

center for irish programs



irish studies

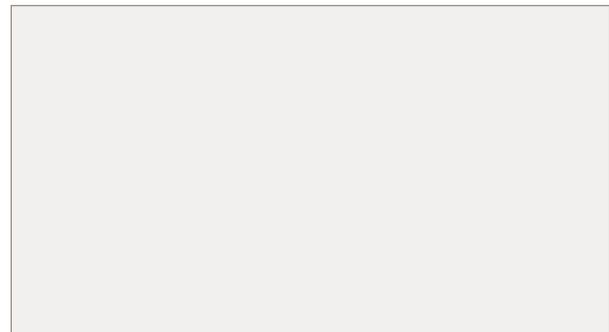
and Devotion in Medieval Ireland (with Salvador Ryan and Rachel Moss, Dublin: Four Courts Press, 2006), and, most recently, *Soldiers of Christ: The Knights Templar and Knights Hospitaller in Medieval Ireland* (with Martin Browne, Dublin: Four Courts Press, 2015). His monograph *The Friars in Ireland, 1224–1500* (Dublin: Four Courts Press, 2012) was awarded the 2013 National University of Ireland Prize for Irish Historical Research.

Apart from these book-length publications, Ó Clabaigh has contributed articles, reviews, and editions of documents to numerous Irish and international journals. He has lectured and taught courses for institutions and organizations in Ireland, Great Britain, Italy, and Nigeria and comes to Boston College having completed a semester as visiting professor at the School of Theology, St. John's University, Collegeville, Minnesota. His current research focuses on popular religion in Medieval Ireland and the society in Ireland.

Irish Studies Department
Boston College Department of History



Colmán Ó Clabaigh is a Benedictine monk of Glenstal Abbey, Co. Limerick, and a medievalist specializing in the history of monasticism and religion in Late Medieval Ireland. He was awarded a B.A. in 1989 at NUI Galway, and after undertaking research in Italy, Belgium, and Oxford, received his doctorate in 1998 from the National University of Ireland. His thesis was published as *A History* (with Martin Browne, Dublin: Columba Press, 2005); *Art*



Irish Studies Spring 2016 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:

April 21 |
Thursday, 5:00 p.m.
Connolly House
Professor Mike Cronin,
Academic Director, BCI,
presents

Irish Music

April 24 | Thursday, 6:30-8:30 p.m.
Cadigan Alumni Center, Brighton Campus
The Center for Irish Programs presents a concert of Scottish, Québécois & Celtic music. Featuring cellist Natalie Haas with guitarist/vocalist Yann Falquet.

April 28 | Monday, 7:00-9:00 p.m.
McMullen Museum of Art, Devlin Hall

"The Irish in America" Exhibition runs through May 2016.

April 29 | Tuesday, 2:00 p.m.
McMullen Museum of Art, Devlin Hall

Introduction by Paul Larmour

| Wednesday, 6:00 p.m.

43

, edited by Vera Kreilkamp. Declan Kiberd will speak and a reception will follow.

16 |

Wednesday, 7:00 p.m.

Gasson Hall, Room 100

Author Colm Tóibín will

deliver a Lowell Humanities

Series lecture titled

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& 17

18-20

| 16

Conference opens at 6:00 p.m. on March 18, Devlin Hall, Room 101, followed by a reception; luncheons on Saturday and Sunday in the BC Faculty Dining Room.

Speakers include: Colm Tóibín, Professor Alvin Jackson of Edinburgh University, Professor Emily Bloom of Georgia State University, Dr. Roisin Higgins of Teeside University, and Professor Keith Jeffrey of Queen's University Belfast.

28 | Monday, 6:30-8:45 p.m.

Gasson Hall, Room 100

featuring Irish music, song, verse & dance. Performers will include: Charlie Lennon, Regina Delaney, Seamus Connolly, The Murphy Beds, the Boston College Chorale, and the Boston College Chamber Music Society.

5 | Tuesday, 3:00 p.m.

Burns Library, O'Brien Fine Print Room

& moderated by



A Fond Farewell to Seamus Connolly

Seamus Connolly, our Sullivan Artist-in-Residence, retired on the 31st of December 2015. Seamus worked at Boston College for some 25 years and began teaching Irish music in 1990. The music program was seen as complementing the Irish Studies program by adding Irish music and dance.

Seamus began organizing Irish music concerts under the title Gaelic Roots. Following his appointment by then-president of Boston College Father Don Monan, Seamus not only conducted classes on a weekly basis but also put together a summer program beginning in 1993. This again was under the title of Gaelic Roots and, indeed, Gaelic Roots became a trademark that is owned by Boston College. The Gaelic Roots summer conferences began as a weekend event in 1993 and continued from 1995 until 2003 as weeklong summer programs. They attracted participants from around the world, including musicians and students from Australia and Japan. These events were taped for posterity and are housed in the Burns Library Irish Music Archives.

As a result of the events of 9/11, it became increasingly difficult to organize a Gaelic Roots weeklong program at Boston College, as obtaining visas for foreign artists became significantly more demanding. From 2003, therefore, there was a transformation with regard to Gaelic Roots and its events became virtually monthly occasions at Boston College. Today, eight Gaelic Roots concerts are performed annually, serving as a tribute to Seamus's determination and vision. Over the last number of years in particular, Seamus has been greatly assisted by Beth Sweeney, who is the archivist of Irish music in the Burns Library.

Seamus has made an enormous contribution to Boston College. He has earned an international reputation as a performer and his reputation in the Irish music community has enhanced the status

of Irish music at Boston College. The University is looked to by people in the profession as an important center for the practice and performance of traditional Irish music, and all this is attributable to Seamus's hard work. He retires with our thanks. We trust he will have a restful retirement but we know that we will see him from time to time and, indeed, he has already agreed to come back to the campus on Easter Monday 2016 to take part in the commemorative concert that will mark the centenary of the Rising of 1916. Once again, we thank Seamus for all that he has done and we look forward to continued cooperation with him in the years ahead. The Irish Studies program is confident that music and dance will continue to be an important part of what we do in Irish Studies at Boston College.

A Time of Transition in Irish Studies

Readers of this newsletter will have seen that we are in a time of transition with regard to Irish Studies at Boston College. Tom Hachey retired last summer and, as noted above, Seamus Connolly, BC's Sullivan Artist-in-Residence, retired at the end of December 2015. Seamus's place, apropos of the Gaelic Roots series, will be taken for the present by Sheila Falls, who is well known to the Irish music community in Boston and who teaches fiddle at Boston College.

We are also beginning to look again at our program, and colleagues have been engaged in a "self-study" of what we teach and our relationships with the Burns Library and Boston College-Ireland, and have examined other aspects of the program. We are looking at the things that we do well and at the things we would like to do better. In the spring of 2016, we will have the help of some outside experts who will evaluate the various aspects of our activities and advise us on how to further develop the program. This is all very exciting.

We have also decided that this is probably a good time to transition the format of the newsletter, which is mailed out twice annually. Following this issue, the newsletter will be available in electronic format. Some copies may be printed for those who do not "do" e-mail and for visitors to BC. If you would like to continue to receive the newsletter, please ensure that we have Please send your e-mail address to: irish@bc.edu.

“Recreating Identity” will feature examples of books, textiles, leatherworks, and ceramics produced by a variety of artisans, situating them in relation to the refounding of the Royal Irish School of Art Needlework, the establishment of the Arts and Crafts Society of Ireland and its series of craft exhibitions in Dublin, the activities of the Irish Decorative Art Association in Belfast, and the broader Celtic Revival. The exhibit will draw extensively upon the Burns Library archives of the Cuala Press and designer Eva McKee, with supplemental loans from private collectors. In turn, the Burns Library will be lending a number of books and artworks from its collections to the McMullen Museum exhibition, including several recent acquisitions.

by Green Linnet Records in 1991 and was recognized by the American Folklife Center of the Library of Congress. A few years later, Boston College's first two Gaelic Roots festivals (1993 and 1995) provided a wonderful variety of music for a double CD, Boston College Irish Studies Program Celebrates Gaelic Roots.

Today, staff from the Irish Music Archives record the Boston College Gaelic Roots Series events on audio and video. The recordings are then made available for listening and viewing at the Burns Library. These recordings are an important resource for the study of Irish traditional music as well as for the study of related music and dance traditions in North America. They also document the Irish Studies program's many and varied music offerings over the years. Selected clips from the recordings are made available on the Burns Library Irish Music Center YouTube channel: <https://www.youtube.com/user/BurnsLibraryIMC>. A listing of available recordings is updated regularly at <http://libguides.bc.edu/irishmusic/archives>.

The Irish Music Archives also includes manuscript collections. A few examples are the Mary O'Hara Papers, the Frederick M. Manning Collection of John McCormack, the Séamus Connolly Papers, and the Michael Cummings Collection of P.S. Gilmore Materials. Musical instruments include two Egan harps from the early nineteenth century; these are on view in the Burns Library's Irish Room alongside Mary O'Hara's first professional harp. The archives also has many published materials in a wide variety of formats.

The Burns Library is open to the public for research; please feel free to e-mail us at burnsref@bc.edu or telephone 617-552-4861 to find out more. We welcome your questions and look forward to hearing from you.

The Arts and Crafts Movement: Making It Irish

From February 6 to June 5, 2016, during a year of commemoration of the 1916 Easter Rising across Ireland and on this campus, the McMullen Museum of Art offers the first comprehensive examination of the Irish Art and Crafts movement. Like the more familiar Irish Literary Revival of the same era, Arts and Crafts practice accompanied and shaped the visual imagination of the country's transformation from

colony to independent nation. As its centerpiece, *The Arts and Craft Movement: Making It Irish*, curated by Vera Kreilkamp and Diana Larsen, introduces dazzling early medieval-influenced metalwork, embroidered hangings and vestments, altar cards, and leatherwork from University College Cork's Honan Chapel. The collection of this ideologically charged masterpiece of Arts and Crafts achievement, consecrated in 1916, has never before travelled beyond Cork.

The exhibition also features Wilhelmina Geddes and Harry Clarke's prizewinning stained glass panels that evoke a Celtic and early Christian past—but gesture toward the innovative Modernism characterizing the Literary Revival. Three Arts and Crafts windows in the University's Bapst Library, commissioned in the 1950s from Harry Clarke's colleague Richard King, constitute an epilogue for the exhibition, suggesting why Boston College's campus provides a fitting setting for it. Other objects on display at the museum were 1950s domestic art.

Arts and Crafts Movement: Making It Irish

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