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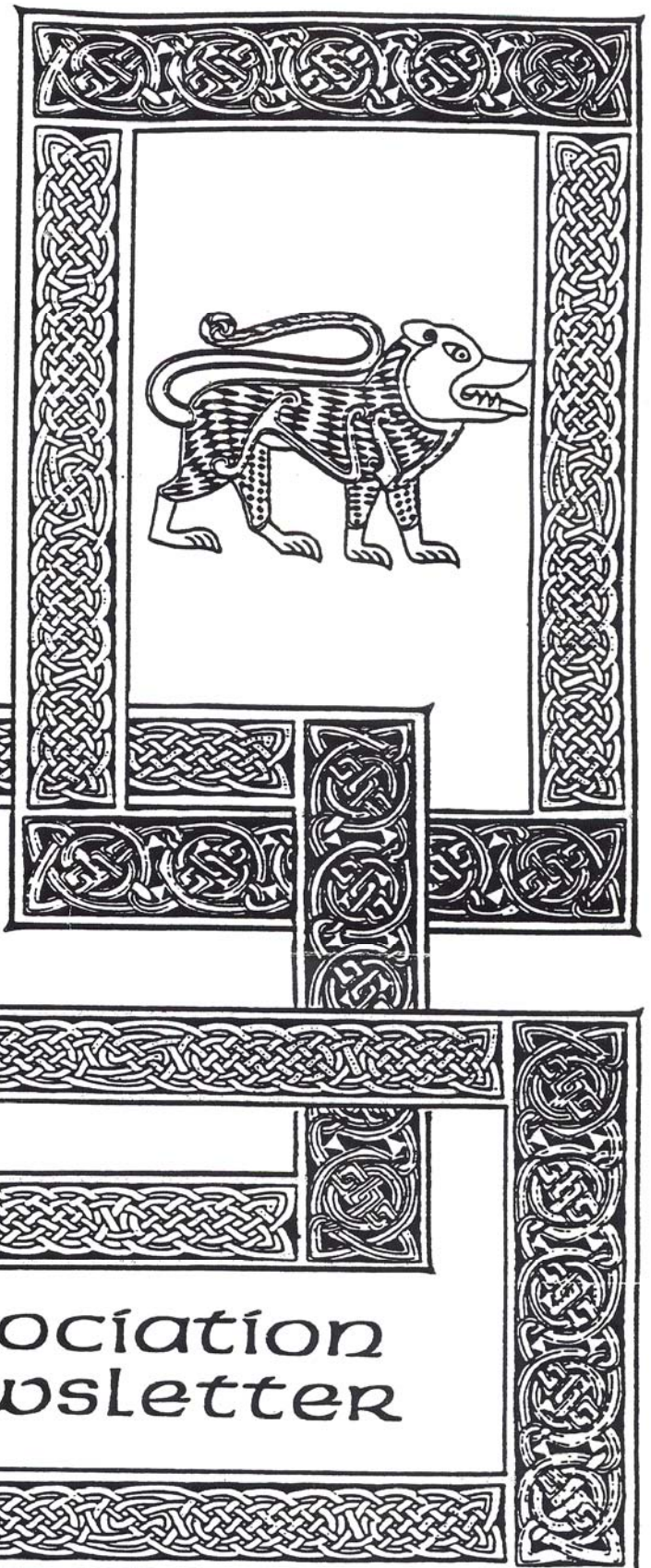
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**Samhain, 2006 (24.2)**



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## **Book Notices and Reviews**

### ***A First Old Irish Grammar and Reader, including an Introduction to Middle Irish***

by Kim McCone. Department of Old and Middle Irish of NUI Maynooth, 2005.

### ***Sengoídelc: Old Irish for Beginners***

by David Stifter. Syracuse UP, 2006. 391 pages.

### ***An Old Irish Primer*** (hardback),

by Wim Tigges. Nodus Publikationen, 2005.

### ***Cambridge History of Irish Literature***

Edited by Margaret Kelleher and Philip O’Leary. Cambridge UP, 2006. 1286 pages.

Some recent publications of compelling interest to CSANA members, to their institutional and local libraries, and to those special persons on your gift-shopping list. . .

\* \* \*

Who would have thought that two new English-language introductory textbooks on Old Irish would appear in the same year?—on the heels, no less, of 2005's much-awaited *First Old Irish Grammar and Reader, including an Introduction to Middle Irish* by Kim McCone (published by the Department of Old and Middle Irish of NUI Maynooth).

The two latest (2006) entries in the growing library of books offering instruction in Old Irish are *Sengoídelc: Old Irish for Beginners* by David Stifter (Lecturer at the Institut für

Sprachwissenschaft at the University of Vienna), published (in paperback) by the Syracuse UP as part of their “Irish Studies” series (for more information, see [www.SyracuseUniversityPress.syr.edu](http://www.SyracuseUniversityPress.syr.edu)), and *An Old Irish Primer* (hardback), by Wim Tigges (Lecturer in the English Department, University of Leiden), in collaboration with Feargal Ó Béarra, published under the auspices of the Stichting Uitgeverij de Keltische Draak, Nijmegen, by Nodus Publikationen(<http://elverdissen.dyndns.org/~nodus/nodus.htm#DKD>).

Both books are designed with classroom use in mind, but they can also guide the private learner-beginner, as well as by those of us OI veterans well aware of the truth of the adage, “Learning Old Irish is like mowing the lawn—you have to do it again and again.” The *Primer* is divided into twelve chapters

and from beginning to end features, as sample/practice texts, poems (“generally from the Old Irish period [i.e. c. 600 to c. 900 AD], but a few items from what is properly speaking the Middle Irish period [up to 1200] are included as well”; Stifter’s *Sengóidélc* also acknowledges the inevitable creep of Middle Irish into any introduction to Old Irish). The choice of verse is justified by Tigges/Ó Béarra on the grounds that these texts “on the whole are linguistically relatively simple but at the same time substantially sophisticated and therefore and therefore hopefully more challenging than the syntactically informative but otherwise not terribly exciting Old Irish Glosses which have often been the beginning student’s main alternative.” Also included is an appendix that brings together several additional poetic texts; each accompanied by its own thorough glossary, as are the poems included in the individual chapters. In these glossaries, the reader already equipped with some knowledge of Modern Irish, or looking forward to acquiring such knowledge, is provided with the “modern reflexes of the vocabulary.”

Taken from the standard editions of Murphy, Carney, and others, the verse featured in the *Primer* adds up to an impressive mini-anthology of annotated Irish poetry for the beginner, including the Pangur Bán poem, verse from the *Líadan-Cuirithir* cycle, a selection of Blathmac, the *Reicne Fothaid Canainne*, and Finn’s rhapsodic praise of Maytime.

Stifter’s considerably longer and more detailed *Sengóidélc* (391 chockful pages, versus the 200 pages of Tigges/Ó Béarra), is organized into 58 lessons. While it features some practice poetry (sometimes the same “greatest hits” as in the *Primer*), *Sengóidélc*

relies for its exercises primarily on prose selections--from, for example, the Glosses and the *Táin Bó Cúailnge*. All practice texts are supplied with phonetic transcriptions. Stifter has even composed English-to-Old-Irish translation exercises, as self-parodying as anything in E.G. Quin’s *Old Irish Workbook* (RIA, 1975), e.g., “The bold scribes stop the weak thieves in the ship.” Glossing is relegated to an all-purpose Old Irish-English word-list in the back of the book, and there is an appendix with the “Solutions” to all the exercises. Mindful of future editions, Stifter has set up a website where readers can register their observations and advice.

Both works provide some rudimentary information for the beginner on the Celtic and Indo-European linguistic background to Old Irish. They of course offer definitions of the more specialized terms necessary for the understanding of OI/Celtic languages (e.g., “lenition”). But teachers planning to use one or both books in the college classroom should note that Tigges assumes “a basic familiarity with the terminology of phonetics and syntax,” while Stifter is more willing (or has more time and space!) to walk the raw beginner through terms/concepts such as “inflection” and “case.”

\* \* \*

The massive, two-volume *Cambridge History of Irish Literature* appeared from Cambridge UP earlier this year (2006). Edited by Margaret Kelleher (Senior Lecturer in English Literature at NUI Maynooth) and Philip O’Leary (Professor of Irish Studies at Boston College), and written by over thirty contributors, the *History* consists of independent pieces surveying different periods and aspects of the Irish

literary tradition, each with its own select bibliography. There is a feast of information and insight here, in the lead-off survey of “The Literature of Medieval Ireland to c. 800: St Patrick to the Vikings,” by former CSANA President Tomás Ó Cathasaigh, and in other contributions on later Irish literature by a distinguished roster of scholars, including Máire Ní Mhaonaigh, Kaarina Hollo, Mícheál Mac Craith, Neil Buttimer, Gearóid Denvir, and Donna Wong (the last contributing a bird’s eye view of “Literature and the Oral Tradition”). For more information, see the CUP website at [www.cambridge.org](http://www.cambridge.org).

\* \* \*  
 Brian Ó Catháin, Lecturer in the Modern Irish Department at NUI Maynooth, has edited a collection of profiles of modern women scholars who have left their mark on the field of medieval Irish studies, published as the 2005 issue of *Léachtaí Cholm Cille* (vol. 35, from An Sagart Press of Maynooth). Titled *Scoláirí Léinn*, it features extensive articles (in Irish) on the life, times, and achievements of Eleanor Hull (by Pádraigín Riggs), Eleanor Knott (Eoin Mac Cárthaigh), Nessa Ní Shéaghda (Pádraig Ó Macháin), Kathleen Mulchrone (Gearóid Mac Eoin), Cecile O’Rahilly (Ó Catháin), Máire MacNeill (Rionach uí Ógáin), Winifred Wulff (Aoibheann Nic Dhonnchadha), and Deirdre Flanagan (Mícheál Ó Mainnín). Also included are

complete bibliographies for the scholars profiled, and a veritable treasure trove of rare photographs.

\* \* \*  
 Another recent publication that would doubtless be of interest to CSANA members is ethnomusicologist and folklorist Lillis Ó Laoire’s English-language, updated edition of his 2002 monograph *Ar Chreag I Lár na Farraige*, titled *On a Rock in the Middle of the Ocean: Songs and Singers in Tory Island, Ireland*, and published by Scarecrow Press (2005), as part of their “Europe: Ethnomusicologies and Modernities” series (No. 4; for more information, see [www.scarecrowpress.com](http://www.scarecrowpress.com)). Mining his extensive fieldwork conducted among Tory islanders in the eighties and nineties, Ó Laoire (recently appointed Lecturer in Irish folklore in the School of Irish at NUI Galway) deals with a wide range of topics, including the cultural significance of singing and dancing, oral versus written transmission, “folk aesthetics,” keening, and allusions to traditional song in the published works of Tomás Ó Criomthain and James Joyce. The book comes with full texts and translations of many of the songs collected from the islanders, as well as a CD featuring over two dozen of the author’s field recordings.

*Joseph Nagy*  
 UCLA

### ***The Ancient Books of Ireland.***

Michael Slavin. Montreal and Kingston: McGill-Queen's University Press, 2005. 198 pages..

In this beautifully illustrated book, Michael Slavin portrays colorfully the history and contents of some important books and manuscripts of the Irish tradition, ranging from the early medieval period to the seventeenth century. As Dr. Patrick Wallace notes in his Foreword, this book as well as Slavin's earlier work, *Book of Tara*, can be described as "a spot in the middle ground between the world of academia and the purely popular" (viii). Pointing out that "we Irish like to hold on to our past," Slavin hints that there should be more familiarity with the books from which the ancient narratives are drawn, for these books have stories of their own. It is these stories that Slavin presents in the ten chapters of his own book:

Each of these precious heirlooms has its own story and it is these stories that I wish to tell here. They have been fought over, kidnapped, held to ransom, buried, exiled, lost and found again. They were used for cures, venerated as relics and carried as talismans in times of war. In the following ten chapters I try to trace where and how they were written, what happened to them after that, and where they now reside. (ix)

For Slavin, the stories behind these tomes "are beautifully intertwined with" Irish history and are essential to "our present consciousness of what it means to be Irish" (ix). With this focus on Irish "consciousness," Slavin arranges his treatment of these books in a unique manner. In the first four chapters, he discusses books that offer a treasure trove of "pre-Christian

ancient legends" (x): *Lebor na hUidre-Book of the Dun Cow*, *Books of Leinster* or *Lebor na Nuachonbala*, *Book of Ballymote*, *Great Book of Lecan*, *Yellow Book of Lecan*, *Book of Ui Mhaine (O'Kellys)*, *The Book of Lismore*. In the next three chapters, he takes up books rich in Patrician, Columban, and New Testament material: *The Book of Armagh*, *The Cathach*, *The Book of Durrow*, the *Book of Kells*. Having devoted a chapter to Books of the Brehon Laws, Slavin in the last two chapters takes up books delving into Irish history: *The Annals of Innisfallen*, *The War of the Gaedhil with the Gaill*, *Annals of the Four Masters*, and Keating's *Foras Feasa ar Éirinn*.

In a vivid and detailed manner, Slavin sets forth the contents, history, scribes, owners, and condition of these books. In his account of the creation of the *Lebor na hUidre*, for example, Slavin paints a verbal picture of the scribes of Clonmacnoise attempting to replenish their library after Viking raids: "...one can imagine its scribes setting out from their Shannonside home, with vellum-filled satchels on their backs, in order to undertake what must have been perilous journeys into Meath, Louth, and perhaps further north in search of materials preserved in other centers of learning like Monasterboise or Bangor" (8). The ancient Irish books, as Slavin reveals, are enmeshed in all the complications of human nature. The compilers of the *Book of Leinster*, for instance, may have been associates of none other than Dermot MacMurrough—"he it is who will always bear the stigma of having invited the leader of the Norman invasion force, the Welsh Earl of Pembroke,

Strongbow, and his knights, into Ireland as allies” (31). A keeper of the *Book of Armagh*, Florence MacMoyer, in June 1681 took the book and pawned it while journeying to England, “where he was to falsely testify in the trial that led to the hanging of St. Oliver Plunkett” (88). The histories of these books, however, also include figures like Michael O’Clery and Geoffrey Keating, resplendent in their heroism in the pages of Slavin’s *The Ancient Books of Ireland*, which ends with a paean

to Geoffrey Keating: “All that I tried to write about in this book comes to life in Keating, for his work is the distillation and embodiment of what the ancient books of Ireland contain” (191).

*Gregory Darling*

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### **The Honan Chapel: A Golden Vision**

ed. Virginia Teehan and Elizabeth Wincott Heckett; photography by Andrew Bradley; design by Christian Kunnert. Cork: Cork University Press, 2004. xvi + 240 pages.

Along with the ogham stones collected and displayed in the Stone Corridor of the North Wing of Univeristy College Cork’s old quadrangle, the Honan Chapel (which though associated with the university and its chaplaincy, is its own separate entity) is one of the treasures of the city of Cork. Its stoic Hiberno-Romanesque exterior and its exquisite interior, with its famous stained glass windows of Irish saints (described by university tour-guides as “appraised at ‘priceless’”) and its beautiful mosaic floors, remain an integral part of many students’ memories of UCC. Its extensive use as a preferred site for weddings, and in the past few years, its use for occasions as diverse as remembrance services in the aftermath of global terrorism and the chaplaincy-produced performance of the musical *Jesus Christ Superstar*, makes the Honan a continued location of importance to the lives of the students and alumni at the university, as well as the local Cork community. That this treasure of Celtic Revival architecture can now be known to a much wider

audience through the lavishly-illustrated book *The Honan Chapel: A Golden Vision*, is a welcome occurrence.

That having been said, there are a number of disappointments in this book, and though it was long in production and was beset by a number of difficulties (p. xv), improvements remain to be made, should the volume ever be reprinted.

The book itself brings together three desiderata relating to the subject of the Honan Chapel. First, the eight papers, given at the January 2000 conference “The Craftsman’s Honoured Hand,” held at UCC on the subject of the Chapel, comprise the majority of the book’s text. Second, a catalogued inventory of the furnishings of the Chapel by the editors Teehan, Wincott Heckett, as well as Peter Lamb, is the useful appendix to the discussions which precede it, and the only such catalogue that is published at present. And finally, a diverse body of photographs depicting the various

objects, windows, floor mosaics, architectural features, and photos of medieval chapels and objects for comparative purposes (and more), is likely to be the strongest selling-point of the book.

After a brief Foreword by UCC's president Gerard T. Wrixon and the Editor's Preface and Acknowledgements, the book's Introduction, "The Honan Chapel: A Visionary Monument" by Mairéad Dunlevy, discusses the chapel as a consciously-devised, unified entity in terms of its overall artistic and spiritual planning for both architectural fabric as well as its liturgical furnishings. The Chapel was firmly in the fashion of its time (designed and built from 1914 to 1916, with the final windows installed in 1917), as well as in the aesthetic proclivities of its principal patrons—Sir Bertram Windle, president of Queen's College Cork, and Sir John R. O'Connell, the trustee of the Honan Bequest—in terms of its exhibition of Celtic Revival architectural influences, Irish Arts and Crafts Movement principles, and dedication to being executed, as much as possible, by local (or at least Irish) craftspersons and with Irish materials. Chapter One, "A Golden Vision: John O'Connell, Bertram Windle and the Honan Bequest" by Virginia Teehan outlines the philosophies and gives brief biographies of these two figures who were essential in the commissioning and building of the Honan Chapel. Chapter Two, by Celtic Revival and Irish Arts and Crafts specialist Paul Larmour, is entitled "The Honan Chapel: The Architectural Background," discusses the two primary models for the Honan's plan, Cormac's Chapel in Cashel and the façade of St. Cronán's Church, Roscrea, both in Co. Tipperary. The third chapter, Peter Lamb's "The Furnishings of the Honan Chapel,

Cork, 1915-1916," gives a detailed examination of select examples of the wooden furniture, fine metalwork altar plate, metalwork fittings on the chapel itself, altar cards, tabernacle, and liturgical books (amongst other items) in the wider Honan Collection. Larmour also wrote the fourth chapter, "The Honan Chapel: The Artistic and Cultural Context," which focuses on several elements of the medieval Irish artistic tradition which influenced the design of parts of the Chapel, with particular emphasis on the stained glass windows, which depict Jesus, Mary, Joseph, John, and a number of important Irish (especially Munster) saints.

Jane Hawkes' "The Honan Chapel: An Iconographic Excursus" explores the use of Hiberno-Romanesque architectural models and their approach to liturgical and cosmological space in the design of the Honan, and especially examines the designs and inscriptions on the fine mosaic floors of the Chapel (providing transcriptions and translations of these as well), and further details that the orientation of the stained glass windows depicting female saints on the south side of the church fits in with the "Christ's Eye View" of the central chancel window, in which Christ, in effect, looks into and over the chapel and its congregation from the east. Chapter six, "The Embroidered Cloths of Heaven: The Textiles" by Elizabeth Wincott Heckett discusses the design, as well as what is known of the artists who produced, the catalogue of about ninety extant altar frontals and dossals, clerical liturgical vestments, and other textiles in the collection, which the wider public has hitherto had little or no access to and which are generally no longer used. Nicola Gordon Bowe writes in the seventh chapter,



“A New Byzantium: The Stained Glass Windows by Harry Clarke,” of the artistic career and the eleven exceptionally fine windows executed by this great artist while still in his youth. The afterword, “The Re-Ordering of The Honan Chapel,” was written by the late Fr. Gearóid Ó Suilleabháin, who died in the summer of 2001, and it briefly details the liturgical reforms over the history of the Catholic Church, and how Vatican II has especially effected the look and usage of the Honan Chapel.

While the contents of this book are overall quite excellent, and were written by scholars who are experts in their fields and who have done extensive studies of the objects discussed, the book does suffer from a number of internal difficulties which the editors could have handled differently, despite whatever production problems existed in the overall project. A unified bibliography for the entire book, instead of bibliographies at the end of each chapter that invariably included a large number of the same publications, would have saved much space and needless repetition. And the points that the Honan Chapel is the shining example of both the Celtic Revival and Irish Arts and Crafts movements is made, re-made, re-illustrated, and re-stated *ad nauseum*, so that by the fourth chapter, one is rather tired of hearing it repeated. At no point do any of the authors attempt to define what they understand by the term “Celtic” in their discussions of medieval Irish art or its nineteenth- and twentieth-century imitations, which is a rather large oversight. And within the entire book, the patron saint of Cork’s name is spelled “Fin barr,” “FinnBarr,” “Finbarre,” “Fin Barr,” “Finn Barr,” and “Fionnbarr” at various stages, even by the same author outside of direct

quotations. While one might find a similar variety of spellings in the city of Cork itself, even in the short space between one side of the street and the other of St. Finnbar’s Road near UCC, and in the name of the nearby Church of Ireland Cathedral, an attempt should have been made to standardize this spelling in the text of the various contributors to the volume.

Fr. Ó Suilleabháin’s untimely death was a tragic loss to the community of UCC and to its chaplaincy, and he was unable to see the fruits of his efforts in this book, which is dedicated to his memory (p. xv). However, of all the chapters therein, his chapter is the one which is most unusual, as it is much more colloquial in tone than any other piece, and it has no bibliographic references or notes. It seems that this is likely due to the circumstances of his death and the inability of the editors to receive a complete copy of his paper. However, it would have been possible for the editors (with some assistance) to have at least attempted fleshing out his discussion of liturgical reforms with a minimum of commonly-available sources on these subjects, which would be of great interest to many scholars and laypersons who might read this book.

Another major point which could have been rectified by editorial decision is the important piece of information that, despite the dedication to Irish craftsmanship and Irish materials stated by O’Connell, Windle, and the wider Irish Arts and Crafts Society, the Stations of the Cross and the mosaic floors in the Honan Chapel were both executed by the Oppenheimer firm in Manchester. Larmour reports this (pp. 44, 46), and that O’Connell’s publications on the Chapel did not state this because such statements would contradict his

philosophical ideals. However, Peter Lamb's note (p. 88, note 5) on this states that it was "suggested" that the Oppenheimer firm executed them, and Bowe notes (p. 188, note 26) that the fact that the floors and Stations not being made by Irish craftsmen is "mysterious." Editorial procedure should have allowed these three authors to be aware of each other's information, and to have at least inserted cross-references to earlier chapters (which occurs amongst the contributions elsewhere in the volume) if the authors were not aware of the facts. With such things as this, one would get the impression that the authors of the papers were unaware of each other, were not at the same conference when their findings were shared, or did not revise their papers before they were published, which whether it is the reality or not, should not be the case in the final published version of the book.

There are a number of typographical errors in the book, which while they do not impede one's understanding of the material, are a distraction. Certain other oversights and errors should be noted. On page 73, figure 3.34, the photo of An Soiscel Molaise, is upside down, thus the symbols of the four evangelists are reversed; for a volume which is so reliant on the images within it, this is a grave error. A further mistake in chapter three is Lamb's statement on p. 76 that on one of the alter cards, "the Virgin is wearing a Tara Brooch," when figure 3.49 on p. 80 clearly shows that, though she is wearing a penannular brooch, it is nothing like the famous Tara (or, more appropriately, Bettystown) Brooch. This example may be an outgrowth of the rather fast and loose use of the adjective "Celtic" in relation to anything medieval or premodern. Hawkes' discussion on p. 125 of the windows

depicting female saints does not mention the male saint Ailbe of Emly (for obvious reasons), and yet figure 5.19 on p. 121, which shows the orientation of the female saints' windows, has St. Ailbe's window on the opposite side of the church marked (apparently, whoever prepared the figure did not know what the text said, nor that Ailbe could be a masculine name as well), and seems to show that St. Brigid's window is in the center of the west façade, rather than on one side of it. The caption on p. 199 for figure 4 on p. 198 states that it is the "Mosaic floor beasthead," when in fact it is the ambiguous whale/dragon/Leviathan "sea creature" on the mosaic floor at the top of the nave rather than the "beasthead" which is at the back of the aisle. In the catalogue of the textiles, the inscriptions found on some of them are given, and on p. 212, HCC/42, the inscription on the dossal (which is marked on p. 155, figure 6.32, as an antepedium instead of a dossal) has its last line transcribed as "báile-áta-cliat [*sic*]," when on the illustration of the inscription, *puncti delenti* are clearly visible over both "t"s. (One assumes that this is also the case on the p. 215, HCC/56, which is not illustrated.)

A final source of possible confusion is the discussion by Elizabeth Wincott Heckett of the white antepedium for use on the Feast Days of the Blessed Virgin Mary. The antepedium has three vignettes depicted on it, for the Nativity (*Mater Dei*), the Assumption (*Regina coeli*), and "the Annunciation (*Mater dolorosa*, the Sorrowing Mother)" (p. 144; and later on 210), which is then pictured on p. 157, figure 6.33. The figure shows the Blessed Virgin in the center, being comforted by one angel on the left and flanked by a weeping angel on the opposite side, and behind and

above this depiction is the hill of Calvary topped by three crosses. To simply state that this vignette is for the feast of the Annunciation would be confusing to many people not familiar with the Catholic calendar. March 25 is taken as the feast of the Annunciation, when Gabriel revealed to Mary that she would be the mother of Jesus (nine months to the day before Christmas on December 25); however, March 25 is also the date in the calendar on which the Crucifixion was observed and commemorated, despite the fact that the moveable feasts of Good Friday and Easter Sunday are determined through computistics from year to year. This has been the custom, at least in Ireland, since *Féilire Óengusso* was recorded in the ninth century. The two festivals, though on the same date, are quite separate events, and the assumption that one would simply

understand the difference here might not be clear to many who read this book.

Though some of the errors in this book are a detraction, it is certainly a valuable volume for its extensive (though not comprehensive) full-color photographic record of the Honan Chapel itself as well as its many furnishings. Some of these furnishings went on display at the UCC Glucksman Art Gallery in the Autumn of 2004, and one hopes that these treasures will continue to be viewed by the wider public on a regular basis. If that turns out not to be the case, this book is an ample guide to these objects, as well as the building itself and its many beautiful features, which will be of great interest to both those familiar with the chapel who desire a memento, as well as those who have not yet been able to visit Finnbar's city.

*Phillip A. Bernhardt-House*  
Independent Scholar, Anacortes, WA

**Call for Papers**  
2007  
**CSANA Conference**

**The annual CSANA conference will be held in Cincinnati and environs from April 12-April 15, 2007. Please send titles and abstracts of c. 200 words (I won't count them precisely) to**

**Professor Edgar Slotkin  
Department of English and Comparative Literature  
University of Cincinnati  
Cincinnati, Ohio 45221-0069, U.S.A.  
E-Mail: [Edgar.Slotkin@uc.edu](mailto:Edgar.Slotkin@uc.edu).**

**The deadline is February 1, 2007. Any topic related to Celtic Studies will be considered.**

**Call for Papers**  
The 29<sup>th</sup> Annual  
California Celtic Studies Conference

Submission of abstracts is solicited on a wide variety of Celtic topics. We encourage papers from fields such as history, archaeology, anthropology, folklore, art, and music, in addition to literature and linguistics. This year the conference will have a special focus on Scotland, Scots and Scottish-Gaelic languages and literatures.

Our invited speakers include Dr. John Shaw, University of Edinburgh, Professor Sioned Davies, Cardiff University, Dr. Barry Lewis, Centre for Advanced Welsh and Celtic Studies, Professor Joseph Nagy of UCLA, Dr. Chris Grooms, ccccd Texas, and Professor Ian Duncan of UC Berkeley.

Papers should be no more than 20 minutes in length, and abstracts of one page only (250 words) should be sent by e-mail with a hard copy as well to Dr. Kathryn Klar by December 1, 2006.

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**ACIS:  
18-21 April 2007**

The 45th Annual Meeting of the American Conference for Irish Studies will be hosted by the CUNY Institute for Irish-American Studies from April 18-21, 2007 at the CUNY Graduate Center in New York City. Posters with the call for papers were handed out last year in St. Louis. At the beginning of the summer, the call and information concerning hotels were mailed to all ACIS members. The deadline for the CFP is November 15, 2006. The CFP can be found at [www.acisweb.com](http://www.acisweb.com) and [www.lehman.edu/cunyias](http://www.lehman.edu/cunyias). The theme of the conference is "Ireland and the Americas." Highlights from the conference include plenaries by Elizabeth Cullingford, Kevin Kenny, Mick Moloney, and Kenneth Nilsen. Wednesday evening will feature a reception hosted by the Irish Consulate. Thursday evening participants will be treated to a performance of traditional Irish-American music organized by the Ph.D. Program in Ethnomusicology at the Graduate Center. Saturday evening we will close the conference with a banquet at the Harbour Lights Restaurant on Pier 17, South Street Seaport. Frank McCourt will be the dinner speaker. We remind those planning to attend to make their hotel reservations as soon as possible directly with the selected hotels. Any questions can be directed to [cunyias@lehman.cuny.edu](mailto:cunyias@lehman.cuny.edu) or by calling 718-960-6722.

**13<sup>th</sup> International Celtic Congress in Bonn**  
July 23-27, 2007:  
<http://www.celtic-congress-2007.com/index.html>

Under the high patronage of the President of the Federal Republic of Germany, Horst Köhler, Celticists from around the world meet for the XIII International Congress of Celtic Studies in Bonn, July 23-27, 2007: for the first time in Germany. Its general theme is „The Celts on the Rhine“. Papers may deal with all aspects of Celtic culture and civilization from the beginnings to the present day. You are warmly invited already now to participate. Please send your registration as soon as possible: figures of participants are important for future planning. Furthermore, you'll profit from interesting rates for fees and boarding (see link web site for further details).

Besides the congress papers, a big special exhibition on „Celts, Romans, and Germans“ will be organized by the Rheinisches Landesmuseum, and a number of public speeches as well as a rich choice of cultural events of all kind, organized within the “Celtic Summer” of the City of Bonn, await you.

## **YEARBOOK NEWS FROM THE EDITOR**

### *FROM THE CSANA YEARBOOK EDITOR (OUTGOING)*

We are happy to announce that we are accepting payment for pre-publication orders of *CSANA Yearbook 6: Myth in Celtic Literatures* (CSANA member's price, \$25; for non-members, \$50; appearing in Spring '07). The contents are described below. **Order your copy now!** Please send a check, made out to CSANA, and indicate what you would like to order to CSANA Secretary-Treasurer Elissa Henken, Department of English, University of Georgia, Park Hall, University of Georgia, Athens GA 30602, USA.

We remind CSANA members that volumes 1, 2, 3-4, and 5 of the *Celtic Studies Association of North America Yearbook*, published by Four Courts Press of Dublin, are still in print and available to them at the members' **fifty percent discount** rate (\$25 each; \$50 for the special double volume, 3-4, the *Festschrift* for Patrick K. Ford). The contents of the already published *Yearbook* volumes (1, *The Individual in Celtic Literatures*; 2, *Identifying the 'Celtic'*; 3-4, *Heroic Poets and Poetic Heroes in Celtic Tradition*; 5, *Memory and the Modern in Celtic Literatures*), acclaimed in various journal reviews, are detailed on the Four Courts Press website at <http://www.four-courts-press.ie/>, and in the On-Line CSANA Bibliography (<http://www.humnet.ucla.edu/humnet/celtic/>).

In addition to ordering copies for yourself, please be sure to ask your library to order the *Yearbook*, either at a discount rate with an institutional membership in CSANA, or directly from Four Courts Press.

### **Table of Contents for *CSANA Yearbook 6: Myth in Celtic Literatures*, ed. Joseph Falaky Nagy (Spring '07)**

1) Phillip A. Bernhardt-House, “Horses, Hounds, and High Kings: A Shared Arthurian Tradition

Across the Irish Sea?"

- 2) Rebecca Blustein, "Poets and Pillars in *Cath Maige Tuired*"
- 3) Ranke de Vries, "The Names of Lí Bán"
- 4) Denell Downum, "Suibhne, Citation, and the Myth of Originality"
- 5) Jessica Hemming, "Ancient Tradition or Authorial Invention? The 'Mythological' Names in the Four Branches"
- 6) Catherine McKenna, "The Colonization of Myth in Branwen Ferch Lŷr"
- 7) Antone Minard, "Colorful Monsters: The *Afanc* in Medieval Welsh Narrative"
- 8) Thomas O'Loughlin, "The Myth of Insularity and Nationality in Ireland"
- 9) Kathryn Stelmach, "Dead Deirdre? Myth and Mortality in the Irish Literary Revival"

#### FROM THE CSANA YEARBOOK EDITOR (INCOMING)

Starting with volume 7, I will be taking over from Joe Nagy as the editor of the Celtic Studies Association of North America yearbook. The theme of volume 7 will be Law, literature, and society. Contributions for this volume will be gratefully received from now until 1 June 2007 for an expected date of publication in late Spring 2008. Submitted articles will be evaluated by two independent referees in consultation with myself. Contributions from younger scholars are particularly welcome, as are papers which were originally presented at the annual CSANA meeting. I would be grateful to receive submissions in electronic format, preferably as a .pdf file in the first instance. If you think that you may submit a paper, please contact me and I will send you a copy of the style sheet to aid you in the preparation of your manuscript. Individuals are also invited to send me suggestions for themes for future volumes.

Joe Eska  
[eska@vt.edu](mailto:eska@vt.edu)

### 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](mailto:cmacquarrie@csu.edu). Reviews for the next newsletter should be received by September 15.

***The Archaeology of Celtic Britain and Ireland C. AD 400-1200* by Lloyd Laing.**  
 Cambridge UP, 2006. Paperback: 406 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.

***Freeloading Cymru* by Tony Millin.** Gomer Press; Llandysul, Ceredigion, 2006. Paperback:  
 216 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 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.

**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.

## New Journal *AISTE*

***AISTE***: a critical journal on the Gaelic literatures of Scotland and Ireland

The Department of Celtic at the University of Glasgow is launching a new scholarly journal devoted to critical research into the literatures, modern and medieval, of Gaelic Scotland and Ireland and into the language and cultural backgrounds of these literatures.

Articles submitted to *Aiste* will be fully peer-reviewed; the journal is supported by an editorial team with wide expertise, and by an international Advisory Board.

The first issue of *AISTE*, which we hope will be out for Christmas, publishes papers originally delivered as part of the Department's Centenary Seminar Series in 2000-01. It includes contributions on both modern Gaelic literature--Derick Thomson (on 20th c. literary scholarship), William Gillies (on William Ross), Donald Meek (on Alexander Carmichael), Donald MacAulay (on Iain Gobha), Michel Byrne (on George Campbell Hay) and Christopher Whyte (on Ruairaidh MacThòmais); and on medieval

literature--Abigail Burnyeat (on *Auraicept na nÉces*); Kaarina Hollo (on *Fled Bricrend*); and Thomas Owen Clancy (on the Ulster death-tales).

We are calling for submissions to *Aiste* 2 and *Aiste* 3 (we hope to publish both of these within 2007). Submissions or enquiries should be sent to

"*Aiste*" <[celtic@arts.gla.ac.uk](mailto:celtic@arts.gla.ac.uk)>; or addressed to *Aiste*, Department of Celtic, university of Glasgow, Glasgow G12 8QQ, Scotland, UK.

We welcome submissions in Scottish Gaelic, Irish or English.

Information about *Aiste* 1, and subscription rates will be available by the time this Newsletter reaches you. To enquire, please contact "*Aiste*"

[celtic@arts.gla.ac.uk](mailto:celtic@arts.gla.ac.uk)

or consult the departmental website:  
<http://www.gla.ac.uk/departments/celtic/index.htm>

*Thomas Owen Clancy*

## Celtic Studies Bibliography

<http://www.humnet.ucla.edu/humnet/celtic/csanabib.html>

Be sure to visit the bibliography and to contact Karen Burgess with further updates. [kburgess@ucla.edu](mailto:kburgess@ucla.edu)

## CSANA Web Page

<http://www.csub.edu/~cmacquarrie/csana/>

There is an updated **CSANA** website at the above address which includes e-mail addresses, old newsletters, calls for papers, and announcements. Please contact [cmacquarrie@csub.edu](mailto:cmacquarrie@csub.edu) with any corrections, suggestions, or items to be included. Check the Website for updated calls for papers and other news.

### **CSANA Newsletter**

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