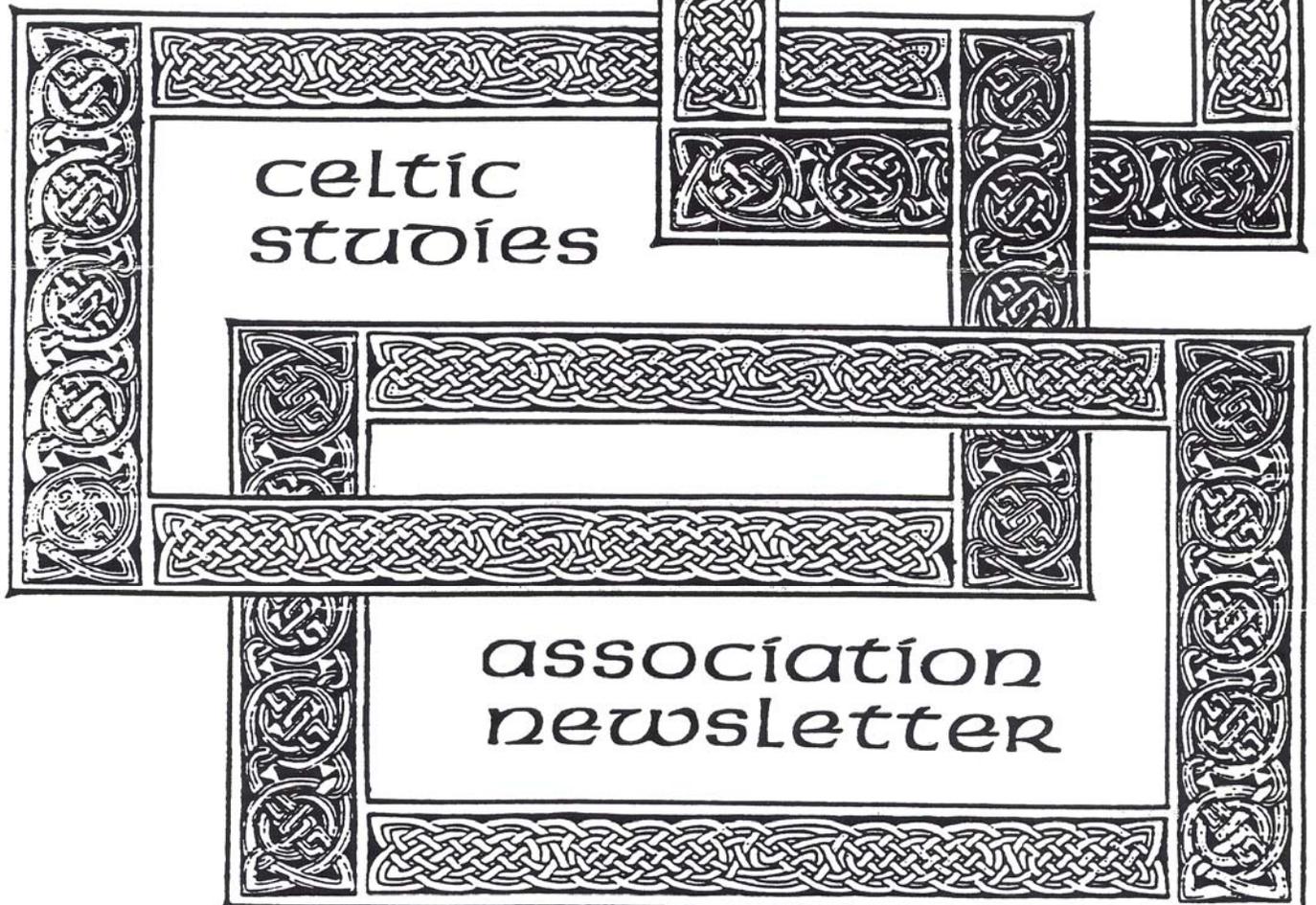


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Book Reviews

The Abbey Theatre, Sinn Féin, the Gaelic League and the Co-operative Movement:

Critical Conditions: Field Day Essays and Monographs 12. P.J. Mathews.
Notre Dame, IN: University of Notre Dame Press, 2003. 208 pages.

1899-1905 was a seminal period that saw the rise of the Abbey Theatre and Sinn Féin as molders of public opinion. In this profound study, Mathews views the Irish Literary Theatre (forerunner of the Abbey) as a self-help movement because it produced plays by Irish writers staged before Irish audiences that reflected rural Irish society or adapted native epics and folklore for the stage. Moreover it sought to establish an intellectual focus within Ireland itself. Viewing the Irish literary revival within the greater context of contemporaneous self-help movements such as the Irish Agricultural Organization Society, the Gaelic League, and Sinn Féin, it becomes clear that all of these groups fostered the progressive cultural and economic development of Ireland, sometimes at odds, but often cooperating, with one another. Such collaboration was facilitated by the active participation of Horace Plunkett, Lady Gregory, Douglas Hyde, W.B. Yeats, Edward Martyn, and Maude Gonne in more than one of these groups.

Mathews challenges the traditional view that the Irish literary revival was wholly retrospective, so absorbed in a Celtic past that it was hostile to modernization. Instead, he amply demonstrates that the Irish Literary

Theatre, like the other self-help groups, was responsive to the times and highly innovative, adapting Irish traditions in an endeavor to rally public opinion and effect change. Although professedly apolitical, these groups achieved more political and economic gains during these years for the Irish people than the Irish parliamentary party, splintered since Parnell's fall in 1891 and enervated by the subsequent failure of Gladstone's second Home Rule bill in 1893. Realizing that little would be achieved at Westminster once Tory Unionists gained control of Parliament two years later, Irish intellectuals were determined to mobilize the Irish people to address their own needs; accordingly the Gaelic League was formed in 1893 to preserve and promote Irish as a spoken and literary language and the Irish Agricultural Organization Society was founded one year later to promote and modernize cooperative agricultural practices. The Irish Literary Theatre as a showcase for Irish dramatic works followed in 1899, and the Irish women's movement, Inghinidhe na hÉireann, in 1901.

Since the seventeenth century, Anglo-Irish intellectuals had eagerly aped English models; their indifference to native Irish

culture, as well as the British imperative towards colonial assimilation, resulted in the decline of the Irish language, literature, and folk traditions as Irish natives increasingly adopted the language and manners of their rulers. Early twentieth-century revivalists sought to reverse this trend but disagreed on the definition of what constituted authentic Irishness. What makes Mathews' book especially valuable is his trenchant discussion of this controversy.

Douglas Hyde's lecture, "The Necessity for De-Anglicizing Ireland," (1892) is perhaps the most famous attack on Irish eagerness to imitate English models; but Mathews is quick to point out that in so doing, and in urging the Irish to develop their own literary and cultural forms instead, Hyde was echoing arguments voiced by Yeats some six years earlier. Another ardent critic of "West Britonism," D.P. Moran, denounced English cultural influence as the product of imperial domination, observing, as well, that the inability of Irish presses to compete with England in providing the Irish reading public low-cost publications had actually aided this endeavor. Moreover, the influence of English theatre on the Irish stage was criticized for its negative Irish stereotypes by Arthur Griffith, who would found Sinn Féin in 1905, and actress Maude Gonne, leader of Inghinidhe na hÉireann. In sum, the 1890s saw the sprouting of resistance to cultural imperialism whereas the following decade would witness a vigorous debate on how to define Irishness. In this contest the Irish Literary Theatre would play a leading role as the productions of a new generation of intellectuals explored controversial issues and demonstrated the ability of drama to influence the views of theatergoers. Pursuant to heavy press coverage, the ideas so presented reached an even wider literate audience as well. Analyzing the first five

years' productions of the Irish Literary Theatre (omitting, however, *Kathleen ni Houlihan*), Mathews aptly demonstrates that the theatre "became a central arena where notions of national identity could be fashioned, legitimized, and disputed." (p.23), validating Yeats' prediction that "in the theatre a mob becomes a people" (*Dublin Daily Express*, 14 Jan. 1899)

Three definitions of Irishness emerged at the turn of the century. Gaelic League members endorsed writing and speaking in Gaelic as the most important badge of Irish identity and went on to establish local branches throughout Ireland to provide informal instruction in the Irish language while also pressing for greater Irish representation in official school curricula. The Gaelic League also fostered the dissemination of Irish literature, music, dance and other traditions as expressions of Irishness.

In promoting the idea that the only genuine Irish literature was in Gaelic, the Gaelic League would come into conflict with the British government and with members of the Anglo-Irish ascendancy, most notoriously Trinity University dons J.P. Mahaffy and R. Atkinson. It would also challenge the Irish Literary Theatre's claim to be a national theatre while producing plays in English. As founder of the Irish Literary Theatre, Yeats believed that the essence of Irishness was rooted in the rich Celtic traditions of myth and folklore, regardless of the language in which this heritage was transmitted. Ultimately, however, the Gaelic League would prevail upon the Irish Literary Theatre to put on some productions in the Irish language. Finally, the Gaelic League came into conflict with the Catholic Church's view that Catholicism was the definitive mark of Irishness. Ironically, socialist James Connolly viewed this controversy as

bourgeois and irrelevant, caustically observing that “you can’t teach starving men Gaelic” (*Workers Republic*, 1 Oct. 1898) and that the Catholic Church in time accommodates itself to the established order, whatever that might be. To be sure, the tendency of so many pundits to express their views might induce one to conclude that an abiding characteristic of Irishness is readiness to voice an opinion!

The Boer War that began in October 1899 had enormous impact on Irish political life. Pro-Boer sympathizers, including Griffith, Connolly, and Gonne, organized street rallies and anti-enlistment campaigns in Dublin; anti-Boer war mass meetings also took place in rural areas. Civil unrest led to the reunion of the Irish parliamentary party in January 1900 and election of conservative, Home Rule advocate, John Redmond, as its leader. Advocates of Irish national independence thereupon abandoned any allegiance they may have had to Irish parliamentary leadership. Later that year, the Irish National Theatre produced Edward Martyn’s play, *Maeve*, whose choice of death rather than compulsory marriage allegorized Ireland’s plight vis à vis the Act of Union. The same season saw the debut of George Moore’s *Bending the Bough*, an indirect yet nonetheless scathing attack on Irish parliamentary politicians dependency on England and pursuit of self-interest. Mathews convincingly argues that the new level of popular awareness and activity thus engendered by the theatre was critical for the development of Sinn Féin.

Of all the playwrights whose work was staged by the Irish Literary Theatre, Mathews singles out John Millington Synge as having the greatest understanding of Irish culture, owing to his competency in the Irish language, knowledge of its literature, and personal experience of Gaeltacht life. Synge voiced concern about the impact that the Gaelic League’s goal of standardized Irish would have on native speakers of dialects. In 1903 Synge’s play *The Shadow of the Glen* was produced by the Irish Literary Theatre. In this drama, the heroine, compelled to marry a much older and brutal husband, remains defiant and ultimately runs off with another man. Synge appears to have based her character on his acquaintance with unconventional, outspoken, Aran women. The debate that this play engendered, openly (rather than allegorically) flying in the face of bourgeois Victorian – and even Catholic – morality, seems to have been a fitting farewell by the Irish Literary Theatre that would soon become the Abbey.

Mathews painstakingly demonstrates that these self-help initiatives, independently and working together, generated much public energy. In championing native Irish culture and promoting economic progress they challenged parliamentary politics and spearheaded the initiative for decolonization that would be pressed by Sinn Féin and the Abbey in years to come.

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The Turn of the Ermine – An Anthology of Breton Literature

Selected and translated by Jacqueline Gibson and Gwyn Griffiths. London: Francis Boutle Publishers. 2006. 506 pages. ISBN 1 903427 28 2. (www.francisboutle.co.uk / e-mail: info@francisboutle.co.uk)*

It is rare indeed to find translations of Breton literature in the English language – whether it be originally published in the French or the Breton language. This is a very welcome book – a “treasure chest” - as it claims to be - of Breton language writings (poems, stories, ballads, folktales, and essays) with translations in English as well as English language work (especially travelers’ and historians’ observations) that bring a different perspective to Breton society, history and culture.

In a fiery Preface Bernard Le Nail describes the struggle in Brittany to survive and culturally thrive despite French oppression and a centralization that forces French citizens to look to Paris for inspiration. He declares “Brittany has mostly prospered and been able to make a significant contribution to humanity when it looked outwards.” Le Nail, who is certainly familiar with the full breadth and depth of Breton literature, notes that the authors have succeeded in preparing a collection of very diverse texts which take an intimate look at Breton society, but also show that Brittany has a place in a wider world that does not orbit around Paris.

Jacqueline Gibson and Gwyn Griffiths begin their foreword with a brief overview of the history of Breton language literature and publishing. They insist that while the aim of the book is to give an “overall picture of the

literary texts published in Breton,” it is not a definitive anthology of Breton literature. Much has been left out, despite the size of the book and its inclusion of some 80 Breton language writers of various styles and from various centuries.

This is an ambitious project and this book includes a mixture of literature and writings by Breton language authors as well as observations by outsiders to Brittany. The organization of topics starts out in a chronological way but then shifts to a focus on different themes. By including such a breadth of materials, from Caesar’s *The Conquest of Gaul* to works of the present day, the book succeeds in introducing the reader to a huge expanse of literature over time and in themes. While introductions to chapters and some of the individual works give a bit of context, this is not an in-depth analysis of Breton literature and culture. It is a sampling that whets the appetite and demonstrates that there is much more to be discovered. Short excerpts from novels or longer short stories are sometimes unsatisfying, but they serve to give a flavor of an author’s style. This book does not serve to substitute for the experience one would get reading the text of a novel, story, play, or poetry in their original Breton. Nor is it intended to serve as a history of Breton language literature or Brittany.

Certainly the selection of texts – as incomplete as the author’s admit they may be – are a very tantalizing selection for English language readers who might otherwise never learn of the existence of Breton language

*This review was published in *Bro Nevez* No. 98, May 2006 – newsletter of the U.S. Branch of the International Committee for the Defense of the Breton Language.

literature. The translators/compiler have succeeded in their main aim “to give a voice to those who are not normally heard [by English speakers] because of the language in which they write. It is in no way complete, and yet it gives a picture of the liveliness of contemporary Breton creative writing which continues to thrive against all odds.”

The first seven chapters of the book (pages 18-195) are chronological in nature and focus on particular time periods. While there is too little information to give the reader a full understanding of any historical period, the poetry and excerpts from short stories or letters bring an emotional charge and feeling for the people of those times – particularly the chapters treating more contemporary periods. This is a very different perspective than that of non-fiction history books.

The first chapter, “Traces of a lost literature,” discusses the lack of medieval Breton literature and the reflection of Brittany and Celtic countries in other European writers, such as the *lais* of Marie de France or Chaucer’s *The Franklin’s Tales* which is set in Brittany. It is interesting to see the juxtaposition of Marie de France’s “Laüstic” and “Ann Eostick” from the 1893 edition of the *Barzaz Breiz* by Kervarker (Hersart de la Villemarqué). The chapter “The Pagan Past” looks at druids in early documentation such as Julius Caesar’s *The Conquest of Gaul* and later historical studies such as Sabine Baring-Gould and John Fisher’s *Lives of the British Saints*. Also included is the well known song “Ar Rannou” from the *Barzaz Breiz* whose origin and meaning remain obscure.

The chapter “Invasion from Britain” focuses on the settlement of Brittany by Brythonic Celts of the British Isles in the 4th century BC

– an earlier date than most French (and Breton) historians of the past have recognized. A variety of short texts on this topic are drawn from the 11th century to the 17th, 18th and 19th centuries. “The Arrival and Worship of Breton Saints” is a logical follow-up and includes excerpts from a variety of works about the early saints of Brittany which have figured strongly in early Breton language literature and in many more contemporary cantiques and lore celebrating the many saints still important to Bretons today.

With the chapter “Brittany and the Revolution” the authors include more writings by Breton authors versus observations by non-Bretons about Brittany. Poetry and stories from the period and later times evoke the counter-revolution and the conflict within Brittany during the period of the Revolution. War is again the focus in the following chapter “The Two World Wars” which evokes death and the horror of war on the battlefield and home front. Excerpts from short stories are particularly effective in portraying the impact of German occupation during World War II and the emotional toll of retribution after the war for presumed collaboration.

The chapter “The Breton movement” reflects a mix of defiance, bitterness and love in the fight for Breton freedom. Some writings reflect the romantic flavor of the Breton quest for identity in the late 19th and early 20th century. Other writings help one to understand the complex nature of pro-Breton action during World War II and the persecution of Breton militants in the immediate post-war period. And other more recent poems and stories express a sense of hope for Brittany’s future.

This is a good springboard for the following chapters which are all topical in nature, but not entirely disconnected from Breton history. “Tales and Legends from Brittany” includes a nice series of variations on the story of Tristan and Izold and on the sunken city of Ys and its main characters, King Grallon and Dahud, his daughter. In the final humorous story on this theme by Marianna Abgrall written in 1920, the stone statue of Grallon atop the cathedral in Quimper clammers down to the street to consult (in Breton) about a cough with the statue of Dr. Laennec, the Breton inventor of the stethoscope, born in 1781.

The chapter on “Love” includes poems and excerpts from short stories by some of the better known writers of the early 20th century (Youenn Drezen, Fañch Elies Abeozan, Xavier Langleiz and Yann-Bêr Kalloc’h) as well as some authors of more recent years (Ronan Huon, Philip Oiloo, Alan Botrel). While distinctly set in Brittany, these writings are about universal themes of love and longing. The chapter which follows on “Death” features the Ankou – Brittany’s grim reaper who visits in his squeaking cart to announce death, but also a variety of writings from the 15th century to the present about murder, suicide, death from alcoholism, the death of a young woman in childbirth, the death of a child, and the transfer of a prize recipe from an old woman to her favored niece. To show that there can be a humorous side to this topic there is also the tale written in 1949 by Jakez Konan about a one-eyed general who rises from his coffin on the way to the church to angrily chase the townsfolk who had gathered for his premature burial.

“Snapshots of Brittany” begins with Julius Caesar’s view of the Veneti and his defeat of those skilled sailors of early Brittany. In the rare excerpt from a theater piece (from 1931),

Tangi Malmanche presents the people of the Bro Bagan and the poverty which drove them to prey on ship wrecks on their coast of far northwestern Brittany. Other snap shots present countryside and villages, the sea, and its islands in poems and stories – sometimes a loving look at Brittany and sometimes a less complimentary view.

The chapter “Travelling Though Brittany” seems out of place since it does not include Breton writers nor literature in the Breton language translated from Breton to English. Most are travel accounts – many from Welsh travelers – who comment on Bretons and Brittany. These are more “snap shots” and they are always interesting. Two are fictional works – an excerpt from H.G. Wells’ novel *A Propos of Dolores* set in the town of Roskoff, and an excerpt from H. A. Vachell’s *The Face of Clay*, set in Pontaven during the early 20th century when artists such as Gauguin gathered there to paint.

The chapter “Childhood Memories” starts with a “snap shot” from Anne Douglas Sedgwick’s *A Childhood in Brittany*, a book in English published in 1919 which describes life among the upper class in the mid 19th-century. Poetry and stories of Breton language writers in this chapter beautifully evoke the joys and challenges of being a child in rural Brittany – playing hooky from school, fishing, exploring the countryside, “courting” girls, and the burden of going to church.

Some of the texts in the chapter “Bretons and Their Language” refer also to childhood - and the pain of being punished for speaking Breton in school. Other writings evoke the anger of an old woman when a new priest – who could speak Breton – switches to French for church services, outrage at the dominance of French and sadness to see its incursion at the expense of Breton, and impatience with

Bretons who are complacent and let this happen. As is the case for all of the topics explored in this book you find a mixture of emotions and complexity to Breton life.

The final topical chapter is “Women Writing About Women.” This includes many works about women’s relationships with men (and in one case another women), but also portraits of women – from housekeepers to militants. Eleven of the eighty Breton language authors in this book are women, reflecting the domination of men in the literary field. As social expectations change and new roles open up for women this will change and a future anthology is certain to include a higher percentage of women writers.

Short biographical notes are often included in introductions to selections in the book, but an alphabetical listing at the back of the book is a very welcome addition. Eighty Breton authors in the book are each given a short paragraph with dates of birth (and death) and pen names, in addition to some basic information about their life and work. Also included is a bibliography of some of the works of these authors – those from which excerpts have been drawn. A list of “Further

Reading” is also a nice addition and is broken down by works in English, Breton and French. This provides a nice start for those who want more information, but it could be a bit more extensive – particularly for the

English language section. I was surprised not to see listed *Writing the Wind – A Celtic Resurgence*, edited by Thomas Rain Crowe (New Native Press, 1997). This collects poetry of the six Celtic nations, including 55 poems by 11 Breton language poets. While only some of the Breton poems include the original Breton version, this is nevertheless a rare collection of poetry from Brittany for English language readers. Another book that should be noted is Lenora A. Timm’s translations of Anjela Duval’s poetry, *A Modern Breton Political Poet, Anjela Duval* (Edwin Mellen Press, 1990).

But, the work of Jacqueline Gibson and Gwyn Griffiths can only be applauded in its success in bringing such a wealth of literature and writing to English language readers. Those studying Breton will find this a great resource to practice reading skills with both the original text and translation available. This is a very rich sampling of writing and literature of all styles both by Breton language authors and outside observers of Brittany over the course of some 2,000 years. It is unique in presenting a wide range of perspectives and in evoking many different emotions to better understand the complex and changing culture and society of Brittany.

Lois Kuter

Secretary of the U.S International Committee
for the Defense of the Breton Language

The Noisy Island: A Short History of Irish Popular Music

Gerry Smyth. Cork University Press, 2005. 250 pages.

This book examines Irish popular music through the theoretical perspective of Popular Music Studies. Gerry Smyth bases the book upon the work of Jacques Attali and his concept of “noise.” For Attali and Smyth, the separation of sounds into the categories of “music” and “noise” is problematic. They propose an acceptance of all the sounds of life as “noise.” This theory allows Smyth to engage popular music without having to question its artistic merits, or lack thereof. The irony inherent in this system is that when all sounds are bunched under the category “noise,” no sound is unique. At the core of this theoretical approach is the idea that meaning is always in relation to culture or society and therefore political and cultural changes are the primary discourse of “noise.” What is lacking here is any discussion of philosophical or theological issues that might have influenced the Irish musicians. In Smyth's world, all artistic thought is concerned with politics and culture. The result of this is that the explanation of the growth of Irish pop music is somewhat deficient and discordant.

U2, which receives a significant discussion in the book, is presented as a band with two main preoccupations: “humanitarianism and the nature of 'truth' in the modern world” (89). The idea that U2's concerns with these matters might stem from religious or philosophical beliefs, or that they had any significant beliefs at all, is never dealt with. While it is true that U2's music almost always

deals with oppression, suffering, and identity, to ignore the heavily religious themes of the group's work is quite problematic.

The section on U2 is also a good example of how Smyth goes about developing his ideas. There is a lengthy explanation of the band's records and the major themes that inform them, for example, Smyth claims that U2's *Achtung Baby* is, “...about the claustrophobia of the city streets and the ambivalent moral choices that arise there, as reflected in the urgent, hustling rhythms and 'dirty', noise textures of the music” (98). This is both Smyth's argument and evidence for themes of the album. No quotes from the lyrics, no examples from the music, no interviews from the band to support this interpretation, just a broad claim. Unfortunately, most of the book follows this same pattern, which leads me to wonder whether Smyth believes his own interpretations to be so accurate that they require no evidence; or perhaps he thinks that there is no point in arguing from evidence since great art, “is a mirror wherein different agents see different things” (89). Smyth, in his attempt to approach popular Irish music as an academic study, ought to support more fully his claims with historical and or textual evidence.

The book does sometimes strike just the right notes. The discussion of Irish Punk Rock and to some extent the singer-songwriter movements are perhaps the best in the book in that Smyth finds numerous examples from

the music to support his discussion. Since Smyth views politics and culture as the key issues of popular music, some “musics,” such as the politically charged punk genre, easily fit into his paradigm. The author does a great job of lining up two punk bands, *Stiff Little Fingers* and *The Undertones*, and showing how they both offered different approaches to the same cultural/political issues. Choosing a song from each of them, Smyth demonstrates from evidence that there is a clear connection between the themes of the songs and the issues of the body, the individual, and society.

Smyth provides an informative, though narrowly conceived, history of Irish popular music in *The Noisy Island*, which he parallels with the cultural/political history of Ireland. At times he is able to find compelling connections between these histories. While the analysis of these histories is occasionally flat, Smyth does give a resonant explanation of how Irish pop music grew from its *showband* roots modulated by a contrapuntal confluence and clash with American and British popular music.

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Appreciations for
CSANA
And California Celtic Conference
2006
UCLA

CSANA 2006 was held at the University of California, Los Angeles, with contributing support from the University of Southern California and California State University, Bakersfield. The dedication and hard work of Joseph Nagy and his fellow Celticists at UCLA was evident in every aspect of the conference, which was brilliantly organized and congenial. The paper presentations and symposia were, as always, intellectually stimulating. Particularly enthralling was Charles Doherty’s presentation on “Village and Town in Early Medieval Ireland,” a paper which was accompanied by wonderful images of those same villages and towns. The medieval Welsh poet Dafydd ap Gwilym

was the subject of three presentations this year. The first was Sara Elin Roberts’ presentation on “The Virtual Dafydd ap Gwilym,” a web-based project which will allow all those interested in medieval Welsh poetry to see *and hear* the words of this most famous of Welsh poets. Sara gave a second presentation, “‘You Son-of-a-bitch’: The Poetic Debate between Dafydd ap Gwilym and Gruffydd Gryg,” which showed us a glimpse of the more scurrilous side of Welsh poetry. In contrast, Patrick Ford’s paper on Dafydd ap Gwilym’s poem “The Ruin at Morfudd Arms” examined the poet’s more romantic side. Other presentations concerning poetry, but of more recent origin,

included Sarah McKibben's "The Spectator's Imperative and the Hybrid Muse: Palestinian-Irish Poetry" and Lenora Timm's "*Chanter la patrie: Constructing Breton Nationalism in 19th-century Lyric Poetry.*" There were also numerous impressive papers on Irish female monasticism. Judith Bishop gave a thoroughly engaging presentation on "Transgendered Abbesses, Cross-Dressing Nuns: Gender-Bending Motifs in Early Irish Hagiography with Reference to Greek and Latin Source Materials," while Katja Ritari discussed a different facet of Irish female monasticism in "The Question of Holiness in the Lives of St. Brigit." Lee Follett's presentation, "The Earliest Evidence for Female Religious Life in Ireland," helped to round out this subject. Two papers this year portrayed the response of Celtic peoples to English rule. The first was keynote speaker Ann Parry Owen's "Bring with you a faithful warband from the Dauphin's land!: Gruffudd ap Maredudd's Plea to Owain Lawgoch." The second was John Patrick Montaña's aptly titled "Civilize This: Irish Responses to the Tudor Plantations." Candidates for the "most dangerous paper" this year included Jacqueline Borsje, who spoke on "Miraculous Magic in Medieval Ireland: The *Epaid* 'Spell'," Dan M. Wiley's "A Medieval Irish Ghost Story," and Antone Minard's "Meeting Medb's Mother-in-Law: Aquatic

Monsters in Celtic Mythology and Hagiography." All of these papers certainly gave us a look at the wilder side of life in medieval Celtic lands. A similarly difficult choice was before the judges for the CSANA award for best graduate student paper, which was shared this year by two graduate students, Matthieu Boyd and Lizabeth Johnson. Matthieu gave a wonderful presentation, complete with sung lyrics, on "What's New in the City of Is?" Lizabeth, as might be expected of a student of Robin Chapman Stacey, examined the darker side of Welsh family life in "Family Feuds and Dynastic Stability in Medieval Wales." Congratulations go out to both of these winners!

All of the presentations, as well as the discussions during the sessions, during the coffee and meal breaks, and at the banquet, brought out what is best about the study of Celtic subjects in an atmosphere that was both scholarly and convivial. Joseph Nagy was tireless in making the speakers feel welcome and in creating this cordial atmosphere. We may all look forward to CSANA returning to UCLA in the near future, but not until Józsi and his devoted assistants, particularly Karen Burgess, have had a chance to recover from this year's event!

THANKS TO FRED SUPPE WHO AGAIN ORGANIZED
TWO CSANA SESSIONS AT KALAMAZOO THIS YEAR

<p>Kelten · Römer Germanen</p> <p>Rheinisches LandesMuseum Bonn 2007</p>		<p>XIII. International Congress of Celtic Studies</p> <p>Universität Bonn</p> <p>Keltischer Sommer</p> <p>Stadt Bonn</p>
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Dear participants,

Thanks to all who have already registered. Please forward this message to everybody interested in the XIII. ICCS. We would like to repeat our invitation to Bonn and ask you to consider the following:

1. Registration at the reduced rate of 90 Euros (60 euros for students) is possible until 31 December 2006.
2. The deadline for paper proposals (with summary of max. 200 words) is 31 March 2007.
3. You will benefit from the special full board offer (please log on to our website, <http://www.celtic-congress-2007.com>). Please remember that German VAT will go up 3 % next year.
4. From July 1st, you can send your payment via credit card. For details, please log on to our Website (<http://www.celtic-congress-2007.com>).

participation fees. If interested, send a letter or fax to Professor Zimmer as soon as possible. It should contain your name, first name, the field of research, academic position, name and address of institution, your language skills (this is a condition imposed on us by the DFG), and the title of your paper if you intend to give one (which is not absolutely necessary).

6. Participants from the U.K. may contact either the British Council in Germany or the Council's regional bureaus for "the Celtic nations of the UK" (sic) in Edinburgh, Cardiff and Belfast to apply for travel grants.

7. Former DAAD or Alexander-von-Humboldt scholars or fellows may ask their respective foundations for support.

8. All others should try to find support at their home institutions if necessary.

Please help us and register as soon as possible!

See you in Bonn!

The organization committee

**The 29th Annual
California Celtic Studies Conference
Berkeley**

The next CSANA conference will be held in Cincinnati, April 12 to 15, 2007. Look for details and a call for papers will be forthcoming in the next newsletter and on the CSANA webpage.



**John V. Kelleher
Memorial Lecture
and 26th Annual Harvard Celtic Colloquium
October 5-8, 2006**



Professor Joseph F. Nagy of the Department of English, UCLA will present **"The Recyclable Hero in Celtic and Kindred Traditions"** the

John V. Kelleher Lecture October 5, 2006~ 5:00 pm Faculty Club Library Presented by the Harvard Celtic Department

The tentative schedule of speakers and paper titles, in chronological order, is as follows:

- Ann Dooley**, University of Toronto, St. Michael's College, Department of Celtic Studies. **Birds, Beasts and Monks: Taxonomy as Identification and Difference**
- Michael Honchock**, Virginia Polytechnic Institute and State University, Department of English. **Early Welsh Gnostic Poetry: Issues of Form and Function**
- Angie Gleason**, Princeton University, Department of History. **Drúth co rath: Interpretations of rath in relation to mental disability**
- Charlene Shipman**, Harvard University, Department of Celtic Languages and Literatures. **An Analysis of the Cáin Lánamna Fragments**
- Lisabeth C. Buchelt**, University of Nebraska, Omaha, Department of English. **Interpreting the Language of the Monstrous in Immram Curaig Máel Dúin**
- Dan Melia**, University of California, Berkeley, Program in Celtic Studies. **Food, Gluttony and Power in 12th Century Ireland: the "Case" of Anier MacConglinne**
- D.A. Woodman**, Cambridge University, Department of Anglo-Saxon, Norse and Celtic. **Celtic-Northumbrian Contact**
- Charles MacQuarrie**, California State University, Department of English. **Multi-Lingualism and Cultural Confluence on the Isle of Man in the Middle Ages**

- Laura Radiker, Harvard University, Department of Celtic Languages and Literatures. **"Descended from Both Peoples": Naming Patterns in Wales and the March, 11th-13th Centuries**
- Karen Overbey, Seattle University, Department of Fine Arts. **Derbforgaill and the Politics of Patronage, Medieval and Modern**
- Lahney Preston-Matto, Adelphi University, Department of English. **Derbforgaill's Literary Heritage: Can You Blame Her?**
- Antone Minard, University of San Diego. Nid oes sicrwydd hollol: **Welsh Supernatural Vocabulary**
- Barbara Hillers, Harvard University, Department of Celtic Languages and Literatures. **The Gaelic (and the not-so-Gaelic) Storyteller: Folktale Contacts Between Scotland and Ireland**
- Carol Zall, University of Edinburgh, Department of Celtic Studies. **Mouth to Mouth: Gaelic Stories as Told within One Family**
- Benjamin Bruch, Harvard University, Department of Celtic Languages and Literatures. **The Historical Syntax of the Brythonic Languages: Some Breton and Cornish Evidence**
- Joseph Eska, Virginia Polytechnic Institute and State University, Department of English. **Return to Chamalières**
- Silvia Alfaye, Oxford University, Institute of Archaeology. **Imagined Sanctuaries: Stones of Human Sacrifices and Rock-Altars in Hispania Celtica**
- Morgan Franck, Fordham University, Department of Medieval History **Prophecy in Medieval Welsh Manuscripts**
- K. Sarah-Jane Murray, Baylor University Honors College, Great Texts Program. **Fishers of Men: St. James and the Celtic World**
- John Higgins, The Gilbert School, Department of World Languages. **Style and Meaning in Adomnan's Life of Columba**
- Marian J. Barber, University of Texas at Austin, Department of History. **On the Celtic-American Fringe: Irish-Mexican Encounters in the Texas-Mexico Borderlands**
- Kathryn Miles, Unity College, Writing Assistance Center. **Colonisation Circulars: Timber Cycles and the Great Hunger**
- Joan Allen, University of Newcastle, School of Historical Studies.. **High Days and Holy Days: St. Patrick's Day in the Northeast of England, 1870-1900**
- Richard C. Allen, University of Sunderland, Department of History. **Welsh Migrants and Associational Life in the Northeast of England, 1900-2000**
- W.P. Griffith, University of Wales, Bangor, Department of History and Welsh History. **Ideas of Identity and Autonomy in late Victorian and Edwardian Wales**
- Andrew Edwards, University of Wales, Bangor, Department of History and Welsh History. **Welsh Nationalism, Identity and Governance, 1918-1945**
- Philip O'Leary, Boston College, Center for Irish Programs. **Entertainment of the Gael, for the Gael: Variety and Pantomime in Irish in the 1940s**
- Deirdre Nic Mhathúna, University College Cork, Department of Modern Irish. **In Praise of Two Margarets: Two Laudatory Poems by Piaras Feiritéar**
- Grace Neville, University College, Cork, Department of French. **Up Close and Personal: the French in Bantry Bay (1796) in the Bantry Estate Papers**

Patricia Malone, Harvard University, Department of Celtic Languages and Literatures.

Dependent on the Kindness of Strangers: the Construction of Legitimacy in the
Historia Gruffudd vab Kenan

Helen Fulton, University of Wales, Swansea, Department of English. **The Encomium Urbis
in Medieval Welsh Poetry**

Tiber Falzett, St. Francis Xavier University, Department of Celtic Studies. **Remaining
“Gaelic” Elements Common in the Piping Traditions of Nova Scotia and the
Hebrides**

Nathalie Kirschstein, Harvard University, Department of Music. **“Ceol agus Gaol” (“Music
and Relationship”): History, Identity, and Community in Boston's Irish Music Scene**

Paul-André Bempéchat, Harvard University, Center for European Studies. **Beethoven the
Folklorist (or Mercenary?)**

Other Conference and Announcements

1. American Conference for Irish Studies 2006

The next Annual General Meeting of ACIS, April 18-21, 2007, will be hosted by the CUNY Institute for Irish-American Studies at the CUNY Graduate Center. The Call for Papers and hotel information is now available on-line. While the deadline for proposals is not until November 15, 2006, members are encouraged to make hotel reservations now while accommodations exist within walking distance and at a reasonable price. This information is also currently being mailed to members via USPS. Contact: Thomas Ihde cunyiias@lehman.cuny.edu

***2. 2006 INTERNATIONAL CONFERENCE ON WELSH STUDIES.
SWANSEA, WALES 13-15 JULY, 2006. Program available at***
<http://spruce.flint.umich.edu/~ellisjs/2006%20program.html>

3. A somewhat eccentric list of “Celtic” conferences can be found at
Celtic Connections: <http://www.celticconnections.info/>

4. Irish Newspaper Archive

The new online Irish website www.irishnewspaperarchives.com. Our online database runs from 1763 to current, there are 10 daily and regional titles ready for searching and viewing, with 30 additional titles to be added. I have attached a small flyer and the institutional access fees. Please see our web page. If you have any questions in relation to the site or require additional information, please do not hesitate to contact Andrew Martin www.irishnewspaperarchives.com

YEARBOOK NEWS FROM THE CSANAY EDITOR

CSANA Yearbook 5, Memory and the Modern in Celtic Literatures has just appeared from Four Courts Press. **This is a splendid time to order a copy at your members' 50% discount rate (\$25; FREE MAILING), if you have not already done so.** If you do not order right away, you may have to wait for our publisher to print more copies of what promises to be an especially popular issue.

To order now, members should send a check for \$25, made out to CSANA, to Professor Elissa Henken, CSANA Secretary-Treasurer, Department of English, Park Hall, University of Georgia, Athens GA 30602. Please indicate on the check that you are ordering one or more copies of *CSANAY 5*. See page 19 for details for using *Paypal* to pay for Yearbooks and membership fees. If you are not sure whether your membership is fully paid up, please contact Professor Henken at ehenken@uga.edu. For more information about CSANA, membership fees, and other important matters, please see our website at <http://www.csub.edu/~cmacquarrie/csana/>. For information about previous issues of the *Yearbook* and their contents, see the Four Courts Press website at <http://www.four-courts-press.ie/>. All issues are available to CSANA members at a 50% discount, but they have to be ordered through CSANA and Professor Henken. Please feel free to do so at any time.

I guarantee that all members old and new, no matter what their fields of interest, will find much of value and utility in the engaging contributions to *CSANAY 5* (see contents below). The pieces by Mícheál Mac Craith, Catherine McKenna, and Ruairí Ó hUiginn insightfully explore and shed light upon the fascinating ways in which earlier literary traditions were received and reinterpreted by early modern authors and scholars, while the late Máirtín Ó Briain's contribution showcases this scholar's extraordinary knowledge of literary and folk tradition--not to mention the article having plenty in it of a vivid, satirical nature. Damian McManus's piece on Irish bardic poetry, almost the length of a monograph, provides a tour-de-force introduction to the venerable imagery that inhabits this mostly unpublished corpus, here generously sampled, and artfully translated and set in its literary and cultural context.

You should also ask your friendly local librarian/bibliographer to order copies of the *Yearbook*, and your library to consider becoming an institutional member, thereby becoming entitled to the 50% discount (see the CSANA website for more details).

Thank you all for your support of the *Yearbook* over the years. It has indeed become an important part of what we in CSANA do, and a vital outlet for our organization as it has grown in prestige, significance, and numbers. I would ask you to continue giving that support--for *CSANAY 5* and *CSANAY 6 (Celtic Mythology, 2007)*, and for the future issues, already much awaited, to be edited by the incoming editor, Joseph Eska.

***Celtic Studies Association of North America Yearbook 5: Memory and the Modern in Celtic Literatures*, ed. Joseph Falaky Nagy (Dublin: Four Courts Press, 2006)**

Mícheál Mac Craith, "Fun and Games among the Jet Set: A Glimpse of Seventeenth-Century Gaelic Ireland"

- Catherine McKenna**, “Aspects of Tradition Formation in Eighteenth-Century Wales”
Damian McManus, “‘The smallest man in Ireland can reach the tops of her trees’: Images of the King’s Peace and Bounty in Bardic Poetry”
Máirtín Ó Briain, “Satire in Seventeenth- and Eighteenth-Century Gaelic Poetry”
Ruairí Ó hUiginn, “Growth and Development in the Late Ulster Cycle: The Case of *Táin Bó Flidais*”

Joseph Falaky Nagy Editor, *CSANAY Yearbook*, jfnagy@humnet.ucla.edu

(The theme for CSANAY 7 is “Law, literature, and society” and directing all queries and contributions to Joseph Eska at eska@vt.edu. Contributions for this volume should be submitted by June 2007.)

Books for Review

If you are interested in reviewing any of the following books, or if you have another title in mind for review and would like me to contact the publisher for a review copy, please contact the newsletter editor at cmacquarrie@csu.edu. Reviews for the next newsletter should be received by September 15.

The Cambridge History of Ireland: Irish Literature Volume I: To 1890. Edited by Margaret Kelleher and Philip O’Leary. Cambridge: Cambridge University Press. 2006.
Hardback: 723 pages.

The Cambridge History of Ireland: Irish Literature Volume II: 1890--2000. Edited by Margaret Kelleher and Philip O’Leary. Cambridge: Cambridge University Press, 2006.
Hardback: 682 pages.

Dictionary of Munster Women Writers, 1800-2000. Edited by Tina O’Toole. Cork UP; Cork, 2005. **Hardback:** 330 pages.

The Fenian Ideal and Irish Nationalism, 1882-1916, by M.J. Kelly. Boydell: Woodbridge, Suffolk, 2006. **Hardback:** 282 pages

First Language by Mary Lloyd Jones. Gomer Press; Llandysul, Ceredigion, 2006.
Hardback: 132 pages.

Foreign Affections: Essays on Edmund Burke (Critical Conditions, Field Day Monographs, Vol 1) by Seamus Deane. Cork UP: Cork, 2004. **Paperback:** 220 pages

The Honan Chapel by Teehan and Wincott Heckett. Cork UP: Cork, 2004. **Hardback:** 240 pages.

The Idiom of Dissent: Protest and Propaganda in Wales. Edited by Robin Chapman. Gomer Press; Llandysul, Ceredigion, 2006. **Paperback:** 165 pages.

Ireland and the Global Question by Michael J. O’Sullivan. Cork UP; Cork. 2006.
Hardback: 215 pages.

Landscape Design in Eighteenth Century Ireland by Finola O’Kane. Cork UP: Cork, 2004.
Paperback: 211 pages.

The Lore Of Ireland: An Encyclopedia of Myth, Legend, and Romance by Dáithí hÓgáin. Boydell Press: Woodbridge, Suffolk, 2006. **Hardback:** 531 pages.

Map-making, Landscapes and Memory: A Geography of Colonial and Early Modern Ireland c. 1530-1750 by William J. Smyth. Cork UP; Cork, 2006. **Hardback:** 584 pages.

May Day: The Coming of Spring by Doc Rowe. English Heritage; Swindon, England, 2006. **Hardback:** 96 pages.

Megalith: Eleven Journeys in Search of Stones. Edited by Damian Walford Davies. Gomer Press; Llandysul, Ceredigion, 2006. **Paperback:** 126 pages.

The Mysteries of Druidry: Celtic Mysticism, Theory, and Practice, by Brendan Cathbad Myers, PhD. New Page Books, The Career Press; Franklin Lakes, New Jersey. **Paperback:** 237 pages.

Paypal

Now available for CSANA dues!

Members may now pay dues and subscribe to the Yearbook by credit card through the on-line company PayPal. All credit card payments must be made in US dollars. Because of the transaction fees, the CSANA prices for those paying by credit card will be \$15.75 US (associate member) and \$26 US (sustaining member, yearbook)--and multiples thereof. Please note that conversion fees from other currencies to USD will be charged by the credit card companies. [The prices and system for those paying by check or cash remain unchanged.]

To pay by credit card, go to the PayPal website (www.paypal.com), press the tab "send money," type in the e-mail address ehenken@uga.edu. Remember to pay in US dollars. Put csana in the e-mail subject line. In the Note box, type in your name, postal address, e-mail address, and for what exactly you are paying (dues year, membership rate, Yearbook number).

Editor's Apology:

I apologize for the late appearance of this newsletter – there was some controversy, a problem with the printer, and I had to leave for the Isle of Man before I could get the newsletter ready to mail out. I would like to thank Peter Davey and the Centre for Manx Studies for being such wonderful hosts for my NEH summer seminar. I'm afraid that we were too busy and the costs of print and post were too high for the newsletter to be printed and mailed from there. The Samhain edition will sprint along to make up the time that Beltaine lost. Please send me book reviews and notices for Samhain asap.

CWM

CSANA Newsletter

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