ALISON GARDEN AND MUIREANN CROWLEY

Introduction: The Irish Atlantic and Transatlantic Literary Studies

> It smelled of heat and a stretch-marked pull
> where the brown paper had worn out
> against the cardboard, its sides broadening
>
> as we picked and ferreted, sounding out
> the markered names and kept distances
> until the taped down edges began to give. (73)

In Irish poet Leanne O'Sullivan's 2013 poetry collection *The Mining Road*, "A Parcel" richly evokes the giddy childhood excitement experienced upon receiving a package from America. The parcel carries the olfactory traces of its origins – "Oakside, Seventy-seven, Long Island" (73) – and the journey it undertook to reach the poet and her family, with "its greased/ and sooty underside" and attendant "smel[l] of heat" (73). Upon opening, the enclosed clothes are "hung across the curtain rail" and paradoxically breathe both "staleness and open air," suggesting the clothes' stifled journey over land and sea to the Beara Peninsula in the Republic of Ireland; the vast "open" expanse of water the clothes have crossed; as well as the "open" spaces of America, land of the bountiful (73). The poet is bequeathed a "smock dress" of an "[u]ndulant, ocean blue,/ turquoise hemmed with cerise" and she imagines she can "feel the shiver/ of an engine still beating in the hem" (74). This tactile memory of the dress's transatlantic crossing impresses itself upon the poet's skin, setting off minor vibrations and reverberations that resolve years later into "A Parcel": a textual rendering of a moment defined by a transatlantic material encounter.

This quotidian experience of receiving gifts from munificent relatives

bears witness to the many material and emotional links that crisscross the Atlantic, connecting the island of Ireland with North America. It is uncontroversial to acknowledge these connections; in fact the ties between Ireland and the US, and between Ireland and Canada, seem so commonplace so as to barely warrant any mention at all. Yet despite the ubiquity of the connections, the literary and cultural relations between these lands have received only sporadic attention from Transatlantic Studies scholars. Christopher Cusack called attention to this "lacuna in the field of Atlantic studies: despite the fact that Ireland, an island in the Atlantic Ocean, has been a conspicuous presence in the Atlantic world in various ways" in a 2011 review essay (381). As the books reviewed in Cusack's essay demonstrate, there is a growing body of scholarship addressing this "lacuna" in *Atlantic* Studies. However, research on Irish topics explicitly positioned within *Transatlantic* Studies remains rare. For those interested in the transnational dimension of Irish literature, this curious omission is perplexing, tantalising and undoubtedly exciting, too.

By inviting contributions for this special issue of *Symbiosis* on "The Irish Transatlantic: The Act of Union (1801) to the Present Day" we, the guest editors, hoped not only to showcase innovative scholarship utilising transatlantic approaches to examine Irish-North American literary and cultural relations, but to draw attention to the need for further critical work in this vein and, thus, stimulate future discussion. The essays collected in this issue range in scope and methodology: illuminating previously overlooked affiliations and alliances (Rezek); challenging prevailing scholarly wisdoms about representation and identity among the Irish diaspora (Cusack); unpicking the semiotic import of the letter as a medium of communication and exchange (Moynihan); examining the impact of digital transformations of communication upon a transatlantic poetics (Butchard); and reviewing the present scholarly discourse around such a poetics, and poetic exchange, between Ireland and North America (Stubbs).

In the remainder of this introduction, we will undertake the following: (i) briefly review the history of Transatlantic literary studies with a view to accounting for Ireland's relative absence, drawing on lessons learned from Irish and comparative historiography; (ii) orientate the reader to some of the disciplinary considerations of engaging with Irish literary topics; (iii) offer some concluding remarks on current reconfigurations of transatlantic and Atlantic literary studies; and (iv) provide summaries of this issue's contributions.

THE IRISH QUESTION: TRANSATLANTIC STUDIES AND LESSONS FROM HISTORIOGRAPHY

Despite the substantial thematic remits of Transatlantic Studies, as an academic field of enquiry, Transatlantic literary studies to-date has focused primarily on Anglo-American texts. For the sake of acknowledging our academic positionality in relation to the field, it is worth noting our indebtedness to the tradition of Transatlantic Studies at the University of Edinburgh, which was substantially defined by the late Professor Susan Manning's pioneering work along with Dr Andrew Taylor. Their introduction to Transatlantic Studies, *Transatlantic Literary Studies: A Reader* (2007), is inordinately useful, and their comments about Transatlantic literary studies have a broader Atlantic application, but their reading of the transatlantic is firmly nestled within the strictures of American Studies (4). The foundational work of Robert Weisbuch (1986), Paul Giles (2001, 2002) and Susan Manning (2001), examined transatlantic literary crossings between authors from Britain and the United States. Ironically, as Fionnghuala Sweeney has noted, even Paul Gilroy's seminal *The Black Atlantic: Modernity and Double-Consciousness* (1993) has generated a "body of scholarship that has [...] resulted in a reformulated special relationship between US American and British studies" (118). She states:

> Despite the potential of the field to complicate ideas of the west/ern or move the debate on post-colonialism forward through recognition of the complexities of an Atlantic frame that includes Latin America, Africa, and a range of American and European postcolonial hinterlands, what has in fact occurred [...] is a reconsolidation of an Anglo-American discursive matrix with its attendant political and economic mores. (118–19)

Sweeney's observation is easily substantiated by reference to titles published in Transatlantic Studies monograph series by academic presses. Ashgate's *Series in Nineteenth-Century Transatlantic Studies* and Edinburgh University Press's *Studies in Transatlantic Literature*[1] have provided rich stores of Transatlantic literary studies, but these have primarily explored the dialogue between British, or more commonly English, and North American texts and topics. Irish transatlantic subjects have not been completely overlooked: there are notable exceptions such as Ellen Crowell's *The Dandy in Irish and American Southern Fiction: Aristocratic Drag* (2007) for Edinburgh University Press and Amanda Adams's *Performing Authorship in the Nineteenth-Century Transatlantic Lecture Tour* (2014) for Ashgate, both of which give considerable attention to Oscar Wilde.

However, these exceptions very much make the rule.

The omission of Ireland from Transatlantic literary studies, and comparative literary studies more broadly, bears similarities to the isolationist approach dominant within Irish historiography, where, Irish migration historian Enda Delaney argues, "[h]istorians of late modern Ireland have unconsciously constructed an 'island story', with its central focus on domestic events" (599). The Irish diaspora has not been neglected by scholars,[2] but Delaney asserts that "[o]n leaving Ireland, migrants become the preserve of another sphere of historiography, that of immigration and ethnic history, whether this be in the United States, Britain, Canada, Australia or New Zealand" (600). The symbiotic dialogue between Irish emigrants and the Irish nation has thus remained underexplored within Irish historiography until relatively recently. Key topics in Irish history, Niall Whelehan maintains, are "regularly debated within remarkably insular lines in view of the importance of the wider world to Irish history and society" (1). Scholarship that attempts to situate Ireland specifically within Atlantic historiography has also been limited, although the historian Nicholas Canny has done vital work in this field.[3] In addition to the "island centric" tendencies of Irish historians, Atlantic history has been predominantly concerned with British colonial enterprise in North America and, so, Atlantic history became "a form of writing imperial history" (Whelehan 17).

The relationship between Atlantic history and the British imperial world brings us to a contentious subject in Irish Studies and its subfields: namely, Ireland's relationship with England and, subsequently, Britain. Ireland's history is one of successive waves of colonisation: first by the Vikings, then Anglo-Norman and later English and Scottish settlers, with English settlement and colonial administration vigorously implemented during the Tudor era. The 1800 Act of Union changed the status of Ireland from one united with Great Britain under "personal union" (the sharing of a monarch) to a formal consolidation of Ireland's membership within the newly named United Kingdom of Great Britain and Ireland. As Ina Ferris has noted, the Act gave birth to an "awkward new polity" and "lumbering phrase": the "United Kingdom of Great Britain and Ireland" (1). Ferris observes that the Act's articulation of the United Kingdom meant "Ireland st[ood] within the union but outside the unity, ambiguously attached through vague coordination" (1). Although the Act accomplished much in solidifying the administrative and legislative unification of the two islands, the perceived cultural and social disconnect remained untouched.

One of the manifold consequences of the union was to formally

extend the intellectual property regime in Great Britain, as defined by the Act of Anne in 1710, to Ireland for the first time. The Act of Anne dictated that an author's intellectual property came into existence from the moment of composition and could be sold to a bookseller, printer or publisher for a period of no longer than 14 years (this period was extended by successive acts). Until the Act of Union came into effect in January 1801, therefore, it had been legitimate for Irish printers to issue reprints of British works independent of any consultation with its English or Scottish publisher. The trade in Irish reprints only became an offence if the reprinted book was imported into Great Britain as per the Importation Act of 1739. According to Charles Benson, by the beginning of the eighteenth century the "Irish use of English books had begun to change with a shift towards reprinting rather than retailing imported works", and Ireland was second only to continental North America in terms of book exports from London during the period 1701–80 (369). Irish reprints were most usually smuggled into Britain through the west coast of Scotland. Original publication in Ireland was, however, relatively uncommon (cf. Garside, Raven, and Schöwerling). This can be attributed in part to the lack of copyright protection afforded to authors who published their work originally in Ireland; publication in London offered greater financial rewards and legal protection. With the passage of the Act of Union, the Irish print trade's overdependence on reprinting resulted in the collapse of the industry until its rejuvenation in the 1830s. The reprint trade of British books was now monopolised by North America; and Irish authors during this period had little other recourse but to English or Scottish publishers for their works, affirming the centripetal pull of London as both source and primary conduit of metropolitan culture within the Atlantic World. The transatlantic book trade between Ireland and North America during the early nineteenth century has received little critical attention from book historians and literary historians to-date, although direct connections did exist between the two, bypassing London entirely, it seems. One minor example of this, Sydney Owenson's first novel, *St. Clair; or, The Heiress of Desmond* (1803) was published first in Dublin and subsequently in London, with numerous minor amendments and emendations between the two editions. The first North American edition was published in 1807, and upon inspection, is evidently based upon the Dublin copy text rather than that of the London edition. The logistics behind this first North American edition are unknown to the editors, but Owenson's *St. Clair* indicates how many direct links between Ireland and North America during this period have yet to be explored as well as those mediated via Britain.

COLONIAL IRELAND AND COMPARATIVE ATLANTIC STUDIES

Ireland's "colonial" and/or "postcolonial" status has caused a great deal of debate amongst scholars, with a particularly pronounced split (though far from all encompassing) between Revisionist historians on the one hand and the literary and cultural critics that adopt a postcolonial approach on the other.[4] Although such perspectives are not expressly considered by any of the articles within this special issue, the significance of these approaches to Irish literary and cultural topics in contemporary scholarship behoves some acknowledgement.

The postcoloniality of Ireland is also complicated by Northern Ireland's continued status as a member-state of the United Kingdom. Commentators such as Edna Longley and Liam Kennedy have implied that the "importation of postcolonial theory into Irish seminar rooms has more to do with contemporary politics – especially in Northern Ireland" than any academic grounding (Hooper 12). Amongst postcolonial theorists, there is no consensus as to the acceptability of Ireland as a postcolonial space; many postcolonial critics reject the notion that a "white, literate and Christian society on the edge of Europe ha[s] anything like the necessary credentials to discuss the realities, never mind the oppressions, of colonial endeavour" (Hooper 12). Ireland was famously excluded from the first edition of Ashcroft et al.'s *The Empire Writes Back* (1989), because the editors concluded Ireland's "subsequent complicity with the British imperial enterprise makes it difficult for colonised people outside Britain to accept their identity as postcolonial" (31–32).

These debates are important to those working within Atlantic Irish studies, too; historians have argued that Ireland's relationship with Britain has been of central importance in the development of Ireland's Atlantic presence. David Gleeson maintains that, given the increasingly aggressive efforts of the English to maintain colonial control of Ireland in the late sixteenth and early seventeenth centuries and the use of similar tactics in North America, we can read "Ireland, in some ways, [as] the prototype for the whole transatlantic English colonial enterprise of the 1600s" (2). Within imperial discourse, from the seventeenth century onwards, colonial literature likened the "wild Irish and Indian" to one another (Reverend Hugh Peters quoted in Gibbons 2004).[5] Over two centuries later, when Famine refugees arrived in the United States in the mid-nineteenth century, David Emmons notes that the immigrant Irish were described by the *New York Tribune* "as a 'savage mob', a 'pack of savages', 'savage foes' [and] 'demons and incarnate devils'": terminology that had been used as racist slurs against the indigenous population

of North America (10). In recent years, there has been an increase in interdisciplinary and comparative colonial studies, with scholars returning to these sorts of analogies to generate productive though occasionally problematic points of comparison. While contemporary US citizens of Irish descent no longer occupy a marginalised position within the social fabric of the US, this empathetic dialogue of solidarity between the Irish and Native Americans has been taken up by various factions and figures as a means of commenting upon the (post)colonial situation in Ireland: the Northern Irish "Troubles" and Irish Republicanism. Whereas Native American characters have been demonised historically in popular culture, contemporary representations and discussions are more likely to recognise the indigenous people as victims of an oppressive colonial regime. It is due to this recent change in perception that, as Elizabeth Cullingford argues, "minority Northern [Irish] Catholics frequently identify with the Native American underdogs" (183). By way of exemplification, she refers to a mural on Whiterock Road in Belfast, in which an American flag and Native American chief are claimed for the Republican cause with the words "Your Struggle: Our Struggle" (174). These images of Irish-Native Americans and Native American-Irish have populated the work of Irish poet Paul Muldoon, particularly his collections *Meeting the British* (1987) and *Madoc* (1990), creating ambiguous hybrid literary spaces as a means of meditating on (Northern) Ireland's colonial legacy.

Another point of comparison that has received substantial academic attention has been that between Ireland and the Caribbean. Comparative studies have highlighted the shared connections in history, politics and even topography between the two spaces. For example, Maria McGarrity's *Washed by the Gulf Stream: The Historic and Geographic Relation of Irish and Caribbean Literature* (2008) draws on the archipelagic nature of Ireland and the Caribbean to argue for an "island imaginary" that shapes the literature of James Joyce, Jean Rhys and Jamaica Kincaid, amongst others. McGarrity draws parallels between the Irish Big House and Caribbean Plantation novel, as does Eve Walsh Stoddard in *Positioning Gender and Race in (Post)colonial Plantation Space Connecting Ireland and the Caribbean* (2012). In *Transatlantic Solidarities: Irish Nationalism and Caribbean Poetics* (2009), Michael Malouf traces how the anti-colonial nationalism of certain Irish authors influenced the poetics of the Caribbean authors Marcus Garvey, Claude McKay and Derek Walcott.

These explorations of Irish-Caribbean relations may be seen as part of a broader, growing interest in examining the crosscurrents between Black and Irish (sometimes problematically called "Green") Atlantics. In a 2008

article in this journal, Sinéad Moynihan explored the relationship be-
tween "Black" and "Green" Atlantics set up in Joseph O'Connor's
Famine novel *Star of the Sea* (2003). In 2013, Colum McCann also mined
this relationship in his novel *TransAtlantic*, which includes a narrative
imagining Frederick Douglass's 1847 trip to a Famine-stricken Ireland.
The regularity with which such sympathies and correspondences are iden-
tified was also in evidence during the 2011 St. Patrick's Day celebrations
in the White House. President Barack Obama remarked in his toast to
Taoiseach Enda Kenny: "Every year at this time, we're reminded of just
how many strands of green are woven into our American story" (par.
16). Obama paused the celebratory mood to reflect on the desperate
plight of "millions of Irish [who] boarded dank and crowded ships with
[…] nothing but hope waiting for them on the other side," and suggested
that their hope for a better life inspired others (par.16). In particular, he
referenced Frederick Douglass's experiences in Ireland, describing how
Douglass "spen[t] four months in Ireland […] where he quickly found
common ground with the people locked in their struggle against oppres-
sion" (par. 22). Obama's easy alignment of Irish nationalism with
African-Americans' struggle for emancipation illustrates how unremark-
able such comparisons have become in contemporary discourse. Kenny's
response reiterated and reframed the common points of departure for
Irish and Black Atlantic experiences in explicitly tragic terms:

> I'd like to echo the words of the President, because as we gather
> here in the White House this evening, we do remember the vari-
> ous ways and the different journeys that people took to get here.
> The Irish, driven out by what we called an Gorta Mór, or the
> Great Hunger, when the potato crop from the New World failed.
> […] But, you see, ours was not a self-contained journey, because
> on another Atlantic coast other people were waiting – waiting to
> be herded into ships; mothers soothing children, perhaps not even
> their own; husbands calling for wives; wives calling for husbands.

These oft mooted points of contact or overlap between Black and Irish
experiences in the Atlantic have stimulated a proliferation of recent stud-
ies. The best scholarship in this area, like Sinéad Moynihan's monograph
on the topic, *"Other People's Diasporas"* (2013), is attuned to the radical
disparities between the two groups' experiential realities.[6] Moynihan's
insistence that we must question whether "parallels drawn between
Irishness and blackness also serve to bolster a sense of enduring Irish
victimhood" is perceptive and necessary (39).

Others, such as Roy Foster, have been equally vocal about the kind
of "wishful thinking that leads to so many untested generalizations about

the Platonic solidarity between struggling Irish nationalists and their supposedly analogous fellow victims elsewhere" (xiv). The Caribbean island of Montserrat, argues Brian Dooley, "became particularly closely associated with Ireland" (8) and Michael Malouf estimates that "approximately 50,000 Irish […] emigrated or were exiled by Cromwell to Barbados in the seventeenth century" (2009: 153). However, in *If the Irish Ran the World: Montserrat, 1630–1730* (1997) Donald Akenson asserts that some slaveholders in this Caribbean island were Irish and, on the whole, their approach to their slaves was fairly similar to that of other European slaveholders, like the English. While Ireland had no official involvement in the Atlantic slave trade, Thomas Truxes's study of *Irish-American Trade 1600–1783* (1988) reveals "incidents of individual Irish merchants selling slaves" (8). Robbie McVeigh highlights how "Presbyterian radicalism in the 1790s prevented Belfast from engaging in the slave trade," but this did not mean that Belfast did not benefit from its close relationship to the British slave trade (36). Bill Rolston and Michael Owen Shannon illustrate how intimately Belfast's economic development was tied to the British slave trade, suggesting its economy was "no less dependent on slavery than that of Bristol or Liverpool" (4). The economic, material, and social complicity of Irish individuals and communities in the slave trade, and in acts of exploitation and oppression against indigenous peoples in the service of European colonialism, must therefore be repeatedly acknowledged and foregrounded in comparative studies that seek to draw parallels.

EXILE OR EMIGRANT?: THE IRISH DIASPORA AND THE FAMINE

The transatlantic movement of Irish people, and the literary and cultural narratives this generated among the Irish diaspora and the Irish "at home", is repeatedly explored throughout this issue. The *nature* of the Irish diaspora has received much academic attention: were the Irish willing emigrants or displaced exiles? There can be no doubt as to the centrality of migration to Irish history. Kevin Kenny asserts that "for most of the nineteenth century, emigration as a proportion of population was higher in Ireland than in any other European country, and no other country experienced such sustained depopulation in that period" (2003: 135). Irish immigration was at its peak during the mid-to-late nineteenth century; Enda Delaney puts the population of Ireland in 1871 at 5,412,000 and the number of those born in Ireland but living abroad at 3,068,000 (85). Indeed, as Kerby Miller et al. illustrate in *Irish Immigrants in the Land of Canaan* (2003), Irish people had been emigrating well in advance of the

nineteenth century. And in the twentieth century, with Ireland's entry into global capitalism, emigration was still a key feature of Irish life: "by the second half of the twentieth century, the likelihood of migration from Ireland remained a rite of passage for those coming of age" (Delaney 86).

The language and rhetoric used by cultural and literary critics to describe Ireland's migratory history reveals the construction of a narrative of exile and displacement as intrinsic to Irish identity and society. For example, Gerry Smyth contends that "*exile* and emigration have played a fundamental role in the construction of Irish identity at least since the nineteenth century, and arguably long before that" (146; emphasis ours). Patrick Ward's book on the subject is called *Exile, Emigration and Irish Writing* (2002), and in it he states: "the importance of the phenomenon [of exile] is unquestionable – it has been an enduring and profoundly influential feature of life in Ireland since the time of Columcille [the sixth-century Irish abbot]" (3). Ward suggests "exile has always been an honourable fate in Ireland" (11): but given Ireland's history of mass *emigration*, just who exactly are the exiles he is talking about here?

Kerby Miller has done some of the most sustained, and contentious, work in this area, arguing for an "Irish exile motif" that he suggests structures the cultural understanding of emigration in Ireland and, especially, in its diaspora. Miller maintains that whereas exile is normally taken to imply a non-voluntary migration, Gaelic, the Irish language, does not have a word for voluntary migration: so all migrations are "exiles". As a result, "the notion of emigration as exile was rooted deeply in Irish literary and historical tradition" (1990: 92). In Ireland, and its diaspora, then, there is a highly specific way of viewing emigration and we might understand this, Miller argues, as the Irish "exile motif". Recent scholarship has begun to problematize the dominance of such ideas (as both Cusack's and Moynihan's respective essays explore). Within Irish culture, the despairing notion of "exile" has been contrasted against the hopeful idea of "emigration", with its opportunities for better financial prospects. The editors wonder how productive it would be to think of "exile" and "emigration" as Foucauldian genealogies, with their own narratives and histories, even as their meaning alters over time: "emigration" associated with economic migration and, perhaps, Protestantism (the majority of emigrants to North America before the Famine were Protestant); and "exile" being marked by trauma and the plight of impoverished, Irish-speaking Catholics fleeing the Famine.

The mass migration due to the Irish Famine (1845–1852) has also dominated scholarship on the Irish Atlantic. In significant ways, we can

read the Famine as a pivotal moment for both the Irish Atlantic and the Irish diaspora. Whereas before the Famine, Irish emigrants had been predominantly English speaking and Protestant, the Famine displaced a new type of Irish emigrant: Gaelic speaking and Catholic. Many of these migrants were desperately poor – many absentee landlords paid the fares of their tenants to spare them starvation at home – and fled Ireland on old, dangerous ships. These vessels became known as "coffin ships" because of the high mortality rates on-board; those passengers who survived the crossing were often claimed by disease while ships were quarantined at harbours in North America.

Despite the relative scholarly silence on Famine literature until the late 1990s, interest in the Famine has undergone something of an explicitly "transnational" turn of late, with contemporary commentators fashioning the Famine as an event of international significance. Appositely there has been a concurrent surge of scholarship on the subject, particularly from a transatlantic perspective. The research cluster at Radboud Universiteit, led by Marguérite Corporaal, has produced a significant body of work, including a special issue of *Atlantic Studies: Global Currents* in 2014, entitled "Irish Global Migration and Famine Memory" (11:3) and two edited collections, *Recollecting Hunger: Cultural Memories of the Great Famine in Irish and British Fiction, 1847–1920* (2012) and *Global Legacies of the Great Irish Famine: Transnational and Interdisciplinary Perspectives* (2014). We are delighted to include a submission by Christopher Cusack (a member of this group), whose innovative article engages with the legacy of Famine memory within Irish-American literature from the latter part of the nineteenth century.

TRANSATLANTIC IRISH STUDIES AND/OR IRISH ATLANTIC STUDIES?

You will note that throughout this introduction, although we have referred to "Transatlantic literary studies", we have also utilised the term "Irish Atlantic studies" to refer to work that has engaged with Ireland's Atlantic World. This terminological diversity reflects a growing ambivalence expressed by some scholars towards "transatlantic". Although Transatlantic literary studies offers a generous transnational remit, its history as an academic field in British and North American universities reveals a more limited thematic scope: a comparative analysis between two nation-states, usually the UK (England, to be specific, more often than not) and the US. Recently, Edinburgh University Press replaced their *Studies in Transatlantic Literatures* series with the *Edinburgh Critical Series in Atlantic Literatures and Cultures*. This move, as the series description

posits, is an "expan[sion] on [the original] series in order to highlight the circum-Atlantic reach and global outlook of several books already published in the series, and to convey our keen interest in wider Atlantic-world studies" (par. 2). The notion of the "circum-Atlantic" invoked here is indebted to the historian David Armitage,[7] who draws distinctions between three different modes of Atlantic analysis: circum-, trans- and cis-Atlantic history. Armitage insists that a circum-Atlantic framework is the most broadly inclusive and transnational: "[c]ircum-Atlantic history is the history of the Atlantic as a particular zone of exchange and interchange, circulation and transmission" (18).[8] This move towards "Atlantic" Literary Studies, then, may be indicative of a turn towards a putatively more encompassing circum-Atlantic schema that "give[s] attention to broader geographic, linguistic and cultural contexts" (EUP editors, par. 2). The forthcoming *Edinburgh Companion to Atlantic Literary Studies*, edited by Clare Elliott and Leslie Eckel, is also evidence of a realignment based on, as Elliott suggests, the "exclusively Anglo-American lens that 'transatlantic' seems to imply" ("Email to the Editor").

In terms of academic orthodoxies, it may be that "transatlantic" has come to connote Northern Hemispheric and/or Anglo-American relations, particularly if one examines how the discipline has been institutionally defined through many degree programmes and course syllabi, and by its' proponents departmental affiliations in UK universities. That said, Transatlanticism has thriving Hispanophone, Lusophone and Francophone subfields, too, although the relatively monolingual study of English Literature has limited interdisciplinary engagement across languages. The editors think that it is worth pausing here to critically reflect over this ostensible change in the field of (Trans)Atlantic Studies, if only because we believe that methodological reflection is one of the challenges and joys of doing work in a field where the scale of analysis transcends and subverts any supposed "natural" unit, such as the nation. As Tara Stubbs alludes to in her essay, for some scholars, what exactly "transatlantic" (or "transnational" or "Irish-American") means is a vital part of the "framework of critical discussion" (212). The critical field is always evolving, and the widening of *Symbiosis*'s remit from a *Journal of Anglo-American Literary Relations* to a *Journal of Transatlantic Literary and Cultural Relations* in 2013 is testament to this ongoing transformation.

As noted previously, Atlantic Studies has its roots in the Atlantic World of European colonial and imperial history, which naturally became its own field of academic enquiry: Atlantic History. Scholars who approach their work from a postcolonial perspective, then, may find the notion of

Atlantic Studies, with its explicit invocation of the colonial and inter-connected Atlantic World, a fitting disciplinary home. The concept of Atlantic Studies with its direct connotations of the colonial past, may also be more evocative of the multiple diasporas that have shaped Atlantic space; scholars whose research deals with the displacement of people, rather than ideas or influence, may think of themselves as Atlanticists as opposed to Transatlanticists. Conceptualised thus, thinking through the geographical space of this Atlantic World may prompt consideration of how literary and physical movement takes place along both longitudinal and latitudinal lines of passage. We might think here of Ireland's experience of immigration over the last 20–30 years, and of the arrival of African migrants and refugees to Ireland, not to mention migrants from European countries such as France, Poland and Spain.

However, we would suggest that such readings are not necessarily beyond the remit of Transatlantic Studies. Manning and Taylor's primer on the field, for example, uses "the term 'Transatlantic' to encompass elements of all three of [David Armitage's Atlantic] categories, with specifically literary reference" (4). For them, Transatlantic literary studies allows for exploration of "[p]oints of intersection between Atlantic cultures […] to reveal how cultures have been reworked and reinscribed by the transatlantic movement of people, ideas and cultural artefacts" (4). The prefix "trans" implies that to do transatlantic research entails reading one text across or through another, or in relation to something beyond or outside of it; it implies movement and change, *trans*ition or *trans*formation. Thus understood, to read "transatlantically" functions more as a methodological approach than as an act of reading texts produced from a discrete geographical area within the Atlantic World. In an age of unprecedented globalisation and mobility, the changing material, political and technological infrastructure of the Atlantic World, and its concordant effects on literature and culture, demands continuous reflection upon our critical frames of analyses. Negotiating, reconciling or reconceiving both/either Transatlantic Studies and Atlantic Studies is thus a healthy sign of the "state of the field". And if, in the final analysis, considering literary and cultural exchange under the standard of one rather than the other enables scholars to transverse perceived disciplinary limitations, then the editors look forward with relish to the discovery of hitherto unmapped constellations of literary texts in the Atlantic World.

SPURRING THE DISCUSSION: THE ESSAYS IN THIS ISSUE

This special issue opens with Joseph Rezek's article on Maria Edgeworth's

novel *Ennui* (1809) and Washington Irving's satire *Salmagundi* (1807–08), both of which critique John Carr's *The Stranger in Ireland* (1806) as symptomatic of the ill-informed travel narratives that proliferated in the early nineteenth century. Edgeworth and Irving are united in their critical reaction to the "presumed authority of [Carr's] metropolitan perspective" on Ireland (137). They are also united in their scepticism regarding the nation's validity as a category of analysis. A most welcome contribution to research on transatlantic Irish Romanticism,[9] Rezek's use of the "trans-provincial" offers a helpful way of conceptualising the relations between Irish and American writers working within, and sometimes against, the imperial and publishing centre of the nineteenth-century Anglophone world, London.

Christopher Cusack's article on "Famine Memory and Diasporic Identity in US Periodical Fiction, 1891–1918" productively builds upon existing scholarship on the Irish Famine (1845–52) and its resultant diaspora, by bringing this scholarship into dialogue with new developments in Irish memory studies, which, as Cusack notes, is an area that has undergone a transnational turn of late. Cusack's analysis of the role of Famine memory within US periodical fiction at the turn of the twentieth century pivots around Octave Thanet's "Tommy and Thomas" (1892) and Mary Synon's "My Grandmother and Myself" (1916) to counter ideas of "silence" and "repression" around the Famine during the fin de siècle. Cusack's article highlights the dearth of scholarship on the afterlives of the Irish Famine within an American context, and reasserts the invaluable framework that a transatlantic approach provides for scholars.

Sinéad Moynihan's essay, "'Pen and ink and page': The 'American Letter' in Irish Atlantic Literature" explores the trope of the "American Letter" – post received by family members in Ireland from relations in the US – in transatlantic Irish literature. The role that this "American letter" has played within Irish cultural and literary memory is extraordinary, as Moynihan illustrates; despite its prominence in Irish Atlantic literature, it has received scant academic attention. Moynihan rectifies this, noting that the trope of the letter is a "deeply enabling literary device [...] that draws attention to the relationship between the said and the unsaid" and, in so doing, is able to probe at the nature of migration, with its attendant successes and heartache (172). Spanning a wealth of twentieth and twenty-first century texts, from Liam O'Flaherty's "The Letter" (1928) to Colum McCann's *TransAtlantic* (2013), Moynihan finds the poetry of Michael Coady, particularly a poem and an essay from his collections *Oven Lane* (1987) and *All Souls* (1997), especially fruitful

material for her argument.

Correspondence and communication across Atlantic space is also the subject of our penultimate essay, "Time, data and transatlantic longing in *Spindrift* and *The Sun King*", by Dorothy Butchard. Focusing on the work of two contemporary poets, Vona Groarke and Conor O'Callaghan, Butchard explores the disjointed intimacy that recent technological advances can offer to lovers separated by the Atlantic Ocean. Groarke and O'Callaghan, Irish poets who have held positions at various institutions in the United States, manage their marriage through Skype, email and text messages. Butchard's article notes how the rich poetic conversation that exists between Groake and O'Callaghan echoes the lengthy tradition of poetic exchange between Ireland and North America.

This poetic conversation is at the centre of the final article in this special issue, Tara Stubbs's "Transatlantic poetics: 'webs of connection' in recent Irish-American critical writing". Stubbs's insightful review article sheds light on the "potentially obfuscating" (211) entangled webs of what exactly "transatlantic poetics" might be, beginning with a discussion that teases out the complexities and unease surrounding "Irish-American" as literary genre or critical framework. Her article offers a comprehensive – and much needed – survey of the burgeoning field, discussing *Ireland and the Americas: Culture, Politics, and History,* edited by Jason P. Byrne, Philip Coleman and Jason King (2008); the *Irish Journal of American Studies*; *Ireland and Transatlantic Poetics: Essays in Honor of Denis Donoghue,* edited by Brian G. Caraher and Robert Mahony (2007); *The Book of Irish American Poetry from the Eighteenth Century to the Present* (2007); and *Awake in America: On Irish American Poetry* (2011), both Daniel Tobin; *American Literature and Irish Culture: the politics of enchantment, 1910–1955* (2013), Tara Stubbs; and, finally, Elmer Kennedy-Andrews's *Northern Irish Poetry: the American connection* (2014).

As we have tried to indicate in this introduction, the possibilities for future transatlantic engagements with Irish literary topics are abundant. We hope that by "pick[ing] and ferret[ing]" at the definition of Transatlantic Studies "until the taped down edges began to give", we can expand the corpus of texts considered pertinent to Transatlantic literary studies (O'Sullivan, "The Parcel" 73). The editors would like to extend their deepest thanks to the editors of *Symbiosis*, Chris Gair, Matthew Scott and Philip Tew for allowing us to co-edit this special issue. We would also like to express our gratitude to Andrew Taylor for acting in an advisory capacity, and to our contributors without whose excellent scholarship this issue would not have been possible at all.

University College Dublin and University of Edinburgh

NOTES

1. As of 2015, this series has been replaced by the Edinburgh Critical Studies in Atlantic Literatures and Cultures.
2. See Kevin Kenny, "Diaspora and Comparison: The Global Irish as a Case Study." *The Journal of American History* 90.1 (2003): 134–162 and *The American Irish: A Concise History since 1700* (Harlow: Longman, 2000); David Fitzpatrick, *Irish Emigration 1801–1921* (Dublin: Economic and Social History Society of Ireland, 1984), *Oceans of Consolation: Personal Accounts of Irish Migration to Australia.* (Ithaca, N.Y.; London: Cornell University Press, 1994) and *Home or Away?: Immigrants in Colonial Australia* (Canberra: Australian National University, 1992); Donald Akenson, *Being Had: Historians, Evidence, and the Irish in North America* (P D Meany, 1985) and *If the Irish Ran the World: Montserrat, 1630–1730* (Montreal & Kingston; London: McGill-Queen's University Press, 1997); and Kerby Miller *Emigrants and Exiles: Ireland and the Irish Exodus to North America* (New York: Oxford University Press, 1985) and *Ireland and Irish America: Culture, Class, and Transatlantic Migration* (Dublin: Field Day in association with the Keough-Naughton Institute for Irish Studies at the University of Notre Dame, 2008).
3. See Nicholas Canny, *Kingdom and Colony: Ireland in the Atlantic World, 1560–1800* (Baltimore: Johns Hopkins University Press, 1988); *Making Ireland British, 1580–1650* (New York: Oxford University Press, 2005) and 'Atlantic History: What and Why?', *European Review*, Vol. 9, No. 4, 399–411 (2001).
4. Revisionist Irish historiography seeks to challenge the "nationalist school of Irish history" that was such an "important component in the building of the [newly independent] 'Irish nation'" (Fanning 40). This nationalist school was associated with the "greening of Irish history" and "placed heavy emphasis upon the struggle against British imperialism and landlordism, the dignifying of Irish Gaelic culture, and upon the positive and often heroic, representation of the key figures of Irish nationalism and of nationalist struggle in general" (Fanning 41).
5. See also, Gabriel Archer's *Pilgrimes* (1625), John Smith's *Works* (1884) and William Wood's *New England prospect* (1634).
6. Key texts in this area include David Lloyd and Peter O'Neill's *The Black and Green Atlantic: Cross-Currents of the African and Irish Diasporas* (2009); Angela Murphy, *American Slavery, Irish Freedom: Abolition, Immigrant Citizenship and the Transatlantic Movement for Irish Repeal* (2010); Fionnghuala Sweeney, *Frederick Douglass and the Atlantic World* (2007); Lauren Onkey, *Blackness and transatlantic Irish identity: Celtic soul brothers* (2010); Kathleen Gough, *Haptic Allegories: Kinship and Performance in the Black and Green Atlantic* (2014); and Sinéad Moynihan's *Other People's Diasporas: Negotiating Race and Immigration in Contemporary Irish and Irish-American Culture* (2013), which is reviewed in this issue.
7. The term is also utilised to impressive effect by Joseph Roach. See his *Cities of the Dead: Circum-Atlantic Performance* (1996).
8. In Armitage's framework, Trans-Atlantic history is international, involving the analysis of two nation-states, and Cis-Atlantic is 'national or regional history within an Atlantic context' (17).
9. Julia Wright's excellent *Representing the National Landscape in Irish Romanticism* (2014) is a welcome addition to Transatlantic Romanticism, and will no doubt provide the foundation for future students in this period; and Joseph Rezek's *London and the Making of Provincial Literature: Aesthetics and the Transatlantic Book Trade, 1800–1850*

(2015) which productively examines the intersections in Atlantic book history and literary history.

Works Cited

Adams, Amanda. *Performing Authorship in the Nineteenth-Century Transatlantic Lecture Tour.* Burlington, Vermont: Ashgate Press, 2014.

Akenson, Donald Harman. *Being Had: Historians, Evidence, and the Irish in North America.* Port Credit, Ontario: P D Meany, 1985.

_____. *If the Irish Ran the World: Montserrat, 1630–1730.* Montreal & Kingston; London: McGill-Queen's University Press, 1997.

_____. *Small Differences: Irish Catholics and Irish Protestants, 1815–1922: An International Perspective.* Kingston, Ontario: McGill-Queen's University Press, 1988.

Armitage, David. "Three Concepts of Atlantic History." *The British Atlantic World: 1500–1800.* Ed. David Armitage and Michael J. Braddick. Basingstoke: Palgrave Macmillan, 2009. 13–32.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures.* London: Routledge, 1989.

Benson, Charles. "The Irish Trade." *The Cambridge History of the Book in Britain.* Ed. Michael F. Suarez SJ, and Michael L. Turner. Cambridge: Cambridge University Press, 2009. 366–382.

Canny, Nicholas P. *Kingdom and Colony: Ireland in the Atlantic World 1560–1800.* Baltimore; London: Johns Hopkins University Press, 1988.

_____. *Making Ireland British, 1580–1650.* Oxford: Oxford University Press, 2001.

Canny, Nicholas P., and Philip D. Morgan. *The Oxford Handbook of the Atlantic World, 1450–1850.* Oxford: Oxford University Press, 2011.

Canny, Nicholas P., and A. R. Pagden. *Colonial Identity in the Atlantic World. 1500–1800.* Princeton; Guildford: Princeton University Press, 1987.

Cohen, Robin. *Global Diasporas: An Introduction.* 2nd ed. London: Routledge, 2008.

Corporaal, Marguérite. *Global Legacies of the Great Irish Famine: Transnational and Interdisciplinary Perspectives.* Bern: Peter Lang, 2014.

Corporaal, Marguerite, Christopher Cusack and Lindsay Janssen, ed. *Recollecting Hunger: An Anthology: Cultural Memories of the Great Famine in Irish and British Fiction, 1847–1920.* Dublin: Irish Academic Press, 2012.

Crowell, Ellen. *The Dandy in Irish and American Southern Fiction: Aristocratic Drag.* Edinburgh: Edinburgh University Press, 2007.

Cullingford, Elizabeth. *Ireland's Others: Ethnicity and Gender in Irish Literature and Popular Culture.* Cork: Cork University Press in association with Field Day, 2001.

Cusack, Christopher. "Beyond the Emerald Isle: Studying the Irish Atlantic." *Atlantic Studies* 8.3 (2011): 379–388.

Delaney, Enda. "Our Island Story? Towards a Transnational History of Late Modern Ireland." *Irish Historical Studies* XXXVII.148 (2011): 83–105.

Elliott, Clare. "Companion to Atlantic Literary Studies". Message to the editor. 2 Jun, 2015. E-mail.

Emmons, David M. *Beyond the American Pale: The Irish in the West, 1845–1910.* Norman: University of Oklahoma Press, 2010.

Fanning, Bryan. *Racism and Social Change in the Republic of Ireland.* Manchester: Manchester University Press, 2002.

Ferris, Ina. *The Romantic National Tale and the Question of Ireland.* Cambridge: Cambridge University Press, 2002.

Fitzpatrick, David. *Home or Away?: Immigrants in Colonial Australia.* Canberra: Division of Historical Studies and Centre for Immigration and Multicultural Studies, Research School of Social Sciences, Australian National University, 1992.

———. *Irish Emigration 1801–1921.* Dublin: Economic and Social History Society of Ireland, 1984.

———. *Oceans of Consolation: Personal Accounts of Irish Migration to Australia.* Ithaca, New York; London: Cornell University Press, 1994.

Foster, Roy. *The Irish Story: Telling Tales and Making It up in Ireland.* London: Penguin Group, 2001.

Garside, Peter, James Raven, and Rainer Schöwerling. *The English Novel 1770–1799: A Bibliographical Survey of Prose Fiction Published in the British Isles.* I, 1700-1799. Oxford: Oxford University Press, 2000.

Gibbons, Luke. *Gaelic Gothic: Race, Colonization, and Irish Culture.* Galway, Ireland: Arlen House, 2004.

Giles, Paul. *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730–1860.* Philadelphia: University of Pennsylvania Press, 2001.

———. *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary.* Durham, North Carolina; London: Duke University Press, 2002.

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness.* Cambridge, Massachusetts: Harvard University Press, 1993.

Gleeson, David. "The Irish Atlantic?" *The Irish in the Atlantic World.* Ed. David Gleeson. Columbia, S.C.: University of South Carolina Press, 2010. Print.

Hooper, Glenn. "Introduction." *Irish and Postcolonial Writing: History, Theory, Practice.* Ed. Glen Hooper and Colin Graham. Basingstoke: Palgrave Macmillan, 2002. 3–32.

Kenny, Kevin. "Diaspora and Comparison: The Global Irish as a Case Study." *The Journal of American History* 90.1 (2003): 134–162.

———. *The American Irish: A Concise History since 1700.* Harlow: Longman, 2000.

Lloyd, David December, and Peter D. O'Neill. *The Black and Green Atlantic: Cross-Currents of the African and Irish Diasporas.* Basingstoke: Palgrave Macmillan, 2009.

Malouf, Michael. "Transatlantic Fugue: Self and Solidarity in the Black and Green Atlantics." *The Black and Green Atlantic: Cross-Currents of the African and Irish Diasporas.* Ed. David Lloyd and Peter D. O'Neill. London: Palgrave MacMillan, 2009. 149–64.

Malouf, Michael G. *Transatlantic Solidarities: Irish Nationalism and Caribbean Poetics.* Charlottesville, Va.; London: University of Virginia Press, 2009.

Manning, Susan. *Fragments of Union: Making Connections in Scottish and American Writing.* Basingstoke: Palgrave, 2001.

Manning, Susan, and Andrew Taylor. *Transatlantic Literary Studies: A Reader.* Edinburgh: Edinburgh University Press, 2007.

McCann, Colum. *TransAtlantic.* Toronto: Harper Collins, 2013.

McGarrity, Maria. *Washed by the Gulf Stream: The Historic and Geographic Relation of Irish and Caribbean Literature.* Newark: University of Delaware Press; Cranbury, N: Associated University Presses, 2008.

McVeigh, Robbie. "The Specificity of Irish Racism." *Race & Class* 33.4 (1992): 31–45.

Miller, Kerby. "Emigration, Capitalism and Ideology in Post-Famine Ireland." *Migrations: The Irish at Home and Abroad.* Ed. Richard Kearney. Dublin: Wolfhound Press, 1990. 91–108.

———. *Emigrants and Exiles: Ireland and the Irish Exodus to North America.* New York ;

Oxford: Oxford University Press, 1985.

_____. *Ireland and Irish America: Culture, Class, and Transatlantic Migration.* Dublin: Field Day in association with the Keough-Naughton Institute for Irish Studies at the University of Notre Dame, 2008.

Miller, Kerby, and Paul Wagner. *Out of Ireland: The Story of Irish Migration to America.* London: Aurum, 1994.

Moynihan, Sinéad. *"Other People's Diasporas": Negotiating Race in Contemporary Irish and Irish American Culture.* Syracuse: Syracuse University Press, 2013.

Muldoon, Paul. *Madoc: A Mystery.* London: Faber, 1990.

_____. *Meeting the British.* London: Faber, 1987.

Murphy, Angela F. *American Slavery, Irish Freedom: Abolition, Immigrant Citizenship, and the Transatlantic Movement for Irish Repeal.* Baton Rouge: Louisiana State University Press, 2010.

Obama, Barack, Joe Biden, and Enda Kenny. "Remarks by President Obama, Vice President Biden, and Prime Minister Enda Kenny of Ireland." *Whitehouse.gov.* 17 Mar. 2011. Web. <https://www.whitehouse.gov/the-press-office/2015/03/17/remarks-president-obama-and-prime-minister-kenny-ireland-st-patricks-day>

Onkey, Lauren. *Blackness and Transatlantic Irish Identity: Celtic Soul Brothers.* London: Routledge, 2010.

O'Callaghan, Conor. *The Sun King.* County Meath, Ireland: Gallery Press, 2013.

O'Sullivan, Leanne. *The Mining Road.* London: Bloodaxe Books, 2013.

Owenson, Sydney. *St. Clair; or, The Heiress of Desmond.* Dublin: Brett Smith, 1803.

_____. *St. Clair; or, The Heiress of Desmond.* Pall Mall, London: E. Harding, 1803

_____. *St. Clair; or, The Heiress of Desmond.* Philadelphia: S. F. Bradford, 1807.

Roach, Joseph R. *Cities of the Dead: Circum-Atlantic Performance.* New York, New York; Chichester: Columbia University Press, 1996.

Rolston, Bill, and Michael Owen Shannon. *Encounters: How Racism Came to Ireland.* Belfast: Beyond the Pale, 2002.

Smyth, Gerry. *The Novel & the Nation: Studies in the New Irish Fiction.* London: Pluto, 1997.

Stoddard, Eve Walsh. *Positioning Gender and Race in (Post)Colonial Plantation Space: Connecting Ireland and the Caribbean.* New York: Palgrave Macmillan, 2012.

Suarez, SJ, Michael F., and Michael L. Turner, eds. *The Cambridge History of the Book in Britain.* 1st ed. Vol. 5. Cambridge: Cambridge University Press, 2009.

Sweeney, Fionnghuala. *Frederick Douglass and the Atlantic World.* Liverpool: Liverpool University Press, 2007.

_____. "The Black Atlantic, American Studies and the Politics of the Postcolonial." *Comparative American Studies* 4.2 (2006): 115–133.

Taylor, Andrew, Colleen Glenney Boggs and Laura Doyle. "Edinburgh Critical Studies in Atlantic Literatures and Cultures". *Euppublishing.com.* No date. Web. <http://www.euppublishing.com/series/ecsalc>

Truxes, Thomas. *Irish-American Trade 1600–1783* Cambridge: Cambridge University Press, 1988.

Ward, Patrick. *Exile, Emigration, and Irish Writing.* Dublin: Irish Academic Press, 2002.

Weisbuch, Robert. *Atlantic Double-Cross: American Literature and British Influence in the Age of Emerson.* Chicago: University of Chicago Press, 1986.

Whelehan, Niall. "Playing with Scales: Transnational History and Modern Ireland." *Transnational perspectives on modern Irish history.* Ed. Niall Whelehan. New York: Routledge. 7–29.

.