



THE 11th PERCY FRENCH FESTIVAL

Taking French Leave

LEAVING IN IRISH HISTORY, POLITICS & CULTURE

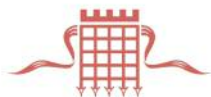
CURATED BY PROF. JOHN STRACHAN & DR BRIAN GRIFFIN, BATH SPA UNIVERSITY

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10TH–12TH JULY 2019



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Taking French Leave Leaving in Irish History, Politics & Culture

The 11th Percy French Festival 2019

Curated by Professor John Strachan & Dr Brian Griffin, Bath Spa University
Honorary president of the festival, the President of Ireland, Michael D Higgins

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The Percy French Festival has taken place annually since 2009 at Castlecoote House, the home of the festival founder, Kevin Finnerty, whose father was a founder member of the Percy French festivals of 1957 and 1958

The Percy French Festival 2019 acknowledges the major support of Creative Ireland Programme; Excel Industries, Dublin; Roscommon County Council; The GAA and the Sweeney Family, Corrigeen. A full list of our many supporters can be seen at www.percy french.ie

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Leaving

in Irish History, Politics and Culture

For centuries, Ireland's society, culture, politics, economy and history have been shaped to an enormous extent by the phenomenon of leaving. This 'leaving' has taken a variety of forms—perhaps most obviously and importantly that of mass emigration, especially in the nineteenth and twentieth centuries, with all its attendant social, cultural and economic changes and impacts. When one looks at Irish politics, on the 'macro' level one can point to the departure of 26 of Ireland's 32 counties from the United Kingdom, a process with many beginnings, one of the more important of which was the War of Independence, the first shots of which were fired 100 years ago; another major political leave-taking whose 70th anniversary occurs this year is Ireland's departure from the British Commonwealth in 1949. And, of course, this year also sees another major political departure, as Northern Ireland, along with the rest of the United Kingdom, leaves the European Union. At the time of writing, the consequences of this most recent manifestation of Irish 'leaving' remain to be seen, but they are unlikely to be minor. On a 'micro' level, Ireland's politics have also been profoundly shaped by what Brendan Behan regarded as the first item on the agenda of any Republican meeting, that of 'the split'. According to the author of *The Irish Times's* 'Irishman's Diary', Republicans did not have a monopoly on 'the split', when he observed that 'the split, of course, is not [just] a Republican thing, but an Irish thing; and great "whose-side-are-you-on?" divisions have occurred so often in Irish life over the centuries that we must conclude they are a national characteristic'.¹ Leaving in Ireland, then, has taken many forms over the past; one could also add Ireland's marginalising of the Irish language in favour of English in large parts of the country, and, more recently, the rapid and widespread exodus from the Catholic Church, a result partly of the collapse of that institution's moral authority in the wake of numerous child abuse and other scandals but also of the increasing secularisation of Irish society, as further examples of the transformative impact of leaving on Irish life.

¹ *The Irish Times*, 30 May 2002.

Emigration or Exile?

Emigration was often viewed not merely as a permanent departure from Ireland, but was often perceived as 'exile'. This is evident from the earliest documented instances of Irish emigration, the departure in the medieval period of Irish monks and saints such as Columbanus for Britain and the Continent to spread the Christian gospel. Contrary to popular belief, missionary endeavour was not necessarily the prime motive of these early Irish emigrants: instead, they voluntarily chose *peregrinatio pro Dei amore* or *peregrinatio pro Christo*, to inflict the pain of exile from Ireland upon themselves, as part of their pursuit of personal salvation.² Although these migrants left Ireland voluntarily, they nevertheless helped to create in the Irish consciousness the idea of emigration as exile, an idea which has had an enduring history: note the reference to Ireland receiving support from 'her exiled children in America' in the Proclamation of the Republic in 1916. Kerby Miller argues that the perception of emigration as enforced exile from Ireland was particularly strong amongst emigrants to the USA in the nineteenth century, especially in the post-Famine decades.³ While one can argue that a minority of the Irish emigrants to the USA were, indeed, forced out of Ireland—as a result of eviction, for example—the vast majority of those migrants who crossed the Atlantic did so due to a combination of 'push' and 'pull' factors. These 'push' factors were a combination of huge structural changes in Irish society and economy that, for many, made staying in Ireland a less attractive option than emigration, rather than being a case of people being compelled to emigrate as a result of being evicted from their homes. The 'pull' factors included the widespread perception that living standards and employment opportunities were much better in the USA than at home. For most emigrants, the journey to America was a one-way trip, as relatively few Irish migrants made the return journey home: it has been estimated that for every hundred Irish emigrants to the United States only 6 returned to their home country, compared with 12 out of every 100 English, 22 out of every 100 German and 58 out of every 100 Italian emigrants, respectively.⁴ Many Irish Americans

2 Elva Johnston, *Literacy and identity in early medieval Ireland* (Woodbridge: Boydell Press, 2013), pp.43–45.

3 Kerby A. Miller, *Emigrants and exiles: Ireland and the Irish exodus to North America* (New York and Oxford: Oxford University Press, 1985).

4 David Fitzpatrick, *Irish emigration 1801–1921* (Dundalk: Dundalgan Press, 1984), p.7.

rationalised their decision to leave Ireland—which was, in effect, a decision which meant that most of them would never see their parents or home again, hence the heartbreaking ritual of the ‘American wake’ before their departure⁵—by blaming either ‘the British’ or the landlords and by regarding themselves as involuntary exiles. Miller argues that they were helped to see themselves as exiles, rather than emigrants who chose to leave Ireland to improve their lives, by the fact that the Irish language blurred the distinction between being an emigrant and being an exile: while it was perfectly possible to say in Irish of an emigrant, ‘d’imthigh sé go Meirice’ (‘he went to America’, which conveys the sense of purposeful action), according to Miller it was far more common for an Irish-speaking emigrant to say of himself or herself ‘dob éigean dom imeacht go Meirice’ (‘I had to go to America’), implying a sense of being involuntarily compelled to go.⁶ In keeping with the concept of emigration as exile, ballad lyrics often depicted emigration as a distressing necessity for the migrants, as in the anonymous nineteenth-century song *The Immigrant’s (sic) Farewell*:

Farewell to thee, Ireland, the land of our birth
The pride and the glory, the gem of the earth
We sail with sad hearts to a land far away
In search of that bread that may fail if we stay.
New faces glow bright in the blaze of our fires
And the Saxons abide in the halls of our sires
Farewell, oh farewell to thy beautiful shore:
Tis with tears that we bid thee farewell evermore.⁷

The idea of emigration as exile, and depictions of emigrants as being heartbroken at leaving Ireland, tell only one part of the story. As Miller acknowledges, at the same time that many emigrants to the USA viewed their emigration as a form of involuntary exile (or at least affected to do so), many others were only too pleased to leave Ireland’s shores. As *The emigrant’s farewell*, a ballad of 1865, put it:

5 Miller, *Emigrants and exiles*, pp.556–561.

6 Miller, *Emigrants and exiles*, p.121.

7 Cited in Hasia Diner, *Erin’s daughters in America: Irish immigrant women in the nineteenth century* (Baltimore and London: Johns Hopkins University Press, 1983), p.30.

I'm very happy where I am
Far, far across the sea,
I'm very happy far from home,
In North Amerikay.⁸

A high proportion of those who were 'very happy where I am' were young Irish women. Indeed, in most of the years between 1871 and 1971 a majority of Irish emigrants were women. They left for a variety of reasons: the vast majority of those who left the 26 Counties in the five decades after independence emigrated in search of employment, but most also gave other explanations for emigrating, including 'restlessness, dissatisfaction with their lot, poor or unattractive social conditions, and better marriage prospects. The decision to leave Ireland was summed up by a native of Achill, who left her family's small farm in the late 1940s and emigrated to Britain. She was homesick and cried every night for a year, 'But I never dreamed of going back. There was nothing for me there.'⁹ A minority of women who emigrated in this period 'admitted to unhappiness within their extended family or frustration with social or religious aspects of Irish society'.¹⁰ It is likely that the latter factor will have played a bigger part in more recent decades in emigrants' decisions to leave Ireland, whether they were male or female. The Pogues evoke the complex combination of forces that prompted—and possibly still prompt—many emigrants to leave Ireland, as well as their complicated relationship with their native country, in *Thousands are sailing*:

Where e'er we go, we celebrate
The land that makes us refugees
From fear of priests with empty plates
From guilt and weeping effigies
And we dance to the music and we dance.

In this 1988 song, the emigrant is still portrayed as an exile, but it is no longer 'the British' or 'the landlords' who have forced the 'refugees' to leave, but the stiflingly repressive nature of Irish society.

8 Fitzpatrick, *Irish emigration*, p.31.

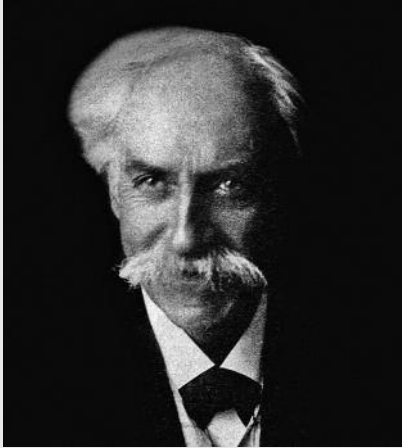
9 Pauric Travers, "'There was nothing for me there': Irish female emigration", in Patrick O'Sullivan (ed), *The Irish World Wide Series. Vol. 4: Irish women and Irish migration* (London and New York: Leicester University Press, 1995), p.165.

10 *ibid.*, p.151.

Of course, the Pogues are not the first Irish artists to have viewed emigration from Ireland as escape. James Joyce would possibly have seen the Pogues as kindred spirits, artists in 'exile' who continually draw inspiration from Irish history and folklore for their subject matter, but stripped of the maudlin sentimentality of much emigrant verse and prose. For Joyce, Ireland was, in the words of *A Portrait of the Artist as a Young Man*'s hero, Stephen Dedalus, 'the old sow that eats her farrow': permanently removing himself from Ireland was essential for Joyce's (artistic) survival. Dedalus speaks these words to his friend, Davin. In the same passage of the novel, Dedalus sums up the emancipatory aspect of emigration when he declares, 'When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets.' This is similar to the sentiments expressed by Maddie Rooney in Samuel Beckett's one-act radio play, *All That Fall*, when she says to Mr Tyler that 'It is suicide to be abroad. But what is it to be at home, Mr Tyler, what is it to be at home? A lingering dissolution'. Dedalus's words, of course, are to be read in two ways: Dedalus will evade the nets flung at him—he will fly past them; but he will also 'fly' or create art by using those same nets.

Joyce may have physically removed himself from Ireland, but was haunted by it for the rest of his life; in one sense, he never left Ireland at all. His tense, often troubled relationship with his home in Ireland and with Ireland as his home was in many ways, as John McCourt points out, the driving dynamic of his creative impulse. As Joyce put it in *Ulysses*: 'Think you're escaping and run into yourself. Longest way round is the shortest way home.'¹¹ Physically separating himself from Ireland was, nevertheless, vital for Joyce's progression as an artist; in much the same way as it was and is for another writer-in-exile, Edna O'Brien. O'Brien has referred on numerous occasions to the therapeutic effects of emigration for her, both as a person and a writer. As one can say of Joyce, in a sense O'Brien also has never left Ireland, given her near-obsessive delineation of Irish society in a series of novels—but it is her physical leaving of Ireland which has allowed her the freedom to mature as an artist and to make sense of her experiences in, and of, Ireland. In an interview for *The Irish Times* in 2015, O'Brien revealingly refers to 'a whole mosaic of memory

11 John McCourt, 'Joyce and Ireland: Home thoughts from abroad', *Radharc*, vol. 4 (2003), pp.59-80.



Percy French, c.1910?



James Joyce, 1904



Samuel Beckett, 1973



Edna O'Brien, 1960s

that separation brings. You don't observe a place or a person in that ongoing obsessive detail when you're in it. It's when you're parted from it either voluntarily or involuntarily that it comes to you . . . with a more urgent acuteness.¹² It is separation, emigration from Ireland, that has been the catalyst for her art, which she acknowledges in an interview for Faber & Faber as part of the advance publicity for her memoir, *Country Girl*, in which she states that 'Exile and separation were very, very good for me'.¹³

Emigration/Exile and Percy French

Paul Muldoon argues that 'Percy French was one of the great Irish poets of the late nineteenth and early twentieth centuries, a writer who offers an insight into Irish society no less telling than Yeats or Kavanagh or MacNeice'.¹⁴ Muldoon might be getting a bit carried away in his enthusiasm for French's artistic output here, but his point about French as a perceptive observer of Irish life is nevertheless a valid one. In particular, it is unsurprising that French's repertoire should include songs that have emigration as their subject. There is not a hint of Poguesesque revisionism in French's portrayal of emigration—his emphasis is very much on emigration as a tragic fact of Irish life, which reflects the dominant publicly expressed contemporary view of emigration in the nineteenth and twentieth centuries. The emigrants in French's songs are generally unhappy with their lot: they either discover that fortune does not await them in foreign climes, as the homesick narrator of *The Mountains of Mourne* testifies, or even if it does, this is scant consolation for being uprooted from one's native land, as the elderly grandmother who emigrated to America laments in *Ballymilligan*:

Back to Ballymilligan, it's there that I would be,
Back to Ballymilligan beside the silver sea,
The wee white houses peeping out to greet the dawn o' day,
The little trawlers creeping out to fish below the bay.
Oh! if I had me will again it's there that I would be—
Back in Ballymilligan beside the silver sea.

12 Interview with Patrick Freyne in *The Irish Times*, 7 November 2015.

13 2012 interview: <https://www.youtube.com/watch?v=Uu2dmfmhysY>

14 Paul Muldoon, 'Preface', in Alan Tongue, *The love letters of Percy French and more besides* . . . (Dublin: Lilliput Press, 2015), p.vi.



The idea of the emigrant nostalgically pining for home is probably most famously personified by Paddy Reilly in one of French's best-known songs, *Come back, Paddy Reilly, to Ballyjamesduff*; it is a theme that French also explores in *The emigrant's letter*, a song in which the narrator pines for Donegal 'Where they're cuttin corn in Creeshla the day', as soon as 'the grand Allan liner' leaves Ireland behind on the horizon. Emigration is a source of sorrow not only for the emigrants, but also for those they leave behind, as illustrated by the mother's lament for her children, all of whom have emigrated, in *An Irish Mother*.

French was an emigrant himself, but his experience could not have been more different from that of the sorrowful migrants and their families in his emigration songs. French's first wife, Ethel Armitage-Moore, died in childbirth on 29 June 1891, with their new-born daughter dying a few days later; he married his second wife, Helen (Lennie) Sheldon, from Burmington in Warwickshire, in January 1894 and made a happy home with her and their three daughters in London. It is possible that the sorrow felt by French's imaginary emigrants is a reflection of the sadness that he himself felt on his frequent absences from his family due to his heavy touring schedule in Ireland, Britain and the USA—it is clear from his correspondence that he loved Lennie deeply and that he doted on his daughters. If this is the case, it is but one more illustration of how imaginatively the emigrant experience has been expressed by Irish writers.

Brian Griffin and John Strachan

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JULY 10TH

WEDNESDAY



- 9.45 AM **Dr Kristina Varade**
Charles Lever and Anglo-Irish Leave Taking
- 10.10 AM **Paul Gunning**
Gaelic Half-Sovereignty and a Fistful of British Paper Bullets:
Farewell to Ireland's Monetary Freedom, 1919–1929
- 10.35 AM **Dr Éamonn Costello**
The Difficulty of Leaving, and the Impossibility of Return:
How internalised negative Irish stereotypes, and Anglo-
centricism shaped the presentation of Irish language song
within the *Oireachtas na Gaeilge* festival (1875–1924)
- 11.00 AM TEA/COFFEE
- 11.20 AM **Richard Loosbrock** and **Niall O'Dwyer**
Irish and labour activism in Colorado's mines, 1880–1905
- 11.45 PM **Dr Brian Griffin**
Leaving the Irish Police:
The Dublin Metropolitan Police and Royal Irish Constabulary
- 12.10 PM **Professor R V Comerford**
Charles Villiers Stanford (1852–1924) as a cultural leaver
- 12.55 PM LUNCH
- 2.30 PM AFTERNOON RECITAL
Viva Voce Festival Chorus of New York City
Turn the World Around: Songs across the Sea
- 3.15 PM GARDENS OPEN
- QUESTIONS & ANSWERS TO FOLLOW EACH TALK



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JULY 11TH

THURSDAY



9.45 AM

Peter Kao

Leaving/returning home in James Macpherson's
Fragments of Irish Poetry and critical influence in Ireland

10.10 AM

Alexander Jones

'Farewell, my country, and in perpetuum ...'
Louis MacNeice's valedictions

10.35 AM

Dr Celia Brayfield

The uncompromised authority:
How the reception of Edna O'Brien's autobiographical
novels demonstrated the dilemma of the Irish writer

11.00 AM

TEA/COFFEE

11.20 AM

Mary Kenny

Why Ireland was a Catholic country—and why it no longer is

12.05 PM

THE SEAN FREYNE MEMORIAL LECTURE

Professor Vincent Twomey

How European is the European Union?



SEAN FREYNE 1935–2013

1.00 PM

LUNCH

2.30 PM

AFTERNOON RECITAL

Castlecoote Ramblers

To be advised

3.15 PM

GARDENS OPEN

QUESTIONS & ANSWERS TO FOLLOW EACH TALK

CAVAN COUNTY MUSEUM

Bring history to life at Cavan County Museum

TAKE A MAGICAL WALK back through time in the historic wonderland that is Cavan County Museum! This exciting and vibrant museum takes history off the page and brings it to life with larger-than-life outdoor exhibitions such as the 1916 Rising Experience. Here, you can relive the chaos of the Easter Rising with a giant replica of the GPO and a walk-through tunnel, mirroring the cramped conditions endured by the rebels.

Elsewhere, the World War I Trench Experience gives you the chance to walk around the largest replica trench in Ireland or Britain and experience how it felt to fight in *'the war to end all wars'*. It's so realistic, you can practically feel the bullets flying overhead, so make sure you keep low!

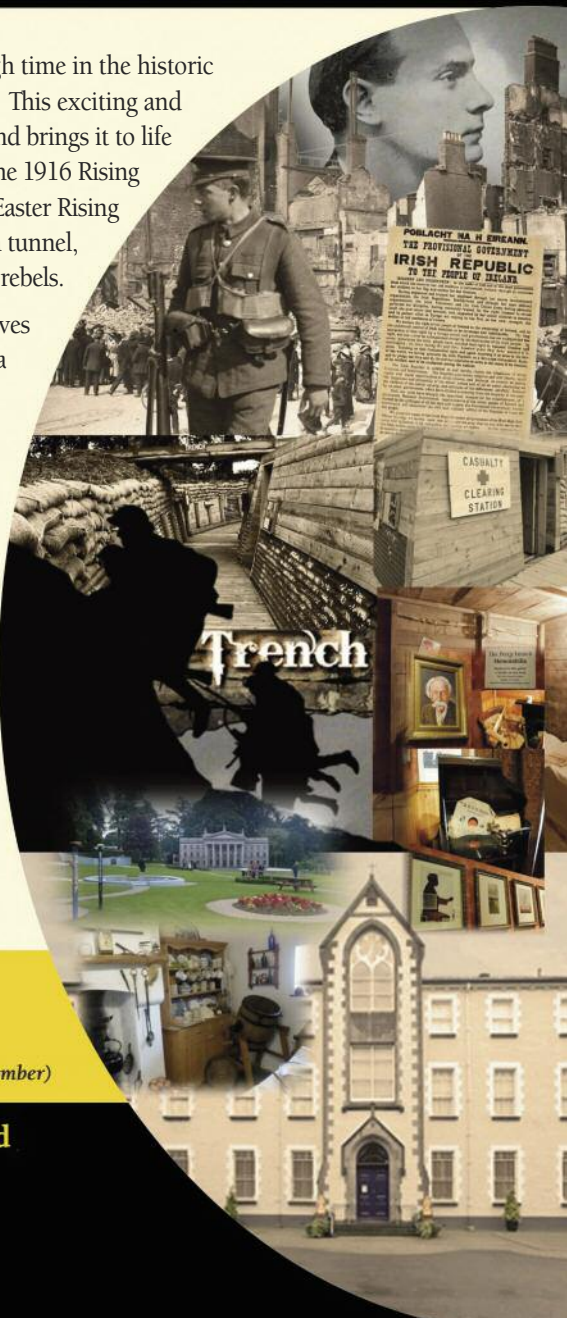
Indoors, Cavan County Museum is a treasure trove of fascinating artefacts from our past, such as ancient arrowheads that our ancestors used to hunt, or the mysterious three-faced Corleck Head.

When finished your tour visitors can enjoy refreshments in our Coffee Shop and browse around our beautiful Craft Shop.

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Cavan County Museum is open
Tuesday, Wednesday, Thursday, Friday
and Saturday from 10am – 5pm
Sunday 2pm – 5.30pm (June, July, August and September)

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Ballyjamesduff, Co. Cavan
Tel: +353 49 8544070
www.cavanmuseum.ie



JULY 12TH

FRIDAY



9.45 AM

Dr Kayla Rose

The Art of Staying in Touch

Irish Greeting Cards at Home and Abroad, 1866–1895

10.10 AM

Dr Paddy Fitzgerald

Derry mountains no more:

Irish migrant departures in historical context

10.35 AM

Conor Heffernan

Free from British influence:

Sokol and army training in 1930s Ireland

11.00 AM

TEA/COFFEE

11.20 AM

Dr Paul McLaughlin

Auto-philosophical reflections as an Irish exile

11.45 AM

Dr Gerard Moran

From Great Famine to Great Exodus:

Leaving home, but remaining Irish

12.30 PM

LUNCH

2.30 PM

AFTERNOON RECITAL

The Donoghue Brothers

Title to come

3.15 PM

GARDENS OPEN

QUESTIONS & ANSWERS WILL FOLLOW EACH TALK

Death by Nostalgia!

Roscommon County Council is delighted to be associated with, and to support, the Percy French Festival 2019. This festival has been an integral part of the cultural and literary life in County Roscommon since 2009 and it can rightfully be said that it has grown to be one of the leading cultural events in the country.

The festival focusses this year on the concept of leaving in Irish history, politics and culture. The impressive line-up of speakers will no doubt challenge thinking on the impact leaving has on the individual and on a society as a whole. With the uncertainties of Brexit continuing to divide the people in the UK, this year's theme is particularly apt.

Emigration

Percy French wrote many poems and songs about emigration including the *Mountains of Mourne*—thoughts of an exiled person looking fondly back to Ireland, and *Come Back, Paddy Reilly* which highlights the poignancy of emigration. He had an innate understanding of the pain and loss associated with leaving one's home and one's people and often—through poems and parodies—attempted to soften that pain and minimise the loss. In the poem *Things that Matter*, French talks of going abroad for a spell' and humorously declares, 'There's just one small cloud in our sky, I suppose it is wrong to complain, but Pa says he is going to try and make a big fortune again'. Then again, the loneliness and nostalgia seeps through from French's poem *In Exile* when he laments 'So when along the Achill Sound, the Summer sunset gleams, and when the heather bells are found, beside the mountain streams, I'll seek thy shore and

live once more, oh island of my dreams!'. With *The Emigrant's Letter* French once again resorts to humour with 'So here I must stay—oh! I've no cause to fret, for their dinner was what you might call a banquet. But though it is 'sumpchus', I'd swop the whole lot, for the ould wooden spoon and the stirabout pot'.

Global Rossie Family

It is estimated that 10 million people have left Ireland. Thousands of Roscommon people left to made their homes in new countries, and there established new Roscommons; you can find a Roscommon in Saskatchewan, Michigan, and the Carribean. Roscommon County Council is developing a strategy to see how we can link, liaise and collaborate with the people of the 'Global Rossie Family'.

Leaving and finding

Leaving, emigrating, can have a negative impact on a country. Skilled and educated young people go and population stagnates. Leaving one's home, people and place is no doubt difficult for the individual. However, it offers new chances, opportunities to learn new skills, language, and culture. It can be a new beginning.

A longing for the past is likely during times of change and adjustment, when it was perceived that life was more straightforward, and the current decades are indeed fertile ground for nostalgic fantasies. There is a fear that, by leaving and departing from the way things were, things might become different. And change is unsettling. Change is disconcerting. Change is unfamiliar. Holding onto the past can be a comfort during difficult



times. We can see evidence of this in our politics with the current drift towards nationalism. Clever politicians and others prey on this human weakness.

Nostalgia

There appears to be a widespread desire, a pining, for the past in our villages, towns, and counties. Despite progress and development with new technologies, there is a longing for the way things were, yet we must embrace progress, innovation, and the way things will be. Happily we can hold the familiar close in our songs, music and poetry, but we must not fetter progress.

The Percy French Festival 2019 explores the angst of losing the old and the challenges of embracing the new. Can our nostalgic inclinations be reconciled with our instinct for seeking out the new and different? There is no doubt that at the Festival we will be informed, enlightened and entertained.

Eugene Cummins

Chief Executive Roscommon County Council

Mary Mullins

Arts Officer Roscommon County Council

Irish immigrants, from top:

Arriving in America, date and photographer unknown

On Ellis Island, looking toward New York, 1912, photographer unknown

Lunch on the beam, Manhattan, October 1932, taken during the building of the Rockefeller Center, photographer unknown. The men at each end are believed to be immigrants from Galway

PROFESSOR R V COMERFORD



Vincent is a native of Grangemockler, Co Tipperary, and now lives in Co. Kildare. He graduated at Maynooth and completed a PhD at Trinity College Dublin. He was professor of Modern History and head of department at Maynooth for 20 years before his retirement in 2010. During that time he also held various other college and university appointments. As lecturer and professor he supervised a large number of research theses. His contribution to academic institutional development included involvement in the international consultations that produced the European Credit Transfer System and facilitated the development of the Erasmus scheme of student exchange. His publications include *The Fenians in context: Irish politics and society, 1848–82*, first published in 1985 (second edition, 1998), it was digitally reborn in 2017 and is available as an ebook.

DR KRISTINA VARADE



Kristina is an Associate Professor in the Modern Language Department at BMCC, CUNY (New York, USA). Her research interests include 19th-century Anglo-Irish Studies, Irish/Italian Comparative Studies; and contemporary Irish fiction. She has published in *New Hibernia Review*, *Irish Studies Review* and *Annali d'Italianistica*, among others, and has engaged in extensive conference and publication activity regarding 19th-century Anglo-Irish writers, including Maria Edgeworth, Sydney Owenson, and the so-called Lost Victorian, Charles Lever. Her inquiries center on Anglo-Irish consumer culture; identity studies; expressions of Anglo-Irish in-betweenness; and print culture. She is particularly interested in expressions of (Anglo-) Irishness abroad, as indicated in epistolary correspondence, fiction writing and journalistic activity. Kristina is currently preparing a monograph on Charles Lever examining new considerations of the author as a consular representative, journal contributor, and family man, including an examination of hyphenated identity and Anglo-Irish writing on the margin. Awarded numerous grants for her interdisciplinary Irish-Italian research she has been invited to lecture at universities in the United States, Ireland, and Italy.

DR ÉAMONN COSTELLO



Éamonn teaches Irish and 19th century Irish language literature at the School of English, Irish and Communications at the University of Limerick. He was a lecturer in music at the Irish World Academy in University of Limerick. (2010–4). His PhD (2016) looks at the history of song within the Oireachtas na Gaeilge festival, Ireland's oldest arts festival. Éamonn holds an MA in ethnomusicology from University College Cork, and a BA in Irish Music and Dance from the University of Limerick. He is currently working on an edited book, *Song in Ireland*. He has written a chapter on 'Irish Song' in *So You Want to Sing World Music* (2019); and articles and reviews for the journal, *Ethnomusicology Ireland* and *The World of Music* (new series). In 2016–8, Éamonn was secretary of the Irish branch of the International Council for Traditional Music and Chair (2018–9); he is a member of the newly formed traditional song research cluster, TradSong, based in University of Limerick. A traditional musician and singer, his 2010 album, *Bosca Ceoil and Fiddle* received widespread critical acclaim

PAUL GUNNING



With a background in provincial journalism and educated at King's Inns, Dublin, the research of Paul pursues the desideratum of archival fact to address current concerns regarding cultural and social Irish history. At the British Sports Historians' conference he grappled with Irish folk football's origins; at the inaugural International Football History conference at the Etihad Stadium, Manchester, he detailed select elements of cultural rivalry within Ireland's association football foundation myths; at Ulster University, Belfast he propounded upon the existential crisis and paradoxical *oikos* of Michael Cusack; he discussed *Namby Pambyism and Muscular Christianity* at Trinity College last year, Dublin; at the Historic Houses of Ireland conference at Maynooth University considered landlord and tenant intracommunal hospitality within the Anglo-Irish demesne; at Newcastle University he spoke upon *The Sister Kingdom's Political Harem: Irish Responses to the Laws of Leviticus, 1865–85*. His diversified interests have featured in the national media when exploring the particularities of Spike Milligan's heritage and contested themes of Irish identity and modernity connected with Conor McGregor.

CONNOR HEFFERNAN



Conor is a PhD student at University College Dublin under the supervision of Dr. Paul Rouse. Funded by both the Irish Research Council and Universities Ireland, his research project is concerned with the rise of the Irish physical culture movement from 1893 to 1939 with a particular focus on political, social, and sexual histories.

PROFESSOR VINCENT TWOMEY



Born in Cork, Vincent entered the novitiate of the Divine Word Missionaries in 1963. After philosophical studies at Donamon and theological studies at Maynooth, he was ordained priest in 1970. He did his doctoral studies under the supervision of the then Professor Joseph Ratzinger at the University of Regensburg, Germany. His appointments have included: Professor of Dogmatic Theology, Regional Seminary of Papua New Guinea and the Solomon Islands (1979–81); Professor at the DWM Theology Faculty at Mödling, Austria (1982–3); Lecturer and then Professor of Moral Theology at Pontifical University, Maynooth (1983–2006); Visiting Professor at University of Fribourg, Switzerland (1983); Visiting Scholar at Seton Hall University, NJ (2013). He founded The Patristic Symposium at Maynooth in 1986. From 1997–2006, he was Editor of the *Irish Theological Quarterly* and Editor-in-Chief of *The Word* (2004–8). He was appointed Rector, SVD Maynooth, 2010–16. He has engaged extensively in public controversies. His publications include *The End of Irish Catholicism?* (2003) and *Moral Theology after Humanae Vitae* (2010).

MARY KENNY



Mary is an experienced journalist, author and broadcaster working in England and Ireland. She has written for over 30 newspapers and magazines over the course of her career. Her books include *Germany Calling*, a biography of William Joyce, 'Lord Haw-Haw', (currently commended by the University of the Third Age for the original exploration of Joyce's Irish background); *Crown and Shamrock: Love and Hate between Ireland and the British Monarchy* (which was used as an information template for Queen Elizabeth's visit to the Irish Republic in 2011); and *Goodbye to Catholic Ireland*, a social history of Ireland over the lifetime of her parents. Her play *Allegiance*, about Winston Churchill's private meeting with Michael Collins in 1921, was performed at Edinburgh (and since toured Ireland). Mary's talks have included: *Churchill and Ireland* (Imperial War Museum, London); *Ireland and the Abdication of Edward VIII* (Royal Dublin Society); *What Yeats Means to Me* (National Library of Ireland); *Heritage of Irish feminism* (Microsoft Ireland); *Catholic Ireland's relationship to a Protestant monarchy* (Catholic Central Library, Dublin).

DR CELIA BRAYFIELD



Celia is an author and cultural commentator. Her recent book, *Rebel Writers: The Accidental Feminists* (Bloomsbury, July 2019), is a biographical study of Shelagh Delaney, Edna O'Brien, Lynne Reid Banks, Charlotte Bingham, Nell Dunn, Virginia Ironside, and Margaret Forster. Her nine novels range from modern social fiction in *Wild Weekend* (Warner, 2004) and millennial comedy in *Heartswap* (Little, Brown, 2000) to international bestsellers. Her subjects are mostly women, working through changes in themselves and the world; other themes are the psychogeography of London suburbs, media overshadow, and British expats abroad. Her non-fiction books include: *Glitter* (Chatto & Windus, 1984) a study of celebrity culture; writing guides, *Bestseller* (Fourth Estate, 1996) and *Writing Historical Fiction* (co-authored with Duncan Sprott Bloomsbury Academic, 2013), and a memoir of a year lived in France, *Deep France* (Macmillan, 2004). Celia is a Senior Lecturer in Creative Writing at Bath Spa University, specialising in historical fiction. Her first career was as a journalist, working mostly for *The Times* and the *Evening Standard*. Born in north London, she was educated at St Paul's Girls' School and briefly studied French language and literature at Grenoble University. She has one daughter and lives in Dorset.

DR KAYLA ROSE



Kayla is Adjunct Assistant Professor in Irish Studies and History at Queens College, City University of New York, and in Art History at CUNY Queensborough Community College in New York. She has previously worked as Postdoctoral Research Fellow at Bath Spa University and Research Fellow in Design History on the AHRC and Design Council project, 'Bristol and Bath by Design' (a collaboration between University of the West of England, Bath Spa University and University of Bristol). Kayla received her PhD from Ulster University in 2014 following completion of her thesis, *Illuminating Ireland: Illuminated Addresses and the Material Culture of Irish Civic and National Identity in the Nineteenth and Early Twentieth Centuries*. She also holds an MPhil in Irish Art History from Trinity College Dublin, where she specialized in ancient and medieval Irish art and the Celtic Revival, and a BA (Hons) in Art History and Criticism from Stony Brook University (SUNY) in New York. Her current research interests centre on the Celtic Revival and commemorative material culture across the Irish diaspora, with particular focus on immigrants from Ulster.

DR PATRICK FITZGERALD



Patrick is Head of Research and Development, at the Mellon Centre for Migration Studies, Ulster American Folk Park, Omagh, Co. Tyrone, Northern Ireland. This paper will reflect upon migrant departures by reference to a simple model of human migration (the SDO model) presented in Patrick Fitzgerald and Brian Lambkin, *Migration in Irish History, 1607–2007* (Palgrave Macmillan, 2008). Emigrant letters from the *Irish Emigration Database** will be used to present examples illustrating how migrants in the past framed and relayed their experience of leaving and to consider the psychological dynamics at work in 18th and 19th century Ireland. The centrality of the specific family and local context to the rupture will be emphasised. The crucial role of chain migration will be outlined and a significant painting by James Brenan, *Letter from America* (1875) will be interrogated in order to explore the experience of departure. Finally attention will be directed towards the 'ritual of departure' recorded in rural Ireland (referred to either as an American or Living wake) will be considered and set within its European context.

*www.dippam.ac.uk

DR BRIAN GRIFFIN



Brian is Senior Lecturer in History at Bath Spa University. His main research interest is the social history of 19th- and early 20th-century Ireland. He is particularly interested in the history of policing and crime; sport (especially cycling); and Fenianism. Recent publications include articles on cycling and tourism in Victorian and Edwardian Ireland; sport in Ireland during the Great Famine; Robert Cromie's writings in the cycling press; and a biographical sketch of William Millar Woodside, Coleraine's forgotten 19th-century cycling champion. Current projects include articles on leisure and the Big House during the Great Famine; cycle camping in Victorian and Edwardian Ireland; and Jack Yeats' *Punch* cartoons.

ALEXANDER JONES



Alexander is a third year PhD student in the School of English at Trinity College Dublin, where he is writing a thesis on Louis MacNeice and his poetics of mind under the supervision of Dr. Tom Walker. His research is supported by an Ussher Fellowship and an Early Career Researcher Residency at the Trinity Long Room Hub. His thesis seeks to reorient MacNeice as a poet of the mind in a way that has heretofore been underappreciated by analysing his portrayal of psychological themes of self, the irrational, memory, dreams, and instinct. The research interrogates the influence of high and low psychologies on the intellectual and popular milieu of the mid-twentieth century in which MacNeice was writing, and touches on issues of intertextuality, influence, and identity. Alexander holds an MA (Hons) in English from the University of Aberdeen and an M.Phil in Irish Writing from Trinity College Dublin. He was the editor-in-chief of *Trinity Postgraduate Review* for their 17th volume, and has spoken at conferences in Dublin, Belfast, and Prague.

DR PAUL MCLAUGHLIN



Originally from Shankill, Co. Dublin, Paul is Senior Lecturer in Education Studies at Bath Spa University, England. He has previously lectured in philosophy, politics, and education in Ireland, Poland, and Estonia. He is the author of *Anarchism and Authority* (2007/16), *Radicalism: A Philosophical Study* (2012), and *Mikhail Bakunin: The Philosophical Basis of His Anarchism* (2002). His main areas of interest lie at the intersection of political philosophy and the philosophy of education, though he has also been known to voice ill-informed opinions about other matters (historical, musical, sporting, etc).

DR GERARD MORAN



Gerard lectured at NUI Galway and Maynooth University, and currently is a researcher at the Social Science Research Centre at NUI Galway. His areas of research include Irish emigration and the Diaspora; the Great Famine; landlord tenant relations; and local history. He has published extensively on 19th century Ireland, including *Sending Out Ireland's Poor: Assisted Emigration to North America in the Nineteenth Century* (Dublin, 2004); *Sir Robert Gore Booth and his Landed Estates in Count Sligo, 1814–1876* (Dublin, 2006); *Fleeing from Famine in Connemara: James Hack Tuke and Assisted Emigration Schemes in the 1880s* (Dublin, 2018); and edited collections of essays, *Galway: History and Society*; *Mayo: History and Society*; and *Children and the Great Hunger* which was recently published by Quinnipiac University Press. He is also curator of the forthcoming exhibition, *James Hack Tuke: Quaker Philanthropist and Friend to Ireland's Poor*, which will run from March to October 2019 at Ireland's Great Hunger Institute, Quinnipiac University, Hamden, Connecticut.

PROFESSOR RICH LOOSBROCK



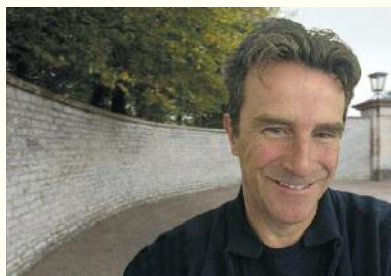
Rich is Professor of History and Department Chair at Adams State University, Colorado, where he specializes in the American West and the History of Sport. He received his undergraduate degree at the University of Kansas and his MA and PhD at the University of New Mexico. He is the author of The History Channel's *This Day in Civil War History*, and acts as a tour guide in many parts of the US, but specializes in Boston and Washington, DC. He has served on the Division II Management Council for the National Collegiate Athletic Association (NCAA), as well as the NCAA Research Committee and, now, on the NCAA Division II Committee on Infractions. Besides his work on the Irish in Colorado, he has also conducted research on the National Football League and is working on a book on the Great War and the development of American sport.

NIALL O'DWYER



Niall, originally from Tulla, County Clare, currently resides in Fort Collins, Colorado, near the foothills of the Rocky Mountains. Before moving to Colorado, with his wife and children in 2013, he taught history in Templeogue College in Dublin for nine years. Niall also taught in Japan for a year. Fossil Ridge, his current school, is one of the top-ranked public high schools in the state. Niall's dedication to his profession has been honoured by the Rotary Club of Fort Collins. He is also noted for his work on behalf of his teachers' union and for his advocacy. This is his sixth year in Fossil Ridge, teaching US History; Contemporary Humanities; and Classical Humanities. Niall completed his undergraduate degree in NUI Galway, and his Higher Diploma in Education in Trinity College Dublin. He is currently concluding a Masters in American History through Adams State University. For his thesis he is undertaking a study of *The Irish and Labour Activism in Colorado's Mines, 1880–1905*.

PROFESSOR JOHN STRACHAN



John is Pro-Vice Chancellor at Bath Spa University. John is a Fellow of the Royal Historical Society and Associate Editor of *The Oxford Companion to English Literature*. His books include *Advertising and Satirical Culture in the Romantic Period* (Cambridge UP, 2007); *Advertising and Print Culture in Ireland 1891–1922* with Claire Nally (Palgrave, 2012); and a collection of poetry, *Waterloo: The Field of Blood* (AEN, 2015).

CASTLECOOTE RAMBLERS



Since 2002 The Castlecoote Ramblers have performed every Tuesday night at PJ's Bar Castlecoote in 'The Session', feasibly the longest running in Ireland today. Seven Ramblers are shown above but others join in from time to time for ballads, rock, country, bluegrass, and folk. *Back row, from the left: John Hannan*, from Manchester but now settled in Roscommon, brings a wealth of experience to the group and sings some old favourites. **Tom Coakley** has lived in Roscommon for many years. He plays mandolin, bouzouki, dobra, and guitar, and he sings too. **Aidan Treacy** is the ace trumpet player. **Sean Kilgariff**, a local man and session founder, is an accomplished tin whistler and sometimes banjo picker. **Sean Kelly**, 'Sean T', percussionist and occasional singer has played throughout Ireland and the UK. *In the front row: Guitarist Joachim Dunne* has always lived in Castlecoote. He plays guitar and takes lead vocals. He is a founder member who has kept the 'the session' going ever since. **Jane Toibin**, sings with both the Ramblers and the South Roscommon Singers. And not in this photo but regularly on stage, **Fred Mulryan**, who plays a very tasty guitar, seems to know every record from the 50s and 60s and be able to sing them at will without a songbook.

VIVA VOCE CHORUS



The A Viva Voce Festival Chorus singers from New York City share a love of great music, international travel, good food and fine company. A Viva Voce can be loosely translated from Italian as 'by word of mouth'. As word of a summer concert tour to Ireland spread through the community of choruses in New York, our 39 singers gathered, many of whom have performed on international concert tours led by John Daly Goodwin over the past 30 years—including tours to Austria, the People's Republic of China, the Czech Republic, France, Greece, Italy, and Mexico. During his distinguished 38 year career, conductor John has led concerts in major venues worldwide including Carnegie Hall and Lincoln Center in New York; the Shanghai Grand Theatre; the Palacio de Bellas Artes, the Sala Nezahualcōyotl, and the Ollin Yolitzli Centre in Mexico City; the cathedrals of Notre Dame and Chartres, France; and the Basilica of San Marco, Venice. John is the great-grand-nephew of Percy French and has deep familial roots in Dublin and, on his mother's side, in Bandon, County Cork. He is thrilled to be making his concert debut in Ireland with his musical friends from New York City.

THE DONOGHUE BROTHERS



Eamon, Seamus, Joe, and Sean (above left to right) were born and reared a stone's throw from Clooneyquinn, Elphin, County Roscommon—Percy French's birthplace and an area rich in traditional music and folklore. They were all inspired by their late dad, Joe, who introduced them to traditional Irish music at a very young age and with whom they all later played for many years in the renowned Killina Céili Band. The lads are delighted to be part of this year's Percy French Festival.



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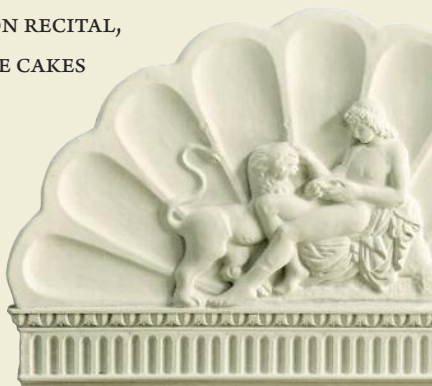
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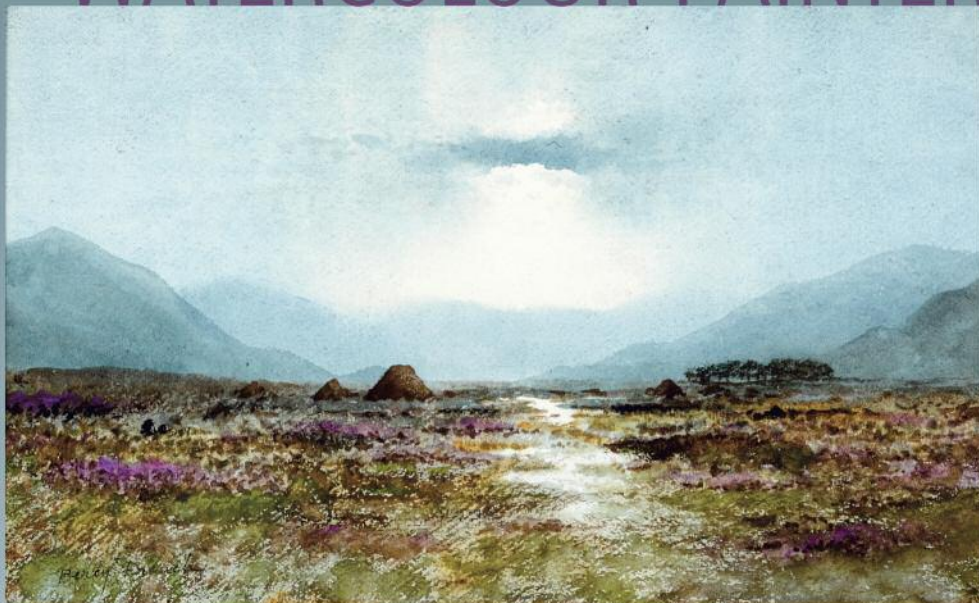
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