

IRISH STUDIES



Éire/Land Opens February 2



From its earliest history, Ireland has been contested land, claimed by waves of invaders, each attempting to inscribe and possess the island territory. Cultural artifacts that reveal this contested past are, therefore, central to any historical exploration of Ireland. From February 2 to May 19, 2003, the McMullen Museum will mount the first major art exhibition to examine this theme in the art of the past seven centuries. The works selected exemplify ways in which the idea of land as an icon of the Irish nation has pervaded Irish visual culture. Orga-

nized by the McMullen Museum and the Irish Studies Program, this interdisciplinary endeavor considers Irish visual culture in its fullest cultural and political settings.

Éire/Land comprises ninety-seven outstanding works from the medieval to the modern period, including the finest works of their kind from the National Gallery of Ireland, the British Library, and private collections. Among them is the earliest illustrated manuscript of Gerald of Wales' *Topographia Hibernica*, as well as important eighteenth-century works by George Petrie, George Barrett, and Jonathan Fisher. Nineteenth- and twentieth-century paintings include those by Nathaniel Hone, William McEvoy, and James Arthur O'Connor, followed by several works by Jack Butler Yeats, Paul Henry, and Seán Keating. The last section of the exhibit presents the work of Ballinglen artists and a model, proposal drawing, and photographs of Brian Tolle's Irish Hunger Memorial recently constructed in New York City.

An illustrated catalogue edited by Irish Studies Visiting Professor Vera Kreilkamp with essays by Boston College faculty and prominent scholars

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A NEWSLETTER OF
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LEFT: Photo by Kathy Herbert,
Shadows, 1996, Collection of the
McMullen Museum of Art.



Cillian Murphy from Kirsten Sheridan's *Disco Pigs*.

Fourth Annual Irish Studies Film Series

The Boston College Irish Studies Program has always considered film to be an integral part of Ireland's complex culture. Again this year Irish Studies has developed a film series featuring the best of contemporary Irish feature and documentary film. The series has been developed with the support of the West Newton Cinema, an independently owned and operated 'art house' movie theatre that has gained a reputation for screening innovative American and international films. Feature films will be screened on Sundays between March 9 and April 27 at the West Newton Cinema, and documentary films will be screened on Mondays at Boston College. Filmmakers, critics and Irish Studies faculty will introduce many of the films and lead discussions after the showings.

A highlight of the film series is a rare pre-release screening of Jim Sheridan's film *In America*. This is a semi-autobiographical story directed by Jim Sheridan (*My Left Foot*, *In the Name of the Father*), whose

previous films have won two Academy Awards and received a total of 13 Oscar nominations. With their two young daughters in tow, Johnny and Sarah emigrate from Ireland to New York City in pursuit of a dream. The family uses ingenuity and sheer strength of will to make the most of their new life. Ultimately it is their kindness to a stranger and that stranger's response in return that builds their new home. The director and family members Naomi and Kirsten Sheridan wrote the screenplay for the film. Fox Searchlight Films has chosen the BC Irish Film Series as one of the few venues that will preview the film before a national release in May.

Irish Studies has over the past few years featured presentations by young Irish filmmakers and is continuing this tradition by screening Kirsten Sheridan's feature directorial debut, *Disco Pigs*. The film is about two life-long friends, born on the same day, in the same hospital who become best of friends and partners in crime as

they try to avenge themselves on a cruel world with recklessness, exploration and destruction, touchingly countered by their fragile dream of a fairytale ending. The series will also screen *Mapmaker*, a film set in the border landscape of northwest Ireland. It is the story of a mapmaker who, in the course of his work, uncovers a body buried years ago and realizes that the truth behind the mystery of a man's disappearance is contained in the very map he is drawing. Other feature films include the gripping drama *H-3* about the hunger strikes that claimed ten republican prisoners in 1981 and proved a turning point in the political turmoil that roiled Northern Ireland during "the Troubles." The series continues our very productive relationship with BBC Northern Ireland, as we will screen *Wild About Harry* starring Brendan Gleeson in the lead role as Harry McKee, a sleazy local television chat show host whose life is turned upside down when he loses his memory. Other feature films include *How Harry Became a Tree*, starring Colm Meany, set in the small village of Skillet, somewhere in Ireland in 1924. This absurd comedy details the surreal lengths a man will go in order to remain in control of his ever-shrinking corner of the world.

The film series will close on April 27 with the hilarious adaptation of Spike Milligan's novel *Puckoon*. *Puckoon* is a politically true, politically incorrect and profoundly funny tale. It's 1924, and the Boundary Commission from Britain and Ireland is deciding on the new borderline between Northern Ireland and the Irish Free State. After months of haggling over every inch of territory, the commissioners are forced to finish the job by hand, after a bicycle accident destroys the surveyor's equipment. With all the participants holding the pencil, and much pushing and shoving, the border finds its way down the middle of Puckoon, dividing house from outhouse, husband from wife, pub from bar, church from cemetery.

A number of award-winning documentary films will be screened, including *The Last Story Teller?*, which will be introduced by filmmaker Desmond Bell who returns to BC after first visiting over ten years ago. The film, which won a place at the Venice Film Festival, is about fairies and folklore and based on the life and work of folklore collector Seán Ó hEochaidh who died in January 2002. We are also continuing to work with Ireland's Irish language



From *The Last Story Teller* by Desmond Bell.

broadcasting service, TG4, and Irish Studies Professor Philip O'Leary will introduce *Liam Ó Flaherty*, a film about the Aran Island writer and author of *The Informer*. This film follows the critically acclaimed TG4 documentary *Máirtín Ó Cadhain* that drew considerable interest (and a very enthusiastic audience) last year. Local filmmaker Tom Curran will participate in the series when he introduces his award-winning documentary *Adrift*. Boston College filmmaker John Michalczyk's most recent film about emigration, *Celtic Waves* will also be shown. Another feature of the series is a lecture by Luke Gibbons, University of Notre Dame, titled *Landscapes of Loss: John Ford, 'The Quiet Man' and Irish America*. This close reading of Ford's seminal work, highlighted with clips from the film, promises to be a fascinating and entertaining presentation. In the past four years Irish Studies has screened over forty contemporary Irish and Irish-American films and this year's program promises to be a provocative and rewarding one. Please see our web site for details.

Center for Irish Programs

During the 2002 fall semester, the Center for Irish Programs hosted a number of events that were co-sponsored by one or more of its constituent parts: Irish Studies, the Irish Institute, and the Irish Collections—Burns Library. A dinner in the Burns Library's Thompson Room on Wednesday, September 25 hosted special guest Professor John A. Murphy, University College Cork; Mayor Martin O'Malley of Baltimore; and William Bulger, President of the University of Massachusetts. The dinner was held in connection with an Irish music program at Boston College and all three distinguished guests entered into the spirit of the occasion, with each singing a favorite Irish ballad or two. Executive Director for Irish Programs Professor Thomas E. Hachey hosted a reception on November 20 in the Irish Room at the Burns Library for Ireland's Ambassador to the United States, the Honorable Noel Fahey. Among those attending was Boston's Irish Consul General, Isolde Moylan, Boston College Chancellor Reverend J. Donald Monan, S.J., as well as university administrators and faculty.

A luncheon at the Burns Library hosted by the Executive Director on December 4 honored Secretary of State for Northern Ireland, Paul Murphy MP. Attending this luncheon was Boston's British Consul General, George Fergusson, as well as Boston College trustees, vice presidents, program directors and faculty.

On December 5, 2002, the American Ambassador to Ireland, the Honorable Richard Egan, participated in an event held at the Center for Irish Program's Dublin headquarters at 42 St. Stephen's Green. Egan officially launched the Irish Institute's 2003 Environmental Policymakers Program. The Ambassador praised the work of the Irish Institute, which recently received its sixth consecutive grant from the United States Congress to partner, under the guidance of the U.S. State Department, with the U.S. Embassy in Dublin and the U.S. Consulate General in Belfast. All three cooperate in bringing a dozen or more senior officials from Northern Ireland and the Republic of Ireland to meet in seminars on the BC campus, traveling thereafter to meet with their American counterparts in different cities across the United States.

The Irish Institute will sponsor six such programs this spring, including those on policing, education, and political communications. The Center for Irish Programs Dublin facility will be expanding in the near future. It is now the home of staff that supports the Center's ongoing activities in Ireland including the Abbey Theatre summer program and the Irish Institute's orientation sessions. The Dublin facility also provides important support for visiting faculty and graduate students working with Irish universities and engaged in research in Irish archives. Plans are underway to expand both the physical facilities and the scope of the Center's activities. An exhibit area for Irish art from both the United States and Ireland is under discussion, and a video conferencing capability for the seminar room is also being explored for trans-Atlantic interactive sessions between Dublin and the BC Campus.

IRISH STUDIES CALENDAR SPRING 2003

January 22

Lecture: Pamela Berger, Fine Arts, *An Ancient Light: Megalithic, Celtic and Early Christian Monuments of Ireland*. Burns Library, 4:00 p.m.

Exhibit opening: photographs by Stephen Vedder. Burns Library, 5:00 p.m.

February 2

Opening of Éire/Land: Lecture: Síghle Bhreathnach-Lynch, National Gallery of Ireland, *Expressions of Irish Landscape*. McMullen Museum, 2:00 p.m.

February 5

Lecture: Robin Fleming, History, *Making and Remaking the Irish Landscape in the Early Middle Ages: Ireland in its European Context*. Devlin Hall, 008, 4:30 p.m.

February 10

Screening: Philip O'Leary, Irish Studies, introduces *Liam Ó Flaherty*, a film about the Aran Island writer, discussion to follow. Devlin Hall, 008, 6:30 p.m.

February 24

Lecture/screening: Luke Gibbons, University of Notre Dame, *Landscapes of Loss: John Ford, 'The Quiet Man' and Irish America*. Devlin Hall, 008, 6:30 p.m.

March 9

Screening: *Mapmaker*. West Newton Cinema, 7:00 p.m.

March 16

Irish Studies Concert: Mick Moloney, Villanova University, *Songs and Music of the Nation*. Gasson Hall, 2:00 p.m.

Screening: *Disco Pigs*. West Newton Cinema 7:00 p.m.

March 19

Lecture: L. Perry Curtis, Professor Emeritus, Brown University, "*The Land for the People*": *Post-Famine Images of Eviction*. Devlin Hall, 008, 4:30 p.m.

March 21

Irish Studies Concert: Mícheál Ó Súilleabháin, Director Irish World Music Center, University of Limerick, *Between Worlds?* Gasson Hall, 7:00 p.m.

March 23

Screening: *How Harry Became a Tree*. West Newton Cinema, 7:00 p.m.

March 24

Book Launch: *Theorizing Ireland* (Palgrave/Macmillan) edited by Irish Studies Visiting Professor Claire Connolly. Connolly House 4:00 p.m.

March 26

Lecture: Margaret Preston, Augustana College, *Visualizing the Famine in County Mayo*. Devlin Hall, 218, 3:00 p.m.

March 30

Screening: *H-3*. West Newton Cinema, 7:00 p.m.

March 31

Screening: *Sinners*. Devlin 008, 6:30 p.m.

April 2

Lecture: Katherine O'Donnell, University College, Dublin, *Aborigines of Connaught: The Royal Irish Academy Measures Nigrisence in Nineteenth-Century Mayo*. Devlin Hall, 218, 4:30 p.m.

April 6

Irish Studies Concert: Seamus Connolly and Friends, *Gaelic Roots*. Gasson Hall, 2:00 p.m.

Screening: *Wild About Harry*. West Newton Cinema, 7:00 p.m.

April 7

Screening: Filmmaker Desmond Bell introduces his documentary, *The Last Story Teller?* Devlin Hall, 008, 6:30 p.m.

April 13

Screening: *In America*. West Newton Cinema, 7:00 p.m.

April 14

Colloquium: Kevin Kenny, Boston College, *The Irish in the Empire*. Connolly House, 3:00 p.m.

Screening: Filmmaker Tom Curran introduces his documentary *Adrift*. Devlin Hall, 008, 6:30 p.m.

April 16

Lecture: Richard Kearney, Philosophy, *Land and Sovereignty in Ireland*. Devlin Hall, 008, 5:00 p.m.

April 23

Lecture: Joep Leerssen, Chair of Modern European Literature, University of Amsterdam. Devlin Hall, 008, 5:00 p.m.

April 27

Lecture: Burns Scholar Margaret Kelleher, *Hunger In History: Commemorating the Irish Famine*. Burns Library 3:00 p.m.

Screening: *Puckoon*. West Newton Cinema, 7:00 p.m.

April 28

Screening: Boston College Filmmaker John Michalczyk introduces his documentary *Celtic Waves*, Devlin, 008, 6:30 p.m.

Gaelic Roots Celebrates Ten Years of Music, Song and Dance

Now celebrating its 10th anniversary, Gaelic Roots has blossomed into one of the world's most prestigious and popular summer schools devoted to Celtic traditional music and dance. Under the astute guidance of founder Séamus Connolly, director of the Boston College Irish Studies Music, Song, and Dance Program, Gaelic Roots annually invites top national and international talent to teach the traditional arts of singing, instrumental playing, and dancing. The emphasis of the weeklong program is on acquiring techniques, tunes, songs, steps, knowledge, and confidence in a relaxed, enjoyable atmosphere.

The week also features instruction in Irish language and folklore, guest lectures, a course in preparing for the Irish dance commission examination, formal concerts, informal music sessions on and off campus, outdoor dinners and barbecues, exhibitions, and a Wednesday night Boston Harbor boat cruise buoyed by multi-deck music-making and dancing. Is it any wonder why registration for Gaelic Roots fills up so fast each year? Add in the campus beauty of 140-year-old Boston College, the important archival work of the Irish Music Center at the John J. Burns Library, and the Brian O'Donovan Alumni Music Scholarship launched last year to allow a promising musician from Ireland to attend Gaelic Roots, and you begin to realize how deep the commitment is to preserve and promote the most valued aspects of Irish and Celtic culture. Please see the Gaelic Roots web site at: www.bc.edu/irish/gr.html

Songs and Music of the Nation

On March 16, Mick Moloney will perform with Dana Lyn, *Songs and Music of the Nation*. The concert, which will feature a surprise special guest and traditional Irish dancing, will be held in Gasson Hall. Mick Moloney combines the careers of professional musician, musicologist, record producer, teacher and arts presenter, consultant, and advocate. He received a Ph.D. in Folklore and Folklife from the University of Pennsylvania and is the author of the critically acclaimed *Far From the Shamrock Shore: The Story of Irish American History through Song*. Accompanying Mick will be Dana Lyn, who first heard traditional Irish music eight years ago while living in San Francisco. She has since immersed herself in Irish music and has performed extensively throughout the United States. Dana holds a Bachelor's of Music in Violin Performance from Oberlin Conservatory and is currently based in New York City, where she one of the rising stars in Irish music.

Kevin Kenny's *New Directions in Irish-American History*

Kevin Kenny's edited collection, *New Directions in Irish-American History*, will be published by the University of Wisconsin in March 2003. The book will launch a new series, "History of Ireland and the Irish Diaspora" edited by James S. Donnelly, Jr., and Thomas J. Archdeacon. *New Directions in Irish-American History* demonstrates how scholars from many disciplines are addressing not only issues of emigration, politics, labor, and social class, but also questions of race, gender, representation, historical memory, and return (both literal and symbolic) to Ireland. This recent scholarship embraces Protestants as well as Catholics, incorporates analysis from geography, sociology, and literary criticism, and proposes a genuinely transnational framework embracing both sides of the Atlantic Ocean. The contributors are Tyler Anbinder, Thomas J. Archdeacon, Bruce D. Boling, Maurice J. Bric, Mary P. Corcoran, Mary E. Daly, Catherine M. Eagan, Ruth-Ann M. Harris, Diane M. Hotten-Somers, William Jenkins, Patricia Kelleher, Liam Kennedy, Kerby A. Miller, Harvey O' Brien, Matthew J. O' Brien, Timothy M. O' Neil, and Fionnghuala Sweeney. The essays fall into four categories—patterns of migration; politics and race; the world of work; and representation, memory, and return. Kenny contributes a thematic introduction for each section, along with a general introduction surveying the state of the field.

Professor Mícheál Ó Súilleabháin Returns to Boston College



This semester an old friend of Irish Studies returns to BC to work and perform with students and faculty. Internationally renowned composer and performing artist Mícheál Ó Súilleabháin is also the Director of the Sony World Music Center at the University of Limerick. In many respects Mícheál Ó Súilleabháin was the one person most responsible for establishing a music component to Irish Studies at BC. A

visiting scholar in 1990, he brought to the campus many musical guests including Séamus Connolly. Music is now a critical part of Irish Studies and Séamus has become an integral part of our community. Among his many recordings are *Mícheál Ó Súilleabháin* (1976) and *The Dolphin's Way* (1987). His publications include *The Bodhrán* (1994) and *Becoming* (1998). He will perform with Séamus Connolly and Irish Studies music students on Friday evening, March 21 in Gasson Hall.

IRISH STUDIES COURSES SPRING 2003

ABBAY THEATRE SUMMER WORKSHOP

This six-week Summer Workshop in Dublin consists of an intensive five weeks of classes, lectures, and demonstrations by members of the Abbey Theatre Company in acting, directing, production, and management, culminating in the staging of an Irish play. *Philip O'Leary.*

ÉIRE/LAND: CULTURE, POLITICS, AND IRISH LANDSCAPE

This course is cross-listed in the History, English and Fine Arts Departments and charts the cultural responses to the land in the Celtic age, and from the late 18th to the 20th centuries. The McMullen Museum exhibition and the Irish Studies lecture series will be incorporated into the course. *Vera Kreilkamp, Katherine Nahum and Robert Savage.*

MAPS AND MEANING IN IRISH CULTURE

This course will introduce students to Ireland's history and its culture via close analysis of a series of texts that feature maps or "map moments." Why have so many 20th-century Irish writers and artists turned to the map as metaphor, or chosen to thematize cartography in such cultural practices as poetry, novels, painting and sculpture? The interest in maps shown by Irish painters, sculptors, poets, dramatists and novelists has never been stronger. *Claire Connolly.*

SEMINAR: IRISH POETS: YEATS & HEANEY

Between them, Yeats and Heaney span the twentieth century, standing as the twin peaks of Modern Irish Poetry. Yeats, Protestant and Anglo-Irish, began with the High Romanticism of the Celtic Twilight and then, in his forties, remade himself into one of our great Modern poets. Heaney, emerging from an Irish Catholic working-class background in a time of renewed bloodshed in Ireland, came to view his experience through the multiple lenses of Greek tragedy, Dante, Beowulf, and European totalitarianism. *Paul Mariani.*

SEMINAR: HISTORY AND MEMORY IN MODERN IRISH LITERATURE

This course will examine representations of history and memory in modern Irish fiction and memoir, through a wide-ranging selection of writings. It will examine topics of central significance to con-

temporary Irish culture: the role of recent fiction and memoir from Northern Ireland, the representation and commemoration of the Great Famine, and the relationship of the woman writer to Irish literary tradition. *Margaret Kelleher*.

MAJOR IRISH WRITERS

A survey of major literary figures of 20th century Ireland including Yeats, Synge, Joyce, O'Casey, Ó Criomhthain, Ó Cadhain, Heaney, and Ní Dhomhnaill. Irish-language works will be read in translation. *Philip O'Leary*.

IRISH ROMANTICISM

This course traces the literary and historical contours of a central period in Irish culture by plotting cultural and political questions side by side. We will establish an understanding of Irish romanticism as a specific period in literary and cultural history that has important connections with the literature of British and European romanticism. *Claire Connolly*.

REPRESENTING THE TROUBLES

This course examines how filmmakers and writers of drama and fiction represent the political, social and cultural history of twentieth-century Ireland and also "the Troubles" that have haunted Ireland during the 20th century. Feature and documentary films address these themes as well as writings by Sean O'Casey, Frank McGuinness, Robert McLiam Wilson, Eoin McNamee and James Stephens. *Robert Savage*.

THE ORIGINS OF CONFLICT IN THE BRITISH ISLES

This course surveys the history of these conflicts from Henry II's "conquest" of Ireland to the creation of Great Britain. Principal subjects include the Anglo-Norman entrance into Ireland, the Reformation in the kingdoms of England, Scotland, and Ireland, the Tudor Conquest of Ireland, the exploration of the Americas, the expansion of the English state into the Empire of Great Britain, and finally, the religious wars of the seventeenth century, and their consequences. *Burke W. Griggs*.

AMERICAN IMMIGRATION AND ETHNICITY

This course will examine the history of American immigration and ethnicity and will pay particular attention to the following topics: the causes of emigration in the "home" countries; patterns of immigration and settlement; concepts of ethnic identity; labor, race, and gender; government policy and ethnic organization and mobilization. The course will examine the history of major groups, with special attention to Irish, Mexican and Asian immigration. *Kevin Kenny*.

THE POLITICS OF NORTHERN IRELAND

This course seeks to trace the political development of Northern Ireland from its creation in 1921 to the present, examining in particu-

lar the political parties, organizations and movements that have shaped the political landscape of the six counties of historic Ulster that remain part of the United Kingdom. The focus of this course will be on "the Troubles," 1968–present, with special attention given to the 1998 Good Friday Agreement. *Robert K. O'Neill*.

CONTINUING MODERN IRISH II

This is a continuing course in modern Irish for those with a basic knowledge of the language. Emphasis will be on developing the ability to read contemporary literature in all genres. *Philip O'Leary*.

INTRODUCTION TO IRISH FOLK MUSIC

An introduction to Irish music from two perspectives: (1) a historical examination of the music and its indigenous instruments, and (2) a close study of contemporary developments arising from the folk music revival of the 1960's, particularly in relation to ensemble performance. Both dance music and the vocal tradition will be surveyed, with an emphasis on the former. *Ann Spinney*.

IRISH DANCING: BEGINNER AND ADVANCED BEGINNER

World-renowned Irish dance instructor/choreographer Michael Smith will offer Irish

dance classes focusing on the traditional céilí dances of Ireland. Emphasis on the basic steps needed to execute céilí dances and demonstration of couple dancing will be the primary concentration of this class. *Michael Smith*.

IRISH DANCING: ADVANCED

Irish dance instructor/choreographer Michael Smith will offer Irish dance classes focusing on the traditional céilí dances of Ireland. Emphasis on the advanced steps needed to execute céilí dances and demonstration of couple dancing will be the primary concentration of this class. *Michael Smith*.

TRADITIONAL IRISH FIDDLE

A study of traditional Irish fiddle music incorporating styles, technique, bowings, fingerings, and ornamentation. Students will learn to read and play the airs and dance music of Ireland along with the music of seventeenth- and eighteenth-century Ireland, that of the ancient Bardic harpers and court musicians. *Laurel Martin*.

TIN WHISTLE

Advanced beginner to intermediate students will learn to play or improve playing of the tin whistle. Students will learn to read and play the airs and dance music of Ireland. *Jimmy Noonan*.



Nobel Laureate Seamus Heaney visited Connolly House in the fall to speak with students studying his poetry. The informal seminar provided an extraordinary opportunity for students to listen to the poet read some of his work and take questions about the craft of writing poetry. Pictured here left to right Marjorie Howes, Seamus Heaney, Thomas Hachey, Kevin O'Neill, Robert Savage, Margaret Kelleher and Jean Carroll.



A Musical Donation for the Burns Library

An Irish harp handcrafted in Dublin in the 1820s during a revival of interest in Celtic traditional music has been acquired by the Burns Library, and given a place of honor in the rare books library noted for its Irish holdings. John Egan, a leading Irish harp-maker of the day, crafted the 35-inch wooden harp decorated with gold shamrocks at a time when such portable instruments and sheet music of traditional Irish music were finding popularity in middle-class Irish homes.

The Egan harp was bought at auction by a concert soprano from New York, Heidi Nitze, and sat in need of restoration in her attic as she set out to find a proper home for the historic instrument. Discussions between Nancy Hurrell of the Historical Harp Society and Beth Sweeney, Burns Irish Music Librarian, led to the instrument's being presented to the Burns, where it now sits in the Irish Room alongside a second Egan harp, on loan to the library. "The harp is not only the symbol of Ireland, but it also symbolizes the Burns Library's commitment to the preservation of Irish music, especially as it crossed the Atlantic," said Burns Librarian Robert O'Neill. "The Egan Harp is a beautiful instrument. It emerged in the early 1800s in response to the tremendous enthusiasm generated by the 1792 Belfast Harp Festival. The library

already exhibits an Egan harp that is on loan to us. The two harps are slightly different, however, and musicologists will find comparisons between the two instruments of great interest."

The column of the harp includes seven ivory "ditals" used for changing the pitch of all strings of a particular note quickly. The pitch-changing mechanisms in Egan's pedal harps and dital harps involved the use of gut strings, whereas the older Gaelic harps were strung with wire. Since pre revival Irish harp music did not require the use of chromatics, the older harps had no levers or pedals for changing the pitch quickly. John Egan produced over 2,000 Irish harps, as well as double-action pedal harps. The brass plate on this "Royal Portable" Irish harp bears a royal warrant from King George IV, and the number 2036. As this harp is now too fragile to be played, Ms. Hurrell has strung the donated harp "cosmetically" with gut strings at low tension. The Burns Library Irish Music Center is grateful to Ms. Nitze and Ms. Hurrell for their extraordinary efforts to make this Egan harp available for viewing and study at Boston College.

Troubled Images

In March the Burns Library will host an exhibit from the Linen Hall Library in Belfast titled, *Troubled Images, Posters and Images of the Northern Ireland Conflict*. The seventy posters that will be on display chronicle the visual images used since the beginning of the Troubles, and reflect all sides in the conflict. Movements that have faded from view are there along with all of today's main players. The great tragedies feature alongside moments of hope. They are all there in impossible but revealing conjunction. The Linen Hall Library has tried to include the most memorable posters in terms of historical significance, visual impact and artistic style, incorporating as wide a range of opinion expressed in the past three decades. Inevitably, some of the posters reflect the violence associated with the Troubles. BC will be the only site to show not only the framed posters, but also roughly one hundred artifacts, from plastic bullets to "Kick the Pope" souvenirs. As the efforts to secure a peaceful future for Northern Ireland continue, this opportunity provides a chance to look back at some of the troubled images of the past. An opening reception is planned for early March.

Donal Ó Drisceoil Named Visiting Professor in Irish Studies

Donal Ó Drisceoil, lecturer in Irish history at University College, Cork, has been chosen as the recipient of the annual summer fellowship in Irish Studies. Applications were received from all over the United States, and from Ireland, the United Kingdom and Asia for the fellowship that provides housing, office space and a stipend during the summer at Boston College. The fellowship was established to enable scholars to conduct research in the Boston area especially in the University's Burns Library with its Special Irish Collection and the O'Neill Library.

Dr. Ó Drisceoil is the author of a number of books and articles including, *Censorship in Ireland 1939-1945: Neutrality, Politics and Society* (Cork University Press 1996), and a biography of Irish socialist and republican *Peadar O'Donnell* (Cork University Press, 2001).

He is currently working on a book that will broaden his work on Irish censorship by exploring censorship throughout the twentieth century. This will include censorship of film, broadcasting, private communications the press and literature. The Irish Collection in the Burns Library includes the papers of a number of important Irish writers that are particularly relevant to the project.

Maeve O'Reilly Finley Fellowship

Each year graduating Boston College undergraduates are able to apply for a fellowship from a fund endowed by long-time Irish Studies supporter Maeve O'Reilly Finley. Marisa Glaser received the O'Reilly Finley Fellowship in 2001 to pursue a master's degree in Anglo-Irish Literature and Drama at University College Dublin. While in Ireland, she presented a paper at the New Voices Conference at Trinity College Dublin entitled *Dethroning the Goddess, Crowning the Woman: Eva Gore-Booth and Lady Augusta Gregory's Mythic Heroines*; it will be published in the conference's upcoming volume. In June, she will be presenting a paper at the ACIS National Conference in Minneapolis based on her M.A. thesis on poets Paula Meehan and Nuala Ní Dhomhnaill.



“An Ancient Light”

Stephen Vedder, the assistant director of photography in the BC Center for Media and Instructional Technology, has worked with Irish Studies for many years, helping develop everything from images for teaching to promotional material for our lecture, music, and film series. In January, his talents will be on display in the Burns Library in a photographic exhibition of ancient Irish sites, as they exist in the contemporary landscape. The sites were photographed during bike trips he took across Ireland over two consecutive years pedaling from site to site. He explained the project recently stating, “After years of reading Irish mythology, poetry, and modern fiction about these sites, I yearned to visit at least some examples of those places I was reading about. My readings also had inspired an interest in the archeology of these places, and how the ‘real’ history was merged into the mythological and how that influenced subsequent writings of Irish pre-history. The idea that very little was written down in Irish pre-history was yet further motivation for me to get as close to the source as possible.”

As a professional photographer, it was only natural for Vedder to document the sites. The images were photographed in black and white infrared, which records light beyond the spectrum of human visual perception. This process was an attempt to record some of the ethereal nature of what these mysterious places represent. “An Ancient Light” has its opening on Wednesday, January 22nd at 5pm, in the O'Brien Fine Print Room, Burns Library.

PUBLICATIONS

LISABETH BUCHELT

"The Art of Dinnseanchas. Excavating the Storied Past of Place" in *Éire/Land* (McMullen Museum, Chestnut Hill 2003).

SEAMUS CONNOLLY AND

LAUREL MARTIN

Forget Me Not: A Collection of 50 Memorable Traditional Irish Tunes, by Séamus Connolly (Mel Bay Publications 2002).

KATE COSTELLO-SULLIVAN

"Responding Today: Dis/Location and the Land" in *Éire/Land* (McMullen Museum, Chestnut Hill 2003).

"Who is Kim? Rudyard Kipling and the Haunting of the Colonial Imagination." *Ireland Abroad: Politics and Professions in the Nineteenth Century*, ed. Oonagh Walsh. (Dublin: Four Courts Press, 2002).

Review of "Ireland and Empire" by Stephen Howe. *New Hibernia Review* (Winter 2002).

THOMAS HACHEY

"The Rhetoric and Reality of Irish Neutrality," *New Hibernia Review* (Spring 2003).

Review, "Documents on Irish Foreign Policy, vol II, 1923-1926." *Irish Literary Supplement* (Spring 2003).

MARJORIE HOWES

"Public Discourse, Private Reflection: Sexuality 1916-1970" *The Field Day Anthology of Irish Writing, Volume 4: Women's Writing and Traditions*. Cork: Cork University Press; New York: New York University Press, 2002.

Introduction to *Éire/Land* (McMullen Museum, Chestnut Hill 2003), with Kevin O'Neill.

KEVIN KENNY

"Teaching Irish-American History," *Journal of American Ethnic History* (Summer 2002).

Editor. *New Directions in Irish-American History* (forthcoming, University of Wisconsin Press, 2003).

"Diaspora and Comparison: The Global Irish as a Case Study" (forthcoming, *The Journal of American History*, 2003).

"Writing the History of the Irish Diaspora," in Robert Savage, ed., *Ireland in the New Century: Politics, Culture, and Identity* (forthcoming, Four Courts Press, 2003).

VERA KREILKAMP

Editor, *Éire/Land* (McMullen Museum, Chestnut Hill, 2003).

"Painting Mayo's Landscape: The Big House, the Pleasure Grounds, and the Mills" in *Éire/Land* (McMullen Museum, Chestnut Hill, 2003).

NANCY NETZER

"Art/Full Ground: Unearthing National Identity and an Early Medieval 'Golden Age'" in *Éire/Land* (McMullen Museum, Chestnut Hill, 2003).

PHILIP O'LEARY

Review of Tomás Mac Anna, "Fallaing Aonghusa: Saothar Amharclainne" *Irish Literary Supplement*.

Review of "Rogha an Cheid," (3 vols. various editors) *Irish Literary Supplement*.

KEVIN O'NEILL

Introduction to *Éire/Land* (McMullen Museum, Chestnut Hill, 2003), with Marjorie Howes.

ROBERT SAVAGE

Editor, *Ireland in the New Century: Politics, Culture and Identity* (Four Courts Press, 2003).

"Constructing/deconstructing the Image of Sean Lemass' Ireland," *Ireland in the New Century: Politics, Culture and Identity* (Four Courts Press 2003).

"Sexual Abuse and the Irish Church: Crisis and Responses" (with James Smith) *The Church in the 21st Century*. <http://www.bc.edu/church21/resources/savagesmith/>

Review, "Ireland Into Film" (series), *Irish Literary Supplement*, Spring 2003.

"The soil of Ireland for the people of Ireland': The Politics of Land in Irish Visual Imagery 1850-1936" in *Éire/Land* (McMullen Museum, Chestnut Hill 2003).

JAMES SMITH

"Sexual Abuse and the Irish Church: Crisis and Responses" (with Robert Savage) *The Church in the 21st Century*. <http://www.bc.edu/church21/resources/savagesmith/>

AMY WITHERBEE

Review of "The Irish Novel at the End of the Twentieth Century: Gender, Bodies, and Power" by Jennifer Jeffers, *Canadian Journal of Irish Studies*, Spring 2003.

PRESENTATIONS

ERIN BROWN

"Repressors or Redeemers: Twentieth century convent schools and their impact on women in Irish literature" New Conference for Irish Studies (October 25, 2002).

KATE COSTELLO-SULLIVAN

"Regional Realism in the Nineteenth Century Irish Novel," *Dialogues in Nineteenth Century Ireland*, Boston College (October 28, 2002).

THOMAS HACHEY

"The Rhetoric and Reality of Irish Neutrality," plenary address American Conference for Irish Studies, Milwaukee, Wisconsin (June 2002).

RUTH-ANN HARRIS

"Thinking Long,' Irish Women Write Home." Women on Ireland Research Network Conference, Liverpool, England (March 16, 2002).

"Civil War Soldier, Christopher Byrne, Writes to his Brother, the Last of the Irish Harpers." Popular Culture Conference, Colby Sawyer College, New London, New Hampshire (November 9, 2002).

"A History of Irish Women," New England College, Henniker, New Hampshire (July 15, 2002).

"Negotiating Patriarchy, Irish Women and the Landlord in County Monaghan." Harvard University, Department of Celtic Languages and Literatures Research Workshop Series (November 5, 2002).

MARJORIE HOWES,

"Women Writers and the Irish Atlantic," Notre Dame University (April 2002).

"Migration, Maids, and the Modern," Modernist Studies Association (October 2002).

KEVIN KENNY

"New Perspectives on the American Irish." Cushwa Center for the Study of American Catholicism, University of Notre Dame (November 1, 2002).

"The Irish in the Empire." British Studies Seminar, The University of Texas at Austin (October 11, 2002).

"Diasporas and Cross-national Comparisons: The American Irish in Global Perspective." Annual Meeting of the American Historical Association, Chicago (January 5, 2003).

"Irish Global Migration: Diasporic and Transnational Approaches." Clinton Centre for American Studies, University College, Dublin (January 27, 2003).

FORREST K. LEHMAN

"Exploring the Urban in *Dubliners and Sketches By Boz*." James Joyce on the Bay Conference, University of Southern Florida at Sarasota (February 2002).

JENNIFER MCGILL-WALKER

"In the Name of the Mother." New England Conference for Irish Studies (October 25, 2002).

"Liberty as a Gendered Construct in Kate O'Brien's *Land of Spices*: An Alternative Text." Women's History: Irish/Canadian Connections, Nova Scotia, Halifax (August 22, 2002).

PHILIP O'LEARY

"Banned in Banba: Cultural Xenophobia in the Irish Free State," 22nd Annual Harvard Celtic Colloquium (October, 1922).

Post-performance talks at two plays by Sógán Theatre Company, Boston Center for the Arts.

KEVIN O'NEILL

"The Broken Language of Mary Shackleton Leadbeater: Neighbourhood as Nation in Writing Reactionary Ireland." Modern Language Association, New York City (December 29, 2002).

"Friends and Neighbours: Religious, Ethnic, and Political Identity in Penal Ireland." American Historical Association, Chicago (January 4, 2002).

ROBERT SAVAGE

Post-performance talk (with James Smith) after Ronan Noone's play *The Lepers of Baile Baiste*, Súgán Theatre Company (November 14, 2002).

JAMES SMITH

Post-performance talk (with Robert Savage) after Ronan Noone's play *The Lepers of Baile Baiste*, Súgán Theatre Company (November 14, 2002).

NADIA SMITH

"The Careers of Helena Concannon, Dorothy Macardle, and Rosamond Jacob," Women on Ireland Research Network Conference, University of Liverpool (March 17, 2002).

"Nationalism, Gender, and Irish and Scottish Historiography, 1918-1939," Cross-Currents Conference, Irish and Scottish Studies, University of Aberdeen (April 6, 2002).

"Women, Nationalism, and Popular History in the Irish Free State," American Conference for Irish Studies, Milwaukee, Wisconsin (June 8, 2002).

AMY WITHERBEE

"The Queen of Camden Street: Misplaced Victorian Convention in Brian Moore's *The Lonely Passion of Judith Heame*" at the Women's History Conference in Nova Scotia (August 24, 2002).

"A Seven Letter Word for Belfast" at the New England Conference for Irish Studies (October 25, 2002).

AWARDS

SÉAMUS CONNOLLY HONORED BY

IRISH ECHO

The *Irish Echo's* Traditional Artist of the Year for 2002 is Séamus Killaloe, Co. Clare, who had a truly "banner" year in 2002. In 2002, the director of Irish Studies Music Programs and world class fiddler, authored "Forget Me Not" with one of his former pupils, fiddler Laurel Martin who now teaches at BC. The 132-page book contains notation for 50 Irish tunes and two CDs, recorded by Connolly, Martin, and such guests as Jimmy Noonan, John McGann, and Joe Derrane.

IRISH STUDIES POSITIONS

The Center for Irish Programs at Boston College, on behalf of Irish Studies, announces openings in Irish Music and Language.

IRISH LANGUAGE AND LITERATURE

A non-tenure track position to begin in fall of 2003. As well as teaching at the undergraduate and graduate levels, the successful candidate will work with the Burns Library as a manuscript processor and assist the Library in developing its Irish language collections. Research experience in archives, manuscript collections or special libraries desirable. Applicants must demonstrate a proven record of Irish language teaching, a high level of expertise in spoken and written modern Irish and a research interest in Irish writing. Ph.D. required.

Applicants should submit a letter of application, curriculum vitae and three letters of recommendation to:

Robert Savage
Associate Director, Irish Studies
Connolly House
Boston College
Chestnut Hill MA 02467

Boston College is an Affirmative Action/Equal Opportunity Employer. Women and Minorities are encouraged to apply.

ABBAY THEATRE SUMMER PROGRAM

Applications are now being taken for the Boston College Abbey Theatre Summer Program, which runs from mid-June to mid-July. For the first time since the program was established fifteen years ago, students from outside Boston College are encouraged to apply. This five-week workshop consists of classes, lectures and demonstrations by members of Ireland's Abbey Theatre Company. Participants study acting, production, management, and the history of Irish theatre. At the conclusion of the program, students stage an Irish play. The students consider the works of notable Irish playwrights such as W.B. Yeats, J. M. Synge, Sean O'Casey, Brendan Behan, Brian Friel, Hugh Leonard, Frank McGuinness and Tom Murphy, and explore the process of play production: set design, lighting, costume, mime and playwrighting. There are also lectures on theatre in education and drama criticism. The finale of the course is a student-organized production at the Peacock Theatre, the experimental stage of the Abbey Theatre.

The lecture workshop includes: Thomas Mac Anna, director of the course, shareholder and former artistic director of the Abbey; Ben Barnes, artistic director of the Abbey; Robert Ballagh, set designer for Riverdance; Anthony Roche, contemporary theatre; Dr. Alan Titley, theatre in Irish; and Kathleen Barrington, expert on educational theatre.

Acting and directing workshops will be conducted by members of the Abbey Theatre Company. The course is conducted daily from 10:30 a.m. to 4:30 p.m. at Ireland's National Theatre and also at University Hall.

Students will be housed at University Hall, Dublin, and will receive bed and breakfast for five weeks. University Hall, directed by the Jesuit Fathers, was founded in 1913. Its dignified architecture and excellent facilities create a pleasant atmosphere. The Hall is a walk from the well-known and attractive park, St. Stephen's Green, and is centrally located. Most of the city's famous buildings, and its museums, galleries and theatres are readily accessible by foot. The cost of the program includes tuition, five weeks room, bed & breakfast and tickets to scheduled theatre performances. The final cost will be set in March.

Students interested in attending Boston College's Abbey Theatre Summer Program should contact Philip O' Leary at 617-552-3724 (philip.oleary@bc.edu) or the Boston College Center for International Partnerships and Programs (summerabroad@bc.edu) or call (617-552-3934), or visit the CIPP web site www.bc.edu/international.

FALL IRISH RESEARCH FELLOWSHIP

In the fall of 2003 the Center for Irish Programs/Irish Studies will offer a research fellowship. The scholarship will provide housing at the Mill Street Cottage adjacent to the Boston College Law School and an office in Connolly House, the home of the Irish Studies Program. The successful applicant will be able to conduct research at Boston College libraries including the Burns Library, which houses the Special Irish Collection, the O'Neill Library and the Irish Music Archive. The fellowship will allow researchers access to other institutions in the Boston area such as the Boston Public Library, the Massachusetts State Archive, and the John F. Kennedy Library. Scholars studying in all fields of Irish Studies are invited to apply. A travel grant of \$1,000 will be offered to assist the research fellow. Those interested in applying should write to Robert Savage c/o Boston College Irish Studies Program, Connolly House, Chestnut Hill, MA 02467.

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Irish Studies
Connolly House
Chestnut Hill, MA 02467-3808



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in the field of Irish Studies will accompany the exhibition. Contributors include Claire Connolly, Cardiff University; Michelle Brown, British Library; L. Perry Curtis, Brown University; Margaret Preston, Augustana College; and Síghle Bhreathnach-Lynch, Curator of Irish Art, National Gallery of Ireland. Members of the BC community who have contributed to the book include Nancy Netzer, Robin Fleming, Pamela Berger, Katherine Nahum, Robert Savage, Robin Lydenburg, Alston Conley, Marjorie Howes, Kevin O'Neill, Lisabeth Buchelt and Kate Costello-Sullivan. During the semester an interdisciplinary course will be taught in conjunction with *Éire/Land*. Literary critic and

visiting professor Vera Kreilkamp, art historian Katherine Nahum and historian Robert Savage will teach a seminar which will be cross registered through the Departments of English, Fine Arts and History.

The exhibit and catalogue are dedicated to the memory of Adele Dalsimer, the co-founder of the Irish Studies Program. The exhibition and catalogue have been underwritten by Boston College with an indemnity from the Federal Council on the Arts and Humanities and additional support from the Cultural Relations Committee of Ireland and the National Endowment for the Arts, a federal agency. The benefactors are James Dalsimer, Cynthia Livingston and patrons of the McMullen Museum.

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For information please contact: Boston College Irish Studies Program, 300 Hammond Street, Chestnut Hill, MA 02467, 617-552-3938
See our website at: www.bc.edu/irish or email irish@bc.edu.