

# center for irish programs



## Burns Visiting Scholar, Fall 2017 Semester



Lauren Arrington

The Center for Irish Programs and the Burns Library warmly welcome Professor Lauren Arrington as the Fall 2017 Burns Visiting Scholar in Irish Studies. Professor Arrington is a scholar of modernism working in the United Kingdom. She joined the University of Liverpool in 2009. At its Institute of Irish Studies, she teaches courses on Irish and British fiction, drama, and poetry from the eighteenth century to the present day. She supervises MA and Ph.D. dissertations on topics in Irish literature and culture.

Prior to 2009, she was Adrian Research Fellow in English at Darwin College, University of Cambridge. She has a doctorate in English from Oxford University and has taught twentieth-century literature at

Goldsmiths University of London, Queen Mary University of London, and Oxford University. She has been awarded prestigious residential research fellowships at Trinity College Dublin's Long Room Hub, the Harry Ransom Center at the University of Texas at Austin, and Cambridge University's Centre for Research in the Arts, Social Sciences, and Humanities.

Professor Arrington is the author of two monographs:

(Princeton University Press, 2016) and

(Oxford University Press, 2010). She has also published articles on topics including Irish modernism, women's suffrage poetry, and agitprop theatre. She has appeared on BBC Parliament (TV), BBC Radio 4 and BBC Radio Ulster and she writes articles and reviews for the *Journal of American Studies* and the *Journal of Modern Literature*.

Professor Arrington is also founding general editor of *Journal of American Studies*, a peer-reviewed, open-access journal publishing the best scholarship on Yeats at an important moment of critical reassessment. She will be associate director of the W.B. Yeats International Summer School in 2018 and 2019.

During her time as Burns Scholar, Professor Arrington will be working on her latest project, *The Yeats Family and the Making of the Irish Literary Canon*.

She writes of her work: "During the consolidation of Mussolini's Fascist regime, W.B. Yeats and Ezra Pound—two of the most prominent poets of Anglophone modernism—were at the center of a

# Irish Studies Fall 2017 Events

The Center for Irish Programs at Boston College is pleased to offer a variety of events that are free and open to the public:

## SEPTEMBER

### 12 | HANNA & FRANCIS SHEEHAN SKEFFINGTON: THEIR ROLES IN EARLY 20TH CENTURY IRELAND

Tuesday, 5 p.m., Connolly House,  
300 Hammond Street

An illustrated talk by  
their granddaughter,  
D. M. ... S. ...  
S. ... NUI Galway,  
to commemorate the  
centenary of Hanna's  
US tour following her  
husband's death by a  
British firing squad during  
Easter Week 1916.

### 13 | GAELIC ROOTS CONCERT AND TALK FEATURING PROFESSOR GEARÓID HALLMHRÁIN, IN

Wednesday, 6:30-8:30 p.m., Connolly House,  
300 Hammond Street

Professor ... is a leading authority on  
Irish traditional music. He holds All Ireland titles  
on concertina and uilleann pipes, and is a member  
of the Kilfenora Céili Band. His book

was  
published by Oxford University Press in 2016.

### 21 | ART OF REMEMBRANCE: THE IRISH FAMINE AND THE ... RISING

Thursday, 5:30-7:30 p.m.

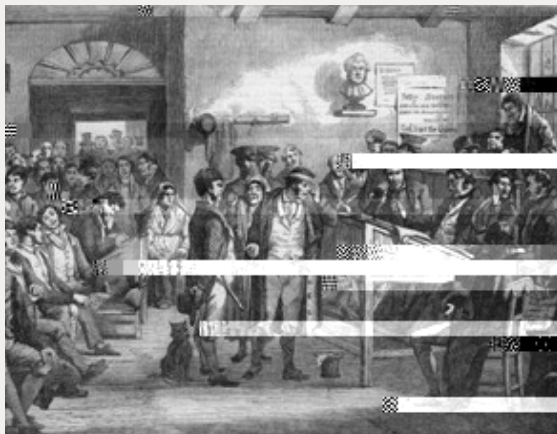
In a joint celebration, Boston College and Ireland's  
Great Hunger Museum present  
by R. ... K. ... and S. ... G. ... , one of  
the final titles in the award-winning series Famine  
Folios. (a phrase from

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**26** | A FLATLE FAMIL LECT 'RE:  
 "THE PENAL TIMES: THE  
 CATHOLIC CHURCH IN EIGHTEENTH-  
 CENTURY IRELAND"

Tuesday, 5:00-7:00 p.m., Devlin Hall, Room 101

Presented by Professor Liam Kirby, Oxford University. The persecution suffered by Irish Catholics during the "Penal Times" ranks alongside the Great Famine and the Easter Rising as one of the central components of the Irish national story. Professor Kirby shows how hitherto unused archives in Rome shed new light on this important story.



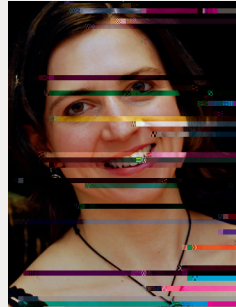
**28** | DALSIMER LECT 'RE:  
 "A FORGOTTEN IRISH CULTURAL  
 MOMENT: THE 1899 BALLINAROB  
 CONTROVERSY"

Thursday, 5:00-7:30 p.m., Devlin Hall, Room 101

Presented by Professor Brian C. Kiely, University of Notre Dame. The 1899 "Ballinarobe Outrage" originated as a local dispute between neighbors in a small County Mayo town and became the focus of national attention. The ideological, political, and social forces of cultural nationalism, the state apparatus, political patronage, global affairs, and the legal system clashed publically to reveal the inner workings of a small, but highly stratified, community.

OCTOBER

**3** | IRISH CÉILÍ Tuesday, 6:30-8:30 p.m.,  
 Gasson Hall, Room 100



Kaitlyn Johnson

All are welcome to attend this Traditional Irish Céilí Dance in Gasson Hall at Boston College. Easy-to-perform social dances will be taught by Boston College dance instructor Kaitlyn Johnson, a renowned dancer in her own right. Come with or without a partner and no experience is necessary. Live

music will be performed by Sean F. Kelly with Irish Studies students and friends.

**12** | CELEBRATING THE SEAMUS  
 CONNOLLY COLLECTION OF  
 IRISH MUSIC

Thursday, 6-8:30 p.m., Cadigan Alumni Center,  
 Brighton Campus

Launched last fall, the Séamus Connolly Collection of Irish Music is an online resource featuring more than 330 traditional tunes and songs gathered by master fiddle player Séamus Connolly. The program includes a website demo plus live music by Séamus Connolly, John, and Sean N., and S. and M. H. Co-sponsored by Alumni Education and the Boston College Libraries. **R. (\$20)**; please visit [http://www.bc.edu/alumni/get\\_involved/alumni\\_education.html](http://www.bc.edu/alumni/get_involved/alumni_education.html).



Sean F. Kelly

14 |

## DECEMBER

**7 | CELTIC CHRISTMAS**  
Thursday, 6:30-8:30 p.m., Cadigan Alumni Center, Brighton Campus

Celebrate the Song, Soul, and Joy of the season! Join world-renowned singer and keeper of Irish culture **NÓRÍN NÍ RIAIN** with her sons **OISÍN** and **MÁIRÉAD MÓRAN SÓRÍN** for an evening of song and story, celebrating the wisdom, charm, and wit that the Celtic tradition holds in store for us all. Described by Angelica Houston as Ireland's jewel of soul and song.

"This is an invitation, from my family to yours, to join us at Boston College for a great gathering of song, spirit, and a bit of fun too!"—Nórin Ní Riain

This event is free and open to the public but please register to attend at Celtic Christmas.

**11 | THE CELTIC IMAGINATION**  
Monday, 10 a.m.-7 p.m., Connolly House

A day-long conference of art, music, literature, philosophy, and spirituality. Speakers include **SARAH GARDNER** (artist & director of studio art, Boston College), **FIONA HUGHES** (poet & novelist, Man Booker nominee, National Book Award winner), **NÓRÍN NÍ RIAIN** (singer, musician, and theologian), **SARAH SHERIDAN** (liturgist, director of Sacred Rituals of Transition Project), **DANIEL MURPHY** (Boston College Philosophy Dept.), **ROBERT K. MURPHY** (Boston College Philosophy Dept.), **JAMES P. MURPHY** (Cal State Los Angeles, Philosophy Dept.), **ROBERT B. MURPHY** (authority on Celtic spirituality and Eriugena), and **PATRICK H. MURPHY** (theologian, philosopher, and author of, most recently,

Book signing to follow.

Find us on  
**Face**

Patricia M. ...@...

Professor Chen is now embarking on research into contemporary Irish and Irish-American novels. What fascinates her is how much the Irish Diaspora still influences the contemporary literary imagination, as manifested in Colm Tobin's (2009) and Mary Costello's (2014). And that also leads her to wonder about the other side of the story: how American culture has influenced and been influenced by the Irish immigrants. She hopes to address some of these issues during her year at Boston College.

## on Three Continents

along with other sounds, to explain its significance to the novel. All the objects, Nugent points out, had to be researched, scaled, and linked to the text of the book. Some of the work in creating the game involved filming and photographing sites in Ireland.

has already gained much media attention and summer 2017 saw it on tour internationally on no fewer than three continents. It was launched in Dublin in June around Bloomsday, the date when the events of the novel take place, in an event at the National Library of Ireland and later at a reception at BC Ireland on St Stephen's Green. The speaker at the launch was Joyce enthusiast, Senator David Norris, who professed great admiration for the project even though he confessed that his own knowledge of and participation in the digital age are minimal. It was also showcased later that same month at the 2017 North American James Joyce Conference in Toronto and finally at the meeting of the International Association for the Study of Irish Literatures in Singapore in July.

## The John J. Burns Library of Rare Books, Special Collections, and Archives

"I'd simply love to be with you—but it's going to be impossible." Impossible, yes. But she couldn't have known just how. She added a little sketch of a dragon to the bottom of her note, perhaps recalling the lines from the poem he wrote for her on the morning of her baptism, just two weeks before: "The joy of Spring leaps from your eyes,/The strength of dragons in your hair." She sighed and signed her name, arching it above the dragon's back. "Grace."



They had been out late. She had to get a car home. She kissed the envelope and dropped it in the letterbox. It was postmarked at 1:30 am. She awoke to knocking. Had he gotten it? "By luck," Joe wrote later that day. He had left the nursing home where he had been convalescing from tuberculosis at nine that morning. Holy Saturday, 1916. Michael Collins was at the door. He brought her twenty pounds to bribe the military, if needed, and a revolver to protect herself. He said Joe would explain in a letter. "I don't remember which frightened me more," she afterwards reflected.

Mick told her that Joe wanted to see her that evening. She arrived at the Metropole Hotel at six o'clock. He came down the stairs in a new uniform, but looked wretched. "I waited in all the afternoon for you." Confusion over words for time. Minutes later they were in a cab. She wasn't sure where he got out. The Typographical Society?

It would be the last time she saw him. Until they got married, that is—in his prison cell, in the wee hours of the morning before his execution. From his window at the Granville Hotel, Robert Rankin saw a man shot off his horse. Another casualty of the Rising, as he heard it called. He had come down from Belfast to watch the Irish Grand National, held every Easter Monday at the Fairyhouse Racecourse, and gotten stranded by the fighting on the streets of Dublin.

He ran down from his room to see if he could help the man. Too late. The body was already being picked over. "There's a souvenir for you," a stranger spouted, thrusting into his hand a letter that he had pulled from the dead man's pocket. Rankin slipped it into his own. It was still in his pocket when they pulled him from the wreck. He had escaped the chaos on a coal train only to be killed in a car crash. Tragic irony, or ironic tragedy.

A souvenir a second time, Rankin's relations kept the letter not knowing who it was from, or for. Queer little dragon, they must have thought. For the fiftieth anniversary of the Rising, they let the  
publish a photo. A journalist worked out as much of the story as he could: the last letter Grace Giord had written to her fiancé, Joseph Mary Plunkett—at least the last to survive. But who was the man on the horse, and why and where was he carrying

the letter? Most of the Plunketts's correspondence





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