



## Women in the Belfast Group

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As we worked on this project and looked at various iterations of the data, we noticed something troubling about some of the women we knew were associated with the Belfast Group: while they sometimes appeared central to the network at other times they were completely invisible. What was happening?

### Women in the Group

While the members of the Group who ultimately became most famous were men, women participated throughout its nine years. According to the Group sheets held in Queen's University Belfast and Emory's Manuscript, Archives, and Rare Book Library (MARBL), Lynette M. Croskery,<sup>[1]</sup> Marilyn Stronge, and Joan Watton (later Newmann) all participated during the Hobsbaum years, while Iris Bull presented poems during both the [first and second phases of the workshop](#).<sup>[2]</sup> In addition to these names from the archival record, Heather Clark writes in *The Ulster Renaissance* that, according to Philip Hobsbaum, the "founding members" of the Group included Hannah (née Kelly) Hobsbaum, Marie (née Devlin) Heaney, Edna (née Broderick) Longley, and Lucille Gregory (54-55). Group sheets do not exist for this group of women since, as Stephen Enniss notes in our [overview to the Group](#), the pre-circulated sheets were only used for the poems being read in the first half of the evening. We know from recollections of participants, however, that Marie Heaney read her poems on one occasion and that Hannah Hobsbaum "wrote a play called *When Rebecca Comes*, which was workshopped in the Group" (Clark 59). Still, presenting one's work to the Group was not a requirement for membership. As Clark writes, Philip Hobsbaum "often urged Edna to read her brilliant satirical poems at the Group meetings, but she always declined" (59). Indeed, she was a member of the Group before her husband-to-be, Michael, joined (see Clark 54-56).

Edna Longley was not the only woman who chose not to present—either formally or at all—at the workshop. This lack of participation is evidenced by Philip Hobsbaum's statement to Clark in a 2000 interview that "It was hard to find women writers," which suggests that he had made an effort to broaden the gender diversity of the workshop (59).<sup>[3]</sup> But it was more than just "women" whom Philip Hobsbaum could not find; he went on to clarify that it was "even harder to find women writers who would have their poems eviscerated and excoriated by a group of their contemporaries" (qtd. in Clark

59). While women can flourish in an aggressive environment just as well as men, it's also clear that Philip Hobsbaum was looking for people who would tolerate his way of running the workshop.<sup>[4]</sup> Edna Longley essentially expressed this sentiment in a remark she made to a reporter for *The Independent* for a 1993 story they ran on Philip Hobsbaum; she described Group meetings as “very intimidating, run like a seminar in an autocratic way” (Ascherson, also qtd. in Clark 55). Seamus Heaney drove this point home by describing how “Philip concentrated on the poem sheet and hunched forward like a man on a Harley Davidson coming down the road at ninety” during the workshops (O’Driscoll 74-75). Those women who didn’t like to be “eviscerated and excoriated” by their peers—most of whom happened, by the way, to be men and whose ringleader created a “very intimidating” atmosphere—simply chose not to attend or present.<sup>[5]</sup>

One gets an additional sense of the climate in Belfast’s literary circle toward women from the article that concludes the November/December 1970 issue of *The Honest Ulsterman*. Titled “Thoughts on Women,” it consists of a series of quotations from philosophers, poets, and essayists. The quotations chosen all address the subject at hand and present nothing short of misogyny. La Bruyère, Baudelaire, Blake, Montherlant, and Schopenhauer all make appearances. Yet as bigoted as their quotations are, they might be excused (inexcusably) as coming from “less enlightened times.” Not so the following two quotations, beside which the previous ones pale: from Patrick Kavanagh, “Silly feminists, who are never feminine, have created the notion that women like equality [...]. On a deeper level, there is even pleasure for a woman in the thought of being a slave”; and from Cyril Connolly, “A woman who will not feign submission can never make a man happy and so never be happy herself. There has never been a happy suffragette” (31, 32). Not only are these “thoughts” from contemporaries—Kavanagh having died only three years previously and Connolly still very much alive—but they are also from important voices on the literary scene. Kavanagh was an influential Irish poet whose work about the everyday influenced many who participated in Hobsbaum’s writing workshop, including Heaney and Longley, and Connolly was an equally influential critic and editor. The possibility that their statements might stand not just for themselves but also for the thoughts of the Belfast literary establishment is heightened by their publication in *The Honest Ulsterman*. James Simmons began the journal in May 1968, and it became “the most influential literary magazine in Belfast during the late sixties and early seventies” (Clark 86). According to Clark, it was “in reality, a mouthpiece for the Belfast Group workshop members, and gave local poets a collective identity” (97-98). Apparently this mouthpiece didn’t mind broadcasting terribly obnoxious ideas about women to its many readers. Since one of the editors of this issue, Michael Foley, has been described as “one of the most interesting satirists of this period,” there is a chance that “Thoughts on Women” was to be understood in such a vein (qtd. in Clark 100). Yet the fact that the article appears without comment by the editors (the other being Frank Ormsby) in either this issue or in the one that follows makes it difficult to see this as anything but rather oblique satire. In short, it appears that women hardly needed to attend Hobsbaum’s writing workshop to be eviscerated and excoriated.<sup>[6]</sup>

In addition to the environment within the Group and Belfast itself, perhaps Edna Longley had another reason for why she chose not to bring her own poems to the workshop: she might have seen her role in the workshop differently, as a scholar and critic. At the time that Philip Hobsbaum began the Group, Edna, then, Broderick was his colleague in the English Department at Queen’s University Belfast; both of

them were lecturers. While Hobsbaum moved on to Glasgow in 1966, Longley remained at Queen's for the whole of her career, where she is Professor Emerita at the moment of our writing. Her scholarly publications—including books on Louis MacNeice, Yeats, and literature and revisionism in Ireland, as well as anthologies of, among others, James Simmons and Paul Durcan—show her interest in drawing attention to the poetry in Northern Ireland. She taught contemporary Irish and Northern Irish poetry in her classes, often that by her friends in the Belfast Group workshop (see Clark 34 n.99). Given her career, it seems possible that while Longley wrote the occasional poem, her interest in the writing workshop was chiefly scholarly, critical, and curatorial.<sup>[7]</sup> Edna Longley's work at the Group, in other words, was different but no less valuable. Indeed, Clark names Edna Longley and fellow critic Seamus Deane alongside Seamus Heaney, Derek Mahon, Michael Longley, James Simmons, and Paul Muldoon, as “writers who helped put Belfast on the literary map during the sixties and seventies” (6).

As with Edna Longley, it is important to consider the other types of roles that women played in the Belfast Group. In addition to penning and presenting her play, Hannah Hobsbaum helped to organize the weekly meetings; as Seamus Heaney wrote, Hobsbaum “*and his wife Hannah kept open house for poetry*” (Dugdale et al. 62, emphasis added). She also frequently acted as secretary for the Group, typing the poems and making duplicates for distribution. Rosemary Hobsbaum, Philip's second wife, wrote in a letter to the authors that “Hannah deserves full credit for the help and encouragement she gave” during both the London and Belfast Groups. But the letter also points out that Hannah Hobsbaum acted as more than simply a secretary: “She was also a perceptive critic and occasional contributor of her own poetry.” Joan Watton Newmann makes a similar point, describing Hannah as “regal and there in her own right. Sure of what she needed to say, needed to write” (“Coming of Age” 118). Cilla Craig, the secretary in the Queen's University Belfast English Department where Hobsbaum was a lecturer, also helped to type, copy, and distribute the poems (Enniss, “The Belfast Group Writing Workshop”). After Hobsbaum decamped for Glasgow, Marie Heaney worked with Seamus, as well as Michael Allen and Arthur Terry, to host and organize the Group meetings.

In short, while women did not become the most famous members of the Group nor were they its instigators, they played a critical role in making the Group happen.

## Women in our Data

Although women such as Marie Heaney, Edna Longley, and Hannah Hobsbaum were central to the activity of the Belfast Group, we quickly discovered that they did not appear in our visualizations while many other women—even those who had not participated in the Group—did. Upon investigation, we have discovered two different reasons for this happening: archival bias and authorship.

While we have already discussed how our project [depends on and is biased by archives](#), in the case of Edna Longley and Marie Heaney there is an additional wrinkle. When MARBL acquired the papers of Michael Longley and Seamus Heaney, included among those papers were some materials that concerned their wives. In the case of the [Heaney papers](#), for example, there are twenty-six different photographs of Marie Heaney. She is accompanied by her husband in each of them, but she remains an important presence in this visual collection. Marie Heaney probably plays a role in the correspondence as well, although it is impossible to know since those materials are currently restricted from researchers. It

stands to reason, however, that some of the correspondence is addressed to both her and Seamus. Yet the manner in which the material was catalogued—as the Seamus Heaney papers—effectively removes her as an addressee.

The difficulty of archival visibility is even more complicated in the case of Edna Longley. The Michael Longley papers include an entire section “by or about his wife” (Edna Longley Papers). Among the contents of this series are drafts and typescripts of the lectures and essays she produced in her academic career, as well as correspondence from the same time period. Yet despite her significant stature as a scholar—mentioned above and underscored in the series description, where she is described as an “eminent academic and critic”—her materials are subsumed within her husband’s papers instead of standing as a separate collection (Edna Longley Papers).<sup>[8]</sup> Of course, there are reasons for this archival decision: Edna’s papers make up a relatively small portion of the Longley file; MARBL has a collecting focus on modern poetry rather than poetry scholarship; and including her papers with those of her husband might, paradoxically, make them more visible. Nevertheless, in both her case and that of Marie Heaney, the women are treated as appendages to the poets and are rendered invisible from the data as we collected it.

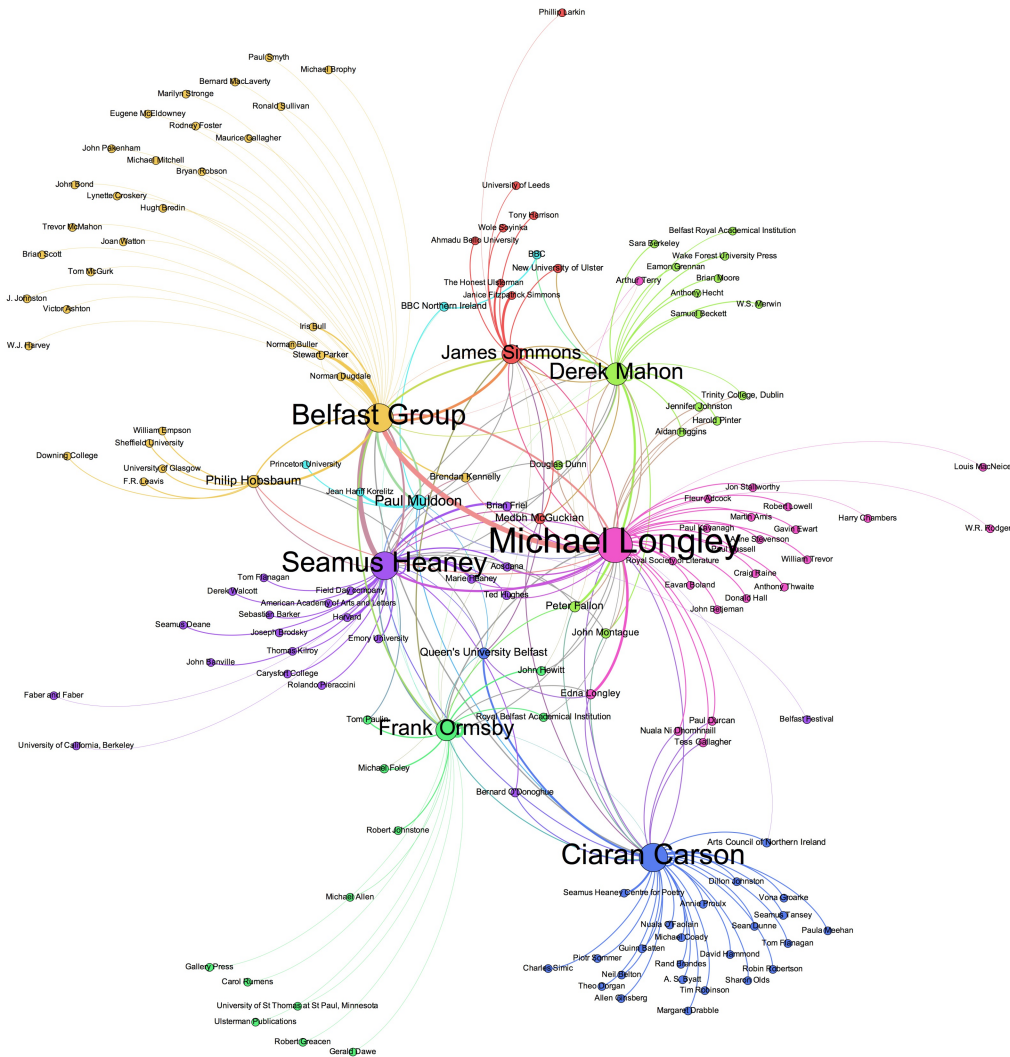
The other reason that these women did not initially appear in our data is due to authorship. Although both Edna Longley and Marie Heaney were founding members of the writing workshop, neither of them contributed Group sheets. So while they are both published authors and their works are found in MARBL collections, they did not author the particular object from and about which we collected information. Hannah Hobsbaum, on the other hand, did have her short play *When Rebecca Comes* workshopped at the Group and for that reason one would expect her to be included in the data. Surprisingly, however, that Group sheet is the only one of the ninety-five known to be extant that has no author noted on the sheet. Queen’s University’s [catalogue record for the Group sheets](#) (PDF) had recorded the author as “[?].”<sup>[9]</sup> Clark’s research helped us identify the true authorship of the sheet (59).

Since we felt that the contributions of these three women—among others—were critical for understanding the networks of the Belfast Group, we took steps to include them in our data. In the first place, we updated our version of the Queen’s University catalog so that *When Rebecca Comes* was attributed to Hannah Hobsbaum. Since that catalog record had been a PDF document, we had created an HTML version of it for the purpose of converting it into data. Adding Hobsbaum’s name and VIAF ID to the record was sufficient to have her appear as a new node on our [visualization of Belfast Group authors by period](#), which shows authors connected to the different phases of the workshop. She is linked to Philip Hobsbaum in this graph not because she was his spouse but because he was the owner of the Group sheet in question. And since Philip Hobsbaum was only present for the first phase of the Group, we can infer that that is when Hobsbaum’s play was read; she is accordingly connected to the node that represents the Belfast Group from 1963–1966. As mentioned in the preceding paragraph, neither Edna Longley nor Marie Heaney show up on this visualization due to their not having authored Group sheets.

Our [other network visualization](#) simply shows individuals who were connected or affiliated with the Belfast Group in any way. None of these three women appeared in the initial versions of this graph at a one-degree connection to the Belfast Group. Both Edna Longley and Marie Heaney would have shown up

in the two-degree version of the graph because they would have been connected to their husbands who were, in turn, connected to the Belfast Group. Given their roles in both founding, and in Marie Heaney's case, helping organize the Group, this did not seem to be an accurate depiction of what we knew had happened. We wanted to affiliate them with the Group explicitly. What's more, we wanted them to appear with Hobsbaum on the "bios" page of the site, which meant that they had to have a prose biography in our data.<sup>[10]</sup> The approach we took allowed us to accomplish both goals at once. The biographies for many of the men featured on this site were drawn directly from their MARBL finding aids descriptions by targeting the biographical historical note (in the EAD element). Edna Longley has a brief biographical description in her series of the Michael Longley papers, but since it was not in the element, it could not get harvested appropriately. Our solution was to create a separate document for her brief biography and include it as a separate item to get processed in our data harvest. Neither Marie Heaney nor Hannah Hobsbaum had biographical descriptions as large as Edna Longley in their respective husband's and ex-husband's papers nor do they appear as individuals within Wikipedia, so we used other sources for their biographies. In the case of Marie Heaney, we used a series of brief biographies that were on the [original Belfast Group site](#), again creating it as an individual HTML document to be included in the data preparation.<sup>[11]</sup> A separate document was created for Hannah Hobsbaum's profile, using the information about her in *International Who's Who in Poetry 2015*. In all three of these documents we tagged the women with their stable [Virtual International Authority File](#) (VIAF) identifiers, which helped them remain distinct within our data set. Finally, in the case of Edna Longley and Marie Heaney we included lines in the code that explicitly declared them as "affiliated" with the Belfast Group. This step was necessary because the data process had previously defined affiliation with the workshop as authoring one or more Group sheets. (Because Hannah Hobsbaum did author one Group sheet, this step wasn't necessary in her case.) Since both Edna Longley and Marie Heaney are named as founding members of the Group in so many different accounts, the affiliation seemed evident, even if we had to declare it ourselves in the document.<sup>[12]</sup>

Once we added these three women to our data, it became possible to see them in our [visualization of people associated with the Belfast Group](#). It is instructive to observe that both Marie Heaney and Edna Longley are tightly connected to the most active portion of the network. They, along with Hannah Hobsbaum, have a greater number of connections (degree) than many of the men in the network, and their influence in the network (measured by eigenvector centrality) is similarly larger than the majority of the other writers we are measuring. For instance, when looking at the [GEXF data for individuals that have a direct connection to the Belfast Group](#), Edna Longley's has an eigenvector centrality of 0.635, which makes her the eighth-highest ranked person in our data, with a score that is higher than both Ciaran Carson (0.514) and Philip Hobsbaum (0.451). By this one algorithmic measure, then, Edna Longley has more influence in this particular network than the person who founded the workshop. Marie Heaney (0.366) comes in just after Hobsbaum as someone who is more influential than more than half of the participants in the Group. When considering static representations of the full data set, as we used in [our presentation at the 2013 Digital Humanities Conference](#), Marie Heaney and Edna Longley are positioned more centrally to the force-directed network than almost anyone else besides Seamus Heaney. (Hannah Hobsbaum was not yet included in our data and does not appear in the graph.)



Indeed, it was this positioning of the women near the middle of things, so to speak, that convinced us we should pay more attention to them within and around the Group.

Yet these positions in the network can be deceiving. For instance, eigenvector centrality, which reveals influence in a network, is determined not so much by the property of an individual but by how connected *their* connections are. In short, the eigenvector centrality score increases as the people one is connected to are connected to other people. In the case of Edna Longley, Marie Heaney, and Hannah Hobsbaum, their connections to their highly connected husbands boosts their scores significantly. Their marriages also account for the fact that they are placed more centrally in our early static graph. Since Michael Longley and Seamus Heaney are tightly connected and are connected to so many people, they remain close to the center of the network as they exert a sort of gravity on one another. Their wives are correspondingly pulled into their orbits, so to speak, in the representation. Even the simple count of their connections (degree) is skewed a bit because they have a connection to their husbands, which increases the degree count above the average member in the network who is not married to another participant and therefore only connected to the Belfast Group. While it must be pointed out that in this final measure

the husbands get a reciprocal boost in their degree-count by virtue of their wives being part of the network, most ways of measuring the network show that it is the men who are affecting the placement of these women.

What these caveats mean, of course, is not that the women are necessarily less influential in the network than the men. Instead it points once more to the fact that our network reflects our data and that these data are clearly incomplete. For example, although Edna Longley's nine connections place her in the upper range of people we measured in the Belfast Group, it is still a much smaller number than one might easily expect her to have formed with the members of the writing workshop. This would be even more true of Hannah Hobsbaum, who served as hostess for the first phase of the workshop, and Marie Heaney who helped play that role in the second phase. In particular, it's worth noting that our data do not suggest any relationship between Edna and Marie Heaney. We know from Clark's account of the Group that the Heaneys and the Longleys became good friends after meeting first at a workshop: "As the two couples grew closer, they often took drives through the County Down countryside in Heaney's Volkswagen, singing Cole Porter songs" (56). It seems logical that Edna Longley and Marie Heaney should be connected in this case, but since the data draws almost entirely from their husbands' papers, the relationship between their wives is left invisible.<sup>[13]</sup> Equally absent is any indicator of a relationship that one might expect to see between Hannah Hobsbaum and either Edna or Marie. In an email to the authors, Hobsbaum makes it clear that she knew both of them: "Marie Heaney was always lovely, she and Seamus were a love match, she had the same standards and principles as myself. Edna also was very nice, I didn't know her so well." While we have Hannah Hobsbaum's and Clark's account, they fell outside of the material that we chose to include in our data set, and subsequently the women in the Group end up looking more isolated than they really would have been.

In a way, it might seem that this essay concludes similarly to those that have come before: with an acknowledgment that what we can observe about the Belfast Group clearly depends on our data and that we know those data are imperfect and biased. But the problems become more acute in the case of the women. Whether 1) women were unconsciously excluded as more regular participants, 2) women felt reluctant to participate due to the tenor of the workshop or the culture in Belfast at the time, or 3) if "there happened to be fewer women who were interested," as Joan Watton Newmann wrote in an email, the contemporary practices of archives and literary historians contribute to their erasure. Our intervention cannot fully explain what roles Hannah Hobsbaum, Edna Longley, and Marie Heaney played nor the relationships that they formed with the other members of the Group, but we hope that restoring them to the network makes for a better—if only marginally so—picture of the networks of poetry that flourished in 1960s Belfast.

## Notes

1. ^ In *The Ulster Renaissance*, Heather Clark writes that “later entrants” to the Group, according to a 2000 interview with Hobsbaum, included “Lynette McCroskery” (55). Stephen Enniss also provided us with a 1998 email from Hobsbaum in which the latter mentions “McCroskery” (Hobsbaum, Email). The spelling that we use on this site—Lynette M. Croskery—originates with the [record of materials at Queen’s University Belfast](#) (PDF) and appears on the Group sheet itself. Unfortunately, the only mentions that we have been able to find of this author of three short stories lead back either to the Queen’s University records or to Hobsbaum’s statements. We suspect that “McCroskery” is the right spelling and that the spelling on the Group sheets is a bad transcription of “M’Croskery,” as the patronymic is sometimes abbreviated. Yet since our data are constructed in part on the basis of the records at Queen’s, we have chosen to use that spelling. While the difference of spelling is slight in either case, it is far more important to observe again how a woman in the network around the Belfast Group falls through the cracks of scholarship and editing.
2. ^ One of the difficulties of accounting for the women in the Group is the fact that many of them participated under different names than they would later publish under. Of special interest here is Joan Watton Newmann; she participated in the Group as Joan Watton, which is the name on all her Group sheets. When she married, she took the name Newmann, and it is under this name that she has published all of her work, as well as run the Summer Palace Press with her daughter, Kate. In deference to the archival record, we have kept the name “Joan Watton” on the Group sheets, but refer to her elsewhere on the site as “Joan Watton Newmann” for clarity.
3. ^ In an email to the authors, Joan Watton Newmann wrote, “It was a smallish group and at no time suggested that there was an absence of women, whether purposefully or accidentally. Philip gathered writers and we were a disparate lot. There happened to be fewer women who were interested.”
4. ^ It is worth reiterating Joan Watton Newmann’s perspective, quoted in our first essay, that “the ethos [Philip Hobsbaum] created and sustained was one of pleasure and discovery. There was no space for destruction” (Newmann, “Coming of Age” 118).
5. ^ In a case of history repeating itself, Hobsbaum’s shortage of women participants in the Belfast Group mirrors that from his previous writing workshop in London, which is known simply as the Group. Clark records Hobsbaum’s comment that “We were very short of women in the Group” (49). One reason that they were short of women is that Hobsbaum refused to let just anyone in and markedly denied admission to Sylvia Plath while allowing her husband, Ted Hughes, to participate. As Clark writes, “Plath’s rejection went unnoticed in the 1963 *Group Anthology*, edited by Hobsbaum and [Edward] Lucie-Smith, who, in their foreword, claimed that ‘anyone who asked if he could come was welcome to do so. No one has ever been expelled or excluded.’ Hobsbaum’s use of the male pronoun here hints at the social barriers which would discourage women writers from joining Hobsbaum’s London and Belfast Groups” (49). In his 2000 interview with Clark, Hobsbaum admitted, about Plath, “I was wrong of course” (49).



6. ^ It is also important to note that the composition of the Belfast Group did not change significantly after the departure of Hobsbaum. In its second phase, two of the most significant additions to the workshop were Paul Muldoon and Ciaran Carson, who were about a decade younger than Heaney and still in school. Muldoon, in particular, studied with Heaney at Queen's. Yet another of Heaney's students, Medbh McGuckian, never became a member of the Group. McGuckian who was born in 1950 is a contemporary of Carson (b. 1948) and Muldoon (b. 1951) and like all three of them was born to Catholic parents. There is only a single account of her having attended the Group during the time that the Heaneys were its organizers. In a conversation with Nuala Ní Dhomhnaill, McGuckian mentions that in her final year at Queen's in 1972, Heaney taught one of her seminars: "He was the first person who didn't make me feel that poetry was a closed shop. I got up the courage to say that I would like to be a poet, and although I hadn't yet put pen to paper he invited me to the group, and Paul Muldoon was there. There was this openness and friendliness that I trusted" (592). This invitation must have been extended in the second phase of the Group when Seamus Heaney was the chief organizer. His recollections, however, are less than certain about who attended at that point: "Did Jimmy Simmons attend at that stage? Harry Chambers? I'm not sure. I remember Frank Ormsby and Michael Foley and Paul Muldoon showing up, possibly Ciaran Carson and Medbh McGuckian, but I'm not at all clear about the who and the what of it" (O'Driscoll 106). Given the facts that McGuckian's attendance is uncertain even for Heaney and that she is not mentioned in any of the other recollections of the Group nor by scholars who have written about it, one might assume that she only attended the one time, much like Derek Mahon earlier. Perhaps McGuckian's absence accounts for Seamus Heaney's statement in *The Honest Ulsterman's* "Symposium" that "When the second act opened in my own house [...] some of the old characters had departed [...] and a crowd of gifted *boy* actors were in the wings to claim the stage" (Dugdale et al. 63, emphasis added). Or perhaps this statement explains *why* McGuckian did not make an appearance.
7. ^ Clark reports that Mahon "was more unnerved by [Edna's] frank appraisals [of his poetry] than he was by her husband's" (35).
8. ^ In the case of Marie Heaney, we only suspect that some of the correspondence addressed to Seamus is also addressed to her. In the Longley papers, we know for a fact that much of the correspondence that is catalogued as addressed to Michael is fact to both him and Edna. Yet these materials are only connected to him in the finding aid. The result is that in our data model, the connections that these letters represent only get made to Michael.
9. ^ While the Group sheet of *When Rebecca Comes* at Queen's University has no author on the sheet, a handwritten list of contents in the collection has been amended to indicate that Hannah Hobsbaum is the author. It is unclear when the addition was made, why the catalogue record has not been updated, and, most perplexingly, why the author was not listed on the Group sheet in the first place. As Stephen Ennis notes in our [overview of the workshop](#), Hannah was one of two typists for the Group sheets during the Hobsbaum phase. Perhaps, we thought, in this case she acted as the typist and left her name off out of modesty. Such a theory might account for the fact that her play is the only known Group sheet that is anonymously authored. When we asked Hannah Hobsbaum about this possibility via email, she responded, "I had hoped that *When Rebecca Comes* would have gone into oblivion."
10. ^ We set these minimum criteria for having a profile page to ensure that we did not display empty pages. Since the descriptions in our data are pulled from Wikipedia and the archival collections this effectively excludes anyone who is not notable enough to be in Wikipedia or have an archival collection.
11. ^ The biographies from the original site for the project also included a description of Arthur Terry. Without that statement, he would not have appeared in the site's "bios" page either since MARBL does not have his papers. The fact that Terry would have been just as invisible as these women suggests that gender is one factor, but not the only one, in practices of cataloging and literary history that ultimately determine who is visible and who is not. The exclusion of both Terry and Edna Longley from the archives, in one form or another, also points to the preference of archives for poets or creators over scholars.

12. ^ By way of clarification, in the early process of enhancing finding aids for our data harvest, we updated the Medbh McGuckian record because we knew she was from Northern Ireland and was connected to the major players in the Belfast Group. Ultimately, her finding aid is not explicitly included in the data set because her attendance alone does not seem enough to warrant her explicit affiliation as part of the Group. However, McGuckian's finding aid is listed as a related material on the Seamus Heaney, Michael Longley, and Ciaran Carson finding aids, among others, and one of the scripts from the data harvest process instructs it to scrape related materials. When it does so, it does not associate her with the workshop but rather adds additional context for the second-degree view of the [visualization of people associated with the Belfast Group](#).
13. ^ Marie Heaney is connected with Michael Longley as a correspondent, since she appears in the [list of selected correspondents](#) in his finding aid. This letter is addressed to Michael Longley, thanking him for two poems he sent her on the occasion of the birth of her daughter, Catherine. In this letter's case, Edna is not an addressee, which would seem to corroborate the lack of connection between the two. But Marie asks Michael to "give my warmest regards to Edna" and occasionally addresses the Longleys in the plural in the body of her letter. Both of these suggest that a relationship that does not appear in our data.

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