

## Panel 2

### **2A. On Milkmen**

#### **Li Chen (Beijing Foreign Studies University), 'Remapping the Troubles: female mobility and gendered space in Anna Burns' *Milkman*'**

Women writers play a major role in reviving contemporary literary interest in the Troubles, as evidenced by Anna Burns' *Milkman* (2018), Jan Carson's *The Fire Starters* (2019) and Louise Kennedy's *Trespasses* (2022). Different from previous decades of male-dominated Troubles narratives, those new texts show strong tendency to (re-)imagine the Troubles from female perspectives. Gendered space, intimate relationships and uniquely female experience are explored at depth to add new dimensions to the Troubles writing. This paper intends to focus on *Milkman* as a showcase of this new trend, to explore how female experience is employed to complicate literary representations of violence and political conflicts.

Bio: Li Chen is professor of English and vice director for the Irish Studies Centre at Beijing Foreign Studies University (BFSU), China, and winner of the 2022 Presidential Distinguished Service Award for the Irish Abroad. She focuses her academic researches mainly on twentieth-century Irish and British literature. Her publications in English include "Irish Literature in China" in *Eire-Ireland: A Journal of Irish Studies* (vol. 53, 2018, pp.268-291) and "War, Espionage, and Masculine Anxiety in Graham Greene's *The Heart of the Matter*", a chapter of *War, Espionage, and Masculinity in British Fiction* (Susan L. Austin, ed. Vernon Press, 2023).

#### **Nathalie Lamprecht (Charles University), 'No country for young women? Of placelessness in contemporary Northern Irish fiction'**

When thinking about unions and partitions, the different ways men and women are connected to and experience space come to mind. In Northern Irish fiction, place necessarily plays an important role, the spatial setting often dominating the narrative. However, in recent years, novels from the North have approached space and place differently. In Anna Burns' *Milkman*, for example, the spatial setting, not unlike the characters inhabiting it, remains nameless. Still, any reader with a certain knowledge of Northern Irish history can easily place the story north of the Irish border. A similar phenomenon can be observed in *Tennis Lessons* by Susannah Dickey. Here, although there is mention of loyalists and borders, there is also a curious avoidance of naming places: "the university you attend,"<sup>1</sup> "the city two hours away from you."<sup>2</sup> Thus, the way space and place are treated in the novel is worth examining. Indeed, the trauma connected to the locus of Northern Ireland may complicate placing the self, while the very refusal to place the self, to identify with and through space, may lead to the feeling of being out-of-place that pervades the narrative of *Tennis Lessons*. Using the concept of atopia, defined by Siobhan Carroll as "a site that not only resists, but also opposes the activities that constitute place,"<sup>3</sup> this paper will attempt to argue that the setting of the novel becomes uninhabitable and thus unnameable through lingering memories of past trauma and the very current violences committed against the novel's female characters.

Bio: Nathalie Lamprecht is a PhD candidate at Charles University Prague's Centre for Irish Studies. Her research examines the intersections between gender, space, and identity in contemporary Irish novels written by women. She has presented at several international conferences and is co-editor of the student academic journal *The Protagonist*.

## **2B. Politics and Intertextuality**

### **Chengjian Li (South-west Jiaotong University), 'Irish literature and reception of Chinese culture in the 1930s'**

From the late 19th to early 20th century, Chinese classics, including Zhuangzi and The Analects, were gradually introduced to Ireland. Since then, Chinese cultural symbols such as classic adaptations, Confucian scholars, classical poetry, and kung fu heroes have made their way into Irish literature, serving as a testament to the century-long history of Irish literary reception of Chinese culture. These symbols not only showcase the Irish writers' comprehension, interpretation, and application of Chinese philosophical thoughts, ethical values, and aesthetic concepts, but also highlight a unique paradigm of Irish cultural reception of Chinese culture, which differs from that of other European countries.

In the 1930s, Irish literature experienced a notable reception of Chinese culture, as demonstrated by prominent Irish writers such as W. B. Yeats, James Joyce, Samuel Beckett, and Denis Johnston incorporating Chinese elements into their works. This, coupled with Bernard Shaw's visit to China in 1933, created a unique "China phenomenon" in Irish literary history. In comparison to the last two decades, the presence of more abundant Chinese symbols during this period may directly and clearly explain the dual reception of Chinese culture, highlighting the history of cross-cultural exchange between the West and the East. The dual reception diagram reflects the intersection of Irish nationalist political stance and aesthetic experimentation, which drew from exotic Eastern wisdom. Overall, this period offers a fascinating lens through which to view the complex interplay of cultures in literature.

Bio: Chengjian Li, professor from the school of Foreign Languages, South-west Jiaotong University. Her main academic interests are Irish Literature, British Literature. Recent publications list as followed: Li Po's Embrace of the Moon: The Chinese Image in the Irish Play *The Moon in the Yellow River*, *Foreign Literature Study*, No. 1, 2022. Early Irish Immigrants as the Marginal Men in *Moy Sand and Gravel*, *Critical Sociology*, first online October 25, 2021; then printed on Issue 48, No. 4, 2022. Oscar Wild's Reading of Zhuangzi in *A Chinese Sage*, *Literature and Theology*, Issue 34, No. 4, 2020. An Interpretation of the Image of Confucius in Bernard Shaw's *Back to Methuselah*, *Chinese and Foreign Journal of Culture and Literary Theory*, Issue 53, No. 1, 2023. (forthcoming).

### **Michelle Witen (Europa-Universität Flensburg), 'From "flat" to "piercing": the alterity and solidarity of accents in *Dubliners*'**

There are not many references to Northern Ireland in *Dubliners*. "Eveline" narrates the gentrification and industrialization of the street as a result of "a man from Belfast" buying "the field" and building houses that were "not like their little brown houses but bright brick houses with shining roofs" (D 27). Other references to Belfast or the North of Ireland similarly demonstrate affluence and commerce; for example, Mr. Alleyne is Farrington's employer in "Counterparts" and Mrs. Kernan's son has succeeded as clerk to a tea merchant in Belfast. Nevertheless, it is a success that is built upon Otherness and alterity: even the very first lines of "Counterparts" mark Mr Alleyne as "a furious voice call[ing] out in a piercing north of Ireland accent" (D 70).

The latter is only one example of how the text calls attention to accents. They are frequently remarked upon in *Dubliners*: whether they be "flat" (D 81, 119), "provincial" (D

138), “low Dublin” (D 159), educated Dubliner (D 18), from the countryside, from the city, northern Irish, or English, mentions of accents and tones of voice appear in almost every story as a reference or counter reference to characterization, alienation, or even harmonization. In each case, the accent is used as a way of demonstrating union or partition, be it political, emotional, social, cultural, or contextual. This paper proposes to examine the narrative of accents in Dubliners to further explore the subtext of alterity and solidarity in the stories through the lens of the cultural politics of language.

Bio: Michelle Witen is Junior Professor of English and Irish literature at the Europa-Universität Flensburg. She did her BA and MA at the University of Western Ontario, her DPhil at the University of Oxford, and her postdoc at the University of Basel. She is the author of *James Joyce and Absolute Music*, and she has published on music and literature, the non-human, Lewis Carroll, Stage-Irishness, and Victorian periodicals.

## **2C. Partition and Minorities**

### **Ian d’Alton (TCD), ‘Imagining Bireland: the “Protestant Free State” within independent Ireland’**

Within the island a frictionless and invisible border is the principal policy objective after Brexit, predicated upon the central premise of the 1998 Good Friday Agreement that political and cultural allegiances could largely be self-determined. This isn’t particularly new: the new countries in Europe after the Great War ushered in an age of internal invisible borders and myriad stockaded communities. One such was that of the southern Irish unionists. Overwhelmingly Protestant, deprived of a political *raison d’être* after Irish independence, they had to construct a congenial version of the new Irish Free State that could speak to the desire to belong; that jelled with the maintenance of their relatively privileged position within southern society; and that would provide anchoring for the historic beliefs and predilections that had hitherto defined them. This was the ‘Protestant Free State’ – ‘Bireland’, an amalgam of Britain and Ireland. In parallel with the official one and largely ‘imagined’, it was based upon Protestant concepts of moral superiority, internationalism, *civitas* and *patria*. It looked outside Ireland. It kept up with the contemporary. As Nora Robertson wrote in 1960 its foundational idea was ‘In respecting new loyalties it had not seemed incumbent upon us to throw our old ones overboard’. This paper - utilising biographical, literary and historiographical sources - interrogates the characteristics of this ‘Protestant Free State’ and argues that against much of the historiography and wider literature that has presented the southern Protestant situation after 1922 as profoundly negative, it was surprisingly successful in facilitating a Protestant accommodation with the new dispensation.

Bio: Dr Ian d’Alton, FRHistS, wrote *Protestant society and politics in Cork, 1812-1844* (1980) and was co-editor of *Protestant and Irish: the minority’s search for place in independent Ireland* (2019). He has been an honorary Senior Research Fellow in the School of Irish Studies, University of Liverpool; and a Visiting Fellow at Sidney Sussex College, Cambridge. He is currently co-writing *Wicklow in the Irish revolution 1912-23*.

### **Timothy McMahon (Marquette University), ‘Lines across maps and minds: perceptions of partition in Boundary Commission testimonies’**

What appears as bounded space on a map rarely conforms to the perceived limits of one’s connection to place, especially when those spaces are in flux, either because of regime or border change. Nowhere was this more evident recently than along the roughly 312 mile

border between the Republic of Ireland and the European Union on the one hand and the United Kingdom of Great Britain and Northern Ireland on the other. The coincidence of the centenary of Irish partition occurring amid the uncertainties wrought Brexit reminds us that the lines on maps can be porous or mutable, if the public—which can view spaces differently than states do—wills it. Indeed, during the early days of partition in the 1920s, people on both sides of the Irish border believed that it could change at any time. This paper will seek to give voice to these vagaries through a systematic study of the attitudes expressed in more than 570 submissions to and witness interviews before the Irish Boundary Commission in 1925. What shaped their thinking about the border was not merely the existence of two states on the island, but an array of relationships that predated the 1920 Government of Ireland Act, as well as the uncertainties created by communal conflicts across the island of Ireland and by political instability in London.

Bio: Timothy G. McMahon is associate professor of history at Marquette University (USA) and a past president of the American Conference for Irish Studies. In 2018 he was a visiting research professor at the Institute of Irish Studies in Queen's University, Belfast.

**Leszek Drong (University of Silesia), 'Parallel partitions: remembering bordering in Northern Ireland and in Upper Silesia'**

This presentation will focus on the benefits of applying a comparative perspective to two partitions that occurred in Europe almost at the same time, in the 1920s. Historically, the two partitions had markedly different consequences and political vicissitudes but there are significant parallels in their respective buildups and bordering practices as well as in the way they affected and inspired regional memory cultures in Northern Ireland and in Upper Silesia. My principal focus is on how partition narratives and cinematic representations of bordering have shaped and perpetuated certain patterns and modes of thinking about the contingency of the historical events that constituted watersheds in recent history of both regions (also known as provinces). Drawing on partition studies and regional memory studies, I seek to apply the notion of 'regions of memory' to my discussion of borderland communities and their (self)images as contrasted with official historical narratives about the 1920s in both Northern Ireland and Upper Silesia. My examples will range from *Puckoon* by Spike Mulligan (including its film adaptation made in 2000) to more recent illustrations that offer alternative histories of early 20<sup>th</sup>-century Central Europe (mostly in Szczepan Twardoch's Silesian fiction). What emerges from a juxtaposition of the two partitions and their representations in various discourses is that political divisions continue performing as figures of trauma, especially in those contemporary identity projects that are informed by stories and memories of what happened a century ago.

Bio: Leszek Drong is Professor of Humanities in the Institute of Literary Studies at the University of Silesia in Katowice. He is also Associate Dean for Research in the Faculty of Humanities as well as vice-president of the Polish Association for Irish Studies. Between September 2022 and February 2023, he was a visiting research fellow in the School of English, Trinity College Dublin. His most recent book was published in 2019: *Tropy konfliktu. Retoryka pamici kulturowej we wspóczesnej powieci pónoirlandzkiej* [*Troping the Troubles: The Rhetoric of Cultural Memory in Recent Novels from Northern Ireland*]. He has also published in *Orbis Litterarum*, *Critique: Studies in Contemporary Fiction* and *Estudios Irlandeses*. His primary research interest is in the intersection of Irish studies, cultural memory studies and border studies. His current project, "Remembering Partitions and Repartitioning Memories in Contemporary Narratives from Northern Ireland and Upper Silesia," explores parallels between the two regional remembrance cultures.

## **2D. International Dimensions to the Northern Ireland Peace Process**

### **Frances Neilson (QUB), “[Northern Ireland] was never seen as a top-tier issue”: contextualising the Conservative “blind-spot” to NI prior to the 2016 Brexit referendum’**

The 2016 vote by the UK to leave the EU returned to the spotlight two of Britain’s oldest – and interrelated – questions: those of Europe, and (Northern) Ireland. Drawing on material from policy documents, the media, and interviews conducted by the author with key elite actors, this paper will analyse how the ‘Brexit’ referendum was entered into by the Cameron government with a lack of appreciation of the delicate nature of stability in Northern Ireland and its peace process. This paper analyses attitudes of the Conservative Party to Northern Ireland, the Good Friday Agreement, and the British-Irish relationship prior to 2016 Brexit referendum – including during the Coalition Government and the Party’s time in Opposition. In doing so, this paper contextualises the ‘blind spot’ of Northern Ireland which became the defining issue of the UK’s withdrawal from the EU.

Bio: Frances is a Politics PhD student at the Queen's University Belfast researching Conservative attitudes to, and understandings of, Northern Ireland during the UK's exit from the EU. She is a Postgraduate Research Associate in QUB's Institute of Irish Studies, and Postgraduate Representative for the Political Studies Association of Ireland (PSAI).

### **Mylie Brennan (QUB), ‘Unionists, nationalists, and neithers: how young adults conceptualise these identities in a post-Brexit Northern Ireland’**

The Good Friday Agreement (GFA) generation – the youngest cohort of voters in Northern Ireland – are in a unique position. Most of them did not directly experience the violence of the Troubles, yet they are coming of age at a pivotal moment in the region’s history in the wake of Brexit. The 2021 Northern Ireland Life and Times Survey (NILTS) found that, amongst 18-24-year-olds, twenty-five percent (25%) identified as unionist, twenty-six percent (26%) identified as nationalist, and thirty-five percent (35%) identified as neither unionist nor nationalist. However, these figures do not directly parallel the NILTS results for either constitutional preference (to remain in the UK or reunify with Ireland) or political party support (based on party designations of unionist, nationalist, or other). Thus, this paper seeks to answer two fundamental questions: (i) “How do members of the GFA generation conceptualise and describe their unionist, nationalist, or ‘neither’ identities?”; and (ii) “What narratives do they utilise to provide context and legitimacy to these identities?” Thirty semi-structured interviews were conducted with voters aged 18 to 28 at the time of interviewing (born 1993-2003), and narrative analysis was utilised to code interview transcripts. It has been found that participants conceptualise unionist and nationalist identities in three main ways: political, constitutional and cultural. Additionally, many who identify as ‘neither’ unionist nor nationalist do have a constitutional preference but are averse to claiming unionist/nationalist identities to avoid association with wider cultural connotations.

Bio: Mylie Brennan is a PhD researcher in the school of History, Anthropology, Philosophy, and Politics at Queen’s University Belfast. She is a US Fulbright Grant recipient and an Irish Studies Research Associate in the Institute of Irish Studies at QUB.

### **Richard Hargy (QUB), ‘The IRA’s final path to decommissioning and the role of the George W. Bush administration, 2001-5’**

The George W. Bush administration’s intervention in Northern Ireland from 2001 to 2007 was decisive and remains undervalued. Throughout this time the US State Department

determined American involvement in the region with responsibility for strategy falling to two successive diplomats: Richard Haass and Mitchell Reiss. While the exceptional nature of their autonomy was in part due to the trivial way Northern Ireland was viewed at the White House, the formulation of US foreign policy towards the region was still extraordinary.

In August 2001 three Provisional IRA members were detained by Colombian authorities on charges of training FARC militants. The transatlantic ramifications of this were huge and Haass's involvement in the peace process became more active. The IRA assisting an internationally recognised terrorist organisation caused great alarm in Washington. Subsequently, under immense scrutiny following 9/11 and struggling to repair the reputational damage caused by the Colombia arrests, the IRA announced their first acts of decommissioning on 23 October 2001.

Reiss communicated to the republican movement that completing the decommissioning process as well as endorsing the Northern Ireland police service was key to any power sharing deal unionists would agree to. Matters were complicated by the Northern Bank robbery and murder of Robert McCartney in Belfast. In response to these events and aware of the power it gave him to effectuate productive American intervention in Northern Ireland, as well as placing/ immense political pressure on Sinn Féin, Reiss built coalitions with the powerful Irish American lobby. The intercessions of both special envoys were critical to the IRA's decision in August 2005 to order its members "to dump arms".

Bio: Richard Hargy is a Senior Teacher and Head of History in Ballymoney High School. He recently completed his PhD at Queen's University Belfast, with a thesis entitled: 'The United States Department of State and Northern Ireland 2001–2007: How the bureaucratic dynamics of an executive branch of the federal government affected American intervention in the peace process'.

## **2E. Language and Memory in Irish Television**

### **James Little (UCD), 'When cultural memory gets ignored and blocked: *A Week in the Life of Martin Cluxton* (1971) and *Our Boys* (1981)'**

Memory studies concepts such as 'premediation' (Erl 2009: 111) and 'prememory' (see Beiner 2014; 2018: 48) describe how we use pre-existing schemas to understand new and historical events. When memory schemas that help us understand systemic institutional abuse get ignored or blocked, the result is a continuation of that abuse. My paper explores this by analysing two TV dramas which critique the Irish education system.

*A Week in the Life of Martin Cluxton* (dir. Brian MacLochlainn, 1971) portrays its title character's difficult return home from a reform school. First broadcast after the publication of the Kennedy Report into reformatory and industrial schools (1970), the drama's production team could cite the report as supporting evidence for their critique of the system (see RTÉ Guide, 3 December 1971: 5). However, Kennedy's recommendations were largely unimplemented, Martin Cluxton's warnings went ignored, and systemic abuse continued.

*Our Boys* (dir. Cathal Black) intercuts a fictional story of the abuse of boys in a Christian Brothers' school with all-too-real survivor testimonies of such abuse. Premiering at the Cork

Film Festival in 1981, this drama was not broadcast on television until 1991 (see Our Boys Item Information, RTÉ Archives), so its warning regarding institutional abuse was blocked.

These dramas can at once be seen as ‘remediations’ of historical events (Erl 2009: 111–12), as well as providing interpretative schemas for future debates on institutional abuse. Analysing their production and reception histories will show how ignoring or blocking such memory schemas has hampered our understanding of institutional abuse.

Bio: James Little is a Marie Skłodowska-Curie Fellow at UCD, researching Ireland’s literatures of coercive confinement. His publications include Samuel Beckett in Confinement (2020), The Making of Samuel Beckett’s Not I / Pas moi, That Time / Cette fois and Footfalls / Pas (2021) and – as co-editor – Ireland: Interfaces and Dialogues (2022).

**Sara Diaz Sierra (University of Extremadura), ‘Northern Irish listeners’ perceptions of female and male Northern Irish accents as portrayed in telecinematic fiction’**

Gender has been widely researched in sociolinguistics. However, there is a lack of studies that deal with ascertaining whether the gender of a speaker has any influence on how their accent is rated on the traditional evaluative dimensions of prestige and pleasantness. This paper aims to fill in this gap by investigating Northern Irish informants’ ratings of male and female Northern Irish English (NlRE) accents taken from TV shows and films set and produced in Northern Ireland. Statistical analyses of the ratings reveal that female speakers usually receive more favourable evaluations than males on both the prestige and pleasantness scales. This finding could be expected since, as Kramer (1977, p. 157) found out, female speech is associated with more positive traits such as “gentle”, “friendly”, “polite” and “smooth” in lay people’s minds.

The results presented in this paper are part of a broader project that investigates the representation of NlRE accents in telecinematic and literary fiction as well as the responses of Northern Irish participants to those representations. Participants’ responses were collected through a questionnaire that consisted of quantitative and qualitative items. The former were semantic differential scales, whereas the latter were open questions.

Bio: Sara Díaz is Assistant Lecturer at the University of Extremadura where she is also a PhD student. Her PhD thesis deals with representations and perceptions of Northern Irish English accents. She has published an article entitled “Produced and Perceived Authenticity in the Northern Irish TV Show Derry Girls” in the journal English World-Wide. Her research interests include language attitudes, accents, sociolinguistics and fictional representations of dialect.

**2F. Graves and Afterlives**

**Chloe Lacoste (Sorbonne Université), ‘Conspicuous cultural partition in Irish graveyards and cemeteries – research leads on Irish Traveller graves’**

I had long been a regular visitor of Ireland’s main cemeteries looking for 19th century nationalist graves when lockdown left me with little else to do than visit smaller, local graveyards in Kildare and ponder on material expressions of death and memory. This has led to the stark realisation of an internal partition within contemporary Irish culture between the settled and Traveller communities.

While Irish culture generally gives a major role to identity and memory, the inclusion of Travellers in the tale remains marginal. Aoife Bhreatnach's 2006 work, *Becoming Conspicuous* is revelatory of how utterly overlooked they were until 1922 – when they started raising interest mostly for the problems they posed to the Free State. This remains true today, with research about Travellers focusing almost exclusively on health and social issues and largely excluding their roles in culture.

The cultural partition is conspicuous in the cemetery space too, where large, elaborate monuments are immediately identifiable as typically Traveller. Personal though they are, such commemorative monuments are also a visible assertion of the community's presence and beg the question of Travellers' place in Irish social, political, and even memorial spaces.

This is my first paper proposal on this new research interest. Rather than a detailed discussion, I wish to present an introduction to new questions raised and a reflection on transitioning from a research about the past (19th century Fenian funerals) to one about present questions, which can be politically and emotionally charged. This implies shared analytical leads (cultural assertion, space and visibility, commemoration...), but also major methodological and ethical adaptations (from archives to oral history, from past to recent events...).

**Bio:** I am finishing a Ph.D. at Sorbonne Université on opposition funerals organised by Irish republicans from 1861 to 1915. I presented in various Irish studies and history settings (mainly SOFEIR and the 2018 Ph.D. conference in Leuven, IHSA 2019 in Limerick, where my paper was selected for publication). I wish to focus next on Irish Traveller graves.

### **Conleth McCloskey (QUB), "Two wars and a treaty": the contested legacies of Michael Collins'**

The Decade of Centenaries has witnessed a sharp increase in interest regarding how we remember the past. Various works, many of which predate the recent decade, have examined how we interpret historical events and personalities, the recovery of traumatic situations, and the process of omission and emphasis that is frequently involved. Societies, as these works have established, do not always choose to remember. Furthering this argument, the paper will examine how the historical memory of Michael Collins was utilised to reflect the unities, 'unions', divisions, and 'partitions' that arose as a consequence of the Irish Revolution; a period Lyons described as being representative of 'an anarchy in the mind and in the heart' and one that 'forbade not just unity of territories, but unity of being'. Michael Collins, it is widely accepted, has transpired to 'embody' that revolution.

Collins' historical memory, or 'afterlife', was characterised by the persistence of two key narratives, one emphasising his Anglo-Irish War militancy, the other, his role as a state-builder and founder of Irish democracy. The broad and effective dissemination of these narratives ensured that Collins would personify both the fulfilment and unfulfillment of Irish national aspirations, effectively encompassing its 'Unions and Partitions'. These contradictory interpretations, more broadly symbolic of militarism and moderation, represented a struggle over what would be remembered and what would be forgotten; remembering Michael Collins, as the paper will demonstrate, was a selective process that frequently involved 'forgetting' aspects of his career.

The paper will address various wider questions: how were the historical narratives involving Collins constructed following the Revolution? To what extent did Collins' advocates and adversaries attempt to influence, shape and contest his reputation? Do current political



climates, particularity cycles of peace and conflict, influence how we interpret past events and personalities? Finally, as various historians have asked, why did Collins posthumously 'embody' the Irish Revolution? To address these issues, the paper will focus on the revealing themes of commemoration, political representation, biography and historiography.

Bio: I returned to my education in 2009 to undertake the Access Diploma in Combined Studies at North West Regional College, from which I graduated with Distinction in 2011. Following this, I completed the B.A. in Irish History and Society at Ulster University in 2014, graduating with First Class Honours. I was awarded the T.K. Daniel Scholarship which enabled me to undertake the M.A. in Irish History and Politics at Ulster University's Coleraine campus. After graduating with Distinction, Queen's University Belfast awarded me a DfE scholarship, providing me with the opportunity to undertake a PhD at the Institute of Irish Studies, from which I successfully graduated in December 2021. My doctoral thesis was entitled *The Afterlife of Michael Collins: commemoration, biography and historiography, 1922-1973*; to date, I have published two articles on the legacy of Michael Collins and have spoken at a variety of conferences.

**David Glover (University of Liverpool), 'Seán Cronin: reflecting and developing republican thought as an activist intellectual, observer and influencer 1956-73'**

The rationale behind this paper is to undertake an intellectual biography of Cronin's pursuit of the promotion of intellectual republicanism and the furtherance of social left-wing thought within that ideology. It will strive to evaluate the proposition that Cronin was a focal point at the convergence of republicanism with republican activism, politics, journalism, radical arts, transnational republican networks and social and labour rights.

The paper will argue that the indicators of his facilitating role were there all along: Cronin was closely connected to Clann na Gael; he was the chief strategist of the 1956 Border Campaign, twice Chief of Staff for the IRA and subsequent member of the Wolfe Tone Directories. When Cronin relocated to the U.S.A. in 1965, he continued to be a trusted counsel and closely connected to many of the main protagonists on both sides of the divide in the republican movement during and after the subsequent split.

This paper will evaluate, that view of the events within the island of Ireland and its transnational setting; support in the U.S.A. was key to achieving Irish republican aims but that it was hampered in this goal by the paucity of credible news and cold war influenced misinformation. In direct communication with both the Official IRA and the Provisional IRA Cronin sought to redress this imbalance. A long-serving political journalist for the Irish Times, he studied for his PhD in the Graduate Faculty of Political and Social Science of the New School for Social Research in New York.

Bio: I am a second year PhD student at the University of Liverpool. The work I am engaged in is project which contributes to the expanding historiography of Irish republicanism via analysis of the private archive of an important though under-examined figure within the recent history of the movement, namely Seán Cronin. This archive, comprising Cronin's personal correspondence and papers, is historically unique, entirely unused, and provides new insights into the recent development and internal workings of republicanism, as well as the personal life history of Cronin himself. A biography of Cronin's life grounded in analysis of these papers has the potential to transform understanding of the evolution of republican networks and ideas in the years leading up the outbreak of the Troubles, and

will contribute towards the globalisation of the movement by evidencing republicanism's links with the New Left in Britain and the US.