

## NOTES ON CONTRIBUTORS

**Michael G. Cronin** is a Lecturer in English at NUI Maynooth, specialising in twentieth-century and contemporary Irish literature and in sexuality studies. His *Impure Thoughts: Sexuality, Catholicism and Literature in Twentieth-Century Ireland* is forthcoming from Manchester University Press. He has published essays on contemporary Irish gay writing and on Kate O'Brien; his essay on Irish fiction in the mid-twentieth century is forthcoming in Volume 7 of *The Oxford History of the Novel in English* (OUP). With Sinead Kennedy, he is currently editing a collection of essays analysing the connections between the Irish and global crises of late capitalism.

**Claire Dubois** wrote a PhD on representations of the Gaelic past and their use in the construction of Irish identity in the eighteenth and nineteenth centuries (2006). She is a lecturer in Irish Studies at the Université de Lille 3 Charles de Gaulle. She is mainly interested in history painting, architecture, the press, travel writing, national identity and its expressions. Her recent articles include "History Painting and Patriotism: James Barry and Jacques Louis-David" (2008), "Charles O'Connor: History and Reconciliation" (2009); "The Wooing of Erin: Irishwomen as Victims in the Visual Arts" (forthcoming).

**John FitzGerald** studied history and economics at University College Dublin, where he took masters degrees successively in History and in Economics. He began his career in the Irish Department of Finance in 1972 and joined the Economic and Social Research Institute in 1984. In collaboration with other colleagues in the ESRI, he helped develop the ESRI's macro-economic modelling programme. The fruits of this work have been published in a range of journals including the *European Economic Review*, *Economic Modelling*, and *The Economic and Social Review*, as well as in many other ESRI publications. John FitzGerald is a past president of the Irish Economic Association and he was a member of the National Economic and Social Council from 1999 to 2006 and of the Northern Ireland Authority for Energy Regulation between 2003 and 2006. He was a member of the EU "Group for Economic Analysis" from 2002 to 2004 advising the President of the EU Commission on matters of Economic Policy. He is currently President of the Association d'Instituts Européens de Conjuncture Économique. In 2011, he was admitted as a member of the Royal Irish Academy in recognition of his work on the behavioural characteristics of the Irish economy.

**Barbara Freitag** was a lecturer at Dublin City University from 1981 to 2007. She was born in Germany, where she did German, English, and Old Irish Studies at Hamburg University, and she holds a PhD in English Literature from that university. Her research and publications are primarily in the area of modern Irish fiction; her most comprehensive research is on the Sheela-na-gig. She is currently working on a book on Hy Brasil.

**Hedda Friberg-Harnesk** is an Associate Professor at Mid-Sweden University at Härnösand. She is the Coordinator of English Studies and teaches literatures in English. Among her publications are the co-edited essay collections *Recovering Memory: Irish Representations of Past and Present* (2007) and *Beyond Ireland: Encounters Across Cultures* (2011). She is currently working on a monograph tentatively entitled *The Fleetingly Real: Simulation and Substance in John Banville's Work (1997-2009)*.

**Anne Groutel** is Senior Lecturer at the University of Paris 1 Panthéon-Sorbonne. She has published a book on the economic co-operation between the two Irelands and several articles, in books and journals, on Ireland's economy and the role of the state in economic development. Her current research focuses on the role the Irish diaspora can play in assisting local companies and reviving the ailing Irish economy.

**Seamus Heaney's** most recent book of poems, *Human Chain*, was published in 2010 and his earliest, *Death of a Naturalist*, in 1966. After holding lectureships in Queen's University, Belfast, and Carysfort College, Dublin, in the 1980s and 90s, Heaney taught for a term each year at Harvard and served as Boylston Professor of Rhetoric and Oratory from 1984 until 1996. During this period, he continued to publish poetry, prose, and translations, including *Station Island*, *Seeing Things*, *The Cure at Troy* (a version of Sophocles' *Philoctetes*), and *The Redress of Poetry* (lectures given during his years as Professor of Poetry at Oxford, 1989-1994). Since the award of the Nobel Prize in Literature in 1995 – “for works of lyrical beauty and ethical depth” – Heaney has published four further volumes of poetry (*The Spirit Level*, *Electric Light*, *District and Circle*, and *Human Chain*) as well as a translation of the Old English epic *Beowulf* and *The Burial at Thebes*, a translation of Sophocles' *Antigone*. An overall view of his work is available in *Opened Ground*, a volume of his selected poems, and *Finders Keepers: Selected Prose 1971-2001*. A book of interviews with him, conducted by Dennis O'Driscoll, was published in 2008, entitled *Stepping Stones*.

**Sarah Heinz** is Professor (“Juniorprofessorin”) of English and Cultural Studies at Mannheim University. She taught English, Cultural and Media Studies at Passau University after receiving her PhD from Mannheim University for a study on postmodern identities in A.S. Byatt's novels. Her research interests include critical whiteness studies, postcolonial theory, contemporary Irish literature and film, identity theory, and British fiction and drama. Her publications include *Unity in Difference: Metaphor, Romance and Identity in A.S. Byatt's Novels* (2007, in German), articles on Irish drama (Friel, McDonagh, Gorman, and O'Kelly) and Irish online identities, on Victorian poetry, taboo and transgression, on Shakespeare adaptations, and on teaching English literature. She currently directs a project on intercultural encounters in Irish literature and film after 1990.

**Werner Huber** is Professor of English Literature (esp. Irish Studies and Cultural Studies) at the University of Vienna. He has recently co-edited (with Seán Crosson) *Contemporary Irish Film: New Perspectives on a National Cinema* (2011). He is a

past president of CDE: The German Society for Contemporary Theatre and Drama in English and a current member of the steering committee of EFACIS: The European Association of Centres and Associations of Irish Studies.

**Theresa-Susanna Illés** is currently engaged in writing her doctoral thesis on the influence of British Celtic on early English at the University of Vienna. She has been teaching medieval English and Modern Irish at beginners' level for a number of years and is currently working for the CEToM Project (Complete Edition of Tocharian Manuscripts) at the Department of Linguistics.

**Lesley Lelourec** is Senior Lecturer in Applied Languages at the University of Rennes 2, Brittany. Her research focuses on British attitudes to Ireland, Northern Ireland and the Troubles, and on Anglo-Irish relations in general. Her recent publications include "... the Bad and the Ugly: Good Guys after all?: Representations of Martin McGuinness and Ian Paisley in the English Press" (*Estudios Irlandeses* 4). She is currently co-editing a book on victims and victimhood in Ireland. She is a member of SOFEIR (Société Française d'Etudes Irlandaises) and PSAI (The Political Studies Association of Ireland).

**Claudia Luppino** has recently completed a PhD in English and American Studies at the University of Florence, with a thesis entitled "From John McGahern to Claire Keegan: Resistance to Postmodernism in Contemporary Irish Fiction." Her fields of interest include Irish, English, and American novels and short stories, postcolonial studies, history, linguistics, and philosophy.

**Eamon Maher** is Director of the National Centre for Franco-Irish Studies and is general editor of the 'Reimagining Ireland' book series with Peter Lang, Oxford. He has published numerous books on various aspects of the Franco-Irish nexus, contemporary Irish Catholicism, twentieth-century Irish and French fiction. Some of his recent publications include *'The Church and its Spire': John McGahern and the Catholic Question* (2011); with John Littleton, *The Dublin/Murphy Report: A Watershed for Irish Catholicism*; with Eugene O'Brien, *War of the Words: Literary Rebellion in France and Ireland* (2010) and *Breaking the Mould: Literary Representations of Irish Catholicism* (2011). He is currently writing a monograph on the twentieth-century Catholic Novel as well as co-editing with Catherine Maignant a book entitled *Peregrinations and Ruminations: Franco-Irish Connections in Space and Time*.

**Catherine Maignant** is Professor of Irish Studies and director of CECILLE, the centre for the study of foreign cultures at the University of Lille 3. Her main research interests and publications are in the field of contemporary Irish religious history, the new religious movements, the response of the Catholic Church to secularisation, inter-religious dialogue, Celtic Christianity, and religious aspects of the globalisation process.

**Sandra Mayer** is a lecturer and research assistant in the Department of English, University of Vienna. She studied English and History at the universities of Sussex,

Graz, and Vienna and received her PhD for a thesis on the reception of Oscar Wilde's plays on twentieth-century Viennese stages. She has lectured and published extensively on the British and European reception of Oscar Wilde and has contributed to the volume *The Reception of Oscar Wilde in Europe* (2010). She is co-editor of *Ireland in Drama, Film, and Popular Culture* (2012) and a member of the editorial board of *The Oscholars*, an e-journal devoted to current research on Oscar Wilde and Fin-de-Siècle Studies.

**Ute Anna Mittermaier** holds an MA degree from the University of Vienna and has recently completed her doctoral thesis on "Images of Spain in Irish Literature, 1922-1975" at Trinity College Dublin. She has published essays on the representation of Spain and the Spanish Civil War in twentieth-century Irish literature in *Estudios Irlandeses*, *Bulletin of Spanish Studies*, and *Études Irlandaises* (forthcoming) and in "To Banish Ghost and Goblin": *New Essays on Irish Culture* (2010). She currently works as an English teacher in Vienna.

**Julia Novak** is a Hertha Firnberg Research Fellow in English Literature at the University of Vienna and founder and artistic director of Vienna Lit, a literary society dedicated to the promotion of literature/s in English. She has written a book on reading groups, *Gemeinsam Lesen: Die Buchgruppe als soziales Phänomen und ökonomische Triebkraft* (2007), and a book entitled *Live Poetry: An Integrated Approach to Poetry in Performance* (2011). She is a published poet, editor of a collection of stories about Vienna, *Vienna:Views* (2006), and co-editor of *Staging Interculturality* (2010) and *Ireland in Drama, Film, and Popular Culture* (2012).

**Sandra Andrea O'Connell** is an independent scholar and a literary and architectural critic based in Dublin. She received her PhD from the School of English, Trinity College Dublin, where her dissertation took the form of a literary biography on the Irish-Russian poet, publisher, and translator George Reavey (1906-1976). *George Reavey: The Selected Poems* is forthcoming with The Lagan Press, while a book of essays on Reavey is due for publication with The Lilliput Press. She writes regularly on architecture, has edited two volumes of *Irish Architecture: The RIAI Annual Review*, and was recently made an Honorary Fellow of the Royal Institute of British Architects.

**Gráinne O'Keefe-Vigner** lectures at the University Rennes 2, where she has taught courses on Irish civilisation. She has published on the Irish in England and Polish immigrants in Ireland. She is currently doing research on the Irish diaspora on the European continent, more particularly in France. She has been Treasurer of SOFEIR: Société Française d'Études Irlandaises since 2008.

**Alison O'Malley-Younger** is Senior Lecturer in English at the University of Sunderland. With John Strachan (University of Northumbria), she is co-director of NEICN: The North East Irish Culture Network. Her primary research interests lie in Irish and Scottish Literatures, particularly Irish Drama from the nineteenth century to the present day and Celtic fictions of the *fin-de-siècle*. She has published in the fields of con-

temporary critical theory, Irish cultural history, women's writing in Ireland, fictions of the *fin-de-siècle*, nineteenth-century periodical culture, the fantastic, advertising and commodity culture in literature and Irish melodrama. She has also published specifically on Brian Friel, Dion Boucicault, J.W. Whitbread, R.L. Stevenson, William Maginn, and Oscar Wilde among others.

**Eglantina Rempert** lectures in Irish Literature at the School of English and American Studies, Eötvös Loránd University, Budapest. She is the former holder of the Hungarian Scholarship Board Award at University College Dublin and in 2008 completed her PhD at the School of English, Queen's University of Belfast. She has published essays on Lady Gregory, W.B. Yeats, Gordon Craig, Stanislavsky, and Samuel Beckett. She is currently writing a monograph on the drama of Lady Augusta Gregory.

**Michaela Schrage-Früh** is a lecturer in the Department of English and Linguistics at Johannes Gutenberg University, Mainz. Her book *Emerging Identities: Myth, Nation and Gender in the Poetry of Eavan Boland, Nuala Ni Dhomhnaill and Medbh McGuckian* was published in 2004. She has published widely on Irish and British poetry and fiction, most recently contributing to a special issue on Paula Meehan in *An Sionnach* (2009) and the essay collection *The Poetry of Medbh McGuckian: The Interior of Words* (2010). She is currently working on a book entitled *Dreaming Fictions, Writing Dreams*, which explores interrelations between dreams and literature from an interdisciplinary perspective.

**Angela Vaupel** is Senior Lecturer in European Studies at St. Mary's University College, a college of Queen's University Belfast. Within the Liberal Arts degree programme, she mainly teaches aspects of European culture and area studies such as the representation of (minority) identities in European film and literature. Her research interests are interdisciplinary and draw mainly on Cultural and Film Studies, Intercultural Mediation, and Exile Studies. She is the author of *Zur Rezeption von Exilliteratur und Lion Feuchtwangers Werk in Deutschland: Von 1945 bis heute* (2007) and *Frauen im NS-Film: unter besonderer Berücksichtigung des Spielfilms* (2005) and has published articles on identity representations as well as on the European dimension in educational curricula. She is a member of the International Feuchtwanger Society (IFS) and of EFACIS.

**Gabriella Vöö** is Assistant Professor at the Department of English Literatures and Cultures at the University of Pécs. She specialises in nineteenth-century American literature and culture. Her research interests also include reception studies: she has published several essays on the reception of Anglophone authors in interwar Hungary. She contributed to the series "The Reception of British and Irish Authors in Europe," published by Continuum, with an essay on the reception of H.G. Wells in Hungary (2005), and to the volume *Literary and Cultural Relations: Ireland, Hungary, and Central and Eastern Europe* (2009).

