

Programme

Location: Aula/Hátíðasalur 1st floor Main Building

Friday 13 March

8.30 – 8.50 *Registration (in front of Aula)*

8.50 – 9 *Welcome* – Gunnþórunn Guðmundsdóttir and Daisy Neijmann

9 – 10.30

The Middle Ages I

Jürg Glauser, Universities of Zurich and Basel; Pernille Hermann, Aarhus University; Stephen Mitchell, Harvard University: Old Norse Memory Studies

Initial investigations have shown that memory studies can provide a useful methodological and theoretical framework for understanding Old Norse literature and culture in new ways (e.g. Glauser 2000; Hermann and Mitchell 2013; Hermann, Mitchell and Arnórsdóttir 2014) and interest in combining memory studies with Old Norse literature and culture is growing steadily. Old Norse literature is significantly preoccupied with the past and offers a unique opportunity to investigate such themes as construction and identity, medieval perceptions of memory, memory imagery and metaphors, and the relevance of media for memory. This presentation deals with the state-of-the-art of Old Norse memory studies and presents current research within the field, including ongoing projects, such as a planned multi-authored *Handbook of Nordic Memory Studies*, the *Memory and the Pre-Modern North* research network, recent publications, and Old Norse memory seminars that have been held annually since 2012.

Gísli Sigurðsson, The Árni Magnússon Institute: Memory of Ireland in the different versions of the Book of Settlement

The medieval texts of Iceland, written in the 12th-14th century tell both of the presence of Irish papar in the country, prior to the first settlement from Norway during King Haraldr hárfagri's reign (late 9th century), and that some of the settlers in the country came from the British Isles, as well as from Norway. The two major versions of The Book of Settlements, *Sturlubók* and *Hauksbók*, were written in the 1270s and early 1300s respectively and it is interesting to observe that in the later version (*Hauksbók*) Haukur Erlendsson feels free to add information about the Irish origins of the settlers that he does not seem to have had in the written sources available to him. In the paper I shall compare the two versions from the perspective of how they

present the Irish connection in the distant past, and discuss how they may have “remembered” that particular aspect of the origins of the first settlers.

Ásdís Magnúsdóttir, University of Iceland: Time and Memory in the Saga of Grettir

Memory studies in medieval literature have shown the importance of time and the memory of time in the Arthurian romance. The elaborate chronology of Chrétien’s de Troyes romances and prose romances like *Lancelot* reveals that the authors were far from being “indifferent to time” (Ph. Ménard). The narration may also reflect seasonal landmarks and religious or liturgical calendar (D. James-Raoul, D. Kelly, Ph. Walter). A study of time and memory in medieval literature may thus contribute to the understanding of mentalities and narrative structures. The *Saga of Grettir* is of great interest in this context. In this lecture I will study the saga in connection to the concept of memory and show how Grettir’s fate is related to time, his own memory and the memory of time as it appears in the saga.

Chair: Úlfar Bragason

Coffee (in front of Aula)

10.45 – 12.15

The Middle Ages II

Pétur Knútsson, University of Iceland: Líadan and Cuirithir in Laxdæla Saga

My 2003 article in *Ritið*, journal of the Institute of Humanities, University of Iceland, pointed out the marked correspondence between Guðrún Ósvífursdóttir’s famous remark in Laxdæla Saga, “To him I was worse whom I loved best”, and a line from Líadan’s Lament in *Comracc Líadaine ocus Chuirithir*, “An ro carus ro cráidius”. The article is in Icelandic and thus perhaps not widely known by scholars who hesitate when confronted with this barbaric language, but it is worthwhile revisiting its main points and reappraising their significance for the story of the Irish language in Iceland, and for our understanding of the historicity of the Icelandic family sagas. I shall propose a readerly, dialogic understanding of this correspondence.

Úlfar Bragason, The Árni Magnússon Institute: Creating the Medieval Saga

Sturlunga saga (from ca. 1300) is a compilation of many sagas by different authors. The sagas deal with events which took place in Iceland in the twelfth and thirteenth centuries. These sagas have been termed secular contemporary sagas, in contradistinction to the sagas of Icelandic bishops,

which are set in the same period. They are distinguished from the Icelandic family sagas, on the other hand, by the fact that they were put into writing shortly after the events they recount. It is thus fair to say that the sagas of the *Sturlunga* compilation are differentiated by the period of their events, and by their secular content, from other sagas set in Iceland. According to the so-called *Sturlunga*-prologue, the contemporary sagas are based on oral and written sources. Nevertheless, scholars have not paid much attention to the orality of the contemporary sagas. Most of their energy has been used on the research of the family sagas. In this paper I will discuss the genealogical knowledge in the contemporary sagas and the stories attached to the genealogical trees. These memories were certainly in part formed by groups of people – families, friends, acquaintances, neighbours, patrons – some kind of textual community. Sitting around the genealogical tree, they would rehearse their own knowledge of, and participation in, the history connected with their genealogy, just like people did elsewhere in Europe.

Ciaran McDonough, National University of Ireland, Galway: “Acht do bhrígh go bhfuaras scríobhtha i sein-leabhraibh iad” (“Because I found them in some old books”): Medieval Memories and Nationalist Intentions in Nineteenth-Century Irish Antiquarianism

Historiography of European nations frequently centres around a ‘golden era’: a period in that country’s past which is a source of pride, has been deemed essential to the creation of that nation in the populace’s mind, and which is the focus of historical research. Although some European nations had decided which period was their ‘golden era’ before the turn of the nineteenth-century, many more determined theirs throughout it. In both cases, it is the work done by antiquarians at this time which fixed the idea of a ‘golden era’ both into national historiographies and into the minds of the people. These antiquarians were instrumental in shaping the national historiography by being the ones to select which period to look at and by which texts they chose to translate (this being the normal activities of antiquarians, in Ireland at least). Paying particular attention to Irish antiquarian works produced during the nineteenth-century, this paper looks at why Irish antiquarians chose the medieval period to study, how they went about studying it, and why this period was so important to them, especially as there was little to no interest in any other period in Ireland’s past. What they were trying to achieve through their medievalist activities will also be examined. By means of contrast, nineteenth-century Irish medievalist activities will be set in context of a broader European framework, looking at

how other European nations, amongst others, Iceland, used their medieval past and, in particular, why this period was so popular.

Chair: Gísli Sigurðsson

Lunch (2nd floor, north corridor, or Háma, Háskólatorg)

13.15 – 14.45

Landscape

Emily Lethbridge, The Árni Magnússon Institute: Icelandic Saga

Landscapes as Palimpsest

My research focuses on ways that Icelandic landscapes have, from medieval times onwards, transmitted and preserved *Íslendingasögur* narratives alongside the parchment and paper manuscript textual tradition of the sagas. The landscape can, in fact, be seen and even ‘read’ as another kind of saga manuscript – one which has the character of a palimpsest, being written over, and rewritten, through time. Place-names in the landscape are key here, acting in a mnemonic fashion to prompt recall of events recounted in full in the written saga texts. And saga texts sometimes present anecdotes which function as explicit explanations for why certain places in the landscape have the names they do (i.e. “Event X happened here: therefore this place is called Y”). In this paper, I will first present an overview of the different kinds of narrative anecdote that accompany such place-name explanations in the saga texts (e.g. land-claim, battle, burial). Following this, I will analyse the geographical distribution and patterning of places around Iceland whose names are explained via these anecdotes in the saga texts, using a new digital resource I am developing (Icelandic Saga Map, <http://sagamap.hi.is>). In conclusion, I hope to present new ideas about why some sagas (e.g. *Harðar saga*) have a high proportion of these place-name anecdotes but others (e.g. *Njáls saga*) do not, and do not appear to use place-names explicitly as such an important source. More broadly, aspects of the complex and processual relationship between saga-text and place-name will be considered and re-evaluated.

Hilary Bishop, Liverpool John Moores University: Rationalising Penal Myths: The Memory of Mass Rock Sites in Ireland

The history of Catholicism is an essential component in the history of modern Ireland and the Penal Laws remain an emotive and complex subject. As locations of a distinctively Catholic faith, Mass Rocks are important historical, ritual and counter-cultural sites that present a tangible connection to Ireland’s

rich heritage for contemporary society. The information and data that memory can provide are vital components for understanding and analysing the sacred space of the Mass Rock and for interpreting contemporary reactions to the Penal laws. Place memory and place identity have become important themes in recent geographical research (Riley and Harvey 2007:349) but the memory that recalls such themes can be selective or fragmentary. Memories can also be underpinned by certain metanarratives. In the case of the Penal era, these are reflective of nationalist politics and religion both of which appear to have conspired to create a penal narrative that highlights the sufferings and ordeals endured by priests and people in Penal times, including priest hunting, betrayal, capture, punishment and murder. Indeed, so pervasive is the Mass Rock in the image of past persecution that Pope John Paul II spoke of it during his 1979 visit to Ireland. The myths which have developed concerning the Penal era and Mass Rock sites cannot be fully understood in isolation and require placement within a broader context. By analysing relevant historical, geographical and folklore sources, alongside incidental interviews with local landowners, this paper attempts to rationalise the myths which have become associated with these sites.

Sveinn Yngvi Egilsson, University of Iceland: Landscape and memory: Some points of comparisons between two modern poets in Ireland and Iceland

The paper compares some aspects of the poetry of Seamus Heaney (b. 1939, d. 2013) and Hannes Pétursson (b. 1931), especially the ways in which they write about the immediate environment and landscape as historical places. Both poets use their respective languages – Irish and Icelandic – in an original way, as they invoke place names, various natural phenomena and also what has been called “the archaeological imagination” (Karin Sanders: *Bodies in the Bog and the Archaeological Imagination*, 2012). Their poetry can resemble cultural and historical digging and unearthing, often resulting in a deeper awareness of human history and the connection between humans and natural phenomena. Such poetical practices both involve personal and national memory, as they invoke places familiar to the poets themselves and places that are already established as important in the history of each nation, the Irish and the Icelanders.

Chair: Sharae Deckard

Jón Karl Helgason, University of Iceland: Saints of Poetry: More than just a metaphor?

“Shakespeare and Dante are Saints of Poetry; really, if we think of it, canonised, so that it is impiety to meddle with them. [...] They are canonised, though no Pope or Cardinals took hand in doing it!” In his paper, I will discuss this symbolic statement of Thomas Carlyle, from his nineteenth-century lectures, *On Heroes, Hero-Worship and the Heroic in History*, in the context of modern memory studies with special reference to the ideas of Jan Assmann and Thomas Luckmann. The question is to what degree world famous writers such as Shakespeare and Dante and national poets such as Thomas Moore, Jónas Hallgrímsson, William Butler Yeats are comparable to religious saints of the Catholic church.

Charles Dillon, Queen’s University Belfast: The 18th-century Gaelic elegy and memory

The eighteenth-century production and cultivation of Gaelic manuscripts endured in a period of increased encroachment, contact and cross-fertilisation among the linguistic, literary and cultural practices of Irish society. The production and dissemination of manuscripts continued to be a vital mode of transmission where only limited engagement with printing existed. While the greater part of the content of many of the Gaelic manuscripts could be described as derivative, and constitutes copies of poems, retellings of tales and recycling of motifs, it is undoubtedly indicative of a deliberate effort to canonise, memorise, and memorialise cherished elements of the Gaelic past in this period of increased societal bifurcation. The motivations, mediations and contexts of the scribes in committing to paper and transmitting the material associated with the manuscripts of the period, and their putative audiences, have yet to receive the full scholarly attention they deserve. This paper, which will take as its focus the highly popular Gaelic elegy of Eoghan Rua Ó Néill (obit 1649), will seek to ascertain the extent to which the content, form, transmission and translation to English of this particular text in the eighteenth century can inform our understanding of the scribe, and suggest re-evaluations of Gaelic scribes as not merely transcribers and faithful copyists, but as mediating agents of memorialisation and monumentalisation.

Eilis Almquist: The Power of the Heartfelt Curse. A Medieval Folktale of Protest, with some reflections on its relevance to contemporary Ireland (and Iceland?)

AT 1186, 'With His Whole Heart', is a story which has been documented in many European countries from the 13th century to the 20th. The story was known in Denmark, Sweden and Norway but has not to my knowledge found its way to Iceland. It is a story about inequality. In it, a representative of the oppressor, usually a judge, bailiff, tax collector or the like, is pitted against a victim, often a poor widow. Although all the economic power resides in the oppressor, the victim wins the battle, using all she has at her disposal: strong feelings and strong words. The little tale provides a message of hope to those who are the victims of unjust regimes, illustrating the folk belief that the curse made from the heart against an unjust exploitative landlord, judge, or official, has the power to condemn him to hell. In recent years in Ireland popular hope in the power of voiced protest against injustice has often been demonstrated. Words are used as the people's weapon against the oppressor, sometimes successfully, sometimes not. This is particularly apparent in protests against the new water tax, introduced in October 2014. Messages on Facebook and Twitter expressing disapproval of the tax and threats not to pay it abound. Verbal condemnation of the government and the officials who are implementing the tax is rampant. The curses are from the heart and they appear to be effective. The international folktale "With His Whole Heart" has at its own heart the belief that certain kinds of curses could be effective. The depth of feeling behind the curse, and the justification for it occasioned by a blatantly unjust situation, were what gave it power. The effectiveness of such curses depends on the beliefs of the accursed, or accused, as well. Language – in the shape of curses, folktales, tweets or rhymes shouted out during protest march – can correct injustice only if both parties believe in its power. Is it possible that new social media sites are giving people access to a sort of power they previously experienced in the pre-alphabetic communities?

Chair: Fionnuala Dillane

Reception (2nd floor Main Building)

Conference Dinner (Matur og drykkur, Grandagarði 2)

Saturday 14 March

10 – 12

Crisis

Fionnuala Dillane, University College Dublin: Open and Closed

Cases: Plotting Time in Contemporary Icelandic and Irish Crime Fiction

This paper will offer a comparative analysis of crime fiction by Arnaldur Indriðason; Yrsa Sigurðardóttir and Tana French that invokes the most recent financial boom and bust. I will argue that the formal and thematic elements that are defining features of the genre – including psychological suspense; causality; agency; and complex double narrative, where the ‘absent’ story (the crime) is reconstructed in the narrated ‘present’ (the investigation), as Todorov put it – all of which are time-inflected or time bound, operate quite differently in the work of these writers. Arnaldur and Yrsa draw purposefully on long-term memory, making particular use of residual folk narrative tropes while French’s work is circumscribed by shorter-term memory and more limited time frames. I will suggest that the novels by Yrsa and Arnaldur provoke more unresolved responses to both crisis and crime as a result of the way in which they plot time and that French’s work, leaning on procedural modernity’s ‘closed case’ aspirations, forces a more rigid and inexorable future-oriented momentum. The question of the use or availability of folk material will be addressed in my conclusion in a consideration of how the contrasting approaches to the plotting of time shapes representations of national crisis in genre fiction.

Sharae Deckard, University College Dublin: Memory and the Market: Financialization, Irrealist Aesthetics, and the “Boom” Novel in Ireland and Iceland

The era of neoliberal capitalism is distinguished by the financialization of everyday life and the rapid subsumption of previously uncommodified human and non-human natures. As Jason W. Moore argues, “finance capital in the neoliberal era has penetrated everyday life as never before, and in do so doing, has sought to remake human and extra-human nature in its own image” (2011:43-4). This paper will compare the representation of memory and financialization in two novels from Ireland and Iceland, Molly McCormack’s *Protection* (2005) and Andri Snær Magnason’s *Lovestar* (2002), arguing that the both texts mediate analogous anxieties around the financial penetration and commodification of memory, national history, and personal subjectivity during the ‘Celtic Tiger’ and ‘Viking Capitalism,’

employing hybridized mixtures of speculative, dystopian, and “critical realist” aesthetics within more conventional realist narratives in order to register the phantasmagoria of fictitious capital and impending social crisis at the height of their respective “booms.” The preoccupation in each text with the marketization of memory and waning capacity for critical recollection, both at the level of the individual psyche and of national identity, functions as critique of biocapitalism’s colonization of subjectivities and affects, and as social allegory of the evacuation of temporality and repression of historical traumas implicit to neoliberal teleologies of economic “success” and triumphal “progress.”

Gunnþórunn Guðmundsdóttir, University of Iceland: Comparative trauma? The Icelandic financial crisis and global trauma contexts in Álfrún Gunnlaugsdóttir’s *Siglingin um síkin* (Sailing on the canals)

Stories, the presence of the past, fiction, aging, lack of power, identity, memory, and forgetting are among the subject matters of Álfrún Gunnlaugsdóttir’s 2012 novel *Siglingin um síkin* (Sailing on the canals). The main character and narrator, Gyða, is an elderly lady fighting some sort of dementia. She lives in her son’s home, it seems temporarily, and needs to find ways to deal with reality, the everyday, her son, and her assistant Elena, as well as the past, which appears to her in many guises in the work. As she battles with these issues she attempts to put together a plausible version of the past, but there are many interruptions, gaps, and unlikely events, which do not seem to fit. The work has as its background the Icelandic banking crash and its aftermath, but perhaps in a different context than we have come to expect of crisis/recession fiction. Elena, the Columbian assistant, has to cope with a deeply traumatic past, and this trauma puts the Icelandic banking crash in a global perspective raising issues of the possibilities of comparing national traumas and societal disruptions.

Anne Fogarty, University College Dublin: “The usual inner throb in me”: Reading Trauma and Memory in Eimear McBride’s *A Girl is a Half-Formed Thing* (2013)

Numerous recent scandals have revealed that sexual abuse formed a wilfully hidden and endemic aspect of Irish society throughout the twentieth century. In 2014, a governmental investigation into mother and baby homes was set up while the determined public denunciations by Maria Cahill, who was raped by a member of the IRA, have shone a spotlight on sexual assaults perpetrated by republicans in Northern and Southern Ireland and are likely to lead to an all-Ireland commission for

scrutiny of such charges. The key public discourses about sexual abuse in Ireland have been journalistic and forensic and have tended thus to distance the public at large from atrocities that are always seen as happening elsewhere in a distant and uncouth past safely fenced off from a more enlightened present. The viewpoint of those abused is depicted most frequently in the form of personal memoirs and individual survivor stories. But even such works run the risk of conflation with the plethora of confessional stories and so-called “misery memoirs” published in recent years about the privations of childhood in Ireland in different historical eras. Literary writers who have sought to represent the trauma of abuse are faced with the problem of countering what Cathy Caruth terms a “history of disappearance”. This paper sets out to investigate how the Irish novelist Eimear McBride in her original and profoundly disturbing novel, *A Girl is a Half-Formed Thing*, reinvents language and redispenses novelistic conventions in order to render the physical and psychic damage done to her narrator who as an adolescent is raped by an uncle. In refusing consolation and placatory truisms, McBride’s brilliant and devastating novel, it will be argued, succeeds in subtly rendering the ambiguities of sexuality, abuse and deviance and in creating a literary style that makes concrete the complexity of the disappearing subject of trauma.

Chair: Daisy Neijmann

Lunch (Háma, Háskólatorg)

13 – 14.30

War

John Brannigan, University College Dublin: ‘In this corner of peace in a world of trouble’: Literary Representations of Neutrality, War, and Occupation in the Islands of the North-East Atlantic in the Second World War

This paper begins by considering the ways in which Irish writers responded to the moral and political difficulties of neutrality in the Second World War, and especially to the association of independence and indifference in moral criticisms of neutrality. Louis MacNeice made this equation in his scathing poem, ‘Neutrality’, where he attacked ‘The neutral island facing the Atlantic’ as ‘The neutral island in the heart of man’. In Patrick Kavanagh’s poetry, on the other hand, it could be argued that we find recurrent images of an Ireland happily at peace, content to be outside of the ephemeral slaughter, a ‘corner of peace in a world of trouble’. As

Clair Wills has argued, the imaginative literature of neutral Ireland offers a distinctive insight into 'the uneasy, suspended form of existence' which characterised 'the experience of being surrounded by – and yet detached from – momentous conflict'. This paper will proceed to examine the literature of neutrality in relation to a broader context of diverse, archipelagic experiences of the Second World War, which is to say that it will also place cultural responses to Irish neutrality in relation to other island experiences around the North-East Atlantic Archipelago, such as the Isle of Man, the Channel Islands, Iceland, and the Shetland and Orkney Islands.

Daisy Neijmann, University of Iceland: Hidden People - Hidden Crimes: Memories of the Allied Occupation in the Fiction of Arnaldur Indriðason

In the course of his career as a writer of crime fiction, Arnaldur Indriðason has tended to revisit with notable regularity the period of the military occupation of Iceland during the Second World War and the Cold War. This is a period of profound, even traumatic change in Icelandic history. Society changed virtually overnight, and deep divisions started to make themselves felt at the very time when Iceland finally became an independent Republic in 1944 – in politics most obviously, but no less in memory and identity. A chasm had appeared between past and present, likened by some to *ginnungagap*, the bottomless abyss before the creation of the cosmos in Norse mythology. His main detective, Erlendur, is one prominent example of Arnaldur Indriðason's consistent exploration of the social and psychological effects of this watershed and its resonances in contemporary Iceland: incapable (or unwilling) to bridge the gap himself, Erlendur is also obsessed with cases of people who disappeared and never were found. At the same time, however, there seem to be literary reasons for Arnaldur's continued interest in revisiting and dissecting this period. In my talk, I will discuss how Arnaldur's novels enter into a dialogue with earlier authors, not least his own father, to challenge entrenched representations of the occupation in Icelandic literature and uncover hidden memories of a time when people thought they could leave the past behind.

Ásta Kristín Benediktsdóttir, University College Dublin: Deviant independence: A few words on two queer novels by Sjón and Jamie O'Neill

This paper discusses two recent historical novels that deal with homosexuality in the early twentieth century: *Mánasteinn*. *Drengurinn sem*

aldrei var til (2013) by the Icelandic writer Sjón, and *At Swim, Two Boys* (2001) by the Irishman Jamie O'Neill. Although the two works are very different in terms of style and scope, there are many interesting resemblances between them. Both are set in – or very close to – Sjón and O'Neill's hometowns, Reykjavík and Dun Laoghaire, and focus on young queer men, same-sex desire and sexual acts that were at the time illegal in both countries. Both novels are also set during the First World War at crucial moments in the history of the two nations and their fight for independence; *Mánasteinn* in the fall of 1918 when the Act of Union between Iceland and Denmark was validated, and *At Swim, Two Boys* in the months leading up to the Easter Rising in Dublin in 1916. This talk focuses on how Sjón and O'Neill deal with homosexuality and nationality and how homosexuality does or does not conform to ideas about Irishness and Icelandicness, and finally examines how these topics and historical moments are relevant in the twenty-first century.

Chair: Gunnþórunn Guðmundsdóttir

Coffee

15 – 16.30

Travel and Round Table Discussion

Eavan O'Dochartaigh, National University of Ireland, Galway: Irish Memory and Arctic Landscape: The Visual Records of William Henry Browne (1821-71)

When Lieutenant William Henry Browne sailed to the Arctic in search of Sir John Franklin in 1848, he carried with him an assemblage of landscape memories. Some were from recent surveying missions in the Pacific Ocean, others, from the rocky headland of Howth, Co. Dublin, where he had spent his boyhood in the 1820s. Based on archival evidence this paper argues that his confident paintings of Arctic geological formations were influenced by his childhood memories of Howth, and a knowledge of geology, rather than any intention to invoke the sublime. In the absence of Browne as a speaker through written texts, this paper draws primarily on his visual material – sketches, paintings, prints and panoramas – to illustrate the influence of an Irish context in his work. Browne's influential output began a decade of intense visualisation of the Arctic in Britain, Ireland and beyond. However, the paper contradicts the widespread idea that British naval officers attempted to appropriate the Arctic landscape by overlaying it with a more palatable 'English' sensibility, and highlights the varying backgrounds and landscape memories of British naval officers in the nineteenth century.

Finally, this paper seeks to question how and why some Irish polar 'heroes' are remembered and revered in Ireland, while others lie quietly in English archives like dim shadows of an Arctic memory.

Lucy Collins, University College Dublin: Reading the Viking Past in Contemporary Irish Poetry

Dublin was an important place of Viking settlement in the ninth and tenth centuries and locations along the banks of the River Liffey and its tributaries have yielded significant archaeological finds. These artefacts, and the ground from which they emerged, constitute a vital dimension of Ireland's national memory and illuminate the changing civic nature of our past. In recent decades, the radical alteration of the city space has at once revealed and threatened this aspect of Ireland's history. The celebrated resistance to the destruction of Wood Quay, at that time the most significant Viking site in Ireland, drew attention to the hidden materiality of the past and revealed the complex relationship between economic growth and environmental preservation in Ireland. These circumstances make a treatment of Dublin as palimpsest a particularly productive one. Walter Benjamin has reflected on the flâneur's capacity to read an image of an earlier city in its present day fabric. The contemporary poet can share this potential, exploring the city not as a fixed or monumental space but instead as one where the changing conditions of the present alter how the dynamics of memory and representation can function. Poets such as Thomas Kinsella, Seamus Heaney, Peter Serr and Moya Cannon have all engaged with the ways in which Ireland's Viking past can be revealed in the built environment of the city, and with the implications of the displacement and destruction of this history. In this paper I will explore some poems in which this past is represented and consider its implications for Dublin's recent and future development.

Chair: Ásta Kristín Benediktsdóttir

Humanities Conference Reception (Foyer)