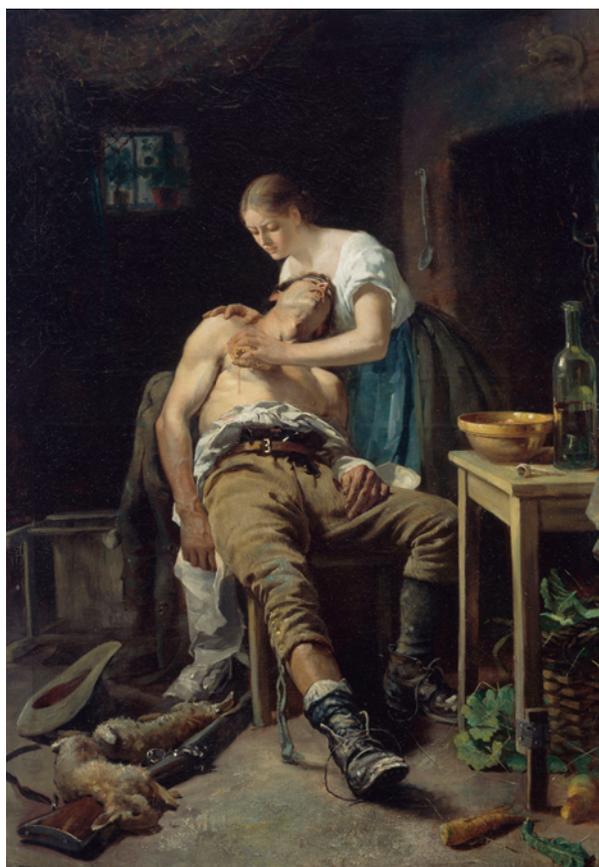


IRISH STUDIES

Rural Ireland: The Inside Story

Exclusive Exhibition: February 11 – June 3, 2012



Henry Jones Thaddeus, *The Wounded Poacher*, 1881

The McMullen Museum, in collaboration with the Irish Studies faculty and the Burns Library at Boston College, presents the US debut of recently discovered 19th century paintings; new visual evidence of lives of the Irish rural poor.

In depicting how Irish country people worshipped, mourned, conducted business, arranged their homes, and educated and entertained themselves, *Rural Ireland: The Inside Story* offers new visual evidence about the varied lives of a politically marginalized population. Although the works on display reveal poverty and deprivation during the Famine era, they also convey aesthetic pleasures, spiritual satisfactions, and tenants' negotiations with a growing consumer economy. In gathering many recently discovered genre paintings of nineteenth-century rural interiors, most displayed for the first time in America, the exhibition also challenges assumptions that artists working in Ireland painted only the "big houses" and landscapes of an Anglo-Irish elite. *The Inside Story* includes many examples of household objects—furniture, cooking utensils, and ceramics—visible in the paintings, as well as archaeological shards from evicted Famine cabins and books from the University's Burns Library. Works of art have been borrowed from the National Gallery of Ireland, the Crawford Art Gallery, Cork, the National Library of Ireland, the Ulster Museum, and the National Gallery of Scotland, as well as a range of smaller public and private collections in Ireland, the United Kingdom, and the United States.

By including objects depicted in the images, *The Inside Story* explores material culture—what one founder of that expanding field of study terms "the vast universe of objects used...to cope with the physical world, to facilitate social intercourse, and to benefit our state of mind". The vernacular household

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GAELIC ROOTS SPRING 2012 SCHEDULE

January 26

Hanneke Cassel Band: Fiddle, Cello, and Guitar
2101 Commonwealth Avenue
6:30 to 8:30 p.m.
Brighton Campus, Boston College



The Gaelic Roots series explores a range of traditional and contemporary music this spring. Leading off in January was Hanneke Cassel, a widely-recognized force in Scottish-American fiddle music, with Ariel Friedman on cello and vocals and Christopher Lewis on guitar and vocals. The band offers compelling combinations of traditional Scottish melody and original compositions, with influences from popular and jazz music.

March 29

Irish Dance & Ceili, directed by Kieran Jordan, T.C.R.G.
Gasson Hall Irish Room
6:30 to 8:30 p.m.
Chestnut Hill Campus,
Boston College

A traditional “Irish Dance and Céilí” will be held on March 29 in the renovated **Gasson Hall Irish Room**. Dancing is open to all ages and levels, and will be taught and led by in-



ternationally recognized performer and teacher Kieran Jordan. Live music will be performed by Sullivan Artist-in-Residence Séamus Connolly, with Boston College students and special musical guests. Also look for Connolly, Tina Lech, Jimmy Noonan, Kieran Jordan, students, and staff as they open the 14th annual **Boston College Arts Festival** on Thursday, April 28th, from noon to 12:45 on the **O’Neill Plaza**.

April 12

Irish Songs, a concert by Cathie Ryan
Walsh Hall Function Room
6:30 to 8:30 p.m.
Chestnut Hill Campus,
Boston College



Our April 12 concert will feature Cathie Ryan, who is one of the most prominent singer-songwriters in the Celtic music world. Ryan is a frequent performer on radio and television in the United States and Europe and was voted one of the Top 100 Irish Americans by *Irish America* Magazine.

May 2

Concert by Seamus Begley and Oisín MacDiarmada on Irish Accordion and Fiddle with Song
2101 Commonwealth Ave.
6:30-8:30 p.m.
Brighton Campus, Boston College

On May 2, Séamus Begley and Oisín Mac Diarmada will present an evening of accordion, fiddle, and song. Singer, accordionist, and storyteller Séamus Begley comes from a family steeped in traditions of the Irish-speaking area of Dingle, County Kerry. Mac Diarmada is founder of the musical group Téada and has developed a deep knowledge of the musical style of the North Connacht region of Ireland.



ALL OF THE ABOVE
CONCERTS ARE
FREE AND OPEN
TO THE PUBLIC.

For more on the
Gaelic Roots Series, visit
www.bc.edu/gaelicroots
or telephone 617-552-6396.

Co-sponsored by
The Center for Irish Programs
and The Irish Music Center of
the John J. Burns Library

My Gaelic Roots

Any discussion of the various methods of transmitting and preserving music, especially folk music, makes for wonderfully lively debate. It is the preservation and transmission of the music and song of Ireland that has been one of the most critical aspects of my work as Sullivan Artist-in-Residence at Boston College. This is very much a combined aural, as well as an oral, tradition; one often referred to as a living, ever-changing process in which old songs, airs, and dance tunes are ‘passed along’ to the next generation.

Since my earliest years as a musician, I have traveled throughout Ireland, tape recorder in hand, enthusiastically recording songs and tunes from an older generation; at times collecting tunes that had been noted only on bits of paper and, once, one that had simply been jotted on a napkin. A particular air was described to me on another occasion as merely being “from another time”. It is this approach to the study of music, the manner which I’ve found most personally meaningful, that has made me a strong advocate of the aural learning tradition; one that affords students the opportunity to hear the nuances, subtleties, and stylistic elements of music; an experience impossible to enjoy from written music alone. It is through this process that I have come to regard the primary value

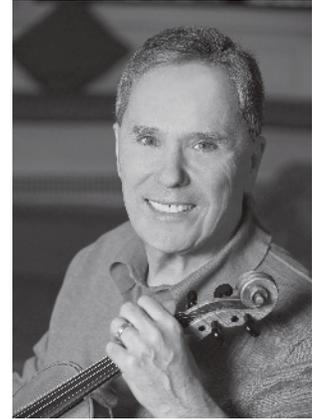
of written music as a tangible reminder and visual aid to the aural works they accompany.

This rich tradition of music, compiled over many years as my personal collection, is now housed in the Irish music archive of the Burns Library at Boston College to ensure that

it is well preserved and accessible to students and scholars for years to come. Over 300 pieces from the collection have been transcribed, with tunes reproduced in written form that resemble, as closely as possible, the original recordings of 50 years ago.

Driven by a mission to preserve and share this historic tradition, I have been fortunate to recruit the services of over 50 masters of the Celtic music world in recording some 300+ pieces. Each of the artists graciously and generously provided their services, at times recording in musical keys differing from the written music, while rendering their own personal interpretation; an approach that encourages students

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Rural Ireland: The Inside Story

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goods on display—a settle bed, a dresser filled with ceramics, baskets, chairs and benches—have survived by happenstance rather than through preservation in museums or through traditions of connoisseurship. Chapbooks, broadsides, and periodicals from the University’s Burns Library provide additional evidence about objects in rural homes.

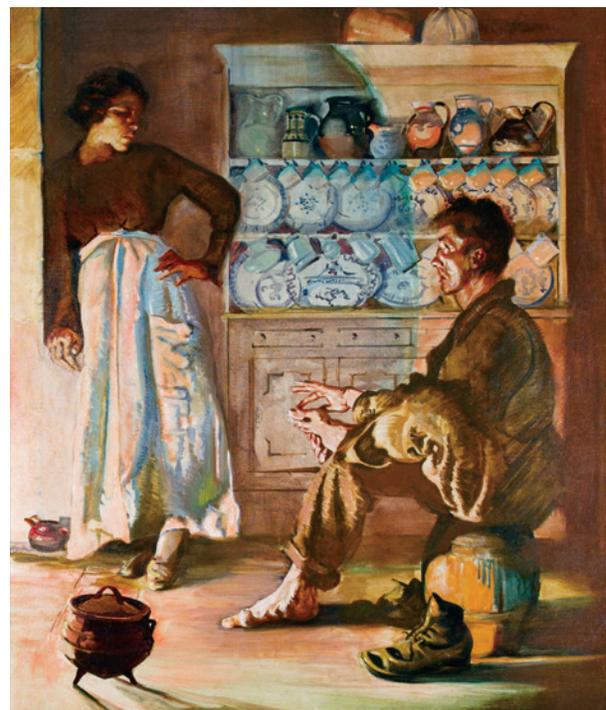
Paintings and objects in the exhibition’s first section, *Ways of Living*, are arranged to illustrate the variety of economic conditions in nineteenth-century rural Ireland. Subsequent sections such as *Working*, *Reading and Writing*, and *Gathering Together* depict various interiors where essential community activities and social rituals occur. In *Lawbreaking* artists explore the darker side of such community life under British rule. Finally, in *Twentieth Century: Continuity and Change*, paintings and objects suggest the continuities with the past that have mediated rural Ireland’s progress toward modernity.

The multi-dimensional exhibition includes a reconstructed cabin hearth surrounded by objects

found in a typical nineteenth-century home in order to draw visitors into the interior spaces depicted by artists. Paintings of interiors focus on such iconic scenes as the Irish wake in Frederic William Burton’s *The Aran Fisherman’s Drowned Child*, and on rituals of courtship, holiday celebrations, and country dances. Several images illustrate women’s traditional work, and Aloysius O’Kelly’s watercolor *Mass in a Connemara Cabin* turns with a sympathetic realism to the traditional custom of holding a “station” or Mass in a rural household.

Works by painters such as David Wilkie or Harry Jones Thaddeus depict the dark side of rural poverty driving Irish countrymen into illegal activities like whiskey distilling and poaching to survive. Margaret Allen’s painting *Bad News in Troubled Times* suggests the gathering post-Famine political tensions as parents face a son’s probable arrest.

The growth of literacy and the prominent role of American emigration so evident in James Brenan’s *News from America* also captured the attention of painters. Broadsides, magazines, illustrations, and books from the Burns Library provide further evidence of how a new emphasis on reading and writing rapidly transformed a formerly Irish-speaking people into one of the most literate English-speaking populations in Europe.





The exhibition concludes with a selection of mid-twentieth century paintings by Michael Power O'Malley, Anne Yeats, and Gerard Dillon. While adding new stylistic influences, images of interiors such as Gerard Dillon's *Yellow Bungalow* or Power O'Malley's *Her Family Treasures* illustrate the continuity of traditional life in an inward-looking country slowly moving toward modernity.

The Inside Story has been co-curated by Vera Kreilkamp and Diana Larsen in consultation with Marjorie Howes, Claudia Kinmonth, and Joseph Nugent. The exhibition has been underwritten by Boston College, the Patrons of the McMullen Museum, and Culture Ireland, with additional support from Eileen and Brian Burns.

— Vera Kreilkamp
Irish Studies, Adjunct Professor of English

Burst the Heart Open

John J. Burns Library:
November 14, 2011 – January 14, 2012

Traveling as part of the 'Imagine Ireland' initiative of Culture Ireland, the *Burst the Heart Open* exhibition brought the work of a new generation of Irish painters to the attention of a Boston audience who may be more familiar with the traditional works of Jack Yeats and Paul Henry. The exhibition's original curator, Adrian Kelly, chose its title based upon the lines of the Seamus Heaney poem *Postscript*:

*As big soft buffetings came at the car sideways
and catch the heart off guard and blow it open*

It was Mr. Kelly's intention that the paintings catch viewers off guard, offering a moment in which to consider the painting before them and, in doing so, enabling the artist's vision to engage and open hearts.

The passion for Irish painting present in *Burst the Heart Open* cannot be contained on oil and canvas alone. The book has historically served as a site where Irish painters could hone their crafts as illustrators, designers and writers. This intersection of Irish painting, literature, and book arts provides an opportunity for the Burns Library to feature volumes from its Irish and Fine Print Collections in concert with Irish painting.

As a companion to the *Burst the Heart Open* exhibition, the Burns Library also presents *Painter, Illustrator, Author: Irish Art in the Twentieth Century*, an exhibition which seeks to understand the paintings of artists such as Jack B. Yeats, Louis le Brocquy, Norah McGuinness, and Barrie Cooke through consideration of their artistic endeavors within the pages of books. Taken together, these exhibits invite the viewer to experience the richness of Irish art in a variety of media and emphasize the fruitful collaboration between Irish painting and the book arts in the twentieth century.

Both the *Burst the Heart Open* and the *Painter, Illustrator, Author* exhibits were hosted by the Boston College Center for Irish Programs and the University Libraries.

— Kathleen Williams
Senior Reference Librarian/Bibliographer



Faculty News

On January 23, 2012 Professor Kevin Kenny delivered a lecture entitled *Abraham Lincoln and the Irish* at the Seminar on Historical Perspectives on National and International Affairs. The seminar was jointly sponsored by the National History Center and the Woodrow Wilson International Center for Scholars in Washington, D.C.

Visiting Burns Scholar, Professor Dermot Keogh, will present his lecture *Contrasting Studies of Irish Catholic Intellectuals in a Revolutionary Age, 1908-1919* at the Burns Library on Wednesday, March 28, 2012 at 4:00 p.m. in the Thompson Room of the Burns Library. Light refreshments will follow in the library's Irish Room. Professor Joseph Lee, Glucksman Chair of Irish Studies and Director of Glucksman Ireland House at New York University and the author of many books including the prize-winning *Ireland, 1912-1985: Politics and Society*, will serve as responder to the lecture.

Professor Philip O'Leary has been named to the editorial board of *Éigse: A Journal of Irish Studies*. Phil's most recently published book is titled *Writing Beyond the Revival: Facing the Future in Gaelic Prose 1940-1951*.



Irish Institute participants in San Diego at Junior Achievement's Biztown, a student-run small business marketplace model.

Irish Institute

The mission of the Irish Institute at Boston College is to support the Northern Irish peace process and to promote reconciliation across the island of Ireland through the presentation of educational seminars and study visits for business leaders, educators, public officials, and social entrepreneurs. These programs create the space for a truly cross-border, cross-community, conversation on issues central to Irish and Northern Irish society. This important work is made possible through a major Congressional grant, which is administered through the U.S. Department of State.

On the strength of our grant, the Institute designs and delivers seven professional development programs over the course of the academic year. Each program is comprised of ten or more policymakers and practitioners, five from Northern Ireland and five from the Republic of Ireland, who visit Boston and one other U.S. city.

The first group of professionals arrived in November to examine current trends and innovations in higher education administration. Participants engaged with their American counterparts in Michigan at Ann Arbor, Detroit, and Lansing, as well as here in Boston, on topics that ranged from widening access to technology transfer and issues of intellectual property. Of particular interest was a series of seminars and meetings at the University of Michigan-Ann Arbor, and at Wayne State's Tech-Town. Of course, our Irish guests also enjoyed their opportunity to try to kick an American football through the goalposts at the "The Big House".

In December, the Irish Institute hosted a program that explored ways of fostering business innovation among young people. The program examined various entrepreneurship pedagogies in seminars and met with venture capitalists and experts in technology start-ups. In addition to meeting counterparts in Boston, the visitors had the opportunity to speak with experts at California's San Diego State University, the University of San Diego, and EvoNexus - a business incubator with a revolutionary model. Participants also enjoyed interacting with elementary school children at the student-operated Junior Achievement's Biztown, which simulates a local economy.



Irish Institute participants at University of Michigan, Ann Arbor's "Big House"

The New Year began with a program that explored issues surrounding educational policy in primary and secondary education. Through meetings with U.S. colleagues in Boston, and in Indiana at Indianapolis and Bloomington, the group studied student assessment, technology in the classroom, teacher training, the rise of charter schools, and bridge programs that seek to alleviate shortcomings in students' college preparation. A highlight of the trip was our visit to the Minuteman Career and Technical High School in Lexington, Massachusetts where participants dined in the student-run restaurant—the Fife and Drum—then toured campus with student leaders.

Rural economic development was the focus of our February program. In order to better support rural economies, a contingency of economic strategists, business leaders, government policymakers, and academics examined small business development, inward investment, workforce education, and improved infrastructure with their counterparts in Boston and Raleigh, North Carolina. In keeping with their renowned tradition of warm Southern Hospitality, the North Carolina Department of Commerce, Office of Small Business, hosted a dinner reception for the contingent.

In April, a delegation will examine the ways in which societies can address the growth of politically violent extremism. Montgomery, Alabama, home to both the Civil Rights Movement and the Southern Poverty Law Center, is known internationally for its work in tracking and exposing the activities of hate groups and will serve as this program's second city. Participants will explore the roles of non-governmental

organizations, educational institutions, community leaders, and government agencies, as they work to encourage the expression of political, social, and cultural identity through constructive and non-violent channels. Subsequent to this program, in May, a group of business and NGO leaders, human resources specialists, and academics will visit Washington, D.C. for the Women in the Workplace program. The program will explore strategies that help working women achieve work-life balance, obtain access to continuing education, and acquire skills needed to re-enter the workforce, as well as addressing a host of additional topics.

The grant year will close with a program in September on E-governance. Senior public officials, information technology professionals, and public affairs personnel will visit Boston and Louisville, Kentucky to strategize about ways in which to integrate technology with government, employ information technology to drive public sector productivity, encourage open communications between government and citizenry, and foster deeper civic involvement within the governing process through the use of technology.

In addition to its U.S. Government-funded work, the Irish Institute will deliver and develop a range of customized educational exchange programs. This past fall the Institute, in cooperation with the Carroll School of Management at Boston College, ran a mini-MBA program for DePuy Mitek, a Johnson & Johnson Company, whose participants included a group of Chinese executives. In the Spring semester, the Institute will continue its long-term relationship with the University of Ulster by hosting the U.U. Executive Leadership program and the U.U. Developing Managers program. During the summer of 2012, the Institute will welcome MBA students from both the Management Center of Innsbruck, Austria and MBA students from the Universidad de Deusto in Bilbao, Spain.

Be sure to follow the Irish Institute on Twitter, @BC_Irish_Inst, and join the Irish Institute LinkedIn Group for the latest information on our programming. As always you can check us out at: www.bc.edu/centers/irish/institute/

— James West
Associate Director, Irish Institute

Burns Library Irish Collections

The Burns Library continues to aggressively strengthen its Irish Collection, which now numbers nearly 50,000 volumes, 800,000 manuscripts, and 100,000 photographic images. Among recent acquisitions of note are a first edition of James Joyce's *Dubliners* (London: Grant Richards, 1914), a rare copy of the Irish Statutes for 1700, and the addition of more than 25,000 negatives to the Bobbie Hanvey Photographic Archives on Northern Ireland. The *Dubliners* was acquired from Cathach Books, Dublin. One of approximately 746 copies published [Slocum 8], the *Dubliners* is considered by some to be the greatest collection of short stories in English. The final story, 'The Dead', is often cited as the greatest work of short fiction in English. According to Cathach Books, "There is quite a publishing history to this volume. Joyce first offered it to Richards in late 1905 (thus actually preceding *Chamber Music*), at which time there were only twelve tales. Richards accepted it and planned it for release, but a dispute arose (partly over references to the British royal family), and the edition was never actually published. The book was declined by several other publishers until, in late 1909, Maunsel of Dublin agreed to publish it; 1000 copies were printed for issue in mid-1910, but the entire printing was burned by the printer, again due to objectionable passages. In early 1914, Richards again agreed to publish the book (using the Maunsel proofs, provided by Joyce) printing a total of 1250 copies. Of these, Richards (in late 1916) sold 504 remaining sets of sheets to B. W. Huebsch of New York for an American edition. According to Albert and Charles Boni, publishers in New York, Richards had earlier (mid-1915) sold 500 sets of sheets to them, however, all but one copy went down on the torpedoed S.S. Arabic in August 1915; if this is true, it means that only 257 of the 1250 copies wound up issued to the public with a Richards title page. In any event, Joyce's problems were still not over: Richards was extremely remiss in passing royalties along to him and Richards refused to print a second edition even though demand was healthy. However Joyce persevered and a second edition was published in 1918.

The second notable acquisition by George Meriton has been described as... "An exact abridgment of all



November 14, 2012 launch of the *Burst the Heart Open* exhibition at the Burns Library. Shown are BC students Robert Williams '14 and Catherine Macek '12 along with Senior Reference Librarian Kathleen Williams and Burns Library Conservator Barbara Hebard.

the publick printed Irish statutes now in force, from the third year of the reign of King Edward the Second, to the end of the last session of Parliament, in the tenth year of his present Majesty's reign King William the Third. Methodized and digested alphabetically, under apt and proper heads and titles. Together with an abridgment of such English statutes now in force to this present time, as have been enacted and made since Sir Edward Poyning's law, relating to the Kingdom of Ireland. Whereto several compleat tables are added, of great use, ease and service, to the reader. As also book cases and resolutions in law, &c. upon many of the said statutes inserted in the margents." [By G. Meriton, Esq; Barrister at Law. Dublin: Printed by and for Andrew Crook, printer to the King's Most Excellent Majesty, on the Blind-Key, for Matthew Gunne at the Bible in Essex-street, and Eliphah Dobson at the Stationers-Arms in Castle-street, 1700.] This is the first printed abridgement of the statutes since 1664 and the first to be printed in Ireland. This copy was acquired from Liber Antiquus, Washington, D.C.

The Bobbie Hanvey Photographic Archives, already one of the Library's most popular resources for the study of Northern Ireland from the 1970s to the present, was greatly enhanced with the acquisition of another 25,000 images in the second half of 2011. The Hanvey archives at Boston College numbers more than 75,000 images, covering an extraordinary range of subjects including Politicians and Political

Activities; Religious Leaders and Religious Activities; Bombs and Violence; Writers, Poets, Journalists and Artists; Singers and other Entertainers; Ordinary life; The Travelling People; Paramilitary Organizations; and the Security Forces. This collection is significant not only for its size, depth, and breadth, but also for its quality. Already more than 12,000 of these images have been digitized and made available online at Boston College's digital collections website, and a good number of these have been made available on Flickr, offering researchers an extraordinary resource for the study of Northern Ireland since the 1970s. The latest addition to the Hanvey Archives includes more than 4,500 images of playwright Brian Friel, nearly 800 images of novelist J.P. Donleavy, 140 images of Seamus Heaney, plus another 3,341 images on other writers, poets, journalists and artists.

Noteworthy acquisitions in the Irish Music Archives include generous additions to the Seamus Connolly Papers (donated by Seamus Connolly), and to the Mary O'Hara Papers (donated by Mary O'Hara). Accordion-related manuscripts donated by Jack Martin include music transcribed for teaching purposes in press-draw notation by John E. Martin, Sr. and Joe Derrane.

In addition to continuing to build its collection, Burns has also devoted considerable resources to cataloging and digitizing its holdings. With all its Irish monographs now cataloged online, Burns is concentrating on cataloging its extensive collection of rare pamphlets and ephemera. A sampling of recently cataloged pieces includes Republican materials from Northern Ireland in the 1970s, Sinn Fein party materials, Christmas cards from prisoner relief groups in 1971, interparty talks, and a small collection of song sheets (lyrics only) dealing with Republicans in the South facing resistance from the established government forces. There is even a plastic shopping bag promoting shops that supported Sinn Fein's policy of *Éire Nua*. A brief selection of recently cataloged Northern Ireland-related pamphlets includes *Northern Ireland: nonviolent perspectives*. (London: Peace Pledge Union, 1992; *Republican Bulletin = Iris na poblachta*. Dublin: Sinn Fein Poblachtach, 1986-1987; *Opportunities for North/South co-operation and integration in energy*. New Ireland Forum. Dublin: Stationery Office: Govt. Publications Sale Office [distributor, 1984]; *New*

Ireland Group: an introduction to some of its policies. Belfast: [New Ireland Group, 1981?]; *H Block* by Denis Faul, Raymond Murray. [Northern Ireland: D. Faul, 1978?]; *Irish dialogue -- the first step: (central policy document)*. Irish Independence Party. [Enniskillen : The Party?, between 1977 and 1980]; *Death and a lie* by Fr. Denis Faul and Fr. Raymond Murray. Dublin: Sinn Fein, 1976; *the broadside Women storm Belfast prison: (press heading) M.T.* [Belfast?: s.n., ca 1974?]; *A very merry Christmas to all*. Andersonstown: Prisoners Defence Fund, [1971?]; and *Manchester martyrs' commemoration ceilide*, Mansion House, Friday, 24th November, 1939. [Dublin : National Graves' Association, 1939]. There are also a good number of early Irish pamphlets recently cataloged, e.g., *Address of the Grand Orange Lodge of Ireland to the Protestants of the United Kingdom, adopted at the General Half-yearly Meeting ...* Dublin, December 1st, 1852. Dublin: Printed by Roe and Brierley, 1852; and *Survey, valuation and census of the Barony of Portneinch, compiled in the year 1819 by Wm. Shaw Mason ...* Dublin: [s.n.], 1821.

Burns staff members Beth Sweeney, Head of the Library's Irish Music Center, Kathleen Williams, Irish Studies Librarian, and Shelley Barber, Library/ Archives Assistant organized, in collaboration with BC Libraries Systems, a virtual exhibit entitled *Exploring Boston Irish Connections*, which can be viewed on the Library's virtual exhibits page, <http://www.bc.edu/content/bc/libraries/about/exhibits/burnsvirtual.html>. This exhibit features select manuscript collections documenting Irish and Irish-Americans in greater Boston during the 19th and 20th centuries. Primary sources in these collections offer insights into the careers of such individuals as P.S. Gilmore, "Father of the American Concert Band"; Congressman Tip O'Neill; George D. Cahill, a late 19th century Irish nationalist; Charles Maginnis, designer of early buildings on the Boston College Chestnut Hill campus; and journalist and poet Katherine E. Conway who, in 1883, became the first woman editor of the *Boston Pilot*. Other highlighted items include trans-Atlantic correspondence of the Prendergast family during the 19th century Irish famine and the sermons (1835-1840) of Irish emigrant Fr. Michael Healy.

— Dr. Robert O'Neill
Burns Librarian

Boston College Ireland

In the lead up to the London 2012 Olympic Games, BBC Radio 4 has commissioned a thirty-part history of sport documentary series, titled '*Sport and the British*'. The series, which began airing in the first week of February, will cover all aspects of the British relationship with sport, past and present. Two episodes feature Ireland and were scripted by Professor Mike Cronin. The first, aired on February 23rd, explores why Ireland's Gaelic Athletic Association resisted the dominant model of British sport, choosing instead a nationally minded, indigenous form of sport. The second, aired the following day, looks at the complex place of sport in Northern Ireland and focuses on how sport, in the context of a conflict situation, has often functioned as a site of division rather than cohesion. For both programmes, Professor Cronin travelled with presenter Clare Balding, (who will front the BBC's coverage of the London Olympics), and guided her around the sporting sites of Dublin and Belfast. The final episode of the series, to be broadcast March 9th, will feature Professor Cronin in a panel discussion of the legacy of sport on Britain's history and her former empire. The programme can be listened to or downloaded as a podcast from the BBC Radio website at <http://www.bbc.co.uk/programmes/b01b9h7c>

The 2012/2013 William B. Neenan Visiting Fellowship at Boston College Ireland has been awarded to Professor Dilwyn Porter of De Montfort

University. Professor Porter has a background in social and financial history, and was co-author of *Mail Order Retailing in Britain: A Business and Social History* (Oxford University Press, 2005). He recently completed *Financial Journalism in Britain Since the late Nineteenth Century* (Oxford University Press, 2012). In recent years, Professor Porter has worked extensively on the history of the amateur in British social and sporting history, and has co-edited the collection *Amateurism in British Sport* (Routledge, 2008). He is currently working on a new monograph, provisionally titled *Amateurism in British Football: A Social and Cultural History*. While in Dublin, he will be working on the Irish aspect of that book but will more specifically be developing his research so as to fully consider how the concept of the amateur, essentially a British elitist concept, functioned within Ireland. In addition to working in the archives of the GAA, the Football Association of Ireland and the Irish Rugby Football Union, he will also review a range of government files from the Department of Foreign Affairs and the Department of the Taoiseach, where amateurism, and Irish attitudes towards it, are outlined.

The work on the GAA Oral History Project, which has been undertaken by Boston College Ireland since 2008, is nearing completion. In August 2012, the project archive and database will be handed over to the GAA Museum and Archives. The fully searchable database will be open to the public and will include over 1,000 recorded interviews with GAA members from all 32 counties and around the globe, as well as



a rich seam of photographs, publications, diaries and manuscripts. In the spring, excerpts from the archive, including interviews, photographs and documents, will be made available on the project website, www.gaahistory.com. These excerpts will be arranged around the theme of county, representing each of the 32 counties and one section on the GAA overseas. These web pages will offer a taste of the full archive that will be available in the fall of 2012.

— **Professor Mike Cronin**
Academic Director, Boston College Ireland

Fellowships

The William B. Neenan, S.J. Visiting Fellowship at Boston College Ireland honours the work of Fr. Neenan, who, in 1979, came to Boston College as the university's first Thomas I. Gasson Professor. From 1980 to 1987 Fr. Neenan served as dean of the College of Arts and Sciences before assuming the role of academic vice president and dean of faculties, a post he held for 11 years. Since 1998, Fr. Neenan has held the position of vice president and currently serves as special assistant to the president.



William B. Neenan, S.J.

Eligibility is extended to any scholar working in the field of Irish Studies. The Fellowship requires the candidate to spend time in Dublin while conducting their research. It can be held at any time during the calendar year and for a required minimum period of two months. The award includes a €5000 stipend and access to the Boston College-Ireland facility on St. Stephen's Green, including office space and administrative support. The 2012/13 recipient of the Fellowship will be Professor Dilwyn Porter of DeMontfort University in the U.K.

The application deadline for **The Maeve O'Reilly Finley Fellowship for Graduate Study in Ireland** is April 1, 2012. Please see the Irish Studies website for eligibility criteria and application information.

Additional Program Highlights

Shane O'Neill, Dean of the Faculty of Arts, Humanities and Social Sciences, will visit Boston College on March 22. A professor of political theory, he is widely published on the politics of diversity and the Northern Ireland peace process as a model of conflict resolution. O'Neill will meet with administrators, faculty, and students as part of the Center's continuing effort in promoting ever closer faculty and student interest between Boston College and Queens University Belfast.

Frances Fitzgerald TD, Minister for Children and Youth visited with various Irish Studies faculty and students on Thursday, March 15. Minister Fitzgerald, together with her Northern Ireland counterpart, Health Minister Edwin Poots, helped launch a new protocol for cross border cooperation in child protection. Her interests, and those of the Boston College Center for Irish Programs, reflect a shared commitment to peace and reconciliation on the island of Ireland.

Thanks to the efforts of John Michalczyk, professor of film studies in the Boston College Fine Arts Department, the campus will host yet another program featuring selected murals from "The People's Gallery" in Derry. Artists Tom and William Kelly, together with Kevin Hasson, will participate in a two-day program, March 27 and 28, in which students will attend presentations and even participate in creating mural facsimiles. The work of the Bogside mural artists has been widely acclaimed by peace and reconciliation advocates around the world, including Bishop Desmond Tutu and renowned Irish playwright and author Brian Friel who described the work of the Kelly brothers and Hasson as "...a vibrant response to the events still vivid in the psyche of the community". The Center for Irish Programs is pleased to be a co-sponsor of Michalczyk's dynamic and remarkable exhibit.



My Gaelic Roots

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to listen to a recording, rather than to depend solely upon musical notation. In some instances, musicians have generously offered their own new compositions for the project.

Working towards a publication date in the near future, I believe this approach of integrating visual and aural learning will become an important new

contribution to the study and preservation of music. The collection, which will be accompanied by a history of the recorded tunes and some anecdotal stories, will also include some of my original compositions.

— **Seamus Connolly**
Sullivan Artist-in-Residence
Boston College

CONTACT INFORMATION

If you would like to subscribe to a periodic listing of Irish Studies events, news, conferences, educational opportunities, and jobs please send your request to: irish@bc.edu • tel: 617-552-6396 • www.bc.edu/irishstudies