

9A. Domestic Spaces

Valentine Lerouge (Sorbonne Université), 'Negotiating partitions within the Irish home: the strategies of contemporary domestic fiction'

What can literature teach us about Partition? How do authors of fiction become agents in the memorialisation of the past? This conference will examine the writings of contemporary Irish authors (Anna Burns, Neil Hegarty, Anne Enright), to determine how personal identities interact with the political to shape Irish minds. For Irish authors, the partition of Ireland and its aftermath are a central trope in fiction. A closer study reveals that, in the 21st century, authors of fiction concern themselves with pressing global issues, while the ghost of Partition remains. Consequently, the geographic fracture of the

island is dislocated in other material and immaterial spaces. In particular, the domestic sphere becomes a synecdoche for the country's fractures. Within the enclosed physical space of the home, boundaries are constantly reconfigured and renegotiated, and conflict and divisions between family members turns into a concentrated mirror of political turmoil. The home becomes a testament to the permeability of borders, as well as being an echo chamber for the changes within society. By writing minute analyses of spatial and interpersonal relations within the home, Irish authors not only unveil mutating family structures, they also weave the lives of their characters within a wider political landscape, where the individual is seen both as the product of his microcosmic family, and of his macrocosmic nation. Partition, as authors show, cannot truly remain in the background. As a ubiquitous phenomenon, its remains engrained in collective and personal conscience, insinuating itself in all aspects of society. Domestic fiction serves as a demonstration that the borders between the private and the public sphere remain porous, unstable, and open to reconfigurations.

Bio: Valentine Lerouge is a former student of the École Normale Supérieure and a PhD candidate at Sorbonne Université in Paris, where she specialises in postcolonial literatures. Her research focuses mainly on the societal and political implications of Irish and Indian domestic fiction, in a corpus of contemporary novels. Her other interests include diasporic writing, women's studies and processes of memorialisation.

Filomena Louro (University of Minho), 'Seeing conflict from a distance in your front room'

My paper will be drawing on Bernard Mc Laverty's *Grace Notes* and *Country* by Michel Hughes to try and find how different authors face conflict and create a distance to deal with the topic.

Bio: Filomena Louro is Associate Professor at Minho University research in Irish studies, Theatre, and Translation Studies

Martina Zanetti (University of Turin), "'We are where we come from?": Looking at/for "home" from elsewhere in twentieth- and twenty-first-century Northern Irish women's literature'

Although most studies into the different waves of emigration from Ireland focus almost exclusively on the unprecedented outflow of people from the island's southern counties, the phenomenon itself has impacted heavily also on the North of Ireland. While the prospect of more prosperous economic possibilities has figured prominently among the most urgent reasons for leaving 'home' for centuries, in the case of Northern Ireland, in particular, that of departing was also a decision, not only a necessity. Albeit, probably, not their primary driving forces, the political and sociocultural vicissitudes which marked the experience of being Northern Irish in the twentieth and twenty-first centuries undoubtedly had an important role in emigrants' concomitant decision to leave. Elsewhere, not surprisingly, the pervasive issues of 'hybrid identity' and 'ambivalent (not) belonging' nonetheless

come to haunt emigrants' mind. And what if the conditions of emigrant and woman coincide? "We are where we come from'?", asks one of the characters of the Belfast-born woman writer Lucy Caldwell in *Leaves* (2007). Over the past and present centuries, Northern Irish women writers have explored their diasporic identities from the vantage point, simply, of being away from their native place. This paper aims to shed light on the ambivalent feelings associated with the difficult word 'home,' which inevitably acquires a different meaning for Northern Irish women across the Irish Sea or elsewhere. The very experience of departure, indeed, doubtlessly raises gender-specific challenges related to women's previous, present, and future lives, and questions the connection between identity, belonging, and place.

Bio: I am a postgraduate student of Modern Languages and Literatures (Department of Foreign Languages, Literatures and Modern Cultures) at the University of Turin, Italy. My interest in Irish literature first culminated in my undergraduate thesis about Eavan Boland's poetry. Currently, I am a postgraduate student and should graduate in the next months with a thesis about Maeve Brennan's and Edna O'Brien's diasporic lives and writings. Also, I have recently written a paper entitled "'There's a Big Differ Between Visiting and Belonging': Return Migrants' 'Impossible Homecoming' in Twentieth-Century Irish Literature," published by *Altretalia: International Journal of Studies on Italian Migrations in the World* in 2022.

9B. Sounding Letters

Carolina P. Amador-Moreno (University of Bergen), 'An accent overwritten by a voice': Irish emigrant letters as linguistic evidence

In her poem *Emigrant Letters*, Eavan Boland imagines the words written by Irish emigrants: "Every word told and retold. Handed over, held close, longed for and feared". The poem is a reflection on the transportation of Irish English accents to America. This paper will focus on Irish English and Irish emigrants' letters. By turning to CORIECOR, the Corpus of Irish English Correspondence, we will take a closer look at the words produced over time by some of those Irish emigrants. I will analyse how written discourse captured the voices of many Irish English speakers, allowing us to trace language use diachronically.

CORIECOR is a corpus of personal letters covering the timespan from 1700s to the 1900s. The corpus contains some 6000 texts (over 3 million words), most of which are correspondence maintained between Irish emigrants and their relatives, friends and contacts. The letters were sent mainly between Ireland and other countries such as the United States, Canada, Great Britain, New Zealand, Australia, and Argentina, and therefore provide an empirical base for studies of historical change in IrE.

Part of the corpus is now available through CORVIZ, the acronym of the project 'CORIECOR visualized. Irish English in writing across time (a longitudinal historical perspective)'. The aim of the CORVIZ project is to create a publicly accessible, sustainable electronic correspondence corpus, so that it can then be used for further research by the wider academic community.

The paper will take Eavan Boland's poem as a point of departure and will draw attention to the value of emigrant letters for the study of Irish English over time.

Bio: Carolina P. Amador-Moreno is Professor of English Linguistics at the University of Bergen. Her research interests centre on the English spoken in Ireland with a focus on Historical Sociolinguistics and Corpus Linguistics, but also Pragmatics, Stylistics, and Discourse Analysis. She is the author, among others, of *Orality in written texts: Using historical corpora to investigate Irish English (1700-1900)*

(2019); An Introduction to Irish English (2010). She is a member of the Steering Committee of the Irish English Network.

Mariavita Cambria (University of Messina), “‘My passport’s green”: A multimodal analysis of partition in political discourse’

Defined as the “lingua franca of public memory”, commemoration is a difficult and controversial issue to tackle. Commemorations are primarily political projects whereby the state and its institutions mediate and order formal and informal collective memories and histories (Cambria, Gregorio and Resta 2016; Bell 2006). The centenary of the partition in Ireland has brought with it intrinsically and divisively political questions (Gibbons 2020, Eversheld 2018). While commemorating could never be “neutral”, the politics of the centenary of partition have been all the more highly politically and culturally charged in the context of Brexit. “Machnamh 100” is the title of an invitation from Irish President Michael D. Higgins to a series of reflections on the decade: machnamh is an Irish word encapsulating meditation, reflection and thought. But why is it necessary to commemorate this and for whom? Is there a grammar of commemoration? How can the discourse around commemorations be contested and reappropriated?

Halliday argued that the grammar of a language is a system of “options” from which speakers and writers choose according to social circumstances, with transitivity playing a key role in the meaning making process. This is part of how we actually use the language to “construe reality and to enact social relationships” (Halliday 2005: VIII). It also implies that the choice of linguistic forms is meaningful and may also be ideological inasmuch as language is part of interventions in and constructions of the world. Accordingly, a multimodal critical discourse approach to agency, transitivity and representation strategies such as the classification of social actors (Jones and Ventola 2008; Machin and Mayr 2012) is employed to investigate how partition terminologies collocate in a corpus of political speeches, statements and tweets given by Irish politicians in 2021. The aim of the paper is to show how the term ‘partition’ is semantically and multimodally displaced and contested.

Bio: Mariavita Cambria (MPhil, PhD) is Associate Professor in English Language and Linguistics at the University of Messina (Italy). Her research interests include critical discourse analysis, multimodality, Irish studies, genre analysis, corpus linguistics and contemporary varieties of English (Irish English) and has published extensively on these topics. She is on the editorial board of the international journals *Im@go*, *The journal of the social imaginary* and *K Revue trans-européenne de philosophie et arts*.

Colleen Ballard (University of Limerick), ‘Defying Divisive Influences: Small Acts of Autonomy and the reading experience in May Laffan’s *Christy Carew*’

This paper will explore how small acts of autonomy are exercised within the context of societal precepts and established disunion. I will focus on specific fictional portrayals of female reading experience as a site of personal choice within the prevailing divisions of class and religion in nineteenth century Ireland. At a time when “religion and social class were inextricably connected” and “class division tended to be on religious lines” (Kelleher Kahn, 2005), instructions on how, when, and what to read were intrinsically bound with belief, and frequently prioritised female readers to ensure societal expectations for women were fulfilled. Irish writer May Laffan (1854-1916) offered social portraits through her writing conveying character driven responses to divisive influences. I will discuss how she endowed female characters with a capacity for small choices which were not insignificant but personally empowering within the private space. In her novel *Christy Carew* (1880),

reading and books imbue the lives of religiously ambivalent Christy Carew and her Catholic friend Esther O'Neil and their interactions with each other. I will analyse dialogue on reading content between Christy and Esther informed by established but divergent influences. Consideration of a second episode addresses the conflict Esther O'Neil faces in contemplating a mixed marriage and how books inform her personal response and ultimate decision in the context of societally imposed consequences. Laffan's portrayal accommodates individual choice, indicating the sense of self-hood personally and potentially achievable despite religiously and societally divisive dictates.

Bio: Colleen Ballard is currently completing her doctoral thesis at University of Limerick. Her research is exploring personal autonomy in the fictional female reading experience, 1880-1900. Teaching experience includes Irish Writing 1930-1990, Major Study of an Irish Author, and Contemporary Irish Writing. She wrote a blog post for the *Journal of Victorian Culture Online*, "Books, Reading, and Daydream Believing: Christy Carew Has 'Nothing' to Do".

9C. Women and Justice

Viviane Fontoura da Silva (University of Porto), 'No longer a muse: Irish women writers from silence to centre stage'

In her classic 1990 collection *Outside History*, Eavan Boland argues that "women have moved from being the objects of Irish poems to the authors of them". Recent years have seen a rise in publishing and recognition of the work of female Irish writers, but women have been writing in and about Ireland for centuries. Silenced, confined to the domestic realm, stuck in the vortex of motherhood and relegated to supporting roles in and outside the home – they have always told stories. More than 60 years after Edna O'Brien's ground-breaking novel *The Country Girls* was banned by the Irish censorship board, the spotlight has finally been seized from the hands of the men who controlled it and whose names still dominate the canon.

The courage, persistence and strength of will of women like O'Brien, Boland, Anne Enright, and Medbh McGuckian paved the way so the works of Sinéad Morrissey, Ailbhe Darcy, Sally Rooney and Anna Burns could achieve the critical acclaim they so deserve – but their success is not a mere effect of circumstances, of writing in a time when feminist movements and digital platforms have amplified their voices like never before; it is the result of a painstakingly slow process, of a fight that many unnamed women fought alone. This paper intends to show how Irish women from the North and the South are finally taking the literary stage as the main characters, and to pay a tribute to the ones who opened the doors.

Bio: Viviane Fontoura da Silva is currently doing her PhD in Literary, Cultural and Interartistic Studies at the University of Porto. She holds a Master's Degree in Arts from the University of Westminster, London, UK, where she researched trauma and memory in contemporary Irish literature, and a BA in Social Communication from the Federal University of Pernambuco, Recife, Brazil. She also holds specialist degrees in Applied Linguistics and English Literature from FAFIRE, Brazil, and an extension degree in Creative Writing from Seneca College, Toronto, Canada. For her PhD thesis, she is investigating issues of spatiality and gender in Irish literature, focusing specifically on the city of Belfast. She is also a researcher at the Centre for English, Translation, and Anglo-Portuguese Studies, based in Portugal.

Michaela Marková (Technical University in Liberec), 'Educating for peace: Community relations and restorative social justice in contemporary Northern Irish writing'

The proposed paper examines how the selected works of fiction depict the perceived inter-communal differences, which have been defined in terms of sectarianism, prejudice, hostility and segregation, and which have thus been claimed to have solidified Northern Irish society into the infamous two communities binary. Specifically, it proceeds from the argument that ,an alternative framework to the community relations paradigm’ needs to be employed as a strategy ‘to address both the conflict and the divided nature’ of Northern Irish society. Such a strategy, McEvoy argues, should then ‘inform contemporary attempts to better educate [...] young people about reconciliation’ (McEvoy et al. 2006), even if such educating might be done indirectly via the works of fiction. Consequently, using the lens of poetics of narrative of conflict resolution, the paper approaches the discussed texts as what Maria Pia Lara has called ‘reflective judgements’. In contrast to injustice, Lara argues that reflective judgements constitute the framework in which morality itself emerges, one that can assess moral, as opposed to legal, wrongs. Applied in the Northern Irish context, these reflective judgements can lead to learning which, in turn, might improve policy even in a place to which the belonging is so contested.

Bio: Dr. Michaela Marková is an Associate professor of English at the Department of English language and literature, Technical University in Liberec, Czech republic. Her PhD research, carried out at the School of English at the University of Dublin, Trinity College, examined the narratives of difference in contemporary Northern Irish novels. She currently works on a monograph on ‘othering’/monsterisation in contemporary children’s fiction.

Giovanna Tallone, ‘Fluid borders: Mary O’Donnell’s fiction’

Mary O’Donnell is involved in a variety of interests and in diverse forms of artistic expression, constantly crossing the borders between literary genres, fiction, poetry and literary criticism. Over the years she has presented a radio programme for RTÉ about European poetry in translation significantly entitled “Crossing the Lines”. Having been born and reared in Co. Monaghan, close to the border with Northern Ireland, O’Donnell said that the border provided her with an “ability to look in two directions at the same time”. The border thus implies creative potential and fosters creativity.

Borders recur in various ways in O’Donnell’s writing, they are geopolitical entities but also cultural, psychological and textual ones. They tend to be fluid, they are erected, crossed, overcome, dismantled and built again. For example, in the short story notably entitled “Border Crossing”, the geographical border is blurred and remains in the background, and it is replaced by the interpersonal barriers the protagonists create.

O’Donnell’s 2014 novel *Where They Lie*, focusing on the “Disappeared” in Northern Ireland, revolves around the border, which is repeatedly crossed, while the word “border” is often used with reference to miscommunication. The novel is also an interesting case of intertextuality as it develops from and contains the short story “Storm over Belfast” as an inset text, its very structure based on textual fluidity.

The purpose of this paper is to analyse the patterns of borders as fluid entities in Mary O’Donnell fiction, with particular attention to the textual analysis of the novel *Where They Lie*.

Bio: Giovanna Tallone has a degree in Modern Languages from Università Cattolica, Milan and a PhD in English Studies from the University of Florence. An independent researcher, she has published essays and critical reviews on Irish women writers and contemporary Irish drama. She is a member of the editorial board of *Studi Irlandesi*.

9D. Contemporary Northern Ireland

James McElearney (QUB), 'The Protestant / Unionist / Loyalist community and Irish unity: boundaries and identity'

Brexit rejuvenated the question of Irish unity. Though not imminent, in this era of constitutional flux, the continually divided nature of Northern Irish society implies a multitude of symbolic identity issues could arise, if Irish unity was to transpire. This necessitates engaging in preliminary research to explore how such identity conflict could be mitigated before the possibility of it arising becomes more apparent.

This paper parses the identity coalition of the wider Protestant/Unionist/Loyalist (PUL) community, conceptualizing its seemingly paradoxical diversity, fluidity and resistance to change. Questions of boundary-making and identity embracement are identified as being seminal to the prospects of any united Ireland project cultivating a lasting peaceful settlement; and are the focus of investigation. Two cohorts from within the PUL bloc are differentiated based on supposed identity 'thickness' variations. Additionally, a third cohort is identified, 'Former PULs'; representing those who recognise their PUL background, but no longer self-identify as PUL community members. Cross comparison is engaged in via empirical mixed methods field research, which uncovers two main findings. Firstly, that those who self-identify with the PUL community interpreted the identity and boundary making dilemmas in highly similar manners, irrespective of supposed identity thickness differentials. Secondly, that those Former PULs, differ greatly from PUL bloc identifiers in their interpretation of the boundary making and identity embracement challenges. This paper thus offers a conceptually rich, detailed account of the difficulties of overcoming identity politics conundrums, posed by the possibility of Irish unity.

Bio: James McElearney graduated from Queen's University Belfast's MA in Politics with a distinction. He will begin a PhD there in Autumn 2023 which utilises a deliberative forum and surveys, to explore the willingness of everyday Irish nationalists to compromise on aspects of their identity and belonging to pursue Irish unity.

Elizabeth DeYoung (University of Pennsylvania), 'Transforming space in the 'new Northern Ireland': power, politics and partitions at Girdwood Barracks'

This paper uses the Girdwood Army Barracks' redevelopment to trace the evolution of political dynamics in 'the New Northern Ireland.' Girdwood searthurves as a perfect microcosm of the peace process and the ways in which post-Agreement identity politics have failed to deliver a 'shared future' for the people of Northern Ireland, twenty-five years on. However, the implications of Girdwood's development also offer space for political evolution as old partitions are challenged and new possibilities for union emerge.

In the wake of the Good Friday Agreement, the redevelopment of the Girdwood Barracks in North Belfast was hailed as a 'symbol of hope' for Northern Ireland. It was a major investment in a former conflict zone and an internationally significant peacebuilding project. Instead of adhering to the Agreement's promises, however, sectarianism and territoriality dominated the regeneration agenda. Politicians, community groups and paramilitaries wrangled over the site's future. In 2016, after eleven years of negotiation and £11.7 million, the EU-funded Girdwood Community Hub opened its doors to the public. Its impact has merely reinforced the physical and mental partitions already present in the area.

In the ensuing years, the same divisive dynamics that hamstrung the Girdwood development caused the Assembly's collapse and left Northern Ireland rudderless during Brexit. However, it seems these dynamics are increasingly out of step and another force is at hand: people tired of cultural partitions

trumping rational decision-making time and time again. Perhaps, this paper posits, the fractious politics that built Girdwood have finally run out of road.

Bio: Elizabeth DeYoung is a Research Scientist at University of Pennsylvania's Center for Guaranteed Income Research. A 2019 Mellon/ACLS Public Fellow, she earned her PhD from University of Liverpool's Institute of Irish Studies and MA from Queens University Belfast. Her monograph on Girdwood Barracks is forthcoming from Liverpool University Press (2023).

Augusto Soares (QUB), “Whataboutery” and “point-scoring” in the Barry McElduff crisis: social media antagonism as meaningful political participation in Northern Ireland’

This paper argues that everyday social media disputes about current affairs could amount to meaningful forms of political participation in Northern Ireland. Drawing on a chapter of my PhD thesis in Social Anthropology, the paper is based on the Barry McElduff crisis. In 2018, the Sinn Féin MP tweeted a video considered offensive by victims of the Troubles. The backlash forced him to resign. At the time, the intense social media exchanges were characterised by accusations of ‘point-scoring’ and ‘whataboutery’. Unionists were accused of using the affair to ‘point-score’ against nationalism. Republicans were accused of deflection via ‘whataboutery’. A number of users employed the terms to condemn the ethnonpolitical bickering. These argumentative actions and practices are analysed here as expressions of discursive agency. In and through their challenges and counterchallenges, users articulated their voices, promoted their interpretations of the episode, paraded their narratives about Northern Ireland, and tried to influence the political developments. It was as if they needed each other to, in their disagreements, enact their participation. In these duels/duets, they could even become familiar to one another in their everyday antagonism. The McElduff crisis demonstrates how in today's Northern Ireland, in the interactive routine facilitated by the online, antagonism can involve intricacies and outcomes not necessarily possible before. Triggered by a tweet, fuelled by social media exchanges, the McElduff case was itself largely an online affair. It illustrates how social media contributes to making Northern Ireland a place of increasing complexities and at the same time persistent divisions.

Bio: Dr Augusto Henrique Gazir Martins Soares undertook a PhD in Social Anthropology at Queen's University Belfast. He passed his viva in January 2023. The title of his thesis is ‘The “Noisy” Mediasociality: Making sense of everyday online interventions and interactions about Northern Ireland's politics’.

9E. Politics and Violence in the 19th Century

Patrick Duffy (TCD), “The fair province” and “the black north”: portrayals of Ulster and concepts of the “north” and “south” in political rhetoric during the O’Connellite period, 1826-48’

This paper seeks to move beyond the historiographical consensus that a specific Ulster opposition to Irish nationalist politics began in the 1880s. By focusing on the political rhetoric during Daniel O’Connell’s campaigns for Catholic emancipation and repeal of the union, it will show the distinctiveness of Ulster was highlighted in the political rhetoric used by both O’Connell’s supporters and opponents. It argues that northern Protestants crafted a distinct Ulster, rather than Irish identity during the period, by comparing the province’s opposition to O’Connell with the north’s opposition to Jacobite forces in 1688. In 1828, when armed Orangemen in Monaghan halted a Catholic Association fundraising tour of Ulster, Protestants boated how Monaghan had defended Ulster from southern popery like Derry and Enniskillen during the Williamite Wars. During O’Connell’s visit to Belfast in 1841, Henry Cooke compared how Ulster Presbyterians were ‘the first’ to welcome King William to the ‘metropolis of the north’ while O’Connell’s ‘repeal project’ was borrowed from the ‘slapdash Parliament of King James’. O’Connell and his supporters accused the ‘Black north’ of ‘bigotry’. ‘All the

North is in the hands of the Orange Faction', O'Connell declared in 1826. Monaghan was the first county to make an 'inroad into northern bigotry', the O'Connellite press declared during an 1834 by-election campaign. The Freeman's Journal praised O'Connell's 1841 visit to the 'former stronghold of bigotry' as a success. An examination of political rhetoric therefore shows that there were elements of a north-south frontier emerging in the first half of the nineteenth century.

Bio: Patrick Duffy is a Ph.D. candidate at Trinity College, Dublin, investigating the emergence of a cultural, religious, and ethnic frontier between Ulster and the rest of Ireland during the early nineteenth century. This is done by studying popular politics and sectarian relations in County Monaghan.

Constantin Torve (QUB), "'Protestants and Catholics are alike engaged in it": The Molly Maguires, the Booth assassination, and the spectre of sectarianism'

While sectarianism undoubtedly was an important factor of social conflict in 19th century Ulster, some historians have become sceptical of its apparent ubiquity. There is now a growing awareness that, while it was severely complicated by sectarianism, class-based cooperation across denominational lines did occur, and the assumption that "patterns of conflict in Ulster are traceable to sectarian causes and that alternative explanations need not be sought" (Madden 2007) has been questioned. Relations between Protestant and Catholic neighbours, while often fraught, could be collaborative.

My contribution will explore community relations in the context of the assassination of George Bell Booth. Booth, a magistrate and Orange Order leader, was shot in June 1845 in Crossdoney, Co. Cavan, on his way home from church. The assassination was ascribed to a secret society, the Molly Maguires, and contemporary observers as well as historians were quick to assume the seemingly obvious sectarian motive. Based on new archival evidence, I will show that this is unlikely, and Booth was killed either with the assent or at the hands of his Protestant neighbours. I will demonstrate how a readiness to accept the sectarian narrative in this case has obscured two class-based alliances: the Molly Maguires themselves, and a coalition of Protestant and Catholic elites bound together by the purpose of suppressing agrarian unrest in the aftermath of the Booth assassination. In examining the contested interrelations of class and religion, my paper is addressing a different, often overlooked, kind of union and partition in Ireland.

Bio: Constantin Torve is a History PhD student at Queen's University Belfast. He holds two Masters degrees in History and Political Science from Uppsala University. The findings presented here are initial results from his ESRC-funded research project "Valleys of Fear. Mapping agrarian secret societies between agrarian and industrial unrest, 1840, 1880".

Gemma Clark (University of Exeter), 'Exporting arson: incendiarism as protest in the Irish diaspora'

This paper presents an Irish case study from my larger project, A Global History of Arson, while also engaging closely with conference themes including class conflict, migration, and questions about shifting identities during periods of political change.

My published work to date explores the functions of incendiarism in Ireland, where it has been ubiquitous as, for example, protest against taxation and rural working conditions in the nineteenth century, and paramilitary (and counterinsurgency) strategy the Revolution, 1912–23. My current (British Academy-funded) project tests out the idea that arson was also a tactic that could be exported around the globe by the communication revolutions of the nineteenth century.

This paper focuses specifically on the participation of Irish migrants in the torching of buildings during the New York Draft Riots (1863). Drawing on Michael de Nie's model for understanding nineteenth-century British attitudes to Irish people, as mediated through newspapers, I trace the 'racial, religious, and class stereotypes' that infused accounts of violence in the Irish diaspora. I also analyse diaries and correspondence of prominent politicians, and court records, to determine how far the nationality/ethnicity of perpetrators played a role in public perceptions – and the prosecution/management – of arson in the USA. I hope this case study, then, will also shed light on the apparently Irish propensity for certain forms of protest, and the fundamental debate in the wider historiography as to whether Ireland was an 'inordinately violent place in comparison with other societies in the British Isles or in Europe' (Hughes and MacRaild, 2017).

Bio: Gemma Clark is Senior Lecturer in British and Irish History at the University of Exeter. Since her first book, *Everyday Violence in the Irish Civil War*, Gemma has published on sectarianism, gender-based violence, and arson, in outlets including *The Irish Times*, *Irish Historical Studies*, *Atlas of the Irish Revolution*, and *Ireland 1922*.