



Canadian Association for Irish Studies

Association canadienne d'études irlandaises

Newsletter

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FROM THE PRESIDENT'S DESK



Dear CAIS Members,

I hope that the beginning of the second official Irish Heritage Month finds you all healthy and in good spirits regardless of the latest cycle of snowstorms, depending on where you are in Canada. And although it is howling outside once again as I write, I nonetheless do so with great anticipation in regard to our upcoming annual meeting in

Ottawa. As you know, our plans to meet in Hamilton last year did not come through, but our two-day online conference beamed through the York University Zoom channel was well received, and we look forward to a reunion in person at the end of May. You will remember the “fireside chat” I conducted with Ambassador Eamonn McKee at last year’s conference, and we are grateful that His Excellency supported the idea of us coming to Ottawa this time around and holding some conference presentations at the Ambassadorial Residence. He also put me in touch with Rosemary O’Flaherty, Celtic Program coordinator in the Department of Modern Languages and Literatures at the University of Ottawa, and we are also grateful to Rosemary for helping to set up a conference that, in featuring two venues rather than one, will hopefully produce a unique and memorable experience for CAIS members.

The City of Ottawa was incorporated in 1855, selected as the national capital two years later, and the first session of Parliament was held there in the now-renowned Gothic buildings in 1866. The University of Ottawa originated in 1848 as the College of Bytown and is today the largest English-French bilingual university in the world, with a wide variety of academic programs administered across ten faculties. Ireland has been represented in Ottawa since 1939, and the present Ambassadorial Residence, located in the Rockcliffe neighbourhood, dates from the same decade. The design for its extensive renovation won a 2010 City of Ottawa award for infill and

restoration of a heritage property. Some of you will recall the 1916 Centenary one-day event that CAIS held there.

As many of you know, Irish immigrants were prominent in Ottawa's pre-1855 development as Bytown, chiefly through their participation in the building of the Rideau Canal (1826-1832) and in the region's timber industry. Many succumbed to malaria in the building of the canal, and a granite Celtic cross close to Lock No. 1 in Ottawa's Colonel By Valley commemorates their achievement. There was also the shadowy group of Irish lumbermen known as "the Shiners" that feature in our past president Jane McGaughey's recent book *Violent Loyalties: Manliness, Migration, and the Irish in the Canadas 1798-1841* (Liverpool University Press, 2020). Ottawa continues to be home for many Irish, with the Irish Society for the National Capital Region founded in 1957. The conference will include an optional field trip on its final day (June 3) to sites of Irish interest in Ottawa and its vicinity, and more details will be forthcoming in due course.

Our theme for 2023 is "Health and the Global Irish Nation: Perspectives on Environment, Disease, and the Body in Irish Studies". The COVID-19 pandemic in Ireland and the Irish diaspora instigated considerable challenges to networks of public health, invited reflection on past crises and epidemics, and prompted studies of how Irish society conceives of healthcare more generally. We are pleased to welcome featured keynote speakers and guests from near and far to Ottawa.

Jan Carson is a writer and community arts facilitator based in Belfast whose novel *The Fire Starters* (Doubleday) won the EU Prize for Literature for Ireland in 2019 and the Kitchens Prize for Speculative Fiction in

2020. Her latest novel, *The Raptures*, whose content aligns with the conference theme, was published by Doubleday in early 2022 and shortlisted for the Kerry Group Irish Novel of the Year Award.



Laurence Geary is a retired Senior Lecturer in History at University College Cork, and his publications include *Medicine and Charity in Ireland, 1718-1851* (UCD Press, 2004), and *The*

Land War in Ireland: Famine, Philanthropy and Moonlighting (Cork University Press, 2023). Laurence's talk is entitled: "Famine, Disease, and Death in Modern Ireland".



Ida Milne is the author of *Stacking the Coffins, Influenza, War and Revolution in Ireland, 1918-19* (Manchester University Press, 2018), which has been described as the authoritative work on the

Spanish flu in Ireland, and a handbook to look at history of pandemics in Ireland during COVID-19. Ida will present: "The Covid Diary of an

Accidental Public Historian: The Application of Historical Research to Present-Day Crises”.



Matthew Reznicek, Associate Professor of English in the College of Arts and Sciences and Associate Professor of Medical

Humanities in the School of Medicine at Creighton University, Omaha, United States, published his first book *The European Metropolis: Paris and Nineteenth-Century Irish Women Novelists* in 2017 with Clemson University Press. Matthew’s talk is entitled: “Distorted in a Fever: Disease, Disorder, and Social Management in Nineteenth-Century Irish Literature”.



Last but not least, our sense of the Irish in Ottawa’s past will be enhanced by **Michael McBane**, the author of *Bytown 1847: Élisabeth Bruyère & the*

Irish Famine Refugees (2022) and *Ill-Health Canada: Putting Food and Drug Company Profits Ahead of Safety* (2005). Michael has been a staunch advocate for public health care and improved public services and is past national coordinator of the Canadian Health Coalition. His talk is entitled: “Valley Irish, Famine Migration, and the Development of Public Health in Ottawa”.

In addition, we have to date received an impressive range of paper and session proposals from seasoned scholars, early career researchers, and talented graduate students alike. We have been fortunate to secure some funding that can be allocated to defray conference expenses for graduate students, and plan to include a special pre-conference session geared towards graduate students and early career researchers. Stay tuned for the circulation of the conference program!

With regard to the upcoming St. Patrick’s Day celebrations, and with an eye on Ireland’s Decade of Centenaries nearing its end with contemplation of what was a bloody civil war, it has proved an interesting exercise to view the March 17 1923 issues of some newspapers in Toronto (where I live). The *Globe* reported the city’s store windows to have “a generous supply of harps and shillelaghs” and although there was no parade, “a great number of societies and lodges...have fastened upon St. Patrick’s Day for gala at-homes and banquets”. The ongoing hostilities in Ireland also informed a brief “St. Patrick’s Day” poem by “Tiny Tim” that went thus:

Poor Paddy, Alack!
His outlook is black
He’s never content unless fightin’
So, we’ll just shed a tear
For old Ireland so dear
And hope that her troubles will lighten.

The editorial page of the *Telegram*, a long-time champion of Canadian Britishness, was exasperated at the conflict waged by “the warring Republicans of Sinn Fein Ireland”, stating that “Sinn Fein Irish do not want a place and citizens of the British Empire do not want the Sinn Fein Irish to have a place among the nations of the Empire” before concluding that “Britishers must think of Sinn Fein Ireland as a foreign country”. The paper’s front-page cartoon featured costumes of John Bull and a British Lion hanging on hooks in a “Relic Room”.

Although the centenaries may be winding down in Ireland for the moment, April 2023 marks the 25th anniversary of the signing of the Good Friday Agreement. Ambassador McKee was a member of the Irish Government's talks team that negotiated the agreement and was later involved in its implementation on the policing and justice agenda. Now, after more than two years in Canada, he is spearheading a new initiative entitled "Fifty Irish Lives in Canada". The project compiles short biographies of Irish-born people, now deceased, who "made an impact in Canada or who lived lives emblematic of the immigrant experience". Three centuries are covered, and biographies by a team of scholars have already been published online in celebration of Irish Heritage Month. The project demonstrates that Anglo-Irish and Gaelic Irish alike had a part in the making of British North America and its transformation into what is now Canada. And while the reality of available sources means that men of elite and middle-class means so far predominate, there is also figures such as Mother Teresa Dease, leader of the Loretto teaching order. To see Ambassador McKee's essay on the project in the *Hill Times*, see:

<https://www.hilltimes.com/story/2023/03/02/its-complicated-and-revealing-colonial-ireland-and-the-making-of-canada/380140/>

To view the project overview and biographies published to date, see:

<https://www.dfa.ie/irish-embassy/canada/news-and-events/newsarchive/fifty-irish-lives-in-canada.html>

In this context of Canada's Irish past, we should also note the ongoing "Irish in Canada Podcast" hosted by Dr. Jane McGaughey, the Johnson Chair in Quebec and Canadian Irish Studies at Concordia University. The podcast

now enters its second season, and the latest episode of my own listening featured the fearless Corkwoman "Irish Nellie" (Ellen Cashman). Episode 7 of season 1 will, however, provide Ottawa conference goers with a short account of "The Shiners", also fearless in their own way. See: <https://theirishinacanadapodcast.ca/episode-7-the-shiners/>

In drawing these notes to a close, thanks to you, our community of CAIS members, wherever you may be. Thanks for sharing your enthusiasm for Irish Studies and for passing it on to others. I would also like to thank the members of the CAIS executive (Jane McGaughey, Aileen Ruane, Keelan Harkin, Michele Holmgren, Michael Quigley, Paul Murphy, Robert Grace, Pamela McKane, and Patrick Mannion) for their support and advice, especially where conference planning is concerned. It will be the first in-person CAIS conference since Montreal in 2019, and I am looking forward to seeing everybody! And if your membership is in need of renewal, please visit our website (<https://www.canadianirishstudies.org/>). If you are unsure of your status, please get in touch.

In the meantime, enjoy the experience of marking St. Patrick's Day 2023, however you choose to do so, and I hope to see many of you in our nation's capital at the end of May!

With best wishes for continued good health,

William Jenkins

EDITOR'S NOTE

Due to a nasty spell of illness, the Editor's work on this newsletter has been somewhat curtailed. Every effort will be made to resume normal production for the next issue.

MEMBERSHIPS

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

Also, please recommend CAIS to friends, family, and **anyone** you know who has an interest in Irish-related research. While our social media accounts on Facebook and Twitter are very popular (thank you, Pamela McKane!!!), word of mouth recommendations are invaluable for increasing our membership, which facilitates the running of our annual conference and publication of the *CJIS/RCÉI*. We strongly welcome students and interested members of the public to join us, as well as musicians, actors, novelists, poets, dancers, athletes, academics, and anyone else I might have forgotten to mention here. **We need your support**, so please renew and recommend.

CELTIC STUDIES ST. MICHAEL'S COLLEGE UNIVERSITY OF TORONTO

Celtic Studies is very happy to yet again have Pa Sheehan, who came to us several years ago as ICUF Irish language instructor and has stayed on teaching other courses. In first term he will be teaching Introductory Irish language, as well as the Celts in the Modern

World, and a new course he has proposed on Sport in Ireland. Pa is very involved with the G.A.A. and this course is a natural fit for him. We will also be offering Scottish Gaelic, Celtic Spirituality, and a new course taught by David Wilson titled Ireland, Race and Empires. Our incoming ICUF instructor Anthony Trindle will offer two courses on Intermediate Irish Language, one in each term.

In the second term, Pa will again be busy teaching Traditional Music of Ireland and Scotland, and he will also offer Literature of the Blasket Islands, which we have not offered since the untimely passing of Mairin Nic Dhiarmada who initially designed the course. Also on offer will be Celtic Cinema, History of Ireland since the Famine, and Celtic Nations in the later Middle Ages.

All these courses are popular and we look forward to healthy enrolments, particularly as we return to in-person classrooms after the disruptions of the pandemic and courses taught via Zoom.

In addition to the credit courses, Anthony Trindle will also be offering two or three levels of Irish Language in an evening class which will be open to the wider community, probably via Zoom.

Panel discussion on 25 Years of the Good Friday Agreement

Ciaran Quinn, Sinn Fein representative for North America;

James Maloney, MP;

Robert Kearns, Chair, Canada Ireland Foundation;

Janice McGann, Consul General of Ireland to Toronto;

Greg Quinn, Acting British Consul General to Toronto.

Wednesday April 5, 6.30-8.00 pm

Charbonnel Lounge, St Michael's College



Canadian Journal of Irish Studies

Brian Moore Centenary Issue

Issue 44.2 commemorating the centenary of the birth of the novelist Brian Moore, under the guest editorship of Sinead Moynihan (University of Exeter) and Alison Garden (Queen's University of Belfast), is now complete and has gone to press. The special editors and article writers put together what I hope will be a classic. There are some great reassessments of Brian Moore, including discussions of his less literary work. This issue follows the highly successful Brian Moore Symposium organized by Drs. Moynihan, Garden, and Gerald Lynch (University of Ottawa) last summer.

Call for general-topic submissions

CJIS 45.1 will be a general-topics issue: *CJIS* is currently soliciting articles on any aspect of Irish studies and culture for peer review. Based on the last two CAIS conferences, it is clear that CAIS members and Irish scholars are working on projects and topics that are highly interesting, current, and relevant. Please consider the *Canadian Journal of Irish Studies* when you are disseminating your

research, and please consider suggesting *CJIS* to graduate students who are doing work in the field. *CJIS* is recognized as a prestigious peer-reviewed journal that supports scholars and their work in a very competitive research environment. It welcomes well-written, original, and relevant work from emerging, mid-career, and established scholars. It publishes scholarship written in English, French, and Irish.

Book Editor

CAIS members will be pleased to learn that my appeal in the last newsletter for a Book Review editor produced a result. The review section informs Irish scholars of new published work on all aspects of Irish Studies at a time when many publications are no longer providing book reviews. It is an essential way to let readers know about new work in Irish studies.

Please welcome Ann Alcorn; she can be contacted at review.cjis@gmail.com.

Seeking Book Reviewers

Here is a selection of some books that may be available for review in the *CJIS*. Please let me know if there is another book that you would be interested in reviewing. If you would like to review a book, please provide a C.V. and the best mailing address for sending a review copy to Ann.

[A History of Irish Literature and the Environment](#), ed. Malcom Sen, Cambridge University Press

[The Irish Revolution: A Global History](#), eds. Patrick Mannion and Fearghal McGarry, New York University Press

Conscription, U.S. Intervention and the Transformation of Ireland, 1914-1918, Emmanuel Destinay

[Waterford's Maritime World: the Ledger of Walter Butler, 1750-1757](#) by John Mannion. Four Courts Press

[Spiritual Wounds: Trauma, Testimony and the Irish Civil War](#) by Síobhra Aiken, Irish Academic Press/Merrion Press
[Kilmichael: The Life and Afterlife of an Ambush](#) by Eve Morrison, Irish Academic Press/Merrion Press

Call for peer reviewers

Thanks again to the CJIS editorial board for assistance in peer reviewing, advice, and encouragement. The editorial board members are active and committed peer reviewers. However, the journal would always welcome Irish scholars who are willing to evaluate research articles for the journal. If you are willing to do the occasional peer review in your field, please contact cjis.irishstudies@gmail.com indicating your area of expertise and preferred contact information.

Please keep your subscription up to date

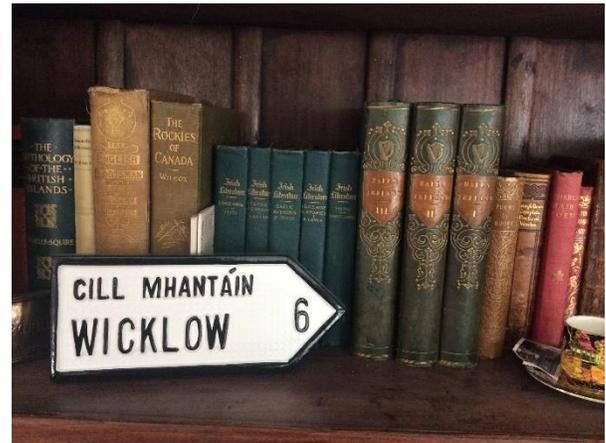
Some CAIS members may have received a journal with a pretty bookmark and a “please renew sticker” gently nudging them to renew their membership to continue receiving exciting new scholarship, essays, and reviews. If you are a current CAIS member and have not received a copy of the journal, please contact cjis.irishstudies@gmail.com with your current mailing information and I will make sure to update the mailing list and get your journal out to you quickly.

Have you visited the “Book Nook”?

In lieu of face to face meetings and physically solid book tables at the CJIS 2022 conference, conference goers were invited to attend the “Book Nook,” featuring chats with CAIS authors and to peruse the online book table on the CAIS website. [The Virtual Book Table](#) is still available online, featuring brief descriptions of books by the conference keynotes as well as recent publications by CAIS members and ordering information.

Have you published a book or other work about which you are justifiably proud? Fill out the online form with information to have it featured on the CAIS Website.

Michele Holmgren



MORE NEWS FROM MICHELE

Irish Ambassador’s Visit to Calgary and Mount Royal University, November 28, 2022

By Michele Holmgren

Eamon C. McKee, Irish Ambassador to Canada, Jamaica, and the Bahamas, visited Calgary on November 28, 2022. Dr. McKee has degrees in Irish modern history and economics and more than three decades of experience working in the Department of Foreign Affairs, including ambassadorial appointments to Seoul and Israel before coming to Canada in 2020. In addition to his many duties, he continues his interest in Irish history and Irish connections with other countries. As he noted in his welcome speech as ambassador, not only do “Ireland and Canada share long, complex and intense relationships” with America and Britain that “have evolved and

changed over the years,” but also equally complex relationships with each other. He has encouraged, through his own writing and through an ongoing project, [50 Irish-Canadian Lives](#), “the depth of Irish heritage in Canada, the contribution of the Irish to the development of Canada as a society and as state, [and] the deep ties and vibrant relations today between Ireland and Canada” (“[Ambassador Eamonn McKee](#)”).



dr. manyguns, Ambassador McKee, and Dr. Michele Holmgren

The historical relations between Ireland and Canada were the subject of a talk he presented at the Riddell Library and Learning Centre at Mount Royal University on November 28. “Colonial Ireland and the Making of Canada” began with the voyage of St. Brendan, showing how North America has been in the Irish cultural consciousness for millennia and how a succession of Irish colonial administrators, governor generals, engineers,

and labourers built Canada’s institutions and infrastructures. He also noted how Canada and Ireland travelled on a similar road to nationhood before their sudden divergence in 1916.



The ambassador was introduced by dr. linda manyguns, associate vice-president of Indigenization and Decolonization at Mount Royal University. dr. manyguns presented the ambassador with a copy of Treaty 7, and noted the Irish connection in this historic agreement. The treaty was signed in September 1877

between the Crown—represented by “Her Most Gracious Majesty the Queen of Great Britain and Ireland”—and the Siksika (Blackfoot), Kainai (Blood), Piikani (Peigan), Stoney-Nakoda, and Tsuut’ina (Sarcee).

The Ambassador later visited the Irish Cultural Centre in Calgary, where he met many local Irish Canadians, enjoyed craic, music, and the best-poured Guinness in the City.



Concordia School of Irish Studies

FALL 2022

Introduction to Irish Studies
Highlights of Irish Literature
The Irish in Canada
History of Ireland
Celtic Christianity
Irish Mythology and Folklore
The Irish Revolution, 1913-23
Classics of Irish Theatre
Contemporary Irish Literature
Irish Ecocritical Writing
Irish Film Studies

FALL/WINTER 2022/23

Introduction to Spoken Irish

WINTER 2023

The Irish in Montreal
'What's that tune?' Irish Traditional
Music Appreciation
Contemporary Irish Theatre
Irish Traditional Music in Canada
The Irish in Latin America
Indigenous Language and National
Literature in Ireland
The Irish Literary Revival
Irish Women in Quebec
The Irish Short Story
Intercultural Ireland: Film, Theatre and
TV
Early Ireland
Rebellions in Ireland and the Canadas

DR. JANE MCGAUGHEY LAUNCHES NEW 'THE IRISH IN CANADA PODCAST' ON SEPTEMBER 29TH!

The Irish in Canada is the podcast exploring the lives and legacies of Irish immigrants and their Canadian descendants. The podcast was created, and is researched, written, and narrated by Jane McGaughey, the Johnson Chair of Québec and Canadian Irish Studies at Concordia University's [School of Irish Studies](#). The show is edited and mixed by Patrick McMaster and produced by Marion Mulvenna. Our theme music was composed and performed by Kate Bevan-Baker. Our logo was designed by Claire Macaulay.



The podcast began as a series of lectures from "The Irish in Canada – IRST210/HIST212," an undergraduate course offered by the School of Irish Studies — and a class that Jane has taught since 2012. There were so many intriguing, complex stories about the Irish who came to Québec, New Brunswick, Ontario, and elsewhere that her students had never heard before, even though many of them had grown up in Canada and studied Canadian history in school.

The late author Hilary Mantel wrote that "history is not the past — it is the method we have

evolved of organizing our ignorance of the past. It's the record of what's left on the record." One of the chief aims of this podcast is to add to that 'official record' of what we do know about the Irish who came to Canada in previous centuries — how they lived, what they experienced — and to make those stories better known to a wider audience.

Jane McGaughey joined the School of Irish Studies in 2012 as the Assistant Professor of Diaspora Studies. She completed her Ph.D. at Birkbeck College, University of London where her thesis examined the relationship between public masculinities and warfare in Ulster before, during, and after the First World War. Prior to her arrival at Concordia, Jane taught at the Royal Military College of Canada and was the 2009-10 National Endowment for the Humanities Faculty Fellow at the Keough-Naughton Institute of Irish Studies at the University of Notre Dame. Jane's first book, [*Ulster's Men: Protestant Unionist Masculinities and Militarization in the North of Ireland, 1912-1923*](#) was published by McGill-Queen's University Press in 2012. She was a co-editor of [*Ireland and Masculinities in History*](#) (Palgrave, 2019).

Her second monograph, [*Violent Loyalties: Manliness, Migration, and the Irish in Canadas, 1798-1841*](#), was published with Liverpool University Press in 2020. This was the first dedicated history of Irish male migration to Canada, questioning the validity of the "wild Irish" stereotype in Canada in the decades before the Great Irish Famine, and examining connections between the Irish Rising of 1798 and the Canadian Rebellions of 1837-38. Much of the primary material for *The Irish in Canada* podcast comes from Jane's research for this book and from her

lectures at Concordia University on the history of the Irish in Canada since the 1750s.

The Irish in Canada Podcast website is: www.theirishincanadapodcast.ca. That's where you will find show notes for episodes including lists of sources and recommendations for further reading.

The Irish Film Institute's "Irish Independence Film Collection - The Early Irish Free State"

The Easter Rising, the War of Independence, and the Irish Civil War formed one of the most turbulent political periods in Ireland's history. The impact of this struggle would define the social and political landscape of the emerging Irish Free State.

The Early Irish Free State Collection leads on from the IFI's previous historical release *The Irish Independence Collection* and explores aspects of the nation. Film production in Ireland was of low political and economic priority during this period and the newsreels, documentaries, and cinémagazines in this collection were filmed by the non-indigenous agency, British Pathé. Although this representation of Ireland through a foreign lens offers us a very specific view of the fledgling nation, it also documents aspects of Irish life that may otherwise not have been recorded. Viewers see parts of the country struggling with potato blight, traditional craft-making, and the isolated way of life of the western islanders, in stark contrast to modern developments such as the development of hydro-electric power, manufacturing fairs, the promotion of brand Ireland and finally the beginning of the Irish Border, a concern which would return in this century.

These Irish newsreel stories were not held in an Irish archive until very recently and many had not been made available to the public since their distribution nearly 100 years ago. With the support of the Department of Culture, Heritage and the Gaeltacht, the Irish Film Institute was able to work with the original custodians of these collections (the British Film Institute and British Pathé) to repatriate, safeguard and share these vital visual records. By digitising the fragile, original nitrate film prints to high-definition format, historians, academics, and the public can now witness details not evident in the standard definition versions of the material, previously available.

The Early Irish Free State Collection enlists the expertise of Brenda Malone of the National Museum of Ireland (NMI) to examine and add context to depicted events, people, and locations, many of which were originally missed by non-Irish cataloguers. Additionally, Brenda links artefacts held at NMI, that carve out a broader, contextual historical map of politics, folklife, religion, and tourism in the Irish Free State. Through this multiplicity of perspectives, viewers can see a nation forging its identity whilst grappling with the legacy of its tumultuous history.

To watch more historic Irish footage, visit the IFI Archive Player, the Irish Film Institute's virtual viewing room that provides audiences around the globe free, instant access to Irish heritage preserved in the IFI Irish Film Archive. Irish Culture from the last century is reflected through documentaries, animation, adverts, amateur footage, feature films, and much more. You can also download the [IFI Archive Player App](#) for free on iPhone, Android, Apple TV, Amazon Fire TV, and Roku.

IrishCentral has partnered up with the IFI throughout 2023 to bring you a taste of what their remarkable collections entail. You can find all IrishCentral articles and videos from the IFI [here](#).

CONFERENCE NOTICE

QUEEN'S Belfast and EFACIS

Call for Papers: 'Unions and Partitions in Ireland'

CFP EXTENDED TO 27 MARCH 2023

EFACIS (European Federation of Associations and Centres of Irish Studies) travels to Belfast for the first time in 2023, during a pivotal time for Northern Ireland. The 'Decade of Centenaries' (2012-22) in the north has demonstrated that public memories of Ireland's partition and the creation of the successor states remain raw, highly contested and potentially explosive. Changing demographics and political instability now render the future of that 1920-22 settlement highly uncertain. The impact of the UK's Brexit on Ireland, north and south, continues to complicate Northern Ireland's engagement with the European Union as well as the United Kingdom.

This conference offers the opportunity to reflect on the political, social and cultural implications of this rolling crisis, and its historical antecedents in the constitutional unions and partitions of the past. It also invites reflection on profound cultural questions about Irish identities on what remains a partitioned island. This has and continues to play out in the cultural politics of language, and in rich seams of writing addressing the Irish border and partitions of culture, religion, class, and sexualities, north and south. At the same time, as Irish society in both parts of the island becomes increasingly diversified as a consequence of

cultural and social change and migration, the dominance of older binaries of unitary identity has become increasingly challenged.

We invite paper proposals from all fields and disciplines of Irish Studies relating to our themes of ‘unions and partitions’ in Ireland, broadly conceived - encompassing not only the political and cultural divisions of the island, but unions and partitions in a range of fields including sexualities, marriage/divorce, class relations, the relationships of past and present, and disciplinary and personal boundaries in Irish Studies.

The conference is hosted by the Institute of Irish Studies at Queen’s, in collaboration with the Seamus Heaney Centre and the Senator George J. Mitchell Institute for Global Peace, Security and Justice, and with the support of the School of History, Anthropology, Philosophy and Politics (HAPP) and the School of Arts, English and Languages (AEL).

The conference will take place in-person on the main (Lanyon) campus of Queen's University Belfast, on 24-27 August 2023. Currently no Covid restrictions are in place in Northern Ireland, but we will update participants should public health guidance change.

Neglected reputations: The forgotten Yeats sisters, Lily and Elizabeth

Overshadowed by brothers WB and Jack, the female siblings were key to

the Celtic Revival and powerhouses behind Dun Emer and Cuala outlets for female writers and artists



Susan (Lily) Yeats's Apple Trees, silk embroidery on blue poplin designed by Elizabeth Yeats

[Deirdre Falvey](#)

In the small St Nahi’s Church, Dundrum, Co Dublin, are four altar tapestries depicting biblical scenes. They were designed by Elizabeth Yeats and made by Susan Yeats for their parish church, where they were buried in the 1940s.

Yeats. Who springs to mind? WB? Maybe Jack? Perhaps their father John Butler? Not much is heard of Susan and Elizabeth Yeats, the somewhat forgotten sisters. They were two significant Irish women of the Celtic Revival, creative and strong, accomplished and pioneering, and a light is belatedly being shone on their work and lives.

Susan (called Lily to distinguish her from her mother Susan Pollexfen, who married artist John Butler Yeats) was a skilled embroiderer; Elizabeth an art teacher, author and publisher. They grew up between London, Dublin and Sligo, studied at Dublin Metropolitan School of Art, and later the Chiswick School of Art (as did Jack), and Elizabeth learned book-making with the Women’s Printing Society. In 1890s London they

became part of an artistic circle that shaped an Irish revival, and were influenced by William Morris and the Arts and Crafts Society.

They moved to Churchtown, Co Dublin, with their father in 1902 and joined suffragette Evelyn Gleeson's pioneering Dun Emer Guild Dundrum studio (printing, embroidery, tapestries). The Yeats sisters later split off and set up Cuala Industries – the Cuala Press directed by Elizabeth and Lily's embroidery workshop – in Churchtown. They led and trained creative women (including Beatrice Cassidy, Molly Gill, Esther Ryan, Eileen Colum) over four decades in south Co Dublin, a period of prodigious creativity, enterprise and acclaim.

Susan Mary Yeats and Elizabeth Corbet Yeats, born in 1866 and 1868, were sandwiched in their talented family between poet William Butler Yeats and painter Jack. "I think they were overshadowed because they had two really big (in reputation) brothers. They get lost in that story. Their talent has always been largely seen as second, or indeed third and fourth, fiddle to the other two," says Eunan McKinney, who's behind the inaugural Yeats Sisters symposium this July near their home territory, Dundrum. "There's a whole set of circumstances, of gender, of society, the time and place they were born, that led to their reputation being neglected."

All the same, "having such a well-known name in Anglo-Irish Revivalist circles was without doubt a marketing coup in their lifetime" even if their achievements were subsequently eclipsed by their brothers, observes art historian Dr Angela Griffith, academic lead on Trinity College Dublin's Cuala Press Project. There have been studies of Elizabeth and Lily Yeats (including by Gifford Lewis, Nicola Gordon Bowe, Karen Brown) but familial relationships often

dominate discussions. These were important, not least because both men worked with and for the sisters, she says (William was editor for Elizabeth's presses and Jack a contributing artist). "Family needs and aspirations directed their life choices."

The Cuala Press Project is archiving, conserving and researching the Cuala Archive, donated by the Yeats family to Trinity Library in the 1980s, and a collection of over 100 Cuala prints donated more recently by Vin Ryan of the Schooner Foundation, which supports the project. The collection is being digitised for public access.

The project situates Dun Emer and Cuala in the wider cultural, historical and political landscape of the early 20th century. Griffith points out the Yeats sisters' significance given women's roles at the time, their agency and their place (or not) within subsequent histories. From the beginning, Dun Emer and Cuala trained and employed only women, aiming to enable them to live independently. They learned needlecraft under Lily, tapestry and weaving with Evelyn Gleeson and hand printing from Elizabeth. The company advertised that they employed Irish hands and used the best of Irish materials, to make "beautiful things".

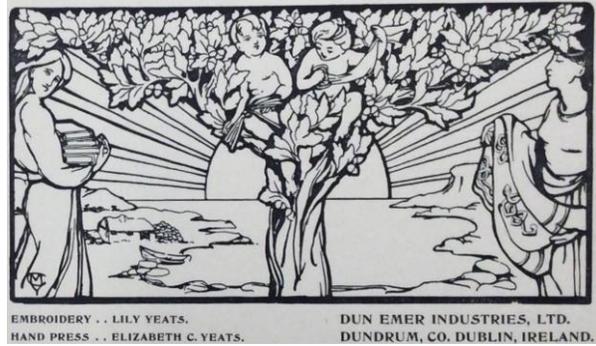
Cuala's literary content, and most of Dun Emer and Cuala's visual materials, including prints, illustrations, cards and bookplates, "reflected revivalist and nationalist definitions of Irish culture", says Griffith. "The rural landscape, in particular the west of Ireland, its inhabitants and local traditions, were viewed as culturally authentic and distinctive from British-styled urban centres. The west became a metaphor for Irishness, a visualisation of Irish identity." Champions of the Irish Revival recognised the arts afforded Ireland a platform to assert itself as a sovereign cultural and, by extension, political entity, says Griffith; Cuala work was exhibited in

State-sponsored national and international exhibitions.

Jack provided numerous designs – of Irish life, landscape and characters; farm cottages, race meetings, fair days – for Dun Emer and Cuala, but most Cuala designers were women, including Dorothy Blackham, Beatrice Elvery (Lady Glenavy), Jack’s wife Mary Cottenham Yeats, and Elizabeth Yeats, with designs often reflecting Irish domestic life and women’s lives.

Significantly, Dun Emer and Cuala Industries “provided a creative outlet for female writers and artists”, says Griffin. As elsewhere, “Irish women were beginning to assert themselves within the fine arts. From the turn of the last century, women were finding new roles in modern society, including opportunities to train as artists, to travel and to exhibit. More often than not, women created their own opportunities. Within the international Arts and Crafts movement, and with Cuala, women created a space where they successfully competed with their male peers, establishing themselves, and securing recognition for their work.”

Dr Billy Shortall, doing post-doctoral research with the Cuala Press Project, says, “From the outset of the enterprises, the women of the Cuala Press were not a coterie of gentility oblivious to the shadow of the gunman or the terrible beauty hanging over the country. Cuala was born out of the Irish Revival that fuelled the drive for political independence and the artistic output reflected the prevailing nationalist cultural and political ideology. Between 1902 and 1946, it can be argued Dun Emer and Cuala Press held a mirror to Irish society.



Lily and Elizabeth Yeats depicted in a promotional postcard used by both Dun Emer and Cuala Industries, designed about 1906 by Mary Cottenham Yeats, who was married to Jack B Yeats.

“Much of their early print material reflected an Irish Revivalist agenda and were primarily expressions of a nationalist identity often through idealised representations of Irish rural life. Their art prints, which reached national and international audiences, portrayed a stable Ireland, populated by proud and industrious people. They celebrate the country’s distinct heritage, countering previous English constructs of Irishness. They attest to the new State’s objectives, projecting itself as a competent and self-determining nation.”

Cuala published new work by important Irish writers of the literary revival. “Both content and aesthetic were exceptional,” says Shortall. “William B Yeats said the first volume printed by his sister Elizabeth, his own *In the Seven Woods* (1903), was ‘a pleasure whether open or shut’.”

The symposium is timed to mark *Seven Woods*’s publication, and weaves together several threads, including the Arts and Crafts movement, and ongoing interest in making and collecting “beautiful things”, says McKinney. He recalls his amazement, during symposium planning, when Mary O’Reilly of the Irish Guild of Embroiderers pulled *The Meadow* from her handbag, a huge Lily Yeats embroidery which she had on her wall. Yeats’s embroideries are also in the National

Gallery collection (though not on display).
“They are of a time, and as a piece of artistic work they are magnificent.”

Money was tight for the Yeats sisters, and the business struggled financially. There were also some disharmonies: with Eileen Gleeson, with WB and between the sisters themselves.

The relationship with WB seems to have varied between benevolent and bullying, McKinney observes, and he and Elizabeth had a somewhat strained relationship.

McKinney aims to revive and expand public knowledge and understanding of Lily and Elizabeth Yeats’s immense achievement, and their association with Churchtown and Dundrum which nurtured their most productive period. He wants to promote appreciation of their pioneering ideals and their relevance to modern Ireland, encouraging a new generation of discovery and research. “It’s very early days and I hope this will be the start of a much longer reinstatement and restoration of their reputation.”

The Yeats Sisters’ Inaugural Symposium, Taney Centre, Dundrum, on July 15th includes papers from Dr Angela Griffith and Dr Billy Shorthall; Dr PJ Mathews and Dr Lucy Collins of UCD; Dr Ann Wickham; and book artist Mary Plunkett.

<https://theyeatssisters.com>. *The Cuala Press Project’s digitised archive of the Yeats sisters’ prints, embroidery and photographs:* <https://digitalcollections.tcd.ie>

Clair Wills: seeing the unseeable, saying the unsayable

Anne Enright’s citation at an NUI honorary degree ceremony



Profs Clair Wills and Anne Enright at the National University of Ireland honorary degree conferring ceremony

Anne Enright

A Sheánsailéar, a mhuintir na hOllscoile agus a dhaoine uaisle, is mór an onóir agus an pribhléid é domsa an Dochtúir Sorcha Ní Liam a chur in aithne diaobh agus í a mholadh le céim oinigh.

Chancellor, members of the University, ladies and gentlemen, it is an honour and a privilege to present Dr Clair Wills for the award of the degree of Doctor of Literature honoris causa.

For, among other achievements, her expansive contribution to Irish letters, which moves beyond ideas of territory and nationhood to study diaspora culture, illuminating the complex relationship between Ireland and Britain.

Though her academic career has been crowned by successes of the conventional kind, Clair Wills' work refuses to stay in one or other of the usual categories: intellectually, she is 'at large'.

She has, as a matter of integrity, sought a new space between academic disciplines, genres and settled forms of theoretical discourse. A cultural historian who also writes about poetry, fiction, memoir and polemic, she is interested in Northern Ireland, feminism, in migrations and migrants, and in the carceral institutions in Britain and Ireland.

Wills' thinking about culture is always tentative, while her methods are rigorous: extensive research, stylistic clarity, a respect for the facts, an alertness to the texture of what might be called ordinary lives. It seems to me her work shows a remarkable ability to listen to her subjects, to hear the tone, and to be led by their concerns.

Wills' distinguished scholarship has brought into focus the negative spaces in the stories we tell about ourselves. She is interested in absences, passivities, displacements - working in the fissures and cracks between nations, especially those between Britain and Ireland. Over and over again she shows the porousness of the boundaries between one group and another, one people and another, between those on one side, or the other, of power. This work queries the tales of empire and independence on which national mythologies are formed and quietly undermines our attempts to stay separate.

In the late 1940s, Clair Wills' mother left a small farm outside Skibbereen to take the boat to England. She trained as a mental health nurse at Netherne, the hospital complex in Coulsdon, Surrey which, in the 1950s, housed nearly 2,000 patients. Though her mother moved on after a few years - she would eventually retire as an NHS psychotherapist - some of Clair's childhood was spent at the hospital, where her father, the child of Welsh migrants, had been reared in a cottage on the grounds.

Her sense of suburban Surrey was almost bucolic - it was a place of blackberry bushes and apple trees, on the edge of Farthing Downs. But she remembers the hospital corridors very well, and also how much she disliked them. "The shiny, dun-coloured institutional paint; the double fire doors with plastic portholes; the windows that were a bit too high to see out of - at least for me." The Irish nurses in Coulsdon were outsiders, like the patients they tended - sometimes with treatments that seem harsh to us now. It is possible that the ambivalence of their power opened a space where Wills' thinking has flourished, ever since.

Though her older sisters were given a Catholic education, Clair failed to get into the local convent school, a little to her own relief. "Even then," she wrote, "I knew it was a lucky break." It was an academic lapse she would not repeat. A place at Somerville College Oxford was followed by lectureships in Essex University and Queen Mary University of London. Between 2015 to 2019 she was Leonard L. Milberg Chair of Irish Studies at Princeton, and she is now King Edward VII Professor of English Literature at Cambridge and a professorial fellow of Murray College.

An honorary member of the Royal Irish Academy and a fellow of the British Academy, Wills brings an ease and conviviality to hallowed halls. She is a keen jazz dancer, who has written about the pleasures of being led - as opposed to leading -

across the dance floor. As befits someone so interested in questions of departure and arrival, she is a much-travelled scholar who has visited, as fellow or professor, Trinity College Dublin, Tokyo University, Boston College, Dublin, Notre Dame and most recently the Columbia Global Centre in Paris.

Her first book was on Northern Irish poetry and then more specifically, in 1998, on the work of Paul Muldoon. After this, Wills graciously lent her scholarship to the 2002 Field Day Anthology of Irish Writing, Volume V, which served as a corrective to the botched original enterprise. In it, she focussed not on poetry but on feminist non-fiction, a step sideways in a journey that became increasingly interested in making a new path.

In 2007 she published her landmark book *That Neutral Island: A Cultural History of Ireland during the Second World War* which, more or less fearlessly, looked at a morally ambiguous time in Ireland's international relations. A book about the 1916 Rising was followed by two more that worked in a liminal space between cultures: a study of postwar emigration from Ireland called *The Best Are Leaving: Emigration and Post-war Irish Culture* and, in 2017, *Lovers and Strangers: an Immigrant History of Post-war Britain*. Typically, Wills does not exclude one or another kind of migrant from this study. Though one-sixth of the Irish population was thought to live in Britain in the fifties, she focuses equally on the Windrush generation and includes migrants and refugees from eastern Europe.

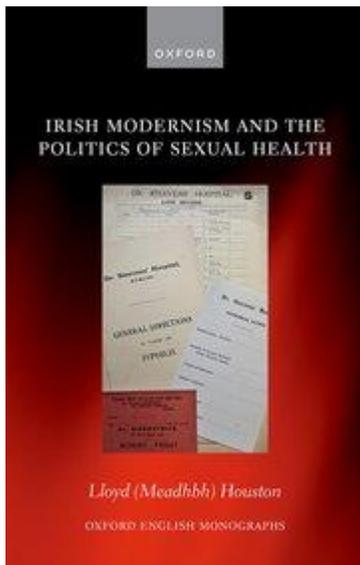
Her current research is on life stories told across the boundaries of carceral institutions, including post-war British psychiatric institutions and Mother and Baby Homes in Ireland. Wills is not just interested in the facts, but in public and private attitudes to

those facts, and especially in the gaps in our thinking. She asks the question: "how do we learn to not see what we see, or not know what we know?" This is a moral question about the mechanisms of denial and how this might be overcome. "It is as though," she says in a London Review interview, "the past has to be believed in by sufficient numbers of people in order to qualify as the past." The horrors of the Magdalene homes were not hidden at the time, but they were unseeable. "It is there on the surface," says Wills. "And we don't want to look at it."

This question of visibility, of making things available, is one of the reasons Wills is so interested in the framing afforded by fiction. Art places reality "under torsion" she says, "so that we can see something that is in plain sight but that we have not yet recognised." This interest runs through all her work. "I believe in my heart that literature can help us see things we mightn't have seen... It's kind of about hearing the tone, where it came from and why it was there."

"Shame" is not one of Clair Wills' key words. As a concept or feeling it is, perhaps, too full of spooks and frights. But part of her fearlessness and her simplicity has been an ability to go into shame-bound spaces in Irish life - and Lord knows we have enough of them - bringing clarity and context, turning the past into history, so it can be put to rest. She goes along the neglected and abandoned corridors of the past and turns on the light.

BOOK NOTICES



Irish Modernism and the Politics of Sexual Health

Lloyd (Meadhbh) Houston

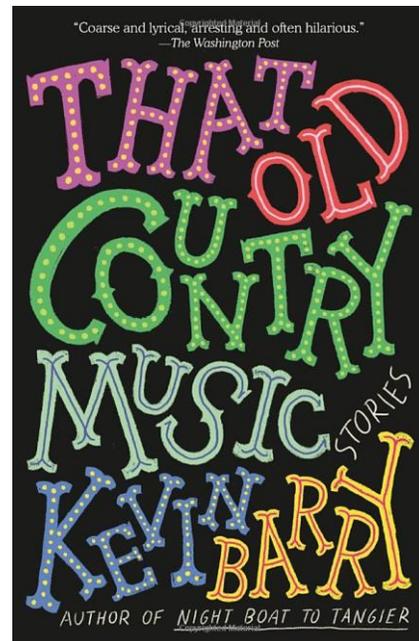
Provides a compelling and original perspective on the emergence and development of modernism in Ireland, and a detailed account of the medicalization and politicization of sex in Irish culture from 1880 to 1960

Presents new readings of canonical texts and re-examines the intellectual trajectories of major and minor Irish modernists, including W.B. Yeats, J.M. Synge, George Moore, George Bernard Shaw, James Joyce, Oliver Gogarty, Samuel Beckett, Kate O'Brien, and Flann O'Brien

Explores key events in the political and cultural history of Ireland (the Parnell Split, the Limerick Pogrom, the Playboy riots, the passage of the Censorship of Publications Act) from a Medical Humanities standpoint,

and situates them in a wider Anglo-American and European context.

Oxford UP, 2023, £78

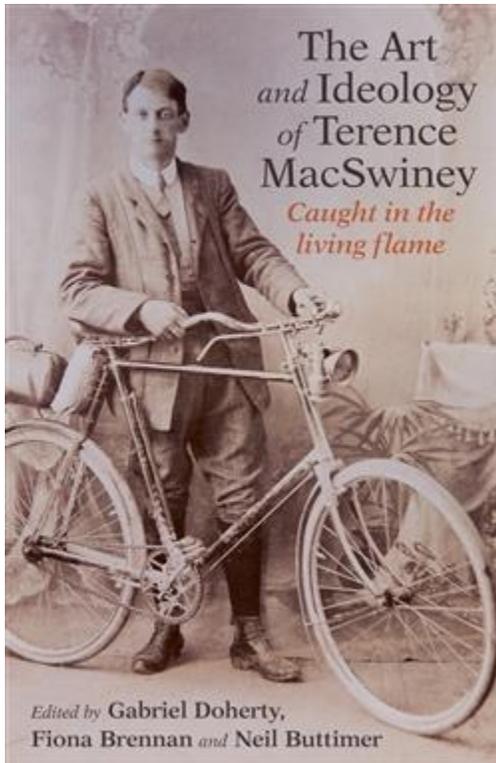


Kevin Barry's darkly glimmering third collection of short stories arrives prefaced with a quote from the film-maker Jane Campion, all about the romantic impulse. "It's a heroic path and it generally ends dangerously," she cautions. That isn't always the case for the protagonists of these 11 tales. One character, himself a writer, steps back just in time. Another's lot turns out to be happiness – the single outcome he professes himself unable to handle. But by and large, passion proves hazardous for the loners and oddballs who drift through Barry's forceful landscape.

This is the west of Ireland, its wild emptiness teeming with lore and legend. As a publican says of his 10-streetlight town: "the winter bleeds us out here". Come fairer weather, there's the billowing whitethorn blossom to worry about, laden with doomy superstition. And what of the romance of the place? That gets short shrift, too. "The silly, silly moonlight," sighs one man,

rueing the calamity that comes from its enchantment.

Vintage Canada, \$19.95



Terence MacSwiney is most famous as the central figure in one of the great hunger strikes in world history, which culminated in his death in October 1920, aged 41, in Brixton prison, London, after a fast of 74 days. For many years prior to his demise, however, he had been an active participant in the intense cultural and political debates that characterised Irish life in the late nineteenth and early twentieth centuries. In these exchanges MacSwiney employed a variety of literary forms to express his support for the political separation of Ireland from Britain and the promotion of indigenous culture. These writings, regrettably, were overshadowed by the manner of his death, and for the most

part have been unavailable to the public ever since.

The collection encompasses both published and unpublished material, the latter only previously available in archives. Following a general introduction that outlines the principal stages of MacSwiney's life, each of the major categories of his literary output — poetry, drama and prose — are presented in turn and accompanied by introductions that analyse and contextualise the texts.

Gabriel Doherty is a college lecturer in the School of History, University College Cork, and is the Editor of *1916: the Long Revolution*.

Fiona Brennan is a theatre historian and independent researcher. Fiona is the author of *George Fitzmaurice, 'Wild in His Own Way': Biography of an Abbey Playwright* (Carysfort Press, 2005). **Neil Buttimer** lectured in Irish language and literature at University College, Cork (UCC), for over forty years, prior to his retirement in 2021. His teaching and research in that time and since were in early medieval Irish literature, pre-Famine Gaelic Ireland, as well as language and public policy. His publications include a *Catalogue of Irish Manuscripts in Houghton Library, Harvard University* (2022).

Cork UP, 2022, €39



Blood Pulled My Shoe Off: The Birth of the Free State in the Words of Máire Comerford

For Roy Foster

*If bucked by your pony, make no fuss
get up again and again no matter how hurt
water and feed your pony before you eat
yourself...*

*when there was an occasion for tears, I held
them
until I got to a warm dark stable where I
could
be nuzzled by a soft nose*

My bicycle opened Ireland to me, our
bicycles were the fastest things.

I wanted to visit the place where Shane
O'Neill's head was spiked
on the castle gate. I went up alone to spend
Easter with Maud.
The following day I boarded the tram to
Blackrock. Three hours
later I was in the middle of the Rising.

Sometimes there was no steady walking.
When the crowd ran,
I ran with it. Next morning in Harcourt Street,
blood pulled
my shoe off. Keen to see if the tricolour was
still flying,
I'd not noticed the big red pool until my foot

was held in it.

get up again

I saw a big hand across the people coming to
swoop. I made a dive,
started to run, half-spangled by a foolish,
fashionable, tight skirt.

A milk car drove beside. I grabbed his dashboard,
he whipped up
his pony, my legs barely able to keep my feet on
the ground.

Mother was pretending to be Michael Collins'
aunt and that
distracted me. Mother was distressed because he
was a bad feeder,
hardly slept at all. She made up two beds for him.
Both would be
tossed in the morning. And Mother had her own
troubles.

Another raid at night, uniformed Auxiliaries. I
opened the door
in my nightgown, pushed backwards by the
leader until my head hurt.
Pressed hard against the wall. He forced his
revolver into my mouth.
My mouth full of steel. You're the bad one of the
family, he said.

get up again

Collins said we will work it out eventually just
like South Africa
A stone rolled slowly at my heels in Irish Street,
Enniscorthy.
And to hell with the Republic, shouted a group of
budding Free Staters.
Very young ones.

get up again

I slipped away on my bike to the Four
Courts...we were all too young.

“UP THE REPUBLIC”

GREAT WEST SIDE
MASS MEETING
UNDER THE AUSPICES OF
Shields and Boru
Councils
A. A. R. I. R.



LAWNDALE HALL
Ogden and Trumbull Avenues

MISS MARY COMERFORD

Tuesday, April 29th, 1924, 8 p. m.

Miss Mary Comerford, Irish Dispatch Bearer and Hunger Striker will give a talk on present conditions in Ireland.

Captain Owen Moore of the Irish Republican Army will give an address on conditions in Ulster. He will tell of the capture of Dundalk and the release of 500 Republican prisoners. Come and hear. See and meet these patriotic visitors.

GOOD ENTERTAINMENT ADMISSION FREE

CLONREY & CO., PRINTERS, 127 N. WELLS ST., CHICAGO

Our belts were closed and our coats still buttoned as night fell. George Plunkett came over several times to tuck a coat, his own, around my legs. Countess Markievicz was positioned for sniping in her usual state, rifle poised. I admit to being somewhat repelled. I gave Con a meal and left. I would not have liked to be lying on a roof trying to kill someone but this seemed to be what they were at.

The Free State officer arranged the soldier's rifle so it was pointed at the middle of my back.

Make no fuss.

After the Defeat, I was sent with a message for Eamon de Valera, all over the county, going from place to place

looking for him.

August 22, I delivered a despatch at dusk to a pasture field, County Cork, gorse encroaching from hedges, more IRA men in arms than

in the Four Courts. Did you know that Michael Collins was killed down that road last night? I did not know anything in recent history in Collins' favour because death had been busy. No message from any grave shouted Stop! I went on my way without joy or sorrow.

Make no fuss.

The North Dublin Union was a great barracks. The Free State didn't know how to make a barbed wire entanglement, rigid barbed wire stretched down the poles—a kind of ladder for us. No way I could climb this wall to freedom without all this barbed wire to help me.

My city comrades were reluctant but I was country bred. When we were children if you couldn't climb a fence someone threw your hat across – if you didn't come home with your hat there would be hell to pay.

Get up again.

I only remained free for a month. In Nassau Street, I was spotted. Might have been my slouching country walk! Taken to Kilmainham. Hunger strike once more. I would not eat until I was released, I said. After twenty-seven days, I was carried out on a stretcher by four soldiers.

When you are down, you are down and it is extraordinarily difficult to rise again. I was in poor form living on a hill in County Wexford, endeavouring to run my own poultry farm. It was tight. What helped me survive? I belonged to people who were able to run up bills. This past association was very useful to me. For years I knew little about passing events, unable to afford a newspaper. I had a motorbike, whenever I could scrape fifteen shillings together I would drive from Gorey to Dublin.

*when there was an occasion for tears, I held them
until I got to a warm dark stable where I could
be nuzzled by a soft nose*



[Martina Evans](#)

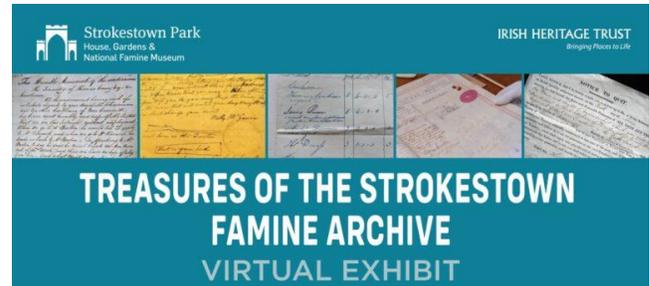
The scéal on the protocol

Since Marquis de Ximenès coined “la perfide Albion” in 1793, the phrase is regularly recalled to puncture English pomposity – rarely in scarce supply among Conservatives.

Christopher McCrudden, a distinguished professor of law at Queen’s University Belfast and the University of Michigan, has edited 25 succinct essays on the law and practice of the just-named protocol. A great deal of both the law and unfolding practice are carefully detailed, and their respective complexities and possible trajectories are

usually admirably explained. When they are not, that’s rarely the fault of one of the authors. The treaty drafters are responsible – especially London’s lawyers, disguising concessions made by the weaker party.

This collection is available online. Open access is among its many virtues. Word-searching is possible.



Treasures of the Strokestown Archive Virtual Exhibit

The new “Treasures of the Strokestown Famine Archive” Virtual Exhibit makes publicly accessible for the first time some of the most important archival records from the Great Hunger. Discover poignant petitions that convey the voices of the dispossessed, rare emigration records of those who fled the Strokestown Park Estate in 1847, and testimonies about the assassination of the landlord Major Denis Mahon. View exhibition [here](#).

End Notes

Q. What do rappers do?

A. Self-promote and provoke.

Case in point: West Belfast rap trio Kneecap (hardly an anodyne name to start with), who rap in Irish, put up this mural to themselves before their show at the Feile in August.

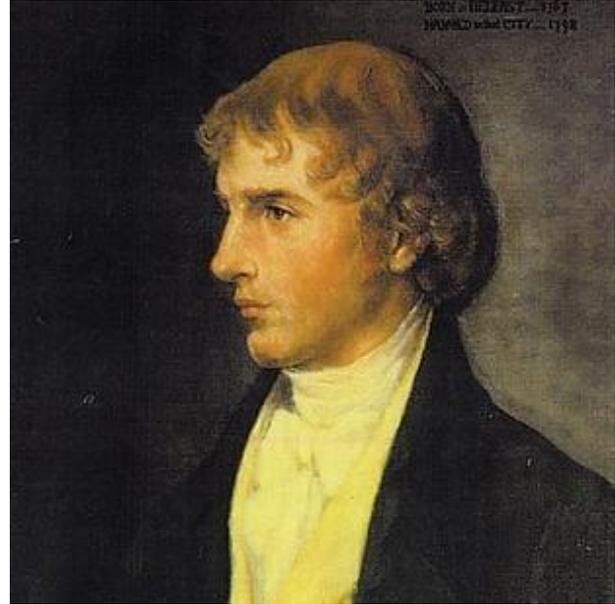


Needless to say, the ever-wrathful DUP rose to the bait. Jeffrey Donaldson damned the mural as "offensive to every serving police officer in Northern Ireland & to many in the wider community." Not to be left behind, the UUP's Doug Beattie asserted they "fostered hatred" and were "grooming a new generation of young people with insidious messaging."



Kneecap: Mo Chara, DJ Provaí and Moglaí Bap responded that they "hadn't stopped laughing" over the faux outrage, and thanked the DUP for their support.

(Funny enough to bear repeating. Ed)



"These are the times that try men's souls. You will no doubt hear a great number of stories respecting the situation of this country. Its present unfortunate state is entirely owing to treachery; the rich always betray the poor."

Henry Joy McCracken

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

And Remember

When things go wrong and will not come right,
Though you do the best you can,
When life looks black as the hour of night -
A pint of plain is your only man.

When money's tight and hard to get
And your horse has also ran,
When all you have is a heap of debt -
A pint of plain is your only man.

When health is bad and your heart feels strange,
And your face is pale and wan,
When doctors say you need a change,
A pint of plain is your only man.



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