. Reminder letters will be sent out over the next few weeks to

those who might not be aware of their current membership status. 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 Quebec City next spring!

Date: 13 - 16 June 2018
Location: Quebec City
Conference Organizer: Brad Kent,
Laval University

CFP will be soon sent out electronically and posted on our social media platforms, conference list-serves, and our website.



From our correspondent

Derry is a northern Irish port city and, as the proverbial dogs in the street will testify, its past and present do not bore easily. It was, then, a most fitting setting for this year's CAIS conference. The spirit and energy of our Ulster University (Magee College) hosts, Prof. Don MacRaild and Marie-Claire Peters and their assistants, remained high throughout as session-rich days turned into session-rich nights (with occasional musical and poetical additions) and then, like all good things, it came to an end, leaving us to look forward to the next showcase of Irish and Irish-Canadian scholarship. Proceedings kicked off with Éamonn Ó Ciardha's assured and entertaining rendition of the history of Derry and the northwest on a walk of the city walls. A self-selecting few continued on to the bastion containing the cannon known as "Roaring Meg" before cutting back to Magee via the world-renowned landmarks of Free Derry Corner and the Bogside.



As is usual at CAIS, there was an embarrassment of riches spread across concurrent sessions. Several sessions showcased ongoing collaborative research projects. Notable in this regard was the session on a study of Irish Famine demography led by Profs. MacRaild and Liam Kennedy. Their questions are direct: How many lives could have been saved? And how many more lives could have been lost if no central government intervention had occurred? Elsewhere, the “Bad Bridget” project, known to the Twitter users among us and led by Drs. Elaine Farrell and Leanne McCormick, examines the lives of women and their interaction with legal, charitable and other institutions in Boston, Toronto, and New York. The session’s three papers on each city were well received. Last but not least, a roundtable session explored the life and work of former CAIS president Cecil Houston (1943-2016).

Of the individual papers, I particularly enjoyed Dr. Carolina Amador Moreno’s vivid examples of how Irish-English colloquialisms featured in Irish emigrant correspondence. She was followed by Prof. David Wilson’s

lively discussion of Irish Canadians in the Dictionary of Canadian Biography; forget ye not the names of Florence Lawrence and William Pentland! Dr. Brian Lambkin interrogated how the “national” in a supposedly national “Irish diaspora” is dealt with in a museum context where government funding is present (in the case of the Ulster American Folk Park) and absent (with the recently-opened Irish Emigration Museum (EPIC) in Dublin). The understudied Ancient Order of Hibernians were addressed in an early twentieth century context in Ireland and Britain by Drs. Daniel McCurdy and Martin O’Donoghue. Dr. Andrew Holmes examined various dimensions of the migration of Irish Presbyterians to North America and Dr. Frank Ferguson took us through the Belfast of poet John Hewitt. And there was much more.

The keynote speakers stuck to the memo to surprise, provoke thought, and be unpredictable. All succeeded admirably. Who can forget Professors Don Akenson and David Wilson (with whistle) debate the bathetic and bogus in the former’s reconsideration of the life of Count John McCormack? Or Danine Farquharson’s innovative presentation of the “energy turn” in humanities scholarship? And Professor Margaret Kelleher’s rich discussion of Famine literature and memory projects?



Proceedings concluded with the conference dinner, held in the historic surroundings of Derry’s Guildhall, with an official beer and whiskey tasting beforehand and its unofficial counterpart afterward. By this stage, CAIS delegates proved equally at home in venues as diverse as Peadar O’Donnell’s and Sandinos. The Linley Hamilton Jazz Band took care of musical arrangements at the closing dinner. And a fine job

they did. But you just know that one day (and it won't be long) 'The Postcolonial Boy' will be back.

(The culprit wishes to remain anonymous - ed.)

Students Appreciate Derry

I would like to thank St. Michael's College at the University of Toronto for awarding me the Eileen Allen Scholarship which allowed me the opportunity to attend the Irish Studies Conference in Derry in June 2017.

My time at the Canadian Association for Irish Studies Conference at Ulster University was full of knowledge-spreading, enlightening stories, and inspiration of all kinds.

As I was one of the few attendees who was not presenting a paper, I was given a special perspective on the talks that I attended. I could take notes on hugely important topics in Irish culture, such as one discussion about *Interpretations and Representations of the Northern Ireland Troubles*, which looked at the lasting effects of Bloody Sunday and what it represented for the Irish people. As a linguistics student, one seminar that stuck with me was *Biography, Letters, and Press in Irish History*, which explored grammar, vernacular, spelling, colloquialisms and the use of epenthetic vowels in syllable codas in some 5,500 documents written by Irish people writing to and from their homeland of Ireland. It was incredibly interesting to see the similarities to the current modes of written communication, as well as the stark differences that have resulted from our modern use of technology. I found it fascinating how much an influence Irish English has had on North American English. These talks, as well as many others,

gave me significant insight on a culture and a people built on strength and perseverance.

In addition, attendees of the conference were taken on a tour of the Derry City Walls. It was incredibly informative, as well as a true testament to the endurance of the Irish spirit.

During the conference I met so many intelligent and admirable individuals, and made great connections inside the academic community. I am sincerely grateful, and I hope to bring back all I have learned to the St. Michael's community in the furtherance of my exploration of a people and a nation I so greatly admire. Thank you again.

Olivia McManus

This summer I was given the opportunity to attend the Canadian Association of Irish Studies annual conference which was held June 27-30 in Derry. The conference featured a number of extremely interesting presentations on a wide variety of topics. I was particularly fascinated by those sessions which examined the historical links between Ireland and Canada and discussed immigration between the two countries or specific aspects of the immigrant experience. Several of the presentations also introduced new avenues of research and possible sources to consider in my studies. One such panel explored the prevalence of Irish immigrant women in the criminal-justice system of North American urban centres, including Toronto, which I found fascinating as it coincided nicely with my own research interests. In addition to the panels and keynote presentations, there were other activities which allowed attendees to explore the city. These included a guided tour of the city walls which was very interesting. I would like to thank St. Michael's College for their very generous support as I really enjoyed attending the conference and I think it will prove to have been a valuable experience.

Chiara Fallone

Máirín Nic Dhiarmada – An Appreciation

By Ann Dooley



Máirín Nic Dhiarmada was a member of the Celtic Studies Program at St. Michael's College from 1982 until 2014. She was mainly in charge of the Irish Language teaching courses and served as Program Co-ordinator for a number of years. Her background and academic training prepared her well for this role. Raised in Dublin but with deep family roots in both the West Kerry Gaeltacht and the Gaelic West, she attended primary and secondary all-Irish schools and gained her first two primary degrees from University College Dublin. Before she moved to Toronto in 1981 to join her life-partner, Jeremy Harman, she worked in Dublin inner-city schools. Her teaching skills and her deep knowledge and love for Gaelic Ireland in all its aspects made her an ideal choice for the expanding Celtic Studies Program. Her teaching quickly became one of the main pillars of the Program, fortifying and cementing the institutional

recognition from the contributing Irish University Departments for our fledgling enterprise. In addition to her trail-blazing Irish language pedagogy Máirín also taught a number of literary courses: her course on the great Blasket Island writers and tradition-bearers was one of the first university courses anywhere on these extraordinary figures. Her course on contemporary Irish writers in Irish and English was also a pioneering effort in the field of Irish Studies. Máirín was a superb administrator and the Program blossomed under her co-ordination. She brought into being, through her close personal links with the Ireland Fund of Canada, the 10-year program of Irish Artist in Residence at St. Michael's College. She fund-raised effectively for the Program and she was a wonderful mentor to the Ireland Canada University Foundation language teachers who joined her in the teaching of Irish in Toronto.

This brief summary of her career does not do justice to Máirín's unique human gifts: every student was especially cherished by her and she was proud of all their achievements; her joy, generosity, and kindness to all were legendary and all who knew her were the better for the gift of her friendship. Quite simply, she loved her students, they knew they were loved and her teaching opened up for them a traditional world built on the values she embodied. They learned a language and in so doing she gave them heart and voice.

As the greatest Blasket islander put it: "*Ní bheidh a leithéid arís ann*" (Her like will not be seen again).



On March 23, Cecil Houston's friends and colleagues gathered at St. Michael's College to remember and celebrate his life and work. This eulogy was given by David Wilson.

Last night, while thinking about what I'd say this evening, I pulled out the eulogy that Cecil had delivered twelve years ago for Joe McGann, with whom he worked for many years in the Celtic Arts foundation and the Canadian Association for Irish Studies. The eulogy moved me to tears when I heard it in 2005; it moved me to tears when I re-read it last night. It was a love poem to a dear friend – heartfelt, tender, affectionate, gentle, kind, compassionate. It was everything that was good about Cecil. After Joe's memorial, I thanked Cecil. "When I die," I said, "I want you to deliver my eulogy." He gave me one of his looks, rolled his eyes, said nothing and walked away.

Cecil was an Ulsterman. He did not take well to praise.

When the news reached me that Cecil was in Princess Margaret hospital, and that he could not speak – Cecil, whose wit and eloquence reverberated through so much company so many times – I decided, with some misgivings, to write to his friends in Irish Canadian studies, asking them for messages of support. The misgivings arose from the fear that it would be like presenting him with premature obituaries. But then I remembered that he had supported something similar for Cyril Byrne, the unforgettable professor of Irish Literature at St Mary's University of Halifax, as he lay dying in the summer of 2006. So I went

ahead. The response was wonderful. Within days I had two dozen letters from people whose lives Cecil had touched deeply. I put them in a folder, which I brought to his bed. He gave me one of his looks, rolled his eyes, and tossed it to one side. To this day, I don't know if he read any of them.

Cecil was an Ulsterman. He did not take well to praise.

Well, brace yourself Doctor Houston, roll your eyes as much as you like, because you're going to get plenty of it tonight.

Before talking a little more about those letters, and before we celebrate Cecil's many accomplishments in life, I want to say a few words about the way he faced his death. Over many visits during his last year in hospital, I never once got a sense of self-pity or despair from him. He may not have been able to speak, but he could certainly communicate, with a smile, a laugh, a "catch yourself on" expression, a nod or a shake of the head. And he never lost interest in the world around him, from discussions of university politics to Irish history to the American election. In the way he faced adversity, Cecil was and remains an inspiration to me.

He inspired many others, in different ways. Two days ago, Jerry White and Padraig O Siadhail sent \$150 towards tonight's reception, with this message: "This is from the Halifax Irish Studies contingent at Saint Mary's and Dalhousie. Cecil was so important to us, personally and professionally, and we really do miss him. He was a great spirit, a real 'community man' in the way he helped out all of Irish Studies, especially the young people just coming up. He was a great model, and we do our best here to live up to the way he did things. Have a great evening. The Halifax contingent."

Especially the young people coming up Over and over again, the letters mention his mentorship, the many hours he spent communicating his knowledge and wisdom to

graduate students and junior faculty, the workshops he ran to help young academics improve their speaking skills. They mention his generosity, his kindness, his thoughtfulness. They mention his good humour and his sense of humour. They mention the conferences that he organized, the presentations, the laughter, the banquets, the camaraderie. They mention his scholarship – something that Seamus, his oldest and closest friend, will be discussing this evening. Cecil was a much-loved man.

But it wasn't just the young people coming up. Cecil is fondly remembered by people such as Jim Russell, here today, who worked with him in Celtic Arts. Jim remembers Cecil's major contribution to the two-volume *The Untold Story: The Irish in Canada* that Celtic Arts published in 1988. He remembers Cecil's efforts to ensure that Grosse Ile became a fitting memorial site for the thousands of Irish men, women and children who died there in Black '47. He remembers Cecil's tour with the York Regional Police Choir to churches all over Ireland, and that in Port Stewart some four hundred people showed up. He even persuaded Lady Faulkner to become the Irish agent for the *Untold Story*.

No one remembers Cecil with greater affection, and with a greater sense of gratitude, than his old friend Peter Toner, now Professor Emeritus at the University of New Brunswick. They drove around Ireland in a beat-up car, laughing when the soldier at a checkpoint poked a gun into Toner's nose and inquired if he'd been to Mass that day. Cecil was always there for Toner, lifting him up when he was down, sending him messages of encouragement, letting him know that his work was valued, admired and respected.

Cecil was a good man, a kind man, a generous man, a special man. I happened to

be with him three hours before he died. I held his hand, and read to him the poem that Cecil had read at Joe McGann's memorial: "The Man of the North Country," with its lines:

*He came from the North, and his words were few
But his voice was kind and his heart was true.*

He came from the North. His words were few.
His voice was kind. His heart was true. Cecil
Houston, our good friend.



Canada's first-ever Fulbright Canada scholar in Irish Studies has arrived in Montreal

Hosted by the [School of Irish Studies](#), Southern Illinois University PhD graduate Susanne Cammack will spend 9 months researching feminism and material culture in early 20th-century Irish literature at the School of Irish Studies, Concordia University

“We are delighted that Concordia will host the first ever Fulbright Canada scholar in Irish Studies at a Canadian university,” says [Michael Kenneally](#), principal of the school.

Through its highly competitive bi-lateral academic exchanges, [Fulbright Canada](#) provides scholars with the opportunity to conduct research, lecture or enrol in formal academic programs.

With more than 350,000 Fulbright alumni in more than 160 countries, the Fulbright program is the gold standard in academic exchange and a leader in public diplomacy.

“This is an opportunity to collaborate and convene with brilliant minds in this field,” said Cammack. “I expect that through an exchange of ideas with the faculty and students, my project will gain significant nuance and depth that would otherwise be missed.”

During her stay at Concordia, Cammack will participate in the School’s second annual Irish Studies Graduate Conference, offer a series of seminars to Irish Studies graduate students and give a public lecture.

Visiting Scholars

Professor **Maureen Murphy**, co-director of the undergraduate Irish Studies minor at Hofstra University in Long Island, New York, is the Peter O’Brien Visiting Scholar at the School of Irish Studies for fall 2017. While at Concordia, Professor Murphy will give a public lecture and teach two courses, **Highlights of Irish Literature** and **Irish Mythology and Folklore**.

Congratulations to **Emer Nic Labhraí**, who has been chosen as Teagascóir Gaeilge for the 2017/18 academic year at the School of Irish Studies to teach two Irish language courses.

Her position as junior visiting scholar is jointly funded by the Ireland Canada University Foundation and the School of Irish Studies. Emer will also be the Irish teacher for Comhrá, the Montreal community organization for those interested in learning the Irish language.

Irish Playwright Marina Carr

Marina Carr will give a presentation and discussion on November 3, 7 – 8:30 pm. This event is free and open to the public. See below.

Peter Behrens

Governor General award-winning author and Montreal born Peter Behrens is the current Mordechai Richler Writer-in-Residence at Concordia University. He will be reading from his work at the School of Irish Studies sometime this fall. Details below.

Fall 2017 Courses

Introduction to Canadian Irish Studies
The Irish Home: Food, Space and Agency
Irish Literary Revival
The Irish in Montreal
History of Ireland
Classics of Irish Theatre
The Troubles in Northern Ireland
Sexualities in the Irish Diaspora
Irish Cultural Traditions in Quebec
Highlights of Irish Literature
Irish Mythology and Folklore
Celtic Christianity
Irish Language & Culture I
Irish Language & Culture II

FREE & PUBLIC EVENTS AT THE SCHOOL OF IRISH STUDIES - FALL 2017

Celebrated Irish singer and songwriter Sean Tyrrell will perform *Message of Peace*, a musical

presentation on the life of Irish poet, journalist and political activist John Boyle O'Reilly
Thursday, October 26, 2017, 6:00 pm
Fr. McEntee Reading Room, 1455 de Maisonneuve West, Room 1001.01 (10th floor)

Sean Tyrrell sings and plays the guitar, mandocello and banjo, and first became known in Ireland as the composer of a musical interpretation of Brian Merriman's satire on eighteenth-century sexuality, *The Midnight Court*. His own material draws from the neglected traditions of writers and poets including Johnny Mulhern, David Callinan, John Boyle O'Reilly and Louis MacNiece. His debut album also included a piece from nineteenth-century Presbyterian John Frazier. The material was gathered over a 20-year period and performed intermittently during that time, animating material by Mulhern such as 'Demolition Man' or Callinan's 'House Of Delight'. A line from Boyle O'Reilly's poem 'Trilogy' gave the album its title.

Writers Read event with award-winning playwright Marina Carr – reading followed by a conversation with Prof. Emer O'Toole (Assistant Professor of Irish Performance Studies)
Friday, November 3, 2017, 7:00 pm
York Amphitheatre, 1515 St. Catherine West, Room 1.605 (1st floor)

Marina Carr's works consist of 13 plays including two for children, between 1989 and 2007. In 2015, the Opera Theatre Company toured Ireland with Carr's contemporary translation of *Rigoletto*. In November 2016, she wrote an original oratorio for Wicklow County Council, bringing together choirs, solo singers, and the RTÉ National Symphony Orchestra. Her reimagining of *Hecuba* was produced by the Royal Shakespeare Company in September 2015, and her reimagining of *Anna Karenina* played for two months at the Abbey Theatre until January 2017. Carr is the most recent winner of the prestigious literary honour, the Windham-Campbell Prize. Other prizes include The Susan Smith Blackburn Prize, The American/Ireland Fund Award, The

E.M. Forster Award from the Academy of Arts and Letters, The Macaulay Fellowship, and The Puterbaugh Fellowship. She has also taught at Trinity, Villanova, Princeton and currently lectures in the English department at Dublin City University.

Sean O'Faolain, the Irish Public Intellectual, and European Culture - Lecture by Dr. Brad Kent
Thursday, November 9, 2017, 7:00 pm
Fr. McEntee Reading Room, 1455 de Maisonneuve West, Room 1001.01 (10th floor)

Brad Kent is Professor of British and Irish Literatures at Université Laval in Quebec City. In 2013-14 he was Visiting Professor at Trinity College Dublin in the School of English, and in the spring of 2018 he will be the C.P. Snow Fellow at the University of Texas at Austin's Harry Ransom Center, where he was the Hobby Fellow in the spring of 2009. His recent publications include *George Bernard Shaw in Context* (Cambridge University Press, 2015) and *The Selected Essays of Sean O'Faolain* (McGill-Queen's University Press, 2016). He is currently general editor of an eight-volume series of Shaw's writings that will be published by Oxford World's Classics in 2021. At present he is working on a monograph entitled 'Literature, Censorship, and the Cultural Politics of Affect in Ireland,' which is supported with a major grant from the Social Sciences and Humanities Research Council of Canada.

Reading by Peter Behrens (Richler Writer-in-Residence, Concordia University)
Friday, November 10, 2017, 7:00 pm
York Amphitheatre, 1515 St. Catherine West, Room 1.605 (1st floor)

Peter Behren's first novel *The Law of Dreams* won the Governor-General's Award, Canada's most prestigious book prize, and has been published in nine languages. *The New York Times Book Review* called his second novel, *The O'Briens*, "a major achievement." *Carry Me*, his third novel was published in February 2016. He is the author of two collections of short stories, *Night Driving* and *Travelling Light*. His stories and essays have appeared in *The Atlantic*, *The New York Times*, and many

anthologies. A native of Montreal, he held a Wallace Stegner Fellowship in Creative Writing at Stanford University and was a fellow at Harvard University's Radcliffe Institute for Advanced Study. He teaches fiction and television writing at Colorado College and will teach at the Banff Centre in 2018.



MAJOR NEW DIGITAL ARCHIVE LAUNCHING JANUARY 2018

Since 1968 the Linen Hall Library has been collecting material relating to the conflict in Northern Ireland. Over the years the Library has become the repository for a vast amount of material relating to the subject and the subsequent Peace Process. The collection now consists of over 350,000 items including books, pamphlets, leaflets, posters, manifestos, press releases, newspapers, objects and many thousands of periodicals. It is a completely unique collection that is unrivalled throughout the world.

Much of this material is currently being digitised and catalogued for the 'Divided Society' digital archive.

The archive will include:

Hundreds of rare periodical titles, comprising thousands of individual issues, published between 1990 – 1998 and focused on the conflict and peace process

Hundreds of political posters

A video gallery with clips from UK and Irish broadcasters

An audio gallery with interviews with people involved in the conflict

Curated content focused on 24 key themes

Ten exclusive essays focused on themes from leading academics

Educational toolkits for students

Fully searchable full-text articles with Dublin Core metadata

Introduction by Senator George Mitchell, Chair of the Peace Process Talks

From January 2018 the resource will be available by subscription. The resource will be extremely valuable to individuals interested in Irish and British history, post-conflict studies, and peace and reconciliation. It also gives unique exposure to a historically significant period in Northern Ireland.



Is rape culture real? Yes, when an Irish shock jock can say this



Emer O'Toole

Rape culture is a notoriously divisive concept. What does it mean, after all, to say that we live in a culture pervaded by rape? The suggestion can seem abstract and out of sync with many people's experiences. However, an incident currently unfolding in the Irish media can help us to think about rape culture in concrete terms.

Last Friday, one of Ireland's best-known radio broadcasters, prominent rugby pundit George Hook, held forth on the topic of rape. Discussing a case in which a woman went to a hotel room with a man for consensual sex and was raped by a second man, Hook condemned the rapist, but also said: "Why does a girl who just meets a fella in a bar go back to a hotel room? She's only just barely met him. She has no idea of his health conditions; she has no idea who he is; she has no idea of what dangers he might pose. But modern day social activity means that she goes back with him, then is surprised when somebody else comes into the room and rapes her."

Surprised. There's a word.

"Is there no blame now to the person who puts themselves in danger?" Hook pondered on his primetime radio show, unintentionally answering his own question. He concluded that the "real issues nowadays" is "the personal responsibility that young girls are taking for their own safety".

So remember, "girls", if a man rapes you, it is not a real issue. The real issue is that you might visit a hotel room to have consensual casual sex for pleasure. (Interestingly, Hook's radio show is sponsored by Clayton Hotels, whose parent company Dalata, to its credit, has pulled advertising.)

There's since been an apology, likely urged by Hook's higher-ups. If I sound sceptical, that's because it's not the first time Hook has treated the Irish nation to his learned opinions on consent and culpability.

Many Irish folks reading this will shrug, 'If you tune in to Hooky, you shouldn't be surprised if this is what you get'

In 2015, discussing a case in which a woman's boyfriend repeatedly raped her while she was unconscious as a result of heavy medication, Hook asked if there wasn't "implied consent" because the two shared a bed. There was outcry and a walk-back then too.

Hook's autobiography offers further evidence of his commitment to women's "personal responsibility" in the face of sexual coercion. He describes a date with a woman who wears eyeshadow and drinks G&Ts – proof, apparently, of her loose status. He writes: "I'm thinking I've struck gold. It's the Klondike: fill your boots! I'm afraid to have a gin and tonic myself because I can't hold my drink. So I order tonic water while pushing the G&Ts into her."

There are some contradictory lessons here. Girls – ensure you don't get drunk and engage in

casual sex; boys – soberly ply her with gin until you can fill your boots.

Many of the Irish folks reading this will shrug, “Yeah, yeah, if you tune in to Hooky, you shouldn’t be surprised if this is what you get.” And I know from Hook’s Twitter mentions that many people agree that a woman who gets drunk and has a consensual one-night stand is blameworthy if she is subsequently raped. Paradoxically, these are also people who scoff at the concept of rape culture.

When Hook says that a woman who consents to sex with a man she has recently met shouldn’t be surprised to be raped by another, what he’s really telling us is that *he* is not surprised. He’s telling us about his cultural expectations.

These cultural expectations are proof of rape culture.

If you agree with Hook that it is women’s personal responsibility to be on constant guard against rapists yet refuse to concede that we live in a culture in which rape is a constant threat, you must be experiencing some intense cognitive dissonance. If you share the opinion that women who do not take what you consider to be sufficient precautions against rape are partly to blame for being attacked yet do not agree that we live in a society that blames victims for their attackers’ crimes, your mental gymnastics must be Olympian.

Another prevalent thread of Irish commentary is to declare Hook victimised and silenced for simply speaking his mind. But who – in this situation – is really being silenced?

Hook’s radio station, Newstalk, features no female presenters during the peak radio hours

of 7am to 7pm. None. As research from the National Women’s Council of Ireland shows, this problem is endemic to the Irish airwaves. Women are silenced; yet when they try to talk back, they are accused of silencing others. This is what the literary critic Barbara Johnson calls muteness envy. She writes: “It is not that the victim always gets to speak – far from it – but that the most highly valued speaker gets to claim victimhood.”

When men’s voices dominate public discourse, they also define cultural narratives of rape. Rape culture exists in relation to patriarchal power, whereby the voices of women or feminised male victims are considered less authoritative than the voices of male rapists and apologists.

Rape culture is the tall grass in which an attacker can hide; it obfuscates and exculpates where apportioning blame should be simple; it makes victims less likely to report; it makes perpetrators more likely to rape. We can’t always be in a hotel room to pull an attacker off a victim, but we can be ready to protest when the Hooks of the world tell survivors that rape is partly their fault. We can be not only surprised by rape culture, but outraged by it.

• Emer O’Toole is assistant professor of Irish performance studies at Concordia University, author of *Girls Will Be Girls*, and author/contributor to ‘Comment is Free’ at *The Guardian*. Reprinted with permission.
<https://www.theguardian.com/commentisfree/2017/sep/12/rape-culture-real-irish-shock-jock-george-hook-womens-voices-heard>



BREXIT: Queen Officially Hands Northern Ireland Back To Ireland In Emotional Ceremony

BRITAIN'S Queen Elizabeth II has today officially handed over the deeds to Northern Ireland back to the Republic of Ireland, in one of the most memorable and emotional ceremonies of the past 100 years.

Flanked by party leaders from both sides of the border, the 90-year-old monarch thanked the people of Northern Ireland for remaining under British rule for so long, and apologised to their Republic counterparts for all the atrocities over the past 70 years.

“Our proud nations have been through thick and thin together,” the teary-eyed Queen began, as a montage of black and white pictures animated Northern Ireland’s civil



rights struggle and violent past. “So forgive me if I appear a little emotional, it has been a long road for everyone here. It is my honour to hand over the six counties, Antrim, Armagh, Down, Fermanagh, Londonderry, Tyrone and all its financial woes over to the Republic of Ireland”.

Receiving the deeds to the now former part of Britain, Taoiseach Enda Kenny echoed Queen Elizabeth’s words, before then thanking her for finally releasing Northern Ireland back to Ireland.

“Eh, now hang on a second there Liz,” a panicked looking Fine Gael leader said as the Queen exited the ceremonial stage and into an awaiting car, moving quicker than expected for a 90-year-old.

“I was told I was just being invited up for tea and biscuits, what if we don’t want it back,” Kenny now covered in a mixture of tears and panic sweating.

“We’ve been tricked, I fucking told you this would happen,” Kenny whispered to an aide as Gerry Adams rushed the stage in a failed attempt to prise the deeds from the Taoiseach’s hands.

Moments before that Prince Phillip was seen comforting the emotional Queen before attempting to ease the smooth transition of ownership by commenting on a foreign looking man in the audience, and calling Enda Kenny an ‘empty-headed, bog-dwelling neanderthal’.

© 2017 Waterford Whispers News.



Obituary - John Montague: 1929-2016

If you're ever driving north to Derry or Inishowen you may find, in spite of the fact that the road is a lot better than it used to be and the journey consequently a good deal shorter, that you'd like to stop somewhere for a cup of coffee or to use the toilet.

If, as I'm assuming, you're no longer so scaredycat as to drive the long way round through Sligo and Bundoran, avoiding "the Six Counties" entirely, a place you might consider – it's a good deal better than most – is just a little bit after the border, through Emyvale and Aughnacloy (no need to stop) and on through the big roundabout at Ballygawley where you could turn off for Enniskillen, Dungannon or Belfast. But take the turn for Derry, or Londonderry it may be if the sign hasn't been interfered with, and just up at the brow of a long hill you'll find a filling station and pub-cum-restaurant called Kelly's.

Here you can get a very decent cup of coffee, even a slice of good apple tart, with a dollop of fresh cream if your doctor allows it. And stretch your legs. The weather is likely to be fresh. You're in mid-Tyrone, with the Sperrins off to the east and northeast: Carrickmore, Pomeroy, further north Creggan, Greencastle and Gortin, where Irish was still spoken until at least the middle of the twentieth century and maybe later. And to the west the Clogher valley, Augher, Clogher, Fivemiletown (Six Mile Cross and Seven Mile Round as a celebrated rhyme has it) and on into Fermanagh. Look around you. You may well have the impression of seeing nothing. Certainly, apart from Kelly's fine establishment, it's not a metropolis. You're in Garvaghy, the home place of poet John Montague. And small and all as it is and was, it was once a sufficient world to a young child, as Montague showed us in his poem

"Paths".

We had two gardens.

A real flower garden
overhanging the road
(our miniature Babylon).
Paths which I helped
to lay with Aunt Winifred,
riprapped with pebbles;
shards of painted delph;
an old potato boiler;
a blackened metal pot,
now bright with petals.

Hedges of laurel, palm.
A hovering scent of boxwood.
Crouched in the flowering
lilac, I could oversee
the main road, old Lynch
march to the wellspring
with his bucket, whistling,
his carrotty sons herding
in and out their milch cows:
a growing whine of cars.

Then, the vegetable garden
behind, rows of broad beans
plumping their cushions,
the furred freshness of
tight little lettuce heads,
slim green pea pods above
early flowering potatoes,
gross clumps of carrots,
parsnips, a frailty of parsley,
a cool fragrance of mint.

Sealed off by sweetpea
clambering up its wired fence,
the tarred goats' shack
which stank in summer,
in its fallow, stone-heaped corner.

With, on the grassy margin,
a well-wired chicken run,

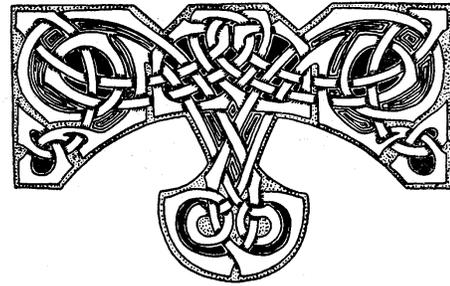
cheeping balls of fluff
brought one by one into the sun
from their metallic mother
—the oil-fed incubator—
always in danger from
the marauding cat, or
the stealthy, hungry vixen:
I, their small guardian.

Two gardens, the front
for beauty, the back
for use. Sleepless now,
I wander through both
and it is summer again,
the long summers of youth
as I trace small paths
in a trance of growth:
flowers pluck at my coat
as I bend down to help,
or speak to my aunt,
whose calloused hands
caressing the plants
are tender as a girl's.

Lara Marlowe's piece
<http://bit.ly/2goHVwH> in the *Irish Times*
quotes Montague referring to a certain sibling
rivalry with fellow Ulster poet Seamus
Heaney. But almost every Irish poet of a
certain generation inescapably had that
feeling to one degree or another. Writing in
the *Dublin Review of Books* in 2010
<http://www.dr.b.ie/essays/the-big-splatter>,
John Montague recalled a pleasant evening
spent in the company of a number of other
poets gathered to celebrate the fortieth
anniversary of the founding of Gallery Press.
The poets await their turn (in the greenroom
of the Abbey Theatre), "swerving and gliding,
without colliding". The mood is slightly
tense, but benign,

... a far cry from the poetic flytings of my
youth, when begrudgery ruled: Kavanagh
thundering in his *Envoy* diary; Clarke's sly
barbs. The MC, or *fear a tigh*, of the evening,
is Seamus Heaney, and his seemingly

effortless courtesy reminds me of the parish halls
of our shared Ulster childhood, with Tommy
Ligget, my Protestant neighbour, spinning the
wheel for all comers. Or else a great diplomat
calming a room. It is not Yeats chastising a mob,
but a more avuncular presence in a more amiable
ambience: people assembling to listen to some of
their favourite poets.



BOOK REVIEW

Whiskey In The Jar

Keith Payne

A Glass Apart: Irish Single Pot Still Whiskey, by
Fionnán O'Connor, 224 pp, £19.95

*If water was whiskey and I was a duck
I'd jump to the bottom and never come up.*
Popular ballad, as quoted in Ciaran Carson's *Last
Night's Fun*

With drops of it going for over €500 at auction
and David Beckham selling oversized perfume
bottles full of it, perhaps it's time someone told
you how to distinguish your whisky from your
whiskey and more importantly, introduced your
taste buds to the single drink that will soon be on
everyone's lips; Irish single pot still whiskey.

A Glass Apart is the companion piece to the pot
still revival, and O'Connor the ideal tipping
companion; bar stool *raconteur* turned distillery
don, erudite, passionate and crackling with
enthusiasm for this bewitching drink whose tale
he tells so well and with good humour: "If it's a
swelteringly hot day and you feel like having

your Redbreast on the rocks, you're not going to bring about the apocalypse. But please, do it in private because it breaks my heart to see."

It is an underground history of Dublin and Ireland that flows down streams of whiskey from the Poddle to the trickle of the last few bottles in a cellar under Fitzwilliam Lane and on to where it rises again from the sherry barrels where it has sat quietly coming of age. This is the story of barley seeping deep in Inishowen bog holes and of streams of whiskey flaming down Dublin streets in the 1875 "Liberties Whiskey Fire". From Alexandria to Andalusia then back by alembic swerves to the Liberties and Marrowbone Lane, O'Connor's telling is as spry as a glass of Power's John's Lane and as welcome as a warming tot of Redbreast in November. But as he begins his tale: "in order to make whiskey you have to make beer".

You will have noticed by now that the standard trio of beer taps in your local has sprouted to a dozen or more, with a standing army of many-hued bottles in the cooler behind. What was once cold-filtered-to-hide-the-taste homogenous beer can now be a Dungarvan stout, an Indian Pale Ale from Galway or an Old Rosie English cider. Bubbling up through nearly all these liquids is a fierce dedication to the craft of brewing, which with the floodgates now open, collects far from James's Gate.

While the craft beer revolution has been flowing through the nation's taps, a singular, copper-stilled and oak-matured tippie has been sitting patiently in its barrels waiting to once again release the magic of pure pot still whiskey. Along with it is the story of an Irish taxation system that near sucked the life out of the craft, a visit by the elder Kennedy in preparation for the ending of Prohibition and the story of the Scotch that unseated Irish whiskey as the world's tippie.

In its golden age in the late nineteenth century, "Irish pure pot still" was the tippie of the empire, outselling Scotch three cases to one and employing a bevy of distillers and blenders, coopers and drivers, taxmen, barmen, waiters and bottle-washers. Daniel O'Connell's campaigns were funded by it, the Powers family used it for their own peculiar class of Catholic emancipation and Tim Finnegan – he of the song and later the novel – lay with a barrel of it at his head - most likely as distilled by Roes of Thomas St.

Pure pot still is as far as you could get from the blended "triple distilled for smoothness" you were long told was Irish whiskey. Pot still is not "smooth". It has "a full-bodied density" cut with "a glorious, bristling pot still spice [...] At its richest, this pot still spice rolls itself luxuriously across the tongue as it bristles with its own uncompromising texture. It grips the palate with its rich unforgettable prickle and then, in reflection of its own sad history, lingers long after it seemed to disappear."

But thanks to one small firm of wine distributors and a unique group of dedicated tippers, it did not dry up completely. And it is about to make a comeback from the lips of the sherry barrels quietly maturing the alluring craythur from Blackwater to Dingle, Mayo to Carlow, Down, Belfast and back again to its home in the Dublin Liberties. For the fires have been lit once again under Ireland's copper stills.

What is also behind this re-emergence is a genuine interest in taste, in expertise, in culinary experiment and most of all, in craft. Something is actually being made here. Barley is grown, soaked, smoked or dried, brewed and distilled in copper, then cut, mixed, and let sit for at least seven years in an oak barrel in a cellar under your feet as you crisscross the city daily and it sits there while the barrel and its goldening tincture let play the dizzying cornucopia of flavours, esters and feints that will be bottled, labelled and poured into your glass as you stop in one evening for a sup on your way across the city.

Well-ordered into clear sections telling you what pot still whiskey is, how it is made and what to look out for when tasting, O'Connor's book leads us through the how and the where of this product, all the while distilling a very singular alternative history for Ireland and Dublin that takes in economic and social history, gastronomy, revolution, science and alchemy, Prohibition, Catholic Emancipation and the temperance movement, excise men and the suspicious disappearance of several "gaugers". So pull up a stool, pour yourself a hearty tippie and soak up this singular tale.

Keith Payne was the Ireland Chair of Poetry Bursary Award winner for 2015/2016. His collection Broken Hill (Lapwing Publications) was published in 2015. It was followed in 2016 by Six Galician Poets (Arc Publications).

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'I'm curious how deeply Montrealers feel connected to Irish music'

A Concordia researcher explores the city's musical heritage

Montreal, March 13, 2017 - Montreal is a city of sounds. For Concordia researcher J r my T trault-Farber, one type in particular

helps define the city's identity: traditional Irish music.

It all started during a trip to Florida. What was meant to be a father-son vacation to see some baseball turned into a musical awakening for the then-12-year-old T trault-Farber. At a medieval fair in Sarasota he discovered traditional Irish music for the first time. And by the time he returned to Montreal, he was hooked.

Almost two decades later, T trault-Farber is turning his love of both Irish and Montreal music into a PhD thesis, thanks to Concordia's humanities interdisciplinary PhD program. Since his childhood discovery, the current doctoral candidate has grown from a Chieftains-loving tween to a skilled tin whistle and uilleann piper.

Uilleann what?

It's pronounced "ill-an" and refers to the Irish word for "elbow". The uilleann pipes are Ireland's national bagpipe. "When I first heard them, I thought, *I must learn this,*" recalls T trault-Farber, who devoted years to learning the complicated instrument, which resembles a smaller version of the popular Scottish highland bagpipes. "When I finally played with other musicians in the Montreal scene, I felt like I was entering a magical world. It was a gate-crossing experience. It felt like seeing 'achievement unlocked' flash on the screen in the middle of a video game."

Initially T trault-Farber had no intention of turning his love of Irish music into a PhD, despite having a master's degree in history, which he teaches at Montreal's Dawson College. But a chance chat with Concordia Irish studies professor Gear id   hAllmhur in turned him back down the academic path.

"We were at a party, talking about what it means to play Irish music, and how it has woven itself into Montreal's cultural fabric. At one point in our chat he said, 'Here's my card. Come and see me at Concordia's School of Irish Studies.'"

Exploring the Irish soundscape

Now in the third year of his PhD, T trault-Farber is exploring how non-Irish people have contributed to the Irish traditional music

soundscape in Montreal. “One need not necessarily have Irish ancestry to partake in Irish culture: I’m the perfect example of that! I don’t have a drop of Irish blood in me but the culture nevertheless runs deep in my veins, as well as through Montreal’s streets and citizens,” he says.

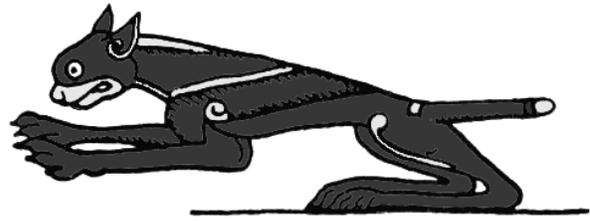
Tétrault-Farber will be conducting ethnographic interviews across the city for his thesis. “I have no idea what I’ll find. I’m curious to see how surprised I’ll be by certain things: how deeply Montrealers feel connected to Irish music, even without Irish roots. All music expresses an identity; it’s the impact that identity has on people that interests me.”

All in the family

Not only is Tétrault-Farber a musician, a Cégep teacher and a PhD candidate, but his partner is also a tin whistle and Irish flute player, and their two young children are beginning to show their own love of traditional music. “Our three year old is already playing with a practice chanter, and our 20 month old just starts dancing whenever he hears anything Irish,” he says.

As pipe major of the Montréal Pipes and Drums, the city’s only independent civilian pipe band, Tétrault-Farber is also part of an extended musical family that often travels out of town to play Saint Patrick’s Day parades and highland games near and far. But while his personal connection may have inspired his research project, Tétrault-Farber plans to keep himself largely out of his academic work.

“The core of my thesis will focus on directed discussions with key players in Montreal’s Irish soundscape,” he says. “Although I have an insider’s perspective as a piper, tin whistle player and former teacher at the Siamsa School of Irish Music, it’s the voices of Montreal’s Irish music community that really interest me. The Irish have left an indelible mark on the culture and history of Montreal. I can’t wait to uncover more of that legacy.”



CFPs

After the Crash: Globalism and Irish Literary and Visual Culture

**Dept. of Humanities, Carlow College, St. Patrick’s and VISUAL Centre for Contemporary Art, Carlow
November 24, 2017**

**Keynote Speaker: Professor Luke Gibbons (Maynooth University)
Recently added speaker: artist and photographer, Seán Hilén**

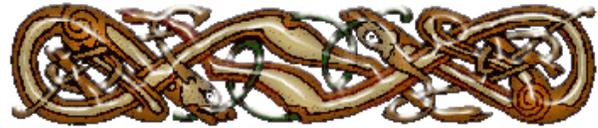
One of the defining themes of Irish cultural discourse in recent decades has been the ways in which globalism manifests itself across Ireland’s social, economic and cultural spheres. Cultural responses to globalism, as it has obtained in Ireland, have ranged from approbation - in which globalizing processes have been read as promoting greater cultural diversity, complexity of identity, social liberalization, and economic prosperity – to antagonism – in which globalizing forces have been perceived as exacerbating social and economic inequality, devastating community and ecology, diminishing national sovereignty, and dissipating selfhood and subjectivity. Attitudes to globalism have particularly intensified in the aftermath and fallout of the 2008 global economic crash, and in the last number of years have shaped political, cultural, social and economic discourses across the world.

In this symposium, we invite speakers to reflect on the influence and representation of globalism in Irish literary and visual culture since 2008. We are particularly interested in papers that problematize projections of globalism and its effects as either wholly destructive and alien to conventional Irish life and society, or as resoundingly progressive and dynamically enlightening within Ireland's recent history. We invite papers that examine and discuss a wide range of literary and visual artists, art practices and art platforms. We also encourage contributions which map the changes to the various national and international systems and institutions through which Irish art is mediated and consumed. Genres of art to be considered might include, though are not limited to: fiction, poetry, drama, photography, film, online texts (weblogs, vlogs, video art etc.), television series, and visual art (painting, installation, digital art).

Please send proposals for papers of approximately twenty minutes in duration and a brief biographical note to the organisers at ncic@carlowcollege.ie by **Friday, 13th October 2017**.

Organisers: Dr. Eoghan Smith and Dr. Simon Workman (Dept. of Humanities, Carlow College, St. Patrick's) in conjunction with VISUAL Centre for Contemporary Art.

This event is part of a wider three-day symposium, Ireland-in-the-world, run under the auspices of the Making Ireland research theme at Trinity College Dublin, the Transnational Ireland research network and the newly-founded Research Network in Contemporary Irish Culture.



APPEL A CONTRIBUTIONS / CALL FOR PAPERS

ETUDES IRLANDAISES

**French Journal of Irish Studies
Fall/Winter 2018 issue/Numéro
d'automne/hiver 2018**

**DATE LIMITE POUR SOUMETTRE: 30
janvier 2018 / DEADLINE FOR
SUBMISSION: January 30, 2018**

Etudes Irlandaises is a peer-reviewed journal publishing articles in English, Irish and French which explore all aspects of Irish literature, history, culture and arts from ancient times to the present. *Etudes Irlandaises* publishes twice a year on a wide range of interdisciplinary subjects including: poetry / fiction / drama / film / music / politics / economy / social studies, etc.

General issues alternate with special issues.

Etudes Irlandaises is aimed at scholars, postgraduate students, institutions specializing in Irish studies as well as people who have an informed interest in the subject. Each number has a comprehensive section devoted to recently published material on Ireland.

The Editorial Board of *Etudes Irlandaises* is seeking submissions for the Fall 2018 issue of the journal

Submission procedure

Submissions must be sent by January 30, 2018. For more information on stylesheet requirements and submission procedure:

http://www.pur-editions.fr/pdf/consignes_etudes_irlandaises.pdf (scroll down for English version)

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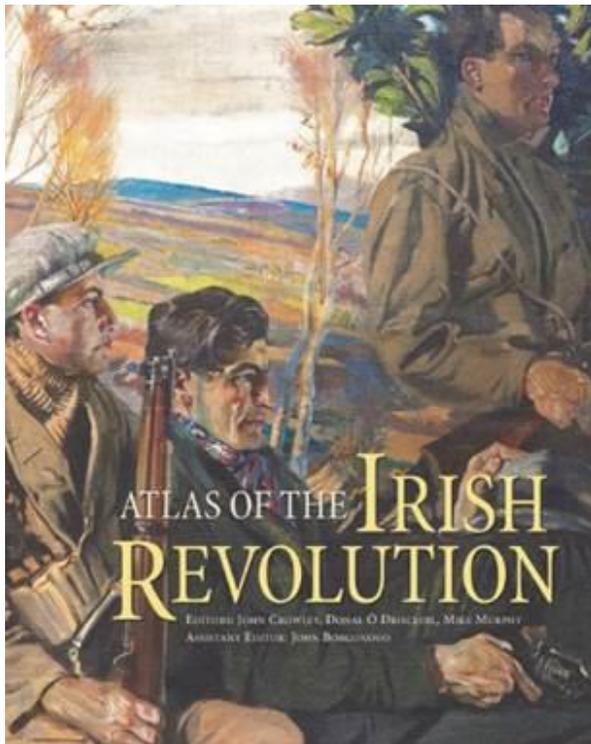
Visual arts

Dr Valérie MORISSON (Bourgogne)
valeriemorisson@gmail.com

Book reviews

Dr Thierry ROBIN (Bretagne
Occidentale) trobin@univ-brest.fr

Book Notices



A major Irish centenary decade publication has just been released entitled “Atlas of the Irish Revolution” including a chapter by Concordia’s School of Irish Studies History

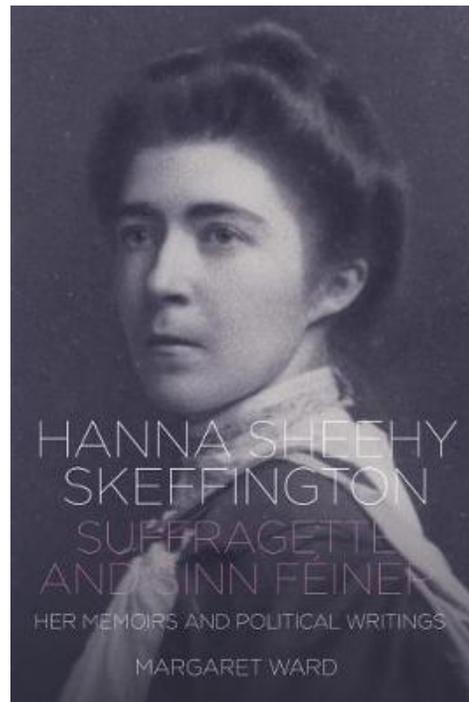
Professor **Gavin Foster**. Published by Cork University Press, it includes many photographs and archival documents rarely seen.

Further information on the

book: <http://atlasirishrevolution.ie/>

A look inside the

book: <http://www.book2look.com/book/xhkd2vAyGx>



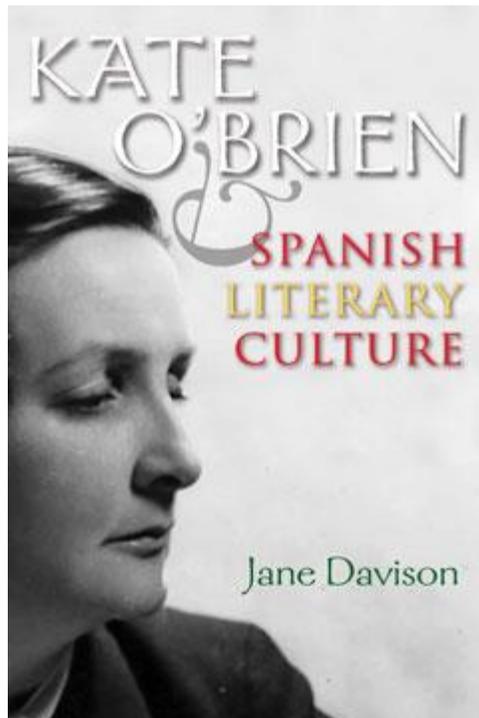
HANNA SHEEHY SKEFFINGTON Suffragette and Sinn Féiner Her Memoirs and Political Writings by Margaret Ward

The first comprehensive edition of Sheehy Skeffington’s political writing and memoirs, this insightful collection from Ireland’s leading feminist historian, Margaret Ward, includes book and theatre reviews, newspaper articles, reminiscences, interviews, obituaries, and analysis of key events of the first half of the twentieth century. An indispensable resource for

understanding the personalities and the issues behind the long march for women's equality and national independence in Ireland.

Dr Margaret Ward is a feminist historian whose highly acclaimed book *Unmanageable Revolutionaries: Women and Irish Nationalism* has become a classic text. She has also written biographies of Maud Gonne and Hanna Sheehy Skeffington and edited works on the role of women in nationalist and suffrage movements in Ireland. She is currently Visiting Fellow in History at Queen's University of Belfast.

€35/£30 hb 978-1-910820-14-8

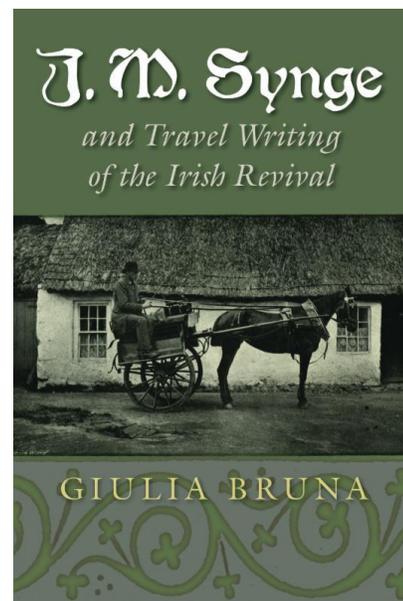


One of the most important Irish novelists of the twentieth century, Kate O'Brien (1897-1974) was also a pioneer of women's writing. In a career that spanned almost fifty years, nine novels, nine plays, two travelogues, and copious criticism, O'Brien rebelled against the narrow nationalism and restrictive Catholicism prevalent in independent Ireland.

In this highly original approach to O'Brien's work, Davison traces the influence of three leading Spanish writers-Jacinto Benavente, Miguel de Cervantes, and Teresa of Avila. O'Brien's lifelong fascination with Spanish literature and culture offered an oblique way of resisting the Catholic and conservative imperatives of the Irish Free State. In a series of close comparative readings, Davison identifies the origin of O'Brien's creative disinhibition and ultimately situates her within a tradition of dissident Irish women writers.

Jane Davison received her PhD from the University of Liverpool. Her research interests include Irish women's writing, travel writing, and literary modernism.

Syracuse University Press, 2017



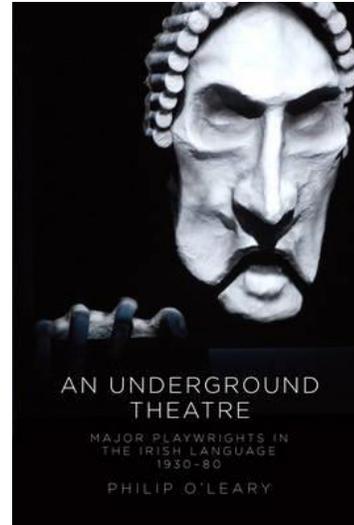
Between the late 1890s and the early 1900s, the young Irish writer John Millington Synge journeyed across his home country, documenting his travels intermittently for ten years. His body of travel writing includes the travel book *The Aran Islands*, his literary journalism about West Kerry and Wicklow published in various periodicals, and his articles for the *Manchester Guardian* about rural poverty

in Connemara and Mayo. Although Synge's nonfiction is often considered of minor weight compared with his drama, Bruna argues persuasively that his travel narratives are instances of a pioneering ethnographic and journalistic imagination.

J. M. Synge and Travel Writing of the Irish Revival is the first comprehensive study of Synge's travel writing about Ireland, compiled during the zeitgeist of the preindependence Revival movement. Bruna argues that Synge's nonfiction subverts inherited modes of travel writing that put an emphasis on Empire and Nation. Synge's writing challenges these grand narratives by expressing a more complex idea of Irishness grounded in his empathetic observation of the local rural communities he traveled amongst. Drawing from critically neglected revivalist travel literature, newspapers and periodicals, and visual and archival documents, Bruna sketches a new portrait of a seminal Irish Literary Renaissance figure and sheds new light on the itineraries of activism and literary engagement of the broader Revival movement.

Giulia Bruna is a research associate of the University College Dublin Humanities Institute. She has published articles in *Studies in Travel Writing*, *Irish Studies Review*, *Studi Irlandesi: A Journal of Irish Studies*, and *Global Literary Journalism*.

Syracuse University Press, 2017



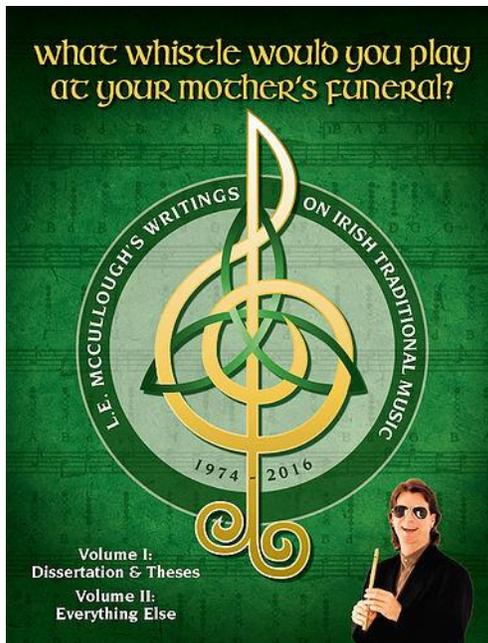
AN UNDERGROUND THEATRE: Major Playwrights in the Irish Language 1930–8

by Philip O'Leary

An Underground Theatre is the first full-length study of playwrights working in the Irish language in the pivotal 1930–80 period. In this landmark volume Philip O'Leary analyses the works of Máiréad Ní Ghráda, Séamus Ó Néill, Eoghan Ó Tuairisc, Seán Ó Tuama, and Críostóir Ó Floinn and discusses the production history of their plays and the critical reception of first productions and major revivals. The book also contains images from this exciting period of Irish theatre history.

PHILIP O'LEARY is the author of *Gaelic Prose in the Irish Free State, 1922–1939* (2004), *Irish Interior: Keeping Faith with the Past in Gaelic Prose, 1940–1951* (2010); and *Writing Beyond the Revival: Facing the Future in Gaelic Prose, 1940–1951* (2011). He is a professor of English at Boston College and an honorary professor at NUIG.

€50/£42 hb 978-1-910820-15-5



L.E. McCullough started writing about Irish Traditional Music in 1974. He hasn't stopped yet.

"What Whistle Would You Play at Your Mother's Funeral?" gathers in 2 volumes the more than 300,000 words on Irish music and culture the prolific musician/scholar has published in 43 years of teaching and research — a wide-ranging tour guide of the many unusual places L.E. McCullough has visited in search of the Irish music grail, and the hundreds of other performers, session-attenders and concert-goers met along the way.

www.silverspearpublications.com.



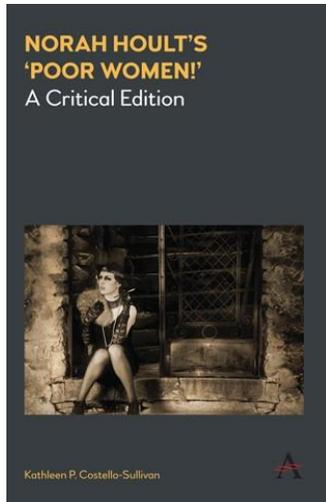
Modernist Afterlives in Irish Literature and Culture

By Paige Reynolds

Modernist Afterlives in Irish Literature and Culture explores manifestations of the themes, forms and practices of high modernism in Irish literature and culture produced subsequent to this influential movement. The interdisciplinary collection reveals how Irish artists grapple with modernist legacies and forge new modes of expression for modern and contemporary culture.

Paige Reynolds is a professor in the Department of English at the College of the Holy Cross, Worcester, Massachusetts. Author of *Modernism, Drama, and the Audience for Irish Spectacle*, Reynolds has published on topics related to modernism, modern and contemporary Irish literature, drama and performance and periodical culture.

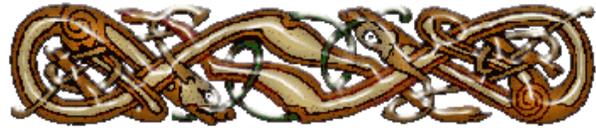
Anthem Press



Irish author (Eleanor) Norah Hoult (1898–1984) travelled in prominent literary circles and corresponded actively with some of the leading Irish authors of the early twentieth century, including James Stephens, Brigid Brophy, Sean O’Casey and Sean O’Faolain. Despite her reputation and a forty-four year publishing career, Hoult’s oeuvre remains surprisingly neglected. This edition seeks to rectify that critical oversight by introducing Hoult’s short story collection ‘Poor Women!’ to a new generation of readers. Hoult is often compared to writers such as Kate O’Brien and Edna O’Brien for her representations of the oppressive facets of Catholicism. Less explored is her engagement with emotional paralysis and her detailed representations of widowhood and urban settings, inviting comparison to literary giants James Joyce and Mary Lavin.

Kathleen Costello-Sullivan is a professor and dean at Le Moyne College and a scholar of Modern Irish literature. She has previously published two book-length works, ‘Mother/Country: Politics of the Personal in the Fiction of Colm Tóibín’ (2012) and a critical edition of J. Sheridan Le Fanu’s novella ‘Carmilla’ (2013).

Anthem Press



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Canadian Association for Irish Studies Association Canadienne d'études irlandaises

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c/o Jane McGaughey

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