

# Notes

## Preface

1. See Mulligan, Jr. "Exhibitions," 157–63. Following the exhibit, a 177-page report by the New York Irish History Roundtable attempted to respond to criticism of the show, only to provoke a further round of criticism.

## One Among Cromwell's Children

1. The case, in which Cotton Mather was involved firsthand, is described at length in his *Memorable Providences Relating to Witchcrafts and Possessions* (1689). The text is available online—*Salem Witchcraft Trials Homepage*.
2. In the long run, the quintessential Yankee poet Wallace Stephens, for instance, would be writing such poems as "Our Stars Come from Ireland." And, conversely, the "style" JFK was so renowned for would have more than a few traces of the New England Yankee in it.
3. Regarding interethnicity in New England, I recall my own mother one day saying goodbye to visitors to our flat, and the visitors, Americans, commenting, as people often did, on her "wonderful Irish cooking." When they had left, she remarked to me: "You know, its mostly not Irish cooking at all—it's New England. I learned to cook after I came here—from your father's aunt Mary. She cooked in wealthy Yankee homes."
4. The phrase is D'Arcy McGee's (qtd in D. Wilson 323).
5. The evangelical churches were of course anti-Catholic in their own right, frequently outdoing the mainline churches in that regard.
6. By the 1840s Catholic schools often represented the best educational possibilities in Western cities, and some Protestant parents began sending their children to these schools. "More than half the students at the College of St. Francis Xavier in Cincinnati in 1843 were of Protestant parentage" (Goodykoontz 362).
7. Colonel Shaw's fame was rather localized until recent times, though New England did have a hero of national fame in the early months of the war—Connecticut's General Nathaniel Lyon, who was mainly responsible for preventing a Confederate seizure of Missouri. The first general to die in action in the war, Lyon was killed in the Battle of Wilson's Creek, but he tended to be forgotten as the war wore on.
8. Aldridge himself yielded to nativist anger later in life, however, after being gugged in New York, and authored the classic anti-immigration

- poem “Unguarded Gates” in 1895. Regarding Katherine Conway, see Kane, “The Pulpit of the Hearthstone,” 355–70.
9. See Nancy Lusignan Schultz, *Fire and Roses*. Lyman Beecher had preached three anti-Catholic sermons in Boston on the day previous to the arson. Two summers earlier, nativists had a dog belonging to the nuns.
  10. Ray Allen Billington notes that the lower-class population in Boston did not share the shock and outrage at the Charlestown arson expressed by most of their political leaders. “The lower classes, believing they had struck a decisive blow at Rome... would willingly have repeated their destructive tactics at the expense of Irish homes and Catholic churches” (*The Protestant Crusade* 76).
  11. On Celticism as orientalism, see Lennon, *Irish Orientalism*.
  12. Franchot’s phrase, 237. Franchot makes the intriguing point that the historian Francis Parkman’s fascination with Catholicism may have stemmed from his life of physical suffering, Catholicism being identified with “spectacular representation... of bodily pain” (xxiv). Emily Dickinson’s poetry is famously preoccupied with the issue of pain as well, and her Catholic fascination might in part be explained along the same lines.
  13. Jewett’s short story “Where’s Nora” portrays a young Irish girl whose enthusiasm for the new country sparks boundless vitality and entrepreneurial inspiration (96–117). Perhaps suggesting the now quasi-mythic quality of the New England WASP/Irish Catholic encounter, Myla Goldberg’s novel *Wickett’s Remedy* involves the meeting of a South Boston Irish girl and a Boston Brahmin young man in the early twentieth century as the two groups continued to interact in an unconscious or subconscious process of self-definition. Bringing to mind Fuller’s sense of the rejuvenating effect of the Irish on New England, in this novel the Yankee Henry Wickett is sickly and uncertain until he meets Lydia Kilkenny, a vigorous Irish American girl, who sparks his latent talents.

## Two Requiem for the St. John

1. Regarding the ship’s condition, Thoreau notes that while no timbers could have withstood the ferocity of those waves, he found he could poke the point of his umbrella into and almost through some of the wreck’s timbers, so rotted and waterlogged were they (10).
2. In the days following the disaster there was confusion about the exact number of passengers the *St. John* had carried. First reports claimed that 145 had drowned. Most later estimates gave the figure at around 100, 45 of whom were buried at the Cohasset cemetery in a common grave. In 1914 The Ancient Order of Hibernians erected a Celtic cross at the site.
3. A similar sense of tribal failure and shame burdening Jewish culture was brought up by Hannah Arendt in her *Eichmann in Jerusalem* (1963). To

the displeasure of some, she questioned the failure of Jewish leadership and of the Jewish victims who went to their death “like sheep to the slaughter” (see Muller).

4. James Joyce’s *Finnegans Wake* employs the word in its prurient sense: “Gush, they wooed! Gash, their fair ripecherry!” (51). “Gash” was in use in this obscene sense from the eighteenth through the twentieth century. See Partridge, *Dictionary of Slang*.

### Three Blighted Prospects

1. A hypothetical example of this insistent return to the traumatic might be found, e.g., in the Japanese catastrophe of March 2011. After Hiroshima, the Japanese were avid in their embrace of nuclear power while knowing full well the uniquely treacherous nature of the ground on which they were building. The end result was a Hiroshima II, or as close as they could get to it—what they were perhaps unconsciously driven back to.
2. Regarding “classical poverty,” see Illich, *Deschooling Society* 6–7.
3. The phrase “right to representability” is Avery F. Gordon’s (xviii).
4. Regarding the Famine and Joyce’s “The Dead,” see Morgan “‘Old Sleepy Hollow Calls over the World,’” 93–108. Regarding *Wuthering Heights* see Eagleton, *Heathcliff and the Great Hunger*.
5. The phrase “belated Address” is Cathy Carruth’s (*Unclaimed* 4).
6. This phrase is Laura Mulvey’s (12–13).

### Four Fair and Funeral

1. Founded in Wilmington in 1841 by Father Patrick Reilly, St. Mary’s College was for a time an elite Catholic college. Its enrollments seriously declined due to the Civil War, however, and it closed in 1866.
2. In 1885 Rossa wrote a series of eleven articles on the Fenian movement for the *Brooklyn Eagle* under the heading *The Fenian Movement—An Account of its Origin, Progress and Temporary Collapse*. The articles have been made available online by the *Brooklyn Eagle Archives* and can be found as well on the *Fenian-L* homepage. The Fair and McCarthy are discussed in part VIII of the series, July 26, 1885.
3. See Ramón, *A Provisional Dictator*.
4. Stephens was, however, the Chicago Fenian favorite only as against O’Mahony as it turned out, and in the long run he would regret his alliance with the midwest “action” cohort when, in 1866, to his anger and dismay, that group supported the General Sweeny “Senate” faction and the Canadian invasion.
5. U.S. Fenians were organized into “circles” with a “Center” in charge. There were state “Head-Centers” and a national Head-Center.

6. See McCrum, "Commerce and the Celtic Revival," 44–45.
7. Maynooth was of course not entirely uniform. E. R. Norman notes, for instance, that students gathered at the time of the MacManus funeral and chanted a requiem office for the dead on his behalf (98). And when Cullen visited Maynooth on the occasion of his elevation to cardinal in 1866, there was "a latent feeling in the breasts of many of the students that he was not quite so 'patriotic' as he ought to be" (6). After mid-century, however, due to the fear of recent leftist revolutionary advances in France and Italy, continental Catholic university training could be as reactionary as that found at Maynooth. By Cullen's time it was unnecessary to attend Maynooth per se in order to be indoctrinated in French reactionary traditions. Cullen himself was not a Maynooth priest; he had not gone there because his father distrusted the college's ties to Britain—Cullen later picked up his reactionary beliefs during his residence in France and Italy. His heir in the twentieth century, Archbishop John Charles McQuaid, who dominated Irish life in the 1940s to the 1970s as Cullen had done during almost the same portion of the nineteenth century, was, like Cullen, a confirmed Francophile and ultramontanist without any Maynooth studies. His American counterpart during the same period, Cardinal Spellman of New York, epitomized the reactionary tradition of Kenrick and others as it had by then taken root in Irish American Catholicism. It should be noted, however, that the term ultramontanist does not precisely fit Kenrick. For all his conservatism, he was less than entirely deferential to Rome and, for instance, vigorously opposed the doctrine of Papal infallibility promulgated in 1870.
8. Regarding the bell-plot, see Morgan, *Through American and Irish Wars*, 60.
9. The *Republican* evidently asked Missouri State Head Centre McBride for the Fenian response to Kenrick's letter. Just below the letter was a brief, caustic note from McBride asserting that the Fenians, "having too much respect for the sacredness of the sanctuary and for the eternal fitness of things," had in fact never dreamed of such a thing as a funeral from St. Patrick's.

## Five Broom and Bridget

1. Aife Murray's research is the exception here in that it brings forward a number of Irish men who were employed by the Dickinsons. Murray's book *Maid as Muse* (2010) promises to be the linchpin work in the construction of Dickinson's poetry as reflective of the servant presence around her.
2. See Morgan and Renza, Introduction to *The Irish Stories of Sarah Orne Jewett* xxii.

## Six Harold Frederic, the Irish, and The Damnation of Theron Ware

1. For a compelling study of evangelical activity in the region during the 1820s–1840s, see Johnson and Wilentz, *The Kingdom of Matthias*.
2. Frederic had plans for an Irish American subplot to be included in a previous novel, *The Lawton Girl* (1890), but abandoned the idea when he decided the concept for that novel had to be simplified. He had intended for a priest to be an important figure in the story, but in the end this character “and the Irish-American sociology that were to have surrounded him” are absent. See Stanton Garner’s “History of the Text” in the University of Nebraska edition of *The Damnation of Theron Ware* (358).
3. British discomfiture with such a pro-Irish voice becoming the London correspondent for the *Times* may be evidenced in the guest list for Frederic’s farewell dinner at Delmonico’s restaurant in New York before he sailed for London. Notably present was General Carroll-Tevis, an affirmed Irish nationalist and former Fenian Brotherhood officer who was in fact a longtime secret British agent. For the guest list, see “Dinner to Mr. Harold Frederic.” Regarding Tevis as a British Foreign Office spy, see Campbell, *Fenian Fire*.
4. Arnold, “In Memory of the Author of ‘Obermann,’” 139.

## Seven The Liffey to the Red River

1. Morgan, *The Biology of Horror*, 59.
2. Title of Matthew J. Brucoli’s Fitzgerald biography, *Some Kind of Epic Grandeur*.

## Eight John Ford, the Irish, and His Cavalry Trilogy

1. See, e.g., Gibbons 87.
2. Moynihan and Glazer, *Beyond the Melting Pot* (1964). Of Irish American lack of aspiration and the will to go beyond their first achievements as ward heelers and policemen, Moynihan writes that, like James Tyrone in *Long Day’s Journey*, Irish Americans “seem almost to have ruined their talent by playing one role over and over until they could do little else” (256–57). This might speak to Ford’s satisfaction with shop-worn Irish clichés as good enough.

3. “‘Whatever you do, stay away from the old man after dark. Stay with us.’ That’s what the stuntmen in the Ford stock company told my brother Jimmy,” O’Hara writes (187).
4. Anthropologically, it is true, like it or not, that fighting was a venerable aspect of Irish life, prevalent particularly at gatherings (see [chapter fourteen](#) in this volume). The fight becomes a silly set piece as employed by Ford, however.

## Nine Jack Conroy, the Irish American Left, and the Radical Irish Legacy

1. A copy of this news release by Greg Koos, director of the McLean County Historical Society, Bloomington, Illinois, was posted on the Irish studies internet site [Irish-studies@relay.doit.wisc.edu](mailto:Irish-studies@relay.doit.wisc.edu). April 10, 2000. The website has since been discontinued.
2. She further notes the practice of burning the sulfur out of piles of copper near the mines before it was sent to the smelters. “The poisoned fumes pervaded the city and killed all vegetation.”
3. Both portraits are included in the Farrell collection *On Irish Themes*.
4. For an excellent study of the New York and New Jersey waterfronts and labor organizing there, see Fisher, *On the Irish Waterfront* (2009).
5. Douglas Wixson, letter to the author.

## Ten Dublin to Bodega Bay

1. See as well Reece, *The Stranger’s Welcome* (1993), 25–28.

## Eleven “Missouri Sequence”

1. All page references to Coffey’s poems are to *Poems and Versions* (1991).
2. The “Christian-existentialist” characterization is Anthony Bradley’s in *Contemporary Irish Poets* 85.
3. For information regarding Brian Coffey’s years at St. Louis University I am indebted to university people who were his contemporaries, notably Vernon J. Bourke, Emeritus Professor of Philosophy, St. Louis University, and Mrs. Leonard Eslick. Mrs. Eslick was extremely helpful, and the present chapter owes much to the Coffey-Leonard Eslick correspondence, which she put at my disposal.

4. Regarding the extent of Coffey's interest in Maritain's philosophical work generally, and its bearing upon his own work, see Davis, "Brian Coffey," 150–72. Regarding Maritain's influence as evident in "Missouri Sequence," see Wilson, "Brian Coffey, Jacques Maritain and 'Missouri Sequence,'" 121–38.
5. Coffey letter to Eslick, November 24, 1974. The essay referred to is Eslick's "The Meanings of Power," 289–92.
6. Coffey published an article, "The Notion of Order According to St. Thomas Aquinas," based on his Catholic University of Paris dissertation, in this St. Louis University quarterly for November 1949 (XXVII), 1–18.
7. See Morgan, "A Modern Revenge Poem," 14–18.
8. Patrick Kavanaugh was of course another Irish poet ridden by "Celtic anger."
9. The children are major presences in the poem from its opening lines. Friends of the Coffey from those days remember the "singsongs" referred to here and various entertainments the Coffey children would provide. Professor Vernon Bourke, a philosophy department colleague of Eslick and Coffey, recalls visits to the farm in House Springs: "We visited the family at their country place. The children put on puppet shows, possibly written by Brian" (Vernon Bourke, letter to author, December 17, 1991).
10. He wrote to Professor Eslick in November of 1974: "ADVENT is really a magnum opus for which I was planning and making attempts at from just before we left House Springs."
11. "Brigid Ann," *Poems and Versions* 41–44. Regarding this poem, see Morgan, "Yeats and Brian Coffey," 270–77.
12. For some details such as this, I am indebted to Mrs. Margaret Weber of House Springs or to the twenty-fifth anniversary (1961–1986) publication *Our Catholic Heritage Northwest Jefferson County*, published by Our Lady Queen of Peace parish in House Springs, Missouri, in 1986. Our Lady Queen of Peace parish was created in 1961, merging St. Philomena and St. Columbkille parishes.
13. There is even a note of reconciliation and kinship with Yeats, to whose writing Coffey's own is often viewed as antithetical. Yeats: "struggled toward the exact muse / through a sunless day" ("Sequence" 72). Regarding Coffey's ambivalent sense of Yeats, see my essay in *Studies*, mentioned earlier, on Coffey's poem "Brigid Ann."

## Twelve Migration and Memory

1. Letter reprinted in Keatinge and Woods, *Other Edens: The Life and Work of Brian Coffey* (2010). The letter appears on an unnumbered illustration page.

### Thirteen The Celtic Carnavalesque and Muriel Rukeyser's Irish Journey of Passion and Transformation

1. The English-born Hanaghan settled in Dublin in the early 1940s where he founded the Psychoanalytic Association in 1942 established upon a Christianized version of Freudian theory. See Hanaghan, *Society, Evolution & Revelation*.
2. Fairs were deep in the grain of Russian culture before the Soviets—probably accounting for Bakhtin's great fascination with the subject. As in Ireland and perhaps more so, in the nineteenth century Russia was behind the European countries in terms of modernity and fairs thus survived longer in their traditional forms. The Nijni-Novgorod fair was considered the greatest in Europe. See Walford, *Fairs Past and Present*.
3. Regarding the development of the earliest mercantile fairs along the routes of metal ore trade up to the medieval fairs of Flanders and Champagne, see Adams, *The New Empire*.
4. Regarding suppression of the fairs, see Stallybrass and White, *The Politics and Poetics of Transgression*. For a study of the suppression of Dublin's Donnybrook Fair specifically, see O'Maitu, *The Humors of Donnybrook*.
5. "Masquerade and Spectacle" *The Circus and the Travelling Fair in the Work of Jack B. Yeats* was an exhibit at the National Gallery of Ireland in July to November 2007.
6. Rotha's semi-documentary film *No Resting Place*, dealing with the life of the Irish travelers, appeared in 1951.
7. See Skelton, "Jonathan Hanaghan," 183–90. Rukeyser's discovery of Hanaghan's work through Nicholas is part of the complex thematics of *The Orgy*.
8. Regarding fighting as an element in the harvest mythic complex, see Franklin and Mason, *Lammas* 18.

### Fourteen "He's Irish, and He Broods Easy"

1. The story is titled "Some Nights When Nothing Happens are the Best Nights in This Place."
2. A biography of Maeve Brennan appeared in 2004: *Maeve Brennan: Homesick at The New Yorker* by Angela Bourke.



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