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List of Abstracts

Ms. Carla Anderson
University of Aberdeen

'Other Modes of Being': Carson's Maps of Belfast

In a recent interview with Elmer Kennedy-Andrews, Ciaran Carson suggests that the provisional nature of Belfast makes it an ideal landscape for his own 'exploration of other modes of being'.¹ This paper will explore the ways in which Carson reworks the framework of the map to portray the city's provisionality. As a product of the modern world, the map represents a panoptic outlook which characterizes planned, mapped, and managed cities. However, Carson subverts modern surveillance and the map's legibility by emphasizing the city's changing nature. Although the city cannot be captured in its entirety, he presents fragmented images which imitate the workings of memory. These fragments as a whole offer a form of representation that, while imperfect, is better able to adapt to a dynamic city. The poet also represents modern Belfast in the context of both its past and its possible past. In doing so, he suggests an element of unreliability in the past. I will argue that this approach to the city allows Carson to create an alternate version of modern life which, in its multiplicity, denies a single, rigid, 'mapped' society.

¹ 'For All I Know: Ciaran Carson in Conversation with Elmer Kennedy-Andrews'. Interview by Elmer Kennedy-Andrews. *Ciaran Carson: Critical Essays*. ed. Elmer Kennedy-Andrews. (Dublin: Four Courts, 2009), 13-27.

Dr. Fiona Bateman
National University of Ireland, Galway

Ireland and the War in Nigeria (1967-1970): Modernity, Ethics and Tradition

Throughout the 1960s, Ireland was opening up to the possibilities and realities of new international relationships and responsibilities. Using Irish engagement with the Nigeria-Biafra War (1967-1970) as a focus, I consider how the process of modernisation in Ireland is narrated in media and state commentary. I will argue that the response to the Biafran crisis draws on events in Irish history and the tradition of the Irish foreign missions to negotiate a new role and identity for Ireland in a changing world.

In 1967 when the Eastern Region of Nigeria seceded and declared itself the Republic of Biafra, the Federal Government of Nigeria insisted that the conflict was an internal affair and that a police action would be sufficient to quash the rebellion. Over two years later the Nigeria-Biafra War and the subsequent famine was yet another story competing for the headlines with stories such as events in Rhodesia, the Apollo mission, the Prague Spring, the Vietnam War, EEC membership, and the mounting unrest in Northern Ireland. Based on contemporaneous sources, it is apparent that, in Ireland, the public had taken the Biafran cause to heart and identified strongly with the Igbo people. This popular demonstration of support ran counter to the Irish Government's official backing for the Federal Government. In this paper I argue that while the public interest in a war in West Africa and concern for the Igbo people was due to a growing awareness of international affairs and exposure to global media, it also had a basis in more traditional aspects of Irish society and more local concerns. I suggest that the complex relationship between Ireland and Biafra, which can be charted in newspapers, creative writing, and archival material, provides insight regarding the persistence and the instrumentality of the past in Ireland's engagement with modernity.

Ms. Julie Bates
Trinity College, Dublin

Beckett's Bowlers

Beckett uses bowler hats to two ends in his poetry, fiction and drama of the thirties and forties: bourgeois working uniform and music hall prop. Each type of hat has its corresponding emotional register, the former derisory, the latter playful. Beckett's father wore a bowler to the offices of his quantity-surveying firm, as did Beckett's older brother Frank, when he too came to work in the office on Clare St. As a child, Beckett's uncle Howard brought him to the cinema in Dun Laoghaire and Dublin, passing on to Beckett an enduring enthusiasm for the bowler-hatted comedies of Laurel and Hardy and Chaplin. At college in his early twenties, Beckett often went to music hall, or variety shows, as they were called in Dublin, which frequently featured the original hat swapping routine and other 'turns' that had been adapted for the screen by performers with their roots in vaudeville. The scorned bourgeois bowler features in "Malacoda," a poem published in 1935, as it does in *The End*, Beckett's first story written in French in 1946, and his 1947 novel *Molloy*. In *Murphy* (1935-6), and *Waiting for Godot* (1948-9), the bowler is designated as a 'thinking cap,' and the better to prevent any more distressing thought, it is ceremoniously flattened in both texts. All four characters in *Godot* wear bowlers, and make good use of them in a series of turns that come straight from the variety repertoire. In his letters of the thirties to Thomas MacGreevy, Beckett is dismissive of what he describes as his mother's efforts to bully him into a bowler, refusing to work for his father or to lecture in Trinity College. Before he left Dublin to settle in Paris for good in the late thirties, he wore a shabby beret and used the bowler only in his writing. Both gestures speak eloquently of his French affectations and align him with the avant-garde Parisian celebration of popular comedy, but Beckett made the bowler his own: an icon of work misappropriated for shabby and purposeless play.

Ms. Pauline Beaugé de La Roque
La Sorbonne nouvelle, Paris/ University College Cork

The Irish Catholic Church and Modernity within the European Prism (1957-1973)

We would like to focus on the Catholic Church's way of looking at *modernity* as it is embodied in the European project. We would start our study in the late fifties, when T.K Whitaker inaugurated his first programme and would finish in 1973, when Ireland became a member of the EEC. Jean Baudrillard defines *modernity* as a quite confused notion which may imply a deep historical evolution and a change of mentalities. According to the idea that modernity arose from deep disruptions in the economic and social organisation, it is particularly marked by the emergence of the individual and the status of one's autonomous conscience. It would be a type of civilisation which would be opposed with *tradition*.

When Ireland decided to re-think the whole of its political and economic organisation and to look toward the European project, it decided to open its mind to a disruptive system of modernity. Indeed, Europe carries within itself one of these amazing disruptions which could shake so deeply fixed a system of mentalities. In front of this disruption and the appearance of a new *modernity* in Ireland, so it is quite natural to wonder about the Catholic Church's reaction. The European challenge would lead to the fact that the whole Catholic society would be called into question. Moreover, one should not forget that Christianity finds its roots in *tradition* and promoted it to the dignity of "argument". To take an interest in the position of the Catholic Church towards the European project may help us to understand better its stance toward *modernity* (in opposition with *tradition*). From that very moment, we shall be able to make a distinction between two main trends of thoughts within the Catholic sphere. The first one would refer to the past and would exclude any critical reasoning while the second may step back from pessimism and moroseness. It would value a reasoning of dialogue with this modern society.

Ms. Zara Blake
Dublin City University

Gaelic Ireland and Modernity in the Writings of Micheál Ó Conghaile

Since the decline of the Irish language from the 18th century, Gaelic Ireland has had a tense relationship with modernity. The concerted efforts of colonialism to stifle the proliferation of the Irish language and promote the use of English meant that the former was widely viewed as a backward, dead-end mode of expression. Throughout the centuries, little changed and Gaelic Ireland languished on the periphery of mainstream Irish life until the cultural revival of the 1900s. The renaissance was fraught with tensions between those who wanted to revive traditional folk modes of expression and those who wished to look forward towards other modern European societies. Debates over the national literary ethos and the standardisation of the language and its print divided the Gaelic community and also highlighted the reluctance of some to modernise. Following the cultural revival and the renewed interest in Irish, Gaelic communities received little to no help in maintaining or developing Gaeltacht regions, despite being charged with the impossible feat of sustaining the language for the entire island. As such, the language and Gaelic Ireland became a rural reality restricted from moving forward towards modernity. Following the campaigns of Coiste Cearta Sibialta na Gaeilge in the 1960s and 1970s, Gaeltacht regions slowly began to modernise and Irish speakers were afforded some of the same civil and economic rights as the rest of Ireland.

Today, Gaeltachts are melting pots of traditional Irish culture and modern living. However, the threat posed by the English language, its predominance and long standing associations with modernity still continue to impact upon Gaelic Ireland. This aspect of modern Irish life is expertly captured by the writer and publisher Micheál Ó Conghaile. Ó Conghaile does not shy away from taboo issues surrounding the language, modernity and sexuality and he engages with these issues from within the stronghold of Gaelic life and tradition. Texts such as *Sna Fir* and *An Fear a Phléasc* beautifully marry the diverging influences of Gaelic life together with modernity, successfully illustrating that Gaelic Ireland can and should move forward in this new century, embracing both of these aspects.

Dr. John Brannigan
University College, Dublin

Island Stories: McLaverty, Rathlin, and Ethnography

This paper examines the relationship between literary and ethnographical representations of Rathlin Island in the 1920s and 1930s, focusing in particular on the depictions of island life in Michael McLaverty's novels and stories, and Michael MacConaill's anthropological research on the racial composition of the islanders. Building upon the more renowned literary representations of the Arans, Blaskets, and Hebrides during this period, the paper uses Rathlin as an instance of how islands function in literary and ethnographical writing as both sites of refuge from modernity, and, in the words of J.D. Evans, as 'laboratories for the study of cultural process'. The island is positioned as both outside modernity, and

as microcosm of modernity, and it serves as a symbolic landscape against which wider social and racial anxieties are played out.

Ms. Fiona Coffey
Tufts University, Boston

Establishing Eco-theatre in Ireland: Marina Carr's *By the Bog of Cats*

Ireland's modern relationship to land and the environment is complex with several disparate and competing factors, including economic (agriculture and tourism), historical (colonization and the partition of Northern Ireland), and spiritual (Celtic mythology). An emerging dramatic genre called eco-theatre which explores society's relationship to the environment is gaining ground in England and America. Yet, Irish drama appears to be lagging behind in this genre despite the centrality of land in Irish history. While Irish drama currently has little explicit engagement with ecological themes, there is a long and rich history of Irish playwrights integrating the natural world into their work. Indeed, many contemporary playwrights are sifting through the complex factors that make up Ireland's relationship to its environment. Marina Carr's "By the Bog of the Cats" (1998) is a particularly useful case study for examining how land and the environment have been positioned within contemporary Irish theatre. In "By the Bog of the Cats," the Irish peat bog of the midlands serves as an integral and powerful force within the world of the play. In addition, Carr presents animals as a potential conduit through which the Irish can reconnect with the environment in a positive and healthy way. By exploring how Carr uses both Irish mythology and Ireland's agricultural history to examine the nation's current relationship to the natural world, a clearer picture of contemporary Irish theatre's strong engagement with ecological themes becomes clear.

Mr. Christopher Collins
Trinity College, Dublin

The Turbulence of Tradition: J.M. Synge's *The Aran Islands and the Religious Discontents of Modernity*

This paper seeks to brush the normative academic response to J.M. Synge's *The Aran Islands* (1907) against the grain by finding negligence in the supposition that would suggest that Synge sought to keep the Irish peasantry within a pre-modern vacuum.

Synge first went to the Aran Islands in May 1898, whilst the habitations of an enlightened bourgeois rationality were becoming widespread in Irish culture. It cannot be denied that *The Aran Islands* is firmly within primitivist discourse, but what is peculiar to Synge is that his appreciation of the primitive was fundamentally modern, rather than romantic. That is to say, Synge used the pre-Christian traditions that he discovered on Aran in order to interrogate the embourgeoisement of Irish culture. In short, Synge was acutely concerned with those aspects of Irish culture that could not, or would not, be accepted into an enlightened Irish modernity. Thus, throughout *The Aran Islands* Synge portrays a culture where pre-Christian tradition sat cheerfully alongside Catholic belief. But when these beliefs were adapted into his dramaturgical praxis, as is well known, the reaction was hostile.

What is at stake here is not the hackneyed question of whether Synge was being faithful to Irish life, but rather the question that must be asked is this: why did Synge depict the religious *habitus* in such a syncretic manner? Surely, if the western world was in the throes of modernisation then the playboys of the Literary Revival should follow suit? For Synge, necessarily not. Through an engagement with Synge's diaries and notebooks held in the Manuscripts Department in Trinity College, Dublin, this paper will substantiate *The Aran Islands* as a text that was predicated on academic discourse, not Anglo-Irish fantasy. In this way, the syncretism of pre-Christian and Christian rationality that is effervescent in *The Aran Islands* is, quite remarkably, predicated on Synge's own academic enquiry. Accordingly, *The Aran Islands* cannot simply be considered as an ethnographic text written in the Orientalist mode of writing but rather, a polemical text that presented the religious discontents of modernity in order to critique the totalising Catholic metanarrative of an emergent bourgeois Ireland.

Ms. Ciara Conneely
University of Notre-Dame, Indiana

Screening Irish Modernity: Gael Linn's 'Amharc Éireann' Newsreels

In this paper I will examine the theme of 'Ireland and Modernity' through the lens of Gael Linn's 'Amharc Éireann' newsreel series. I will discuss the role 'Amharc Éireann' played in the projection of Irish language culture into modernity in 1950s Ireland. Through Gael Linn's project, we see Irish language activism to be a vehicle for modernity in which new media technologies served to open up Irish cultures to the 'shock of the new' and to engagements with modernity, as a means of dispelling stereotypes of the Irish language as "pre-modern" and "primitive". In my paper, I will discuss Gael Linn's work to situate the Irish language in the sphere of the modern in an effort to show that the language was not bound up with notions of romantic regression but was in fact, tied to forms of cultural mobilization and modernity. The 'Amharc Éireann' series foregrounds the traditional characteristics of Irish society yet its traditional nature is presented as being relatively at ease with modernity. Many of the films treat the passing of various crafts, traditions and customs and there lies an implicit suggestion that decline and demise is not the only thoroughfare to take but that in fact, there exists a possibility for a coexistence of the new and the old, in an embrace of modernity. It is through the medium of the Irish language that this possibility is suggested thus, I will argue, serving to highlight the revolutionary aspects of the language to lead the nation into a somewhat harmonious engagement with modernity, albeit provided the past is not left behind. This idea ties in with Luke Gibbons' argument that modernization also requires the capacity of a culture to engage with its own past, and is not simply an external force. I will concentrate on specific newsreels that deal with Ireland's transition into modernity in my presentation, covering subjects including rural electrification, tourism, international relations, fashion, women's employment training, and issues of language and immigration.

Mr. Niall A. Cunningham
Lancaster University

Mapping the Frontiers of Modernity: A Spatial Analysis of Religious Change and Conflict in Ireland since the Famine

The persistence of religious conflict in Ireland over the past 150 years has presented the most powerful challenge to the march of modernity across the island. The coalescence of religious identity with wider ethno-national and constitutional conflicts has meant that creed continues to define people, north and south of the border, in a powerful way. The partition settlement of the early-twentieth century is the most potent and enduring signification of the profoundly territorial nature of religious conflict in Ireland in the modern period.

This paper draws on new research conducted under the AHRC's *Religion and Society* scheme which uses Geographical Information Systems (GIS) approaches to map the changing patterns of religious settlement throughout Ireland using the earliest available census data on religion right up to the most recent enumerations. For the first time, this provides a detailed, longitudinal picture of changing patterns of religious affiliation across Ireland, north and south. This research has identified how the political conflicts of the 1920s and from 1969 through to the late 1990s had a profound impact on Ireland's religious geographies at the micro- and the macro-scale. But it also identified that while the experience of ethno-national disputes of an overtly religious character in the island have set it apart from most other western societies, it has also been subjected to the same powerful, transnational economic and social forces which have defined other states, and these, in turn have had profound implications for its religious geographies.

Killings of a sectarian/political character provide the ultimate measure of conflict intensity during some of the most turbulent periods in the island's recent history and this paper will draw findings based on the first attempt to accurately locate all 3,500-plus deaths during the Troubles in Northern Ireland from 1969. It will also draw upon work which has mapped all sectarian/political deaths to occur during the first six months of 1922. Through this analysis it is apparent that remarkable continuities exist in patterns of conflict in the island, patterns which had not been diminished by the forces of modernity.

Professor Joan Dargan
St. Lawrence University, NY

Modernity and the Uncanny in Eiléan Ní Chuilleanáin's *The Sun-Fish*

In *The Sun-Fish*, Eilean Ní Chuilleanáin composes unified, seamless acts of retrieval, presented as visitations of memory, that defy temporal boundaries and produce the effect of the uncanny. This paper will examine the poems "The Water", "The Polio Epidemic", "Come Back" and "Ascribed", bringing Ní Chuilleanáin's use of metaphor and shifting movements through time and space into comparison with poets such as Elizabeth Bishop and Paul Muldoon and with her earlier works.

Ms. Maeve Davey
University of Ulster

'Plastic Possibilities': Modernity, Race and Otherness in Contemporary Northern Irish Fiction

Mikhail Bakhtin argues that '[t]he generic skeleton of the novel is still far from hardened, and we cannot foresee all its plastic possibilities.' In the twelve years since the Good Friday Agreement and the six years since the signing of the St. Andrew's Agreement, Northern Ireland has been a society in transition. The transitional element of Northern Irish society is one of the reasons why the novel form is so important, reflecting as it does the multitudinous, unforeseeable 'plastic possibilities' of what this divided, post-conflict society might yet become in the future.

Before we can speak of modernity, it must be acknowledged that a definitive redemptive, cathartic and much longed for break from the past has been slow in coming to Northern Ireland. Any suggestions towards ways of achieving this break have been met with resounding negativity, which is reflected in the sombre, reflective conclusions of many recent Northern Irish novels, or with a silence on the subject that is difficult not to interpret as despairing. In any event, it does not suffice to describe contemporary Northern Ireland or contemporary Northern Irish writing as modern or indeed as 'postcolonial', when Northern Ireland's violent, divided past is far from resolved, its future still bitterly contested and so many voices remain marginalised from its prevailing cultural and political metanarratives. Ellen-Raisa Jackson and Willy Maley comment the term postcolonial in itself cannot 'function as solution to the puzzle of any given text' and Northern Irish contemporary fiction shows how this is demonstrably the case.

This paper looks specifically at depictions of the black female body in Nick Laird's *Utterly Monkey* (2005) and David Park's *Stone Kingdoms* (1996) in order to explore the intertwining issues of race, gender, sexuality and to ultimately expose the difficulties Northern Ireland's post-conflict, transitional society faces in attempting to achieve something akin to postcolonial modernity.

Professor Gearóid Denvir
National University of Ireland, Galway

Something Old, Something New: Contemporary Politics in Gaeltacht Oral Poetry

Traditional oral poetry is alive and well in the Connemara Gaeltacht today. It is not a semi- or sub-literary genre, or the last hurrah of a dying civilisation, or as one scholar claims of 18th century poetry, 'the end of a tradition ... the last phase of the Gaelic tradition ... in a sociologically peasant society'. Despite the many metamorphoses of the Gaelic tradition, and despite the obvious modernity of subject matter and other influences from outside, I have argued for some years that the basic function and modes of discourse in this poetry are fundamentally the same throughout what I would term the Gaelic continuum. This paper examines the "read" on contemporary politics of the 1980s and 1990s in the oral poetry of the Connemara Gaeltacht, with particular reference to the poetry of Learáí Phádraic Learáí Ó Fínneadhá of An Lochán Beag, Indreabhán.

Ms. LeeAnn Derdeyn
University of Texas

Irish Poetry as a Landscape of Modernity: the Mutual Influences of Yeats and Pound

In the aesthetic language of Irish Modern Poetry, before there was Seamus Heaney, there was William Butler Yeats. Yeats is known not only for his more modern poems, but for his aesthetic breadth (writing dramas, fiction, and prose) and his ability to remake himself to keep his canon fresh (from Irish and Celtic mythology and folklore, to historical and autobiographical topics). Yet, while Yeats was the consummate Irish Modern poet, he was not simply an Irish Modern as he was considered during his lifetime the master poet writing in English. While Yeats' reputation was well-established, it can be illustrated that his interaction with Ezra Pound—Modernist poet, polyglot, impresario, and connoisseur—was instrumental both in exposure to new works, modes, and themes as well as Pound's promotion of Yeats being instrumental in continuing to keep Yeats and Irish Modern works in the public eye worldwide.

By examining the work of both artists from 1910 to 1930, it is possible to draw some conclusions as to how their mutual influence brought pressure to bear on individual styles as well as the discussion of aesthetics taking place beyond Ireland. Some impress of Pound can be traced in the reinvigoration of Yeats' work with Chinese and Japanese influences in *The Tower* and various dramas, while Yeats bestowed credibility to Ezra Pound and access to poetic circles not otherwise open to the younger man, as well as recommending and enabling Pound's historic connection to James Joyce. During this time, there are also mutual influences on Pound and Yeats of Dante, Ravenna, classicism (including Sextus Propertius) as well as a stronger thread and questioning of political involvement. A study of the works of Yeats and Pound during this score of years with particular attention to Yeats's *Tower*, and Pound's *Cantos* as well as related prose work provides an aesthetic landscape of Irish Modernism, both within Ireland and exported beyond the Hibernic shores.

Ms. Bevin Doyle
Dublin City University

European Artistic Modernity in Irish fiction: Bonnard and Picasso in John Banville's Work

John Banville is a writer who is often preoccupied with, and certainly heavily influenced by, visual art. This fascination with paintings and sculpture appears obliquely throughout his prose, which generally abounds with references and allusions to visual art. However, paintings, ekphrastically evoked, are also a key element of six of his novels. In what John Kenny (2009) refers to as the author's middle period (ie. the late 1980's to the end of the 1990's), the work of painters such as Vermeer, Watteau, and Poussin plays a central role in Banville's texts. In more recent novels, Banville turns to two modernist painters, Pierre Bonnard and Pablo Picasso. It may seem natural for Banville, an author in the modernist tradition, to embrace the work of (primarily) 20th century painters, but in fact, this is a marked departure from the primacy afforded in previous novels to pre-nineteenth century artists. Where is the commonality between the aesthetics of author and painter, in each case? What is different in Banville's appropriation of these modern artists versus that of the old masters in earlier novels? Here I examine these novels, *The Sea* and *The Infinities*, through Banville's engagement with the work of Bonnard and Picasso.

Ms. Trista Doyle
Boston College, MA

'Hughes and Hews and Hues': Intertextual Identities

In my paper, "Hughes and hews and hues': Intertextual Identities," I trace Stephen Dedalus's development of his identity as a modern Irishman through the "Scylla and Charybdis" episode of James Joyce's *Ulysses*. For Stephen, this process involves trying on the different identities suggested to him by his own literary ambitions and his social and cultural context. As he considers what "hues" portray him most accurately, Stephen ponders, "Or Hughie Wills? Mr William Himself. W. H.: who am I?" (*Ulysses*,

9.526). Just as Shakespearean critics have tried to ascribe a great number of identities to the mysterious dedicatee of the sonnets, Mr. W.H., Stephen wonders if any of those identities fit him. Even though Stephen would like to align himself with the illustrious writer, Shakespeare, he wonders if he is not also a variation on the effeminate love object from Oscar Wilde's *The Portrait of Mr. W. H.*, Willie Hughes. As an Irishman, Stephen finds himself in a complex situation: his ideal role model is an Englishman to whom he cannot relate directly because Wilde already stands as the mediator between Irishmen and Shakespeare. Inescapably, Wilde brings homosexuality into the picture, but he also brings a degree of performance. The former must be faced by Stephen – especially with Buck Mulligan's teasing about Leopold Bloom's interest in him; the latter provides Stephen with a method to deal with Buck and to assert his own individuality. With the words, "Offend me still. Speak on," Stephen demonstrates his studied disregard for Buck's jibes (9.1217). By this adaptation of lines from Shakespeare's dramatic works, Stephen reclaims his one-on-one relationship with the bard even as he dismisses Buck's homophobic jokes in a Wildean performative response. In one movement, he accepts the influences of both Shakespeare and Wilde, creating for himself a modern Irish identity that is not imposed upon him and not restricted by a conservative definition of what is Irish. Stephen Dedalus's identity fits Irish modernity in that it is self-selected.

Dr. David Dwan
Queen's University, Belfast

Burke, Enlightenment and Prejudice

The paper would look at Burke's evolving views on prejudice, from his early endorsement of the attempt 'to enlighten ignorance, to remove prejudice' ('An Account of the European Settlements in America'), to his later critique of Jacobin efforts 'to eradicate prejudice out of the minds of men' ('Letter to William Smith'). I'd aim to examine Burke's attempts to rehabilitate prejudice and would attempt to consider if this amounts to a rejection of 'modernity' (often broadly conceived as an age of reason), or cognate concepts such as Enlightenment or if it is an attempt to defend a modern or enlightened ethos. Later philosophers would criticise 'Enlightenment's prejudice against prejudice' (Hans-Georg Gadamer) but this overlooks, I argue, the type of Enlightenment that Burke both embodied and defended.

Ms. Siobhán Enright
Institute of Technology Tallaght, Dublin

Driving Modernity: the Rise of Material Culture in Ireland

One of the most visible signifiers of economic and social change during the age of the 'Celtic Tiger' was the expansion in the number of cars and particularly luxury cars on Irish roads. With increasing wealth came a ready embrace of a car culture perhaps most closely associated with US style consumerism. This paper takes as its focus the figure of the car charting its history as commodity and signifier in Irish culture, as such the research is located within the emerging field of Consumption Studies and in particular builds on recent work on Irish Material Culture.

The paper charts the place of the car within Irish material culture from a more rooted, traditional sense of place and locality to our modernist and postmodernist desires for speed, acceleration and mobility. The work will recover both the historical texts and narratives around the introduction of the car and locate this within the recent work of cultural geographers on the spatiality of human life. Throughout these texts and the voices of their authors we will explore the progression of the car from luxury plaything of the wealthy to quotidian object in everyday life. The focus of course is not so much the car in itself but rather the part it played in the emerging consumer culture in Irish society, specifically the role of the car as an identity former and mark of class distinction. Thereby beginning the journey of exploring the car as a cultural force in forming our cultural landscape.

At a time when traditional notions of what constitutes our sense of Irish national identity are open to question, such inquiry into our past, while at times complex, also potentially allows for greater complexities to unfold in thinking of the present, and our sense of identity. By exploring some of the

systems of meaning which circulate around the figure of the car as a signifier and cultural commodity, the hope is that we may be able to contribute to a more nuanced or textured account of the changing cultural landscape of a contemporary Ireland.

Mr. Paul Fagan
University of Vienna

“But learn from that ancient tongue to be middle old modern to the minute”: Re-Evaluating Ireland’s Literary Modernity at the Turn of the Century through Joyce

It is often argued, whether implicitly or explicitly, that European Modernist literature was an entirely continental phenomenon; so much so that Ireland’s greatest contributor to the movement, James Joyce, had to escape the ‘pre-modern’ Ireland for the avant-garde literary circles of Paris so that his modernist masterpieces *Ulysses* and *Finnegans Wake* could come to be. This paper will re-evaluate Joyce’s Modernism in an Irish context by demonstrating that Ireland’s exclusion from literary modernity is founded upon a misconception of Modernism as a rejection of tradition, whose dedication to novelty (Ezra Pound’s “make it new!”) casts the ‘future’ as the exclusive space of human potential. Under such a conceptualisation, the predominantly realist and mythical texts being produced in the late 19th and earlier 20th centuries would indeed seem to impede Ireland’s claim to active participation in the Modernist project. Modernism, however, with Joyce’s influence, was in fact deeply concerned with older modes of thought and systems for understanding ‘reality’ – or, in T.S. Eliot’s famous phrase, with “manipulating a continuous parallel between contemporaneity and antiquity.” As such, Modernism is better considered an exploration of the paradox of “self-conscious mythopoeia,” in Michael Bell’s terms. Thus Joyce’s appropriation of Homer’s *Odyssey* in *Ulysses* (as well as Eliot’s employment of Frazer’s *Golden Bough* and etc.) achieves common ground with ancient systems of perceiving reality (universalism, scholastic realism, etc.) through the lens of modern empirical or progressive presentations. Modernist texts, then, rather than rejecting tradition, explore the contrast between mythical and empirical models, and their underlying metaphysic resides in the net value of the tension between these systems.

Using Michael Bell’s *Literature, Modernism and Myth*, Gregory Castle’s *Modernism and the Celtic revival* and Terry Eagleton’s social analysis of turn of the century Ireland as theoretical points of departure, this paper shall argue that at a time when Irish cultural and liberationist movements exploited a mythological discourse in order to construct a contemporary national identity – and as a justification of the (largely anachronistic) claim that Ireland will be “a nation once again” – the conditions for Joyce’s Modernism were all present and active in the supposedly ‘pre-modern’ Ireland of the 19th and early 20th centuries.

Observing the simultaneously mythical and progressive discourse prevalent in the nation’s politics, media and cultural output – particularly in Celtic Revival writers such as Yeats, Lady Gregory, Russell, and Martyn – the Irish Modernists had already observed in their native land the “parallel between contemporaneity and antiquity” that was to become the Modernist *modus operandi*, long before they had even set foot in the experimentally minded Parisian circles. The paper will finish by exploring in closer detail the juxtaposition of mythical and empirical worldviews in James Joyce’s *Ulysses* in the tension between the universalism of Homer’s epic and the almost hyper-empiricism of the Bloom narrative, and by arguing that Joyce’s Aristotelian universalism at once is informed by and constitutes a critique of the Platonic universalism of the Celtic Revivalists.

Dr. Frank Ferguson
University of Ulster

Encountering and Countering Irish Modernity: The Ulster-Scots Literary Tradition’s Engagement with the Modern.

The florescence of a number of northern Irish poets who wrote in Scots in the late eighteenth and throughout the nineteenth centuries has been noted by numerous commentators on Irish poetry. However, there has been a tendency, in the past, to downplay the significance of these writers as either imitators of Robert Burns, or as local rural poets without much reach or ambition. In this paper I will

argue that much greater exploration of these writers is required. Their use of Scots vernacular verse and language in Ireland, I will suggest, exhibits a complex literary engagement with and negotiation of what is understood as Irish modernity. The use of the vernacular, rather than merely being an indicator of a poet's fluency in a minority language, or symbolic of the impact of the Scottish diaspora in Ireland, demonstrates a variety of literary approaches in dealing with issues of identity, culture, alterity, anomie, and angst in the face of social, political, industrial, cultural, and national change. I will discuss how vernacular verse acts as a means for poets to debate the values systems of the post enlightenment world in an Ulster context. Rather than being an homogenous group, the so-called 'rhyming weavers' demonstrate a variety of approaches which celebrate or challenge conceptions of modernity and suggest how effective supposedly simplistic labouring class poetry could be as a vehicle to articulate acts of personal creativity and cultural discourse.

Mr. Shan-Yun Huang
University of Notre-Dame, IN

"Codology" at the Bar: Joyce's Critique of Anthropology in "Cyclops"

This paper aims to examine Joyce's critique of anthropology in the "Cyclops" chapter of *Ulysses*, where he undermines the concept of reason and the discourse of modernization inherent in colonialism. Anthropology arose as a "new" discipline tailored to the needs of European colonialism, while its "rational" attraction as the "human science"—anthropology—is a tyrannizing authority against those "irrational" and by implication "primitive," "savage," and "uncivilized" peoples subjected to colonial rule, not least the Irish. Such complicity between anthropology and colonialism can also be found in the Irish Literary Revival. In *Modernism and the Celtic Revival*, Gregory Castle contends that anthropology comes into the Revival as a result of the "uneven development" of Irish society. To accomplish its nationalist aspirations, the "more modern" Anglo-Irish sought to "redeem" its peasant counterpart from a tradition of colonial anthropological representation, which characterized the Irish as backward and primitive to justify British rule. However, this redemptive project is internally contradictory, for it pursues its goal by invoking the same anthropological authority it seeks to overthrow, hoping to redeem Irish culture by idealizing, essentializing, or even fetishizing its "primitive" social conditions. Following Castle's step, I will examine Joyce's critique of anthropology with particular attention to the role of the participant-observer.

I would like to argue that in "Cyclops" the anthropologist's role of participant-observer is rendered rather problematic not only in Bloom but also in the nameless Narrator. The Narrator exemplifies the unreliability of anthropological "eyewitness" accounts, while in Bloom's love of science—his "codology" (*U* 12.451)—and constant appeal to reason we see the *hauteur* of the anthropologist and his difficulty in actually "participating" in a "native" society. Moreover, while Revivalist fetishization of Irish peasant qualities risks confirming Ireland as a "primitive" island where savages roam wild, Joyce's multi-layered portrayal of the Citizen challenges both English anthropology and its Irish Revival derivative by complicating and unsettling the distinction between the anthropologist/colonialist and the "subject" of his study/rule, between the civilized and the primitive. Putting anthropology at "the bar" in "Cyclops," Joyce seeks to redeem the Irish from both English and Anglo-Irish brands of anthropology.

Ms. Monica Insinga
University College, Dublin

Narratives of Others in Luigi Pirandello's *U' Ciclopu* [*The Cyclops*] and Marina Carr's *By the Bog of Cats*

This paper wishes to bring together two plays by the Italian Luigi Pirandello, as one of the great masters of modern European theatre, and the Irish Marina Carr, contemporary internationally acclaimed playwright, whose plays, even though at times set in a very localised setting, are widely produced outside of Ireland and in a number of languages.

Both Pirandello and Carr have written a number of plays set, on one hand, in the Sicilian countryside, and on the other, in the Irish Midlands. However, these works soon show universal meanings attached to small and local lives, particularly in terms of modern ways of life, rules and regulations.

In particular, this presentation will compare Luigi Pirandello *U' Ciclopu [Th' Cyclop']* and Marina Carr's *By the Bog of Cats...* as plays setting out from two Greek classics by Euripides and leading to contemporary visions on discourses of otherness. Since *U' Ciclopu* (1919) is Pirandello's reduction in Sicilian of Euripides's satyr play *Th' Cyclop'*, and Carr's *By the Bog of Cats...* (1998) is loosely adapted from the Greek playwright's version of *Medea*, I will first look at how the Greek classic material becomes malleable in the hands of these modern writers.

Then, I will highlight how the translation/adaptation in vernacular or in a particular accent can bring out a specific contextualisation to the plot, not just in local terms, but also emphasizing a number of issues which were part of both ancient Greek society and contemporary European world. In particular I will look at how the narration is influenced by the status of the protagonists, the Cyclops becoming almost sympathetic thanks to language and circumstances, even though a cannibal and a monster. And, Hester, even though a traveller, an outcast and murderer of her own brother and daughter, completely fulfils her role as driving force of the actions of the play's characters.

Professor Greta Jones & Dr. John Privilege
University of Ulster

Science and Modernism in Ireland 1860-1914.

There are few references to Darwin in Hayes's Catalogue of Irish Periodicals in this period but quite a few to the phenomenon of 'modern thought'. On closer inspection this turns out to be theories of evolution and Darwinism. This paper discusses what the concept of 'modernism in science meant in the Irish context to both Protestants and Catholics. It will examine, in particular, how science was viewed by Irish Catholics and how the Church's condemnation of modernism affected both Ireland and Irish Catholic attitudes to science.

Ms. Aideen Kerr
Trinity College, Dublin

Oscar Wilde: An Exploration of Modern Gender Roles in his 1890s Plays.

Oscar Wilde is often thought of as one of the great Irish modernists who emerged during the Victorian period. His self-consciousness of this is evident in his 1897 love letter *De Profundis*: "I was a man who stood in symbolic relations to the art and culture of my age. I had realised this for myself at the very dawn of my manhood, and had forced my age to realise it afterwards... Byron was a symbolic figure, but his relations were to the passion of his age... Mine were to something more noble, more permanent, of more vital issue, of larger scope" (Wilde: 1962; 57). My paper will examine Wilde's modernist beliefs as evidenced in both his personal life and in his 1890s dramas. I will explore, in particular, Wilde's belief in the equality of the sexes that emerged in Victorian Britain. My paper will interpret Wilde's involvement and editorship of the women's magazine *A Woman's World*, as his advocacy of female participation in the world of the arts and his support of the emerging feminist movement.

Among other theorists, including Judith Butler, I will be using Declan Kiberd's interpretation of "Wilde's lifelong commitment to feminism", which he theorizes in his monograph *Inventing Ireland* (Kiberd: 1995: 40). My paper will argue that Wilde's subversion of traditional Victorian gender roles in his plays, for example in *An Ideal Husband* and *The Importance of Being Earnest* provides him with the opportunity to create modern, equal gender roles. I will examine his construction of modern gender roles through the medium of his dramatic characters; for example Lord Goring and Cecily Cardew. Another example of Wilde's modernist agenda was his aesthetic belief in "Art for Art's Sake"; this was in contrast to Victorian society, which championed a belief in the importance of morality in Art. Wilde's preface to *The Picture of Dorian Gray* exemplifies this theory; "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all" (Wilde: 1957: ix).

Dr. Jason King
University of Limerick

Modernity and Migration in Contemporary Irish Writing

This paper will examine the relation between modernity and migration in contemporary Irish writing. More specifically, it will argue that two distinct meta-narratives about the relation between modernity and migration associated with the Irish literary revival and counter-revival can be traced in twentieth-century Irish literature that continue to define most contemporary works. Whereas both the Irish modernists and the literary revivalists attributed a high degree of agency to the movements of their characters in their flight from the forces of modernization which they identified with the devotional revolution, the counter-revivalists tended to interpret the experience of emigration as an unavoidable search for modernity and ritualized rite of passage by the Irish masses whose movements provided an indictment and gave lie to the myth of national self-sufficiency as they voted with their feet for a better standard of living elsewhere. Between the period of the literary revival and the onset of the Celtic Tiger, a shifting ideal of displacement in Irish literature can be traced from a predominantly aesthetic to a socio-economic register in which the act of migration is imagined first to attenuate and then accelerate the forces of modernization at work in Irish society. The meaning of migration in contemporary Irish writing continues to be envisioned in a predominantly counter-revivalist mode: whether it be Brian Friel's *Dancing at Lughnasa* (1990), John McGahern's *Amongst Women* (1990), or, most recently, Colm Tobin's *Brooklyn* (2009), emigration is represented as a means of escape from economic deprivation and socially and sexually repressive cultural norms.

My paper will argue, however, that in a small number of contemporary Irish texts, such as Anne Enright's *The Gathering* (2007), Bisi Adigun and Roddy Doyle's *Playboy of the Western World: A New Version* (2007), and Hugo Hamilton's *Hand in the Fire* (2010), a new relationship between modernization and migration is imagined in which Ireland is envisioned to be a site of global modernity. More specifically, they represent the relation between modernity and migration in a dialectical fashion as countervailing forces that are dichotomized in their juxtaposed historical and contemporary settings of Ireland as an emigrant nursery and an immigrant destination. These texts also split the subjectivity of their protagonists between the contemporary figure of the consumer or immigrant and his or her historical predecessor, the Irish emigrant, whose contrasting life experiences bring into focus the Janus-faced image of the migrant as the embodiment of a modernizing ideal whose flight takes him or her first from and then to Ireland's shores. Whether it be Enright's Liam and Veronica, Synge's Christy Mahon and Adigun and Doyle's Christopher Malomo, or Hamilton's Vid Ćosić and Mary Concannon, the protagonist in the historical present becomes increasingly cognizant of the social and economic forces that drove his or her predecessor and imagined double from Ireland in pursuit of modernity elsewhere, yet from the vantage point of the present, the disappearance of these forces do not so much signify the triumphal advent of modernity in Ireland as the absence of any alternative system of values. From the simultaneous perspective of migrants both in the past and in the present, the promise of modernization is imagined in terms of enhanced personal and sexual freedoms; but their contrasting viewpoints ultimately call into question modernity's emancipatory potential. More importantly, as embodiments of modernizing ideals, these migrant figures simultaneously foreshadow and cast a backward glance on the ostensible arrival of modernity in Ireland and thereby mark the disjunctive temporalities of globalization in Irish culture, which otherwise are rarely registered in contemporary literary works.

Dr. Linda King
Institute of Art, Design & Technology, Dun Laoghaire

Visual Modernity: Aer Lingus, John Hinde and the Iconography of Irish Tourism

When Sean Lemass declared that the establishment of the national airline, Aer Lingus, was the: '[...] real instrument of liberation for this [Ireland] country and, from that aspect [...] perhaps the single most important development of this [20th] century' (Horgan: 1997, 89), he was framing such comment within a system of references. As the politician credited for shifting Ireland's inward reflexivity towards a more international focus, Lemass recognised that air travel would become a force for significant economic and social change, in addition to providing a concrete expression of Ireland's attempts at modernisation.

In the wake of Ireland's receipt of Marshall Aid funding considerable pressure was exerted on successive Irish governments to modernize Ireland's tourism industry. U.S. experts suggested that tourism development was central to stimulating and sustaining Irish economic development and political discourse acknowledged the need for Irish tourism agents to bring their advertising strategies in line with those of other Western countries. By the 1950s, Aer Lingus had fallen into the role of de facto tourism authority and had embarked on an ambitious advertising strategy led by Dublin-based *Sun Advertising*. Over the next decade, *Sun* employed a number of Dutch designers to work on this account many of which were recruited from KLM, the Dutch flag-carrier and pioneer of aviation advertising and identity systems.

This presentation focuses on a number of travel bureaux posters, brochures and postcards produced by these émigrés between 1951 and 1961. Advertising Ireland as a tourist destination, for both European and U.S. audiences, the Dutch designers introduced a radical visual modernity into Irish graphic design practice. In many instances their subject matter indirectly referenced extant visual tropes but these were visually reframed through a synthesis of contemporary European and U.S. advertising strategies. Particular consideration is given here to how such images were assimilated by other key agents operating within the indigenous tourism industry including John Hinde. In so doing, this paper considers how the rhetoric of modernity was visualised in popular form for mass audiences.

Ms. Yi-peng Lai
Queen's University, Belfast

Tree Wedding and Eco-politics of Irish Forestry in *Ulysses*

Focusing on the Tree Wedding scene in the episode of "Cyclops" (U 12.1258-95) in James Joyce's *Ulysses*, this paper delves into the problematics of deforestation, Irish politics, and considers the question of modernity in relation to environmental consciousness in Ireland at the turn of the twentieth century. It attempts a close reading of the wedding procession of "the chevalier John Wyse de Neaulan, grand high chief ranger of the Irish National Forests, with Miss Fir Conifer of Pine Valley" (U 12.1267-69), and proposes a critical discussion of the intertextual technique, cultural criticism, as well as the environmental politics in Ireland during Joyce's time, revealed by this specific tree wedding passage. Whereas the language on the arboreal wedding is that of a journalistic report on a celebrity's wedding, I also strive to examine the passage's specific location within the text with reference to Giambattista Vico. Situated between "Europe has its eyes on you" (U 12.1265) and "And our eyes are on Europe" (U 12.1296), the catalogue not only textually becomes the Cyclopean eye in Joyce's contemporary Irish context, but more significantly one with the "beam in the eye." In *Forests: the Shadow of Civilization*, Robert Pogue Harrison indicates the assimilation between the Vulcan and the Cyclops that Vico made in *The New Science*, and he further quotes from Vico how the Homeric concept of the Cyclopean eye in fact comes from the heroic phrase "every giant had his locus," the term which actually contains dual meaning of "clearing" and "an eye." I hence draw reference to Vico's discussions on the myth of Vulcan and Cyclops, on forest clearing and patriarchy, and reconsiders the Cyclopean catalogue's environmental reflections on commerce, colonial/capitalist exploitation and deforestation in Ireland. By doing so, I intend to raise the question of Irish eco-modernity and venture to approach Joyce's cultural-economic-political-environmental representation of the tree wedding in "Cyclops" through modernity's looking glass.

Dr. Ben Levitas
Goldsmiths, University of London

The Westworld of Martin McDonagh

The west of Ireland portrayed in the dramatic work of Martin McDonagh is a world in which modernity is at war with the (traditional, confining) past, typically accomplishing a temporal disjuncture in which a contemporary set of cultural reference points and sexual attitudes is set against a knowingly clichéd Ireland of peasant fixations and the repressed 50s. In between them, McDonagh situates 1970s references, from Complan to swingball, suggesting the 1970s did not so much present a significant decade

of change as a point of bifurcation in which two fictional, constructed Irelands, one stage-past and one stage-present, came to exist in uncanny parallel. Anti-matter and matter, they do not mix except in profoundly combustible ways.

This paper seeks to explore McDonagh's juxtaposition of past and future in terms of its dynamic metatheatricity. It attempts to construe such works' thematics by interpreting them not through prism of revival works of Synge but via the science-fiction film *Westworld* (1973) in which Yul Brynner plays a simulacrum-robot gunslinger from a fantasy themepark of the past, who goes haywire and pursues his human prey relentlessly: McDonagh's West can look and feel like the real thing, but is a reality that reveals its constructed fakeness by spinning deliberately out of kilter - often resulting in a humorous disjuncture between obsessive fascination with the mundane and a realistic depiction of extreme brutality.

Realist tropes (particularly as present in the peasant play) are shown as tools to mine over-familiar dramatic forms for dark ironic humour, revealing an affiliation to absurdist techniques and to unheimlich strategies.

Dr. Caroline Magennis
University of Limerick

"She's probably dead now, I like to think": the Return of the Joycean Maternal in Northern Irish Fiction

This paper will argue for the influence of James Joyce's representation of the maternal in *Ulysses* (1922) on contemporary Northern Irish fiction. It will discuss the relation of the maternal imago to national ideology and the author's relationship to that ideology. It will discuss the uses of this image in Joyce's fiction will be read in the light of a modified version of Christine Froula's argument in *Modernism's Body: Sex, Culture and Joyce* (1996), which argues for the 'vigorous soliciting' of the maternal by the author in order to exorcise her (and, in turn, exorcise the grip of nationalist ideology). I will argue that May Goulding/Dedalus is never fully exorcised in the text, indeed, the novel should be read as symbolic of the impossibility of wresting the maternal and looking towards reconciling parts of the constituent self. This paper will then, having set up a framework influenced by Julia Kristeva's abject and Mikhail Bakhtin's grotesque, move to a discussion of how these discourse influence the treatment of the maternal in Northern Irish men's fiction. In particular, this paper will discuss how these representation modes have influenced the depiction of woman-as-nation in Robert McLiam Wilson's novels *Ripley Bogle* (1989) and *Eureka Street* (1996). The non-material feminine is noticeably lacking in the culture, literature and politics of Northern Ireland while the symbolic feminine is prevalent in literature. The resultant grotesque visions of maternity stem from an over-identification with, and then a rejection of, Mother Ireland, who sends her sons to die and is all devouring. This essay will draw a direct line between Joyce's relationship to Ireland through the modernist maternal to contemporary Northern Ireland.

Mr. Sean Mannion
University of Notre Dame, IN

James Stephens' *The Insurrection in Dublin: Dublin as a Capital of Modernism*

One influential narrative of modernity—first articulated by the German sociologist Georg Simmel, and expanded upon by his disciple, Walter Benjamin—suggests that the city at the twentieth century's turn fundamentally formed modern subjectivity. By barraging its denizens with the constant shocks of new technologies, the modern metropolis "subjected the human sensorium," as Benjamin put it, "to a complex kind of training,"¹ and consequently spurred modernist experimentation with language, form, and perception. Such a narrative seems inapplicable to Ireland, for while other European capitals endured rapid and extensive technological modernization, Dublin presided over a country which, as Joe Cleary notes, "the technological advances of the second industrial revolution only lightly affected...as a whole."² Such historical realities have led critics to suggest that Irish modernity and modernism cannot be

considered in light of the urban technological innovation which marked modernity in other European capitals.³

My paper challenges such conclusions, adopting this narrative of metropolitan shock to Irish realities through a close reading James Stephens' *The Insurrection in Dublin*. His firsthand account of the Easter Rising depicts a bombarded Dublin as a city experiencing in concentrated and lethal form the shocks which marked other capitals of technological modernity.⁴ This shock experience registers in the text's form through modernist textual strategies such as the disruptive deployment of footnotes. Furthermore, the text chronicles both the mechanization of Dubliners and their adoption of what Georg Simmel called the "blasé attitude," whereby "the nerves reveal their final possibility of adjusting themselves to the content and the form of metropolitan life by renouncing the response to them."⁵ Finally, however, I will suggest that the intensity of this shock experience in Dublin, in contrast to the anomie cultivated in other modern cities, led to rather an intensified sociality, represented in the text by the collective voice of rumor, which often overwhelms the text's firsthand narration. In this text, James Stephens not only resituates the rupture of technology for Irish conditions, but provocatively suggests that 1916 brought not an outbreak of mythic, close-minded atavism—as revisionists frequently represent the event—but the emergence of modernity in Ireland.

¹ Walter, Benjamin, "On Some Motifs in Baudelaire" [1940], trans. Harry Zohn, *Selected Writings*, Vol. 4: 1938–1940, ed. Howard Eiland and Michael W. Jennings (1940; Cambridge: Belknap P, 2003), 313–55, 328.

² Joe Cleary, "Capital and Culture in Twentieth-Century Ireland: Changing Configurations," in *Outrageous Fortune: Capital and Culture in Modern Ireland* (Dublin: Field Day, 2006), 58–84, 67.

³ For one example, see Hugh Kenner, "Notes toward an anatomy of 'modernism,'" *A Starchamber Quiry: A James Joyce Centennial Volume 1882–1982*, ed. E.L. Epstein (New York: Methuen, 1982), 3–42, 15: "if the modernism of 1910 and later...was a Gestalt of responses to the technology of a great modern city and the alterations effected by that technology in the quality of everyday urban life, then Joyce as arch-modernist seems unaccountable."

⁴ In this, I will be building on Enda Duffy's comments on the Easter Rising in relation to *Ulysses*. See his "Disappearing Dublin: *Ulysses*, Postcoloniality, and the Politics of Space," in *Semicolonial Joyce*, ed. Derek Attridge and Marjorie Elizabeth Howes (Cambridge: Cambridge UP, 2000), 37–57.

⁵ Georg Simmel, "The Metropolis and Mental Life" [1902], trans. Edward A. Shils, *On Individuality and Social Forms: Selected Writings*, ed. Donald N. Levine (Chicago: U of Chicago P, 1971), 330.

Dr. Gail McConnell
Queen's University, Belfast

'A Prolonged course//of lobotomy and vivisection': Calvinism, Rupture and Revision in the Poetry of Derek Mahon

This paper considers how theology shapes the status and constitution of subjectivity, language and poetic form in the work of Derek Mahon. After making comparisons in brief with the iconography of Seamus Heaney's poetry and the iconoclasm of Michael Longley's, this paper considers how Mahon's view of poetry diverges from that of the iconographer and the iconoclast. In theological terms, Mahon's poetry represents and incorporates a Calvinist perspective on the fundamental problem of language. Mahon perceives iconography and iconoclasm as two sides of the same coin, insisting instead on an unbridgeable divide between language and truth which poetry can only attest to and lament. Poetic adequacy is not something in which Mahon can believe, nor poetic priesthood. *Pace* Heaney, he refutes the lyric's capacity to incarnate or transcend; *pace* Longley, to ritualize or elegize. Instead, Mahon's poetry is conditioned by rupture: of humanity from God and of Word from Flesh. God is absent and poetry – failing – fills the void. The lyric poem is part profanity, part prayer, and always subject to erasure, rupture or revision. This paper explores the metaphysical disjunction between subject and object Mahon describes with reference to the separation of subject from object, word and thing, and human from divine in Calvinist theology. It disentangles Calvinism from its more negative critical and historical treatments and examines how Calvinist dynamics radically shape Mahon's view of the self, the word and poetry, and considers his practice of revision as a response.

Ms. Caroline McGee
Trinity College, Dublin

The M-Factor? Medievalism and Modernity in Irish Architecture

This paper will consider the modernity of medievalist revivals in nineteenth and early twentieth century Irish architecture. Inspiring creative activity from the eighteenth century, during the nineteenth century medievalism as an ideology had a specific religious, political and cultural agenda. Medieval buildings acquired a symbolic and cultural currency, coming to mean different things to different groups in society at different times. The writings of A.W.N. Pugin and John Ruskin determined the course of the Gothic Revival as an architectural style and a theoretical framework. The keystone of this was authenticity in design and architects were encouraged to make a close examination of medieval models as a means of informing their practice. Albeit symbolizing an idealized past, the structures created functioned as sites of memory for those who commissioned, designed, built and experienced them. Medieval models and motifs were combined with new materials and methods to create buildings that looked to the future while keeping a foot in the past. By examining some examples of nineteenth and early twentieth century Irish buildings this paper aims to provide a broad exploration of the topic medievalism and modernity in Irish architecture.

Ms. Emma McVeigh
University of Ulster

A Constructed Modernity? Northern Ireland and the Festival of Britain, 1951

For England and its regions the Festival of Britain was a significant social, cultural and historical event, showcasing the best and brightest of each locale for an international audience. Coinciding with the centenary of the Great Exhibition of 1851, the Festival of Britain aimed to present the whole of Britain as a beacon of modernity and growth, showcasing one hundred years of remarkable progress despite 'devastating wars and economic disturbance'. The one hundred years highlighted by the festival however was a complex period politically, culturally and economically, particularly in Northern Ireland.

The Festival celebrations in Northern Ireland were deliberately constructed to present to the world a modern and successful state, in line with the rest of Britain's achievements moving away from its troubled and parochial past with regional developments in industry, architecture and the arts. Looking at the Belfast Festival of Arts as one medium through which Northern Ireland portrayed its modernity, the paper examines how objects are used as representations of a national and modern identity. The inclusion or exclusion of British, Irish or Ulster artists in the construct of a modern identity is questioned and the political undertones of the selections and commissions for the festival will be explored, revealing the relation between nationality, politics and modernity in Northern Ireland. It is the purpose of the paper to unpick this mask of modernity built for the Festival of Britain to discover if the image of a modern Northern Ireland presented in 1951 lived up to the social, cultural and economic realities. Examining official festival reports, leaflets, advertisements and newspaper articles I hope to add to the understanding and analysis of the social and cultural impact of the festival, particularly in Northern Ireland, while also examining concepts of 'Modernity' for the province. Additionally the paper explores the identities of British/Irish/Northern Irish in relation to the festival and Northern Ireland's modern image, and questions whether a 'Modern' Northern Ireland was of necessity a 'British' Northern Ireland.

Dr. Ellen McWilliams
Bath Spa University

Revision and Reconciliation in Edna O'Brien's *The Light of Evening*

This paper will explore the relationship between the Irish woman writer and exile and return in Edna O'Brien's recent novel *The Light of Evening* (2006). This work, dedicated as it is 'To my mother and my motherland', represents a new chapter in O'Brien's configuration of the connection between the Irish

woman writer and the image of Ireland as a place from which escape is a necessary step towards creative freedom. The paper will focus on how relationships with the literary past are mapped onto familial ties in the novel, as O'Brien seems to move away from the Joycean promise of creative exile towards a more hopeful reading of the relationship between the Irish woman writer and her 'motherland'.

At the same time, through a spectrum of intertextual references, from Richardson's *Clarissa* to the poetry of Yeats, the novel engages with a range of literary sources that situate O'Brien in relation to the larger historical dilemmas encountered by the woman writer. It contains a web of subtle allusions that invite a reading of the novel as a statement of O'Brien's literary allegiances with the English and Irish literary tradition. Ultimately, however, the novel foregrounds the quotidian world of the main character's home place – one represented fully in her mother's letters – as the key source of inspiration for the Irish woman writer.

In summary, the paper will explore how *The Light of Evening* offers a treatment of the Irish woman writer and literary influence that places an emphasis on the creative value of home and a productive connectivity with the mother figure not previously seen in O'Brien's fiction. It shows how this offers a more positive model for the relationship between the Irish woman writer and Ireland than that traditionally associated with the Joycean paradigm of 'silence, exile, and cunning'.

Ms. Lorna Mellon
Northwestern University, IL

The Lost 'Laughter of Comely Maidens': Women in Post-WWII Emigration Discourse

Irish writing in the years 1945-68 – from both pro- and anti-'modernisation' perspectives – consistently treats the figure of woman as an index of modernity and/or traditionalism.

The question of how to form a modern identity that would be relevant in the context of post-WWII was pivotal to national development and the future structure of Ireland's political, economic, and cultural future. Ireland required a way to engage with an increasingly global system of capitalism, but a conversion to consumerism conflicted with and threatened to snuff out the established rural values of self-sufficiency and patriarchy that Eamon DeValera's government had encouraged during the war years. In 1943, DeValera envisioned "a land whose countryside would be bright with cosy homesteads, whose fields and villages would be joyous with the sounds of industry, with the romping of sturdy children, the contests of athletic youths, and the laughter of comely maidens". This dream appeared attainable in the years of neutrality, but by the 1950s, the Irish began to see it as the product of a faulty idealism—post-war Ireland was economically unviable, sexually stifled, and the country itself was faced with dwindling population statistics. Tensions developed between the benefits of urbanization and the place of traditional religious values in a modernizing cultural landscape. The discourses about modernization that emerged from these discussions mobilize the conflicted figure of Irish women as both an index of modernity and a figure for the aspects of Irish tradition that needed protection against the onslaught of modern culture. As a result, literary depictions of female characters either cast women as modernized consumers or idealized domestic maidens.

My paper shall investigate these depictions by comparing and contrasting M.J. Molloy's 1958 play about post-war emigration, *The Wood of the Whispering*, with Edna O'Brien's treatment of emigration in *The Country Girls Trilogy*. Both authors take a relatively liberal stance in the modernization debates of the time, yet each also places women's roles as consumers as central to their emigration plot. Molloy's play disparages the "suburban depopulation enthusiasts" for disregarding the pain and distress country people felt when faced with the death of a village. However, the play also takes for granted that women's traditional roles (domestic, sexual, economic, etc.) were pivotal to the future of the Irish nation and its inhabitants, casting women's materialist desires as reasons for the country's downfall. This conservative attitude towards women ill befits Molloy's liberal aims to criticise the traditional, repressive values that brought about the post-war emigration crisis. Edna O'Brien similarly criticises the stifled environment of Irish rural society, justifying women's emigration to England. Rather than accusing women emigrants and city migrants of greed and moral laxity, O'Brien emphasizes the lack of other options for her young protagonist, whose family and community continually thwart her growth. However, while O'Brien's narrative is firmly in the pro-modernization camp, she too emphasizes her female characters' materialism, embedding a critique of capitalist desires in a narrative in which fancy stockings and pretty dresses do not a happy woman make. The combination of O'Brien's anti-traditionalism and occasionally

anti-materialist depictions, like Molloy's, complicates the liberality of her text. By unpacking the conflicts in Molloy and O'Brien's rhetoric, I shall uncover the distinct and knotty nature of women's modernization as it was depicted in post-World War Two emigration discourses.

Ms. Katy Milligan
Trinity College, Dublin

'Dear Dirty Dublin': Depictions of the City in the Art of Harry Kernoff RHA (1900-1974)

This paper will consider the depiction of the modern city in the painting of Harry Kernoff RHA (1900 – 1974). The emergence of the industrial city is one of the defining characteristics of the modern era; inspiring artists of all genres to investigate visually how this new lifestyle was changing the way in which humans lived, worked and thought. Kernoff's depiction of the modern city is at once a comment on and record of urban life in Ireland in the first half of the twentieth century, as well as a consideration of his own identity and place in Irish life. Son of Russian-Jewish immigrants, Kernoff was born in London and moved to Dublin with his family in 1914. Living within the small but vibrant Jewish community in Dublin, Kernoff was demarcated from his contemporaries by his cultural and religious background. However this demarcation now provides a unique contextual framework for the study of Irish culture during this period, using the artist and his oeuvre as a lens through which issues of identity, affiliation and place can be explored.

The relationship between Irish art and modernism is often considered in terms of 'high modernism'; concentrating on the influence of the European avant-garde and the stylistic influence of abstract and non-representational art. This paper proposes an alternative reading of modernism through painting which retained links to representational art and which built on the legacy of nineteenth century Realism. By committing scenes of everyday modern life to paper and canvas, Kernoff's *oeuvre* demonstrates that realism was a living tradition in the art of the early to mid- twentieth century, one that made a valid contribution to the visual art of the time. A reading of Kernoff's painting through the wider context of modernity and its complexities demonstrate how he not only responded to his situation as a Jewish immigrant in Ireland, but also to the broader cultural situation in the capital. Drawing from a wide range of disciplines, this paper will highlight how Kernoff addressed the social issues of his day (including unemployment, the urban poor and the rise of socialist politics) creating distinctive visual representation of modern life in the Irish metropolis.

Ms. Anna Moran
The National College of Art & Design, Dublin

Marketing Irish Modernity: Kilkenny Design Workshops and the promotion of Irish design abroad, 1967-76.

The establishment of the State funded Kilkenny Design Workshops (KDW) in 1963, by William H. Walsh, represents a landmark in Irish political, economic and design history. Aided by internationally renowned designers from Sweden, The Netherlands, England, Switzerland and the USA, this State funded design consultancy served as a centre of excellence in design, proving goods in prototype form before being manufactured by Irish industry, educating young Irish designers, raising the profile of Irish design abroad and increasing awareness of the importance of good design in industry and in everyday lives. While focusing on craft-based production initially, by the 1970s the same design philosophy was applied to the design of prototypes for industrial production, with graphic, furniture, lighting and packaging designers being added to their team. The goods designed, particularly the ceramics, printed and woven textiles, silver, marble and wood turned objects, ironwork and candles, espouse the value of using indigenous materials. The designs drew on motifs from Ireland's heritage but always, and crucially, evoked a contemporary, internationally informed aesthetic. As a result, the designs, together with KDW's work as a whole, reflect a careful negotiation of tradition and national identity on the one hand and modernity and internationalism on the other. The establishment of this important design consultancy, together with the ways in which it promoted the importance of design in Ireland and abroad, will be discussed. In order to

investigate the marketing of KDW goods abroad, their participation in two American department store promotions will be considered. Using interviews, newspaper articles, and ephemera generated by the promotions, this essay explores the ways in which KDW goods were presented, showing how the balancing act between tradition and modernity seen in the designs of the products presented for sale was also evident in the verbal and visual rhetoric of their display and promotion.

Dr. Emilie Morin
University of York

Samuel Beckett and the Wordless Song

Samuel Beckett's writings abound in songs sung as well as songs unsung, unheard or misheard, from Mr. Knott's monotonous and irksome singing in *Watt* to the Connacht ballads with which Miss McGlome greets dusk in *Krapp's Last Tape*. Contrary to such occurrences of singing, which appear to function as mere narrative adjuncts, the wordless songs which drift in and out of Beckett's postwar novellas crystallise particular anxieties which exceed the philosophical predicament in which the narrators find themselves in relation to language and memory. From these wordless songs a tension arises between Beckett's literary experimentalism and his ambivalence towards the idea of an Irish modernity steeped in Revivalist and Romanticist utilisations of folklore. More precisely, the recurrence in Beckett's early fiction of a flawed ear that remains unable to understand the singing voice warrants close scrutiny due to its powerful resonances in the history of European musical nationalisms. This paper will consider the opaque relation of Beckett's wordless songs to the legacies of German Romanticism and the Irish Literary Revival, hence to post-Enlightenment debates about folklore. In so doing, the paper will illustrate the ways in which the idea of a 'Literatur des Unworts' (a literature of the unword) which Beckett calls for in his oft-quoted letter to Axel Kaun of 1937 relates to a long-standing reflection upon the elevated literary status of folklore within European cultural nationalisms – a reflection apparent, for instance, in his critical writings.

Dr. Rhiannon Moss
Queen Mary, University of London

Beckett's Dublin: Transnationalism and Modernity in 1930s Literary Culture

In critical analyses of literary culture in 1930s Ireland, internationalist modernism is often contrasted with insular nationalism. I argue that literary networks which crossed national boundaries informed the conception and representation of independent Irish culture for diverse groups and cultural discourses. In this paper, I present the 1930s works of Samuel Beckett as representations of Irish modernity in transnational terms.

While Beckett has long been considered the 'least Irish' of the Irish modernists, recent critical re-evaluations of the relationship between modernism and nationalism reveal his writing in a new light. In the novels and poetry written in the 1930s, Beckett developed an aesthetic informed by international developments in literary experimentation, which were also deeply rooted in the social and cultural context of his Dublin milieu. Throughout this work, an emphasis on the porosity of national boundaries was combined with the representation of a society in which national and international cultural influences were interwoven.

In *Dream of Fair to Middling Women*, *More Pricks Than Kicks* and *Murphy*, Beckett's narrative personae adopt the tone of a satirical insider, depicting the interrogation of national identity within a self-consciously transnational networks. The idea of the modern Irish writer is repeatedly conceived, re-defined and undermined in a constantly shifting flux of political and aesthetic imperatives. Beckett's satire of Irish literary culture was based on these restless and plural attempts to reconcile the pressures of national and international modernity.

By examining Beckett's writing in relation to his Dublin contemporaries, I offer a new perspective on conceptions of modern Irish culture in the second decade of independence. In Trinity salons, in the pages of journals such as the *Dublin Magazine* and in the circle surrounding the Gate Theatre, writers and artists

experimented with forms which could both represent and shape the development of national culture within an international frame. This paper presents an interpretation both of Beckett's early career and of the culture in which he wrote, casting new light on conceptions of modern writing in interwar Ireland.

Professor Andrew Murphy
University of St Andrews

W. B. Yeats and the Anti (Early) Modern

In this paper I'd like to explore Yeats' conception of culture and his rejection of both the early modern and the modern. In his essay 'At Stratford-on-Avon', and elsewhere in his prose work, Yeats presents the early modern period as witnessing the fatal decline of mediaeval values, prompted partly by the rise of mercantilism and Puritanism. For Yeats, this catastrophic cultural moment is an anticipation of his own period, when, in his view, Victorian utilitarianism repeated and intensified the commercialist excesses of the early modern moment. Yeats' construction of both the early modern and the modern then serves, for him, as a kind of negative mirror image of what he felt Irish culture could offer as an alternative to this history. Yeats' Irish literary renaissance fashions itself as the direct opposite of the English literary renaissance and it is rooted in forms of cultural imagining that are distinctly anti-modern. The great value of Ireland, for Yeats, is, essentially, its 'belatedness' -- the fact that cultural forms that have long since died out in other countries still persist in Ireland. It is, percisely, an anti-modern Ireland that the poet most values.

Ms. Niamh NicGhabhann
Trinity College, Dublin

Picturing antiquity: Images and Antiquities from William Wilde's *The Beauties of the Boyne, and its Tributary, the Blackwater* (1850) to Thomas Johnson Westropp's "A Survey of the Ancient Churches in the County of Limerick" (1905)

This paper will explore the role of the image in nineteenth century antiquarian scholarship in Ireland, and the extent to which the increasing importance of the visual record reflected the transformations in the discipline of archaeology in this period.

The image of the antiquity, and more specifically, the ruin, was a key motif in the visual culture of the nineteenth century; from Romantic painting to funerary monuments and the applied arts of the period.¹ Focusing on the figure of the ruin as part of antiquarian scholarship – in particular, the illustrations to texts which were being produced for both tourist and scholarly markets and audiences – this paper will examine the extent to which these images reflect the contemporary shifts in systems of representing the past, including museum displays and history-writing.

Taking William Wilde's antiquarian travelogue, *The Beauties of the Boyne, and its tributary, the Blackwater* (1850) and Thomas Johnson Westropp's essay, "A Survey of the Ancient Churches in the County of Limerick" (1905) as case studies, I will trace the changing aesthetics of antiquarianism, the relationships between the language of antiquarianism and the imagery, and relate both image and text to international developments in archaeological practice, such the 'three ages system', and the work of CJ Thomsen and JJA Worsaae. The contemporary debates on the writing of Irish history and the importance of empirical evidence in historiographical practices also forms an important context for my discussion of modes of the visual interpretation in this period.

As the subject of Irish archaeological practice, and antiquarian scholarship in the nineteenth century is vast, and includes many different contexts and individuals, in my paper, I examine the imagery in antiquarian texts on medieval Irish architecture – the texts mentioned above will form key examples in

¹ For examples of the image of the ruin and of Irish antiquities in late nineteenth and early twentieth century Irish art, please see Jeanne Sheehy, 'Popular and Applied Arts' in *The Rediscovery of Ireland's Past: The Celtic Revival 1830 – 1930* (London: Thames and Hudson, 1980)

my paper, and important contexts for other important texts which I shall also examine, including George Petrie's *The Ecclesiastical Architecture of Ireland anterior to the Norman Invasion* (1845), and Richard Rolt Brash's *The Ecclesiastical Architecture to the Close of the Twelfth Century* (1875).

Finally, the figure of the ruin in antiquarian scholarship will be examined in the context of other visual and text-based images of ruin throughout the nineteenth century.

Ms. Sorcha O'Brien
University of Brighton

The Shannon Scheme: Technology, Modernity and National Identity in the Irish Free State

The Shannon Scheme hydro-electric power station was the first large technological project to be undertaken by the Irish Free State government and played an important symbolic place in debates about the role of technology in 'nation-building' in the late 1920s. This paper will look at the impact that contemporary attitudes towards modern technology in Irish society had on the visual representation of the Scheme, particularly the intersection of ideas about progress and modernity with those of Celticism and traditional cultures, a dialogue central to the developing national identity in the new Free State. It will investigate the influence of German models of practice on the design of the power station itself, as well as how inter-war debates on the role of modern technology in German culture may have influenced the conception of such an undertaking in an Irish context. This paper will consider the official representations of the Scheme, including a campaign of newspaper advertisements run in the summer of 1928 and a commemorative stamp issued in 1930, as sanctioned images of a culturally Irish modernity negotiated along similar lines. Using concepts from the history of design and technology, as well as Irish history, I will argue that the positioning of the power station by the Free State Government (through the Electricity Supply Board) within these debates allowed the visual representation of the Shannon Scheme to negotiate the possibility of an electrically-enabled modernity in late 1920s Ireland.

Dr. Clare O'Halloran
University College, Cork

Manuscripts and Modernity: Revd Charles O'Connor's Translations of Gaelic Sources in the Early Nineteenth Century

Rerum Hibernicarum Scriptores Veteres (1814–28), is a four-volume edition of a number of important Gaelic manuscripts, including the Annals of Ulster, of Inisfallen, of Boyle, and of Tigernach, and the only original then known of the first part of the Annals of the Four Masters. The editor and translator, Revd Charles O'Connor, grandson of the renowned antiquary of the same name who had died in 1791, was employed as librarian by the Marquis of Buckingham at his estate of Stowe. Buckingham sponsored the publication and was keenly involved in this costly project, which was deemed a failure in both commercial and scholarly terms. This paper explores the background to the former, the key to which lay in the decision to publish the translations in Latin rather than English. It argues that while the project can be seen as belonging to the modernising tendencies of the new European cultural nationalism (which has been recently surveyed by Joep Leerssen in *National Thought in Europe: A Cultural History*), it was fatally compromised by an extreme interpretation of the traditional need to defend the Gaelic language and literature from age-old criticism of its links with barbarism.

Dr. John O'Neill
University College, Dublin

Shifting Perspectives in Irish Neo-Victorian Fiction

The neo-Victorian novel is a well-established category, one broadly defined as including late-twentieth- and early-twenty-first-century novels that are at least partly set in the Victorian period, or which rework Victorian precursors. This global neo-Victorian context is well-documented in a growing body of critical work, but the Irish neo-Victorian novel has received less attention. That is not to say that novels like Thomas Kilroy's *The Big Chapel* (1971), John Banville's *Birchwood* (1973), Eugene McCabe's *Death and Nightingales* (1992), or Joseph O'Connor's *Star of The Sea: Farewell to Old Ireland* (2002), have been neglected, but rather to suggest that discussions of them have tended not to focus on their specifically neo-Victorian character and context. Similarly, wider discussions of neo-Victorian fiction have not sufficiently addressed the Irish case.

In the proposed paper I will outline the broader context of neo-Victorian fiction and will position some Irish examples in relation to it. This will involve outlining the history of the Irish neo-Victorian novel, and calibrating what distinguishes the Irish from other neo-Victorian novels. I propose to address the manner in which neo-Victorian fiction offers a doubled vision of Irish modernity, offering a simultaneous approach to differing phases of that modernity.

Dr. C oil n Parsons
University of Cape Town

Modernism and the Production of Space: The Ordnance Survey and Modern Irish Literature

This paper emerges from an ongoing book project on the place of the Ordnance Survey in the development of literary modernism in Ireland. My argument is that Synge's, Yeats's and Joyce's geographic and cartographic representations draw on a genealogy of thinking about space in Ireland that stretches back to the OS. The OS's representation of the Irish landscape was one that recognised and foregrounded the emergent modernity of the countryside, resulting in a fragmented description of the landscape that prefigures modernist writing. Drawing on John O'Donovan's letters and some of the published OS memoirs I will argue that the image of the landscape in the OS's work of the 1830s is an image of modernity, a multifaceted story of change, double consciousness, unrepresentability and loss. It is not simply a story of modernity but one that is told in the terms of modernism. Turning to James Clarence Mangan's ruin poetry and Yeats' "Coole Park and Ballylee 1931" I will offer two examples of the literary after-effects of this form of representation. A recent geographical turn in studies of literary modernism (Brooker and Thacker, Doyle and Winkiel, Begam and Valdez-Moses) has expanded the boundaries of modernism without thinking about the links between modern literature and the production of space. The OS in Ireland opens a way of thinking about the history of modernism in Ireland as a coming to terms with the geographical consequences of modernity, with the manifold spaces of modernity. In addition, reading the OS's relationship to literary modernism allows us to think about the productive and imaginative effects of this vast project of representation.

Mr. Stephen Pasqualina
University of Southern California

The Angel of the Possible: Joyce's Spatial Forms of History

One way to unpack the aesthetic of history first introduced in "Nestor" is to examine its impact on the novel's temporality. An early example of this approach comes in Joseph Frank's classic essay, "Spatial Form in Modern Literature" (1945), which provides an account of the novel's alleged rejection of temporality. Frank claims Joyce and other modernists like him force the reader to "perceive the past and present images of the same characters in a moment of time, that is to say, space." This essay will demonstrate how the problem of historiography presented in "Nestor" is reconciled in subsequent

episodes, and how the novel's "ineluctable modalities" of the visual and the auditive—the novel's Senior lecturer registers of space and time—create a modernist method for subaltern historiography predicated, in part, on spatial forms. *Ulysses*' first rejection of elite historiography comes in the conversation between Stephen and Mr. Deasy. To Deasy's claim that "All human history moves toward...the manifestation of God," Stephen replies that God is "A shout in the street." Here the novel privileges contingency over teleology. Like much Enlightenment historicism, Deasy's teleology is embedded within a discourse of raciological nationalism. In "Nestor," Stephen critiques history as that which is "fabled by the daughter's of memory," and continues the project he begins in *A Portrait* of forging an aesthetic that is, in Joyce's own words, "at war with its age." The chapter takes history as its object, only to introduce the novel's larger ambition of creating a historical method predicated on alternative ways of hearing and seeing. These ultimately set the groundwork for an aesthetic that undermines Stephen's perennial targets—the nets of "nationality, language, and religion" that, in large part, define Deasy's brand of elite, raciological historiography. These paradigms are finally undone in "Ithaca," as the previously auditive Stephen perceives Bloom visually while the otherwise visual Bloom perceives Stephen audively. After establishing the respective connections between both characters and their sensory identities, I argue that the characters' "quasisimultaneous volitional quasisensations of concealed identities" stage the *act* of identification as one of liberation. In *Ulysses*, Joyce cannot re-stage history altogether, but he can silence his characters in the cosmically distant narrative of "Ithaca" so as to hear their impressions, and he can turn the lights out to see them again. For as Bloom enters bed, he does not visualize but feels "a human form, female, hers, the imprint of a human form, male, not his, some crumbs, some flakes of potted meat, recooked, which he removed." The darkness is underlined in the hypothetical: "If he had smiled why would he have smiled?" Our mouths and eyes are shut to experience the "actuality of the possible as possible."

Dr. Adrian Paterson
National University of Ireland, Galway

'Neiche is not Celtic': Raftery, Yeats, and the Making of a Modernist Self-Consciousness

At the very moment Yeats was exposed to the transformative philosophy of Friedrich Nietzsche he was deep in an obsession with the Irish poet Antoine Rafterai (1779-1835). In fact John Quinn, who first lent him Nietzsche's books, went with him, Lady Gregory, and Douglas Hyde to a 1902 *feis* in Galway they had dedicated to 'Perpetuate the Memory of Raftery, the Connacht Poet'. The figure of Raftery as a wandering poet had inspired scenarios by both Gregory and Yeats for Hyde's plays in Irish, translated by Gregory; but now he further provoked in Yeats a profound recasting of a poet's function and method. Nietzsche's role in inducting Yeats into a modernist sensibility has been considered many times; Raftery's, understandably, rather less often; but in considering both Yeats found an enabling self-consciousness that transformed his poetry. Such a transformation has often been put down to an engagement with drama; this paper instead considers Raftery's seminal influence on Yeats's lyric, both as poet and performer. That Raftery was a travelling musician who could play the fiddle and whose songs were sung was especially important to Yeats; at least as important was his performance of self-consciousness, as his life made it into his poetry, and wilful energy broke up his recitations – as Yeats put it: 'our own Raftery will stop the tale to cry, "this is what I, Raftery, wrote down in the book of the people"'. For a poet groping for form and rationale for the lyric this was crucial, and presented him not only with an Irish example of Nietzsche's Dionysian extravagance, but an old example of the possibilities of modernism. And as we shall see, Raftery's influence persisted: as a poet of Ballylee he returns to dramatic effect in the high modernist poems of 'The Tower' and 'Coole and Ballylee'. Writing to Yeats in dismay Maud Gonne insisted '*Neiche* [sic] *is not Celtic*'; in Raftery Yeats found a very local harbinger of modernity.

Ms. Marianne Peracchio DiQuattro
University of Notre Dame, IN

Can You Find Edmund Burke in This Gothic Novel?: *Pauliska and the Reflections on the Revolution in France*

Irish native Edmund Burke's smash hit, *Reflections on the Revolution in France* (1790), warned that when a populace has thrown off all tradition of civil order and governance in favor of unbridled liberty, dehumanization and the application of brute force will soon follow. These *Reflections* were written defensively—a conservative Irish Enlightenment response to the French Enlightenment—and as a warning to the British populace, which many conservatives feared was vulnerable to the same incendiary fever that had overtaken France only eighteen months earlier. Burke's views on the Revolution have become canonical in the still on-going response to the Revolution and how it has structured our modern understanding of government and liberty.

How strange then to find a scathing critique of English meddlesomeness couched in a sophisticated awareness of Burke's critique in Jacques Antoine de Révéroni Saint-Cyr's gothic novel, *Pauliska: où la perversité moderne* (1798), which features a beautiful Polish heroine taken captive by a rogue band of international villains led by a particularly distasteful Englishman. In a basement in Paris, the Irishman, Italian, and Englishman (among others) are committed to destroying the newly minted French economy by printing false paper money.

Edmund Burke's philosophical stance against a centralized paper economy is taken up by the English counterfeiter, Talbot, who exploits that conservative impulse to destroy not only the French economy but also the virtue of the beautiful Pauliska. Through the gothic imagery, Saint-Cyr has created a narrative reflection of the diplomatic treachery now possible thanks to the freedom of the press and the economic and political vulnerability of republican France (symbolized here by the young and beautiful bodies of Pauliska and Durand, both of whom Talbot tries to destroy and exploit). The "unnatural" monster of modern revolution is not the inflamed French public, but the schemes hatched by an opportunistic England. The plot unfurled by the counterfeiters reveals the historically real economic and political treason that England was rumored to have perpetrated against France in the years immediately following the Revolution, an act condemned by Révéroni Saint-Cyr who gives final triumph to the characters who represent innocence and virtue.

Dr. Mark Phelan
Queen's University, Belfast

Modernity and Violence: Faction Fighting, Folk Culture and State Formation

This paper will look at the phenomenon of faction fighting that was prevalent in nineteenth century Ireland. Faction fights involved small localised armies, hundreds, even thousands strong. Connected by clan, parish, or politics they clashed at markets, fairs, races, patterns, matches, funerals, festivals and boasted an extraordinary variety of names and aliases: from the infamous Caravats and Shanavests, to the Bawns and Bootashees, the Reaskawallaghs and Resoutlys. In spite of their ferocity, faction fights were widely considered to be a form of sport and were part of a wider culture of 'recreational violence' that helped forged the image of the fighting Stage Irishman who (dis)graced *Punch* magazine and the popular stage. Faction fights, however, were not simply some shillelagh-waving- shindig: battles were organised; fighters were highly skilled; fencing schools were established to give instruction on stickfighting and elaborate 'wheels' or challenges were ritually performed by protagonists as a prelude to fighting whilst the *alpeens* wielded by faction fighters – which were never known as shillelaghs – were fashioned and flourished with considerable skill.

With reference to folk culture and theatre history, this paper argues that faction fighting was partially disciplined and surrogated through GAA sport but was ultimately, and inexorably, subordinated by modernity and the state's monopolisation of violence.

Mr. Adam Putz
University of Warwick

In Bloom: The Ecocritical Consciousness of Joyce

'In retrospect it seems clear that a modernist writer like James Joyce, whose literature exploited the almost limitless resources of the sayable, never really heeded the "nature" of the times', Robert Pogue Harrison observes in his influential study *Forests: The Shadow of Civilization* (1992). 'His luxuriant forest of prose does not grow in the desiccated ground of the modern habitat but rather in some garden of nostalgia' (149-50). With this paper, I challenge Harrison's position, founded on the premise that Joyce, as the metropolitan man of words, and *Ulysses* (1922), as the metropolitan text *par excellence*, cannot accommodate an ecocritical reading. That Joyce sets Bloomsday in Dublin on 16 June 1904 extends rather than abandons his interrogation of the negative ecological impact of the British imperial presence in Ireland. Joyce had first situated foot-and-mouth disease in the specifically colonial context of his short essay 'Politics and Cattle Disease' (1912). Perhaps more damningly, he had also observed of Irish deforestation in 'Home Rule Comes of Age' (1907) 'that the moral debt of the English government for not having seen to the reforestation of this disease-ridden swamp for over an entire century amounts to over 500 million francs' (144). Joyce took a keen interest in the politics of British imperialism, including its ecological impact and, moreover, the effect of these changes on notions of Irish national identity. This concern implicates the intellectual history not only at the heart of *Ulysses*, but also at the root of ecocriticism insofar as it captures the essence of Heidegger's explicitly post-Cartesian thoughts on technology by offering Leopold Bloom as being-in-the-world, as *Dasein*. Joyce certainly has it that Bloom appears unconcealed from the Dublin through which he wanders, that he does not appear cut off from Dublin any more than Dublin appears cut off from the Liffey, the Liffey from its tributaries in the Wicklow Mountains or the Irish Sea into which it flows. Although Bloom feels increasingly isolated from the cultural and sexual politics of the city, these concerns prove of passing interest to the wider world in which he dwells, poetically.

Ms. Mary-Kathryn L. Rallings
Queen's University, Belfast

The Struggle for Modernity: Religious and Economic Transformation in Ireland

'Modernity is highly ambivalent and increasingly global. It combines benefits with disasters – both positive and negative consequences. We need to recognise that these contradictory results are inextricably linked with each other; it is often impossible to enjoy the former without suffering the latter...' (Riggs 1998: 270). I propose to examine this assertion within two ongoing conflicts in contemporary Ireland: firstly, competition between religion and secularism and secondly, competing identities and cross-border economic transformation.

Carroll (1984: 369) characterises Ireland as a 'modern conservative state,' but Eamon de Valera's vision of a staunchly Catholic, traditional Ireland has been all but 'modernised.' Only forty years ago, restrictions such as contraception, homosexuality and abortion were illegal (Foster 2008). In Ireland, as in many other societies, 'religion is in general an obstacle to modernization' (Smith 1970). We assume that with modernity comes secularisation, yet despite changes in secular law on these issues, the Catholic Church continues to condemn them – leaving Catholics caught between the traditions of their religion and living in a secularised society.

It is also important to consider identity and cross-border experiences of modernity. Both the economy and tourism in the Republic were boosted by the Celtic Tiger boom – largely attributed to tax schemes and the industrial policies which lured large companies to Ireland (Foster 2008). Northern Ireland also became more attractive to global investors in the post Agreement era, with Belfast becoming a popular destination for the phenomenon of 'conflict tourism' as scores of people visit the peace walls and murals symbolic of the years of violence. Although these periods of economic transformation occurred roughly simultaneously, the conditions surrounding them were radically different for the 'Irish' in the North and the 'Irish' in the Republic.

Rather than considering 'Irish Modernity' as an overarching theme applying to literature, culture or art, there is a necessity to recognise these varied experiences of modernity in Ireland, to consider

adopting a more pluralistic understanding of Irish modernity, and to acknowledge both the positive and negative consequences of a modernising society.

Carroll, T.G. (1984) 'Secularization and States of Modernity,' *World Politics*, 36(3): 362-82.

Foster, R.F. (2008) *Luck and the Irish: A Brief History of Change 1970-2000*. New York: Oxford University Press.

Riggs, F.W. (1998) 'The Modernity of Ethnic Identity and Conflict,' *International Political Science Review*, 19(3): 269-88.

Smith, D.E. (1970) *Religion and Political Development*. Boston: Little, Brown.

Mr. Niall Rea
Queen's University, Belfast

Troubled Queers: The Recurring Trope of the Homosexual on Stage in Conflict and Post-Conflict Northern Ireland.

Going beyond sociological theories of role-playing in everyday life, queer theorists ask who is home – and who has built that home – when the roles are stripped away. As in theatre, such a question is particularly compelling when addressed to identities whose social construction is demonstrable, but that feel as though they are unshakable in our skins.¹

This paper will examine recent theatrical history in Northern Ireland to uncover a recurring trope of homosexual identity in performance that destabilises and subverts the monolithic atavistic binary of ethnosectarian discourse. I will explore queer identities on stage from their early sensationalist manifestations such as the gay shoe shop retailer in *Crack Up* by Martin Lynch, 1982 and the fumbling schoolboys in Robert Glendinning's *Mumbo Jumbo*, 1987, through the gay rights plays of socialist community theatre groups, to post conflict transgendered appearances such as the ex-soldier turned Tina Turner impersonator in *Rock Doves* by Marie Jones, 2010. I will pay special attention to the prominent queer characters in the work of Frank McGuinness, *Observe the Sons of Ulster*, *Mutabilitie*, *Carthaginians* etc. I will propose that this queer identity 'between' on stage promotes a desegregated and possibly desegregating position in Ulster society as well as focusing attention on a post-conflict crisis of masculinity.

After all, Northern Ireland offers a stark example of what can happen when a politics of identity becomes overly emphatic – when faced by hard-line sectarianism, with its discourses of exclusion and ethnic purity, a selfhood based on fluidity and inclusivity seems highly attractive.²

This fluid approach to identity construction is reflected in contemporary queer academic theories promoting a slipperiness between the social and the sexual, which gives a radical socio-political charge. Finally I will look at the development of the Outburst queer arts festival and Ireland's first publicly funded gay theatre company TheatreofplucK in Belfast since 2007.

¹ Alisa Solomon, 'Homophobia and the Antitheatrical tradition' in, *The Queerest Art: Essays on Lesbian and Gay Theater*, Minwalla, Framji and Solomon, Alisa eds. (New York: New York University Press, 2002) p.13

² Vincent Quinn, 'On the borders of allegiance: identity politics in Ulster', in R. Phillips, D. Watt and D. Shuttleton eds., *De-centering Sexualities: Politics and Representations beyond the Metropolis*, (London: Routledge, 2000) p. 260

Mr. Matthew Reznicek
Queen's University, Belfast

Her Italian-Made Self: Economics and Metropolitan Independence in *As Music and Splendour* (1958)

Analysing the economic practices of Kate O'Brien's protagonists in conjunction with Georg Simmel's *Philosophy of Money* (1907) reveals the intimate relationship between commerce and the development of a self-determined identity. Mirroring O'Brien's own experiences as a self-supporting Miss, journalist, playwright, radio contributor, and novelist, her protagonists' economic independence proves fundamental to her protagonists' search for autonomy in *fin de siècle* Ireland. While O'Brien draws specifically on the *bildungsroman* tradition, her characteristic endings always only suggest the achievement of feminine autonomy. From *Mary Lavelle* (1936) onward, she employs an 'open ending [and] this movement away from Mellick and Ireland and towards voluntary exile' ('Austere Landscapes' 124). This style, however, simply inverts Lennox Robinson's binary of provincial and urban Ireland, which defines early-twentieth century Irish socio-political discourse. Such morphological formalism relies upon two antithetical spaces and from this opposition the novels derive their energy: one must either live in Ireland or in Europe. This initial narrative configuration cannot sustain the independence her protagonists seek. Cultural nationalist discourse defined Ireland as anathema to an urban and industrialised England without regard for the damaging ramifications of such anti-commercial attitudes (Nash 236). O'Brien takes up this anti-economic Ireland; thus, only *As Music and Splendour* (1958) depicts the actual achievement and exercise of independence. This novel's protagonists, Clare Halvey and Rose Lenane, procure their self-determination through metropolitan and economic practices as opera singers in Italy. Significantly, *As Music and Splendour* transcends both the axiomatic spatial and economic binaries that characterises early twentieth-century Irish cultural and political discourse. O'Brien modifies Vladimir Propp's formalist structure, finding in the metropolitan city-as-market the space to transcend the binary and realise an alternative. Her protagonists' daily economic practices enable and force a fluid negotiation of the city's commercial reality. Reflecting Simmel, this daily economic exchange of the Italian metropolis encourages individuation through the creation of multiple and alternative identities. The different economic landscapes of *As Music and Splendour's* main spaces, rural Ireland, the Italian opera house, and the girls' Roman apartments, reveals the liberative relationship between the city-as-market and individual independence.

Dr. Daniel Roberts
Queen's University, Belfast

Charles Johnstone, Ireland, and Empire: Anxieties of Modernity

Discourses of modernity framed Britain's imperial engagements through the eighteenth century in diverse ways, not least of all in Ireland, England's first colony, regularly stigmatised during the period as 'barbarous'. Edmund Burke's early critiques of British colonial involvements in America and in India register Irish sensitivity to the directions taken by European imperialism, both west and east, even as Ireland and the Irish played a significant role in the development of the colonies. While 'stadial' views of civil progress could be used to justify European colonial expansion, notable anxieties emerged in the period regarding the treatment of peoples and native traditions in the colonies, the widespread use of military technologies, and the role played by commerce and 'luxury' in the furtherance of empire. My paper will examine the prevalence of such anxieties in the fictional and satirical *oeuvre* of Charles Johnstone (c. 1719-1800) whose work is currently being reappraised in the context of the *Early Irish Fiction* series.

Born at Carrigounnel and educated at the Diocesan school in Limerick and Trinity College Dublin, Johnstone moved to London and acquired fame as the author of *Chrysal; or, The Adventures of a Guinea* (1760-65) which launched a literary career including fiction, drama, and journalism. Following his emigration to India in 1782, Johnstone is among the earliest Irish writers known to have contributed to the Calcutta press in the burgeoning public sphere of British India. My paper will focus on Johnstone's satirical engagement with imperial modernity in his Orientalist *bildungsroman*, *The History of Arsaces*,

Prince of Betlis (1774), and in his series of writings for the *Calcutta Gazette* in the 1780s under the satirical persona of Oneiropolos, a self-confessed ‘Teague’ and, simultaneously, a true British patriot.

**Dr. Dermot A. Ryan,
Loyola Marymount University,**

That Stupendous System: Charles Maturin, Catholicism, and the Tyrannies of Enlightenment

While Charles Maturin’s scathing portrayals of conventual life and the Spanish Inquisition in “Melmoth the Wanderer” (1820) have been linked to the pervasive anti-Catholicism of Romantic gothic texts and the more problematic category of the Irish gothic, my paper will situate Maturin’s representation of the diabolic machinations of Catholicism as part of a larger anxiety about the institutions and technologies of the Enlightenment. Indeed, the recurrent motifs of secret societies, conspiracies, and inquisition in Maturin’s work represent shadow versions of the venerated Enlightenment instruments of the club, history, and the conference. Paradoxically, Maturin’s novel represents the Catholic Church not as a residual or archaic vestige but as an emergent and terrifying universalizing system. The Church’s victims in the novel find themselves tyrannized not only by oppressive institutions but also universalizing systems of knowledge. Rather than explain the text’s anti-Catholicism on doctrinal or sectarian grounds, I will argue that Maturin’s text employs the Catholic Church to offer a sustained exploration of the possibilities of horror under regimes of modernity.

**Dr. Barry Sheils
University of Warwick**

Re-invigorating *The Celtic Twilight*: W.B. Yeats, Celticism, and Literary Modernity

In this paper I would like to modify Seamus Deane’s account of the birth of modern Ireland, especially its relation to Celticism, put forward in *Celtic Revivals* and then again in *Strange Country*. Deane suggests that Irish traditionalism – in particular the mythic continuity of the ancient Irish nation – was tutored by Edmund Burke in order to recall England to her proper self against the threat of modern revolution embodied by the French Republic. The projected national character of Ireland was, in this view, a means of finessing the philistine, mercantile tendencies of England and was fated to become through the political Act of Union, along with Scotland, one cultural guarantor of Britishness: a model of modern economic statehood which could ideologically deny the modern (French) theory of the state. To live under the sign of Burke’s Celticism and the ‘folklorish’ tradition then, was to live with a theoretical deficit; which, if we are to follow the train of Deane’s thought, remains evident today in the misleading antitheses which worry Irish historians: myth and science; nationalism and revisionism.

Whilst I find many aspects of Deane’s hypothesis compelling, and would certainly agree with his inference that Irish studies can seem theoretically constrained, I would like to disanchor the construct ‘Celt’ from the ideology of Burke’s unionism. That the rise of Celtic studies throughout Western Europe, but most noticeably in Germany, in the late 18th century coincided with the formalisation of the discourse of aesthetics is, in my view, extremely significant; especially if we allow that Burke’s convening of the two, through an idea of a counter-revolutionary Irish tradition, is by no means unique, or, indeed, typical. I argue that there is a fundamental link between the construct of the ‘Celt’ and modern apprehensions of feeling, sentiment and sensation which lies at the heart of modern, reflective and philosophical subjectivity; and the Celtic construct, genealogically speaking, has a theoretical volatility which Burke’s political appropriation of it cannot obviate.

My case study for this argument shall be W.B Yeats; who, we must concede, is a remarkably theoretical poet despite his obvious debt to Burkean and Arnoldian versions of Celticism. I shall focus on his early, often maligned, folkloric work *The Celtic Twilight* in order to show how the Celtic myth becomes for Yeats a point of theoretical invigoration (even as the term ‘Celt’ becomes politically inconvenient). Though certainly not Jacobin in intention, Yeats’s text, I contend, promises a highly theoretical and literary version of modernity.

Ms. Cliona McColgan Stack
State University of New York at Stony Brook

The Clown Paintings of Jack B. Yeats

On a fundamental level, Jack Yeats' clown paintings seem to capture a romanticized notion of the circus. However, they also reveal Yeats' personal sense of the painter as clown. Laughter (who laughs, the permanent grimace) and the symbolism of the rose are significant in establishing the artist as a clown figure. The idea of the clown, outside its personal significance for Yeats, also spoke to the arrival of the modern era. Amidst disruption and unrest, particularly with the World Wars, many began to question the human condition in the modern age. For Yeats, troubles extended to the homeland as well. The Easter Rising, the shooting on Bachelor's Walk, and his sense of country divided all contributed to a sense of the world undone and a new Fall of Man. Interestingly, Yeats was not the only artist to focus on the image of the clown at this time. Many painters began to use circus performers as heroic figures, individuals from a bygone era of livelihood, harmony, and original unity. The balancing circus performer, seen in Yeats' *The Double Jockey Act* (1916), resonates with the modern sense of man caught on the wire. His technique of memory painting further conveys a sense of the in-between by establishing a conversation about past and present converging in one dream-like vision upon the canvas. In a broader context, this similarly reflects the Irish tendency under British colonization to turn an eye backward and to try to maintain a culture that *was*. In looking to his surface work as well, it seems the comedy and tragedy of the modern era act within the paint itself. Yeats uses the grotesque to show that disruption brings clarity. In many of the clown paintings, faces are distorted and unstable, merging in and out of the background. It seems that the clown paintings reveal much about the comic experience of life, both personal and societal. In this way we understand his clown series as something more than exuberant images of circus acts. These images embody the duality of modern experience, our great balancing act of comedy and tragedy.

Dr. Tom Walker
University of Oxford

Yeats, the Writing of Art and the Fabric of Irish Modernity.

Recent years have seen several scholars start to re-evaluate the origins of twentieth-century literary Modernism's stylistic and formal innovations. Works such as Jesse Matz's *Literary Impressionism and Modernist Aesthetics* (2001), Angela Leighton's *On Form: Poetry, Aesthetics and the Legacy of a Word* (2007) and Rachael Teukolsky's *The Literate Eye: Victorian Art Writing and Modernist Aesthetics* (2009) have illustrated Modernism's debts to Victorian writing on aesthetics and the visual arts. This paper will seek to consider some of the implications of this literary-historical remapping in an Irish context. It will focus on the relationship between this wider discourse of art writing, the work of W. B. Yeats, and his various attempts to effect the fabric of Irish national life. In doing so it will attempt to nuance some of the ongoing and often polarised debates about what Seamus Deane has described as the damaging 'aesthetic legacy' of the Literary Revival in Irish modernity.

Ms. Kate Walls
Queen's University, Belfast

The Roar of the Celtic Tiger: Cultural Homogenization and Guilt in Patrick McCabe's *Winterwood* and *The Holy City*

McCabe's two most recent novels, *Winterwood* and *The Holy City*, feature running commentaries on the cultural crossroads Ireland finds itself at following the Celtic Tiger. With various computer companies, call centers, and industries flocking to the country, urbanization takes place at an unprecedented rate, placing even remote areas like the fictitious Cullymore and Slievenageeha on the map. What unfolds when these rural areas are shot through a cannon into the modern world?

In a way, a kind of post traumatic stress disorder takes place here. Villagers are delighted with the modern conveniences, the thousands of jobs that are created that enable their young people for the first time to stay in Ireland rather than expatriate to America, England, or Australia for opportunity. However, with this modernization comes a cultural homogenization— something which McCabe's characters, being on the fringes of society to begin with, are in a unique vantage point from which to observe—and the very real danger of romanticizing the past.

Residents of McCabe's Slievenageeha quickly find themselves feeling a sense of shame by conforming to the distinctly English sensibility that has come with prosperity. Narrator Redmond Hatch refers to this cultural dysmorphia as “debilitating,” and as if he and the rest of the townsfolk are traitors or denying their heritage by living in suburban developments with distinctly English sounding names and speaking with diluted accents. The greater tragedy that besets this community occurs when, nostalgic for the culture they feel they have lost and charmed by his Bord Failte Irishisms, residents of Slievenageeha place their children in the trust of Ned Strange and his children's ceilidh, only for them to fall victim to the same brutal crimes that have plagued Ireland for generations.

Dr. Jennifer Way
University of North Texas

Central Dublin as Ireland's Modernity: Chronic Questions of Sovereignty and Agency

This paper revisits the Republic of Ireland treating a specific photographic view of central Dublin as a sign of the modernity of the nation following the 1949 Republic of Ireland Act that separated Ireland from the Commonwealth. It then considers how nearly fifty years later, a narrative art project used the image to illuminate an arc of anxiety and critical responses to questions about the nation's sovereignty and agency that link the post-1949 moment with the Celtic Tiger era.

After 1949, the Irish government promoted this particular view of central Dublin to the world as a sign that Ireland was modernizing economically and socially. Interestingly, the government concomitantly endorsed a pastoral image of the nation to grow its tourist industry. Moreover, it ignored as well as capitalized on contradictions between treating central Dublin as a sign of the nation's modernity and readiness to trade internationally from the edge of its island, and locating Ireland's ostensible authentic identity in its rural, premodern center.

What also surfaces from revisiting the photograph highlighting Dublin's city center is that the view cohered during a time of intense questioning about the sources of Ireland's modernity and their impact on its economic and political autonomy. For example, did Dublin's urban modernity actually emerge from developments within Ireland, or was it the result of resources and agendas shaping the nation from afar that ultimately could weaken its newly affirmed autonomy? Was the national prosperity and cosmopolitanism that the image of modern Dublin conveyed an ideological strategy to offset fears that emigration, lack of trade and substandard infrastructure were making Ireland dependent on power elsewhere, primarily in Britain, the US, and Europe?

The image of Dublin that signified the nation's modernity post 1949 reappeared in *The Oracle* at O'Connell Street, 1995, a scene from Sean Hillen's *Irelantis*, 1994 – 1999, a narrative series of landscapes and seascapes fashioned from mid twentieth century postcards. Here, it constituted an uneasy hybrid of the indigenous and foreign that collapsed economic achievements of the Celtic Tiger version of high modernity, if not postmodernity, into post-1949 era anxieties about Ireland as a place that many left behind to be defined from without by foreign investment and tourism. Yet, *Irelantis* also reveals how, since 1949, in forums such as *The Capuchin Annual*, *Field Day Pamphlets*, and *Irish Studies* and media, political and cultural critics compensated for these apprehensions by figuratively giving the nation agency to move and act in the world, an attribute we might glimpse in the earlier photograph.

Ms. Candace White
National College of Art & Design, Dublin

International Style and Glamour at Dublin Airport (1940)

While the turn of the century was greeted in Ireland with optimism for future prosperity and progress, the 1920s saw the spirit of the modern age materialised significantly in architectural form. Irish journals from the period reflect the dynamism of young architectural graduates as they openly embraced the 'New Architecture' of the continent. These progressive designers became the facilitators of a new visual expression of Irish modernity and material culture.

This paper aims to show how modernity was materialised in the new architecture of the period, focusing on the Old Central Terminal Building of Dublin Airport (1940). Airports were among the new building typologies which were developed early in the 20th century to facilitate new modes of travel and newly popular leisure activities - key to the modern experience - which held entirely different connotations in that era. Associated as leisure and travel were with glamour, modernity and luxury, the Airport building reflected modern design approaches and aesthetics as well as cultural and economic aspiration. The design confidently rejected any mimesis of historical styles or of the vernacular - the design of Dublin Airport was advanced and ambitious. I propose that buildings such as this linked our society visually with the avant-garde of Europe reflecting the zeitgeist of the times. The public perceived Dublin Airport, for the most part, as a leisure venue where they could experience the thrill of air travel vicariously - from its viewing terraces or from its first class restaurant overlooking the airfield.

The paper will take both a formalist and a hermeneutic approach to the building's analysis; describing its external form, interior design, materials and construction as well as the public's experience of it as a protagonist in the modernisation of Irish society. The public became both actor and audience in the use of this building whilst the building served not only as an airport but as a spectacular materialisation of Irish modernity.

Ms. Wendy Williams
National College of Art & Design, Dublin

An Appetite for the New: Uses of Imagery in Jacob's Biscuit Labels, 1850-1939

From its earliest years the biscuit manufacture, Jacob & Co., along with its competitors in Great Britain, employed strategies of labelling that presented elaborately conceived and printed pictorial images to promote their products. These images presented narrative vignettes embracing thoroughly contemporary themes of travel, contemporary culture and fashionable leisure pursuits.

Drawing on the analysis of these labels, on pricelists and other material from the archives of W&R Jacob & Co and competitors, supported by secondary sources, this paper assesses the role of the use of this type of imagery in the dramatic increase in the generation and consumption of this new industrially manufactured convenience food product.

The expansion of the rail network is considered not only for its influence on production, consumption and distribution of product but also for its role in triggering the symbolic association between industrially manufactured biscuits and leisure pursuits. The extension of themes of symbolic value from travel to expressions of adventure, exoticism, celebrity and modernity in other social and cultural fields is charted along with influences from the artisan, medical and nautical backgrounds of biscuit making.

The apparent widespread consumer acceptance of, and demand for, these goods and the accretion of a favourable brand value perception is proposed as an inherited expression of the dominant producer group's faith values as well as the consequences of the persuasive effect of symbolic pictorial narratives heavily freighted with reassuring messages of social and cultural appropriateness.

The study also appraises, from a food sociology perspective, the role and expression of these symbolic associations in the proliferation of denaturalised, industrially manufactured food products and consequently in the formation of a new and modern visual shorthand for their recognition.

Mr. Jason Willwerscheid
University of California

Versions of Messianicity in the Plays of Yeats and Synge

The Irish Literary Revival's deployment of messianic narratives, from Yeats's *Countess Cathleen* (1892) to Synge's *Playboy of the Western World* (1907), represents an important development in the modernist project of forging anti-colonial subjectivities. Whereas the utopian narratives deployed by late nineteenth-century socialists and internationalists most often sought to imagine the restructuring of external hierarchies and institutions, these messianic narratives envision, in the guise of a divine otherness within the human subject, a revolution in the quality of selfhood. Yeats's early preoccupation with messianic and apocalyptic themes, and Synge's after him, reflects a desire not so much for a utopian Irish state, but rather for a distinctively "Irish" subjectivity that would be free from the encroachments of positivist psychology, seen as an ally of British imperialism. (It is positivism's simplifying notion of belief that allows, for instance, the characterization of folk belief as mere superstition, as well as a partition of the Irish according to a simple profession of faith.) However, because the messianic narratives that are most readily available—most importantly, of course, the Apocalypse of John—reinforce certain structures of colonial domination, they must undergo substantial revisions in order to be used for anti-colonial ends. In particular, because the linear temporality of eschatology is the same one-dimensional evolutionist temporality that relegates the Irish to a pre-modern past with respect to the "modernity" of the British, Yeats and Synge are especially interested in imagining alternative ways in which mythological and historical pasts and futures are allowed to collide. Synge's Christy Mahon, a parodic messiah whose rejection of the divinity of truth and embrace of lying disjoins the temporality of revelation, might be seen as the culminating figure of these revisions.

Ms. Shirley Wong
New York University

Between the Local and the Global: Synecdoche and the Logic of Modern Irish Identity

In his nineteenth-century study of the Irish Atlantic, Ian Baucom argues that Famine emigration effectively erased any sense of local identity within diasporic communities and created in its place the beginnings of a national identity: "Ireland... emerges into view as a unitary entity, as an imaginable and collectivizing phenomena, in this exact moment, as women and men from numerous local communities see a common Ireland for the first time." Taking note of Baucom's description of Ireland's evolution from a composite of plural "local communities" to a unified modern nation, my paper posits that a similar language of locality and globality pervades current conversations about Ireland's current political and cultural identity. More importantly, I argue, such discussions locate Ireland in a precarious transitional stage between local and global identities, poised to either abandon its nationalist legacies and embrace its emerging position in E.U. politics or collapse into a state of insularity.

I trace the recurring language of the local and global in key texts of the revisionist and nationalist debates, including R.D. Edwards and F.S. Lyons' Irish Historical Society papers, Declan Kiberd's demand for comparative methodology in *Inventing Ireland*, and Seamus Deane's editorial introductions in the *Field Day Anthology*. Rather than echo the divisions that traditionally mark the intellectual volleys amongst the camps of Irish studies scholarship—nationalist, revisionist, or postcolonial—I argue that the field is undergirded by a shared impulse to redefine modern Irish political identity as part of either a local or global community. Often times, such scholarship reduces the local into a teleological stepping-stone in narrative towards the global. At the same time, by extrapolating the local into the global, Irish studies scholars can dangerously construct a synecdochic relationship in which the local comes to represent and overtake the global, and the well-intentioned emphasis on occluded, local histories produces a myopic understanding of global politics. Such thinking is symptomatic of what I call the "synecdochic imagination," in which the act of synecdoche is interrupted because the "part" attempts to represent a "whole" that does not yet exist. Synecdoche is the figure par excellence of the disconnect felt in the drive to find different forms of community for the new "global" Ireland.

Mr. Guy Woodward
Trinity College, Dublin

Pylons, Trains and Gantries: Belfast and Wartime Modernity

This paper examines some cross-border poetic journeys made between Belfast and Dublin during the Second World War, and considers the idea of Belfast at this time as a location for intense contemporaneity and modernity, as outlined by Sean O’Faolain in *The Bell* in July 1942, when he wrote that “the strength of the North is that she does live and act in the Now. Belfast has an immediacy. Ulster has a contemporaneity.” To this end I will explore the impact of Louis MacNeice’s poetry on the younger generation of Robert Greacen and Roy McFadden, and conclude with a consideration of the presence of the apparatus of industrial modernity – in particular metaphorically freighted shipyard gantries – in their work.

Ms. Diana Zolton-Sproule
Queen’s University, Belfast

Satire, Rhetoric and Wit: The Edgeworths’ Attempt to Contest Prejudice against the Irish after the Act of Union

In particular, a nuance of my research considers modernity in terms of Maria Edgeworth’s literary and rhetorical contribution to early nineteenth-century Enlightenment discourse in Ireland and Great Britain. The insightful text which she co-wrote with her father, *An Essay on Irish Bulls* (1802), probes identity politics and challenges conventional, preconceived notions of national character in Ireland at the time of Union. It is remarkable for evincing a detailed account of Irish speech and humour while representing a clever, ironic argument for the admiration of the Irish, or the people who purportedly perpetrated the infamous ‘Irish Bull.’ This essay, however, also subverts accepted, early nineteenth-century social convention in that it evidences that the practice of making ‘bulls,’ or logical absurdities, is no more particular to the Irish than to people from other nations. The aim which this insightful text articulates is, in short, to contest prejudice against the Irish through humour. I investigate the subversive elements in this essay and adopt a comparative approach by demonstrating how *An Essay on Irish Bulls* can suitably be read in relation to *Castle Rackrent* (1800) and the progressive educational treatise which Edgeworth also collaborated on with her father, *Practical Education* (1798). Maria Edgeworth’s dynamic literary role in the promotion of educational awareness for people regardless of nationality, religion and gender certainly constitutes a clear area of her cultural work and a contribution to conceptions of modernity in Ireland. Indeed, consequent to the Age of Enlightenment, if one adopts the view that modernity aimed towards ‘a progressive force promising to liberate humankind from ignorance and irrationality,’ than one may surmise that both Maria and Richard Lovell Edgeworth contributed to modernity in that they took up the struggle to challenge and contest irrational, unenlightened notions of prejudice by utilising applicable facets of Enlightenment discourse.¹ They also firmly held credence in Adam Smith’s *Wealth of Nations* (1776) and espoused an ideal of modernity by allowing that the societies and economies of Great Britain and Ireland were ripe for educational, political and industrial transformation by human intervention.

¹ Pauline Marie Rosenau, *Post-modernism and the Social Sciences: Insights, Inroads, and Intrusions* (Princeton: Princeton University Press, 1992), p. 5.