

Henry Jones Thaddeus, *The Wounded Poacher*, 1881

FZW` eWWEfack 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. *FZW` eWWEfack* 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, *FZW` eWWEfack* 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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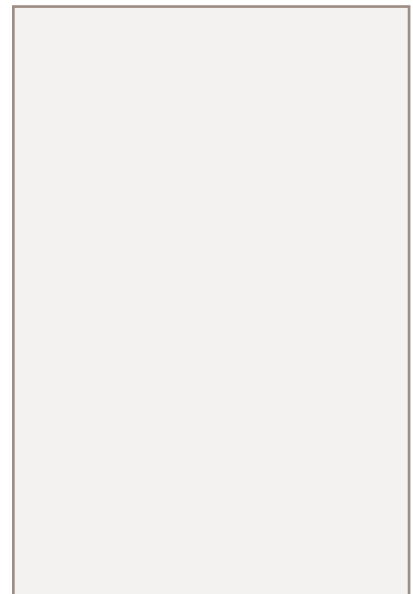
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2101 Commonwealth Avenue

6:30 to 8:30 p.m.

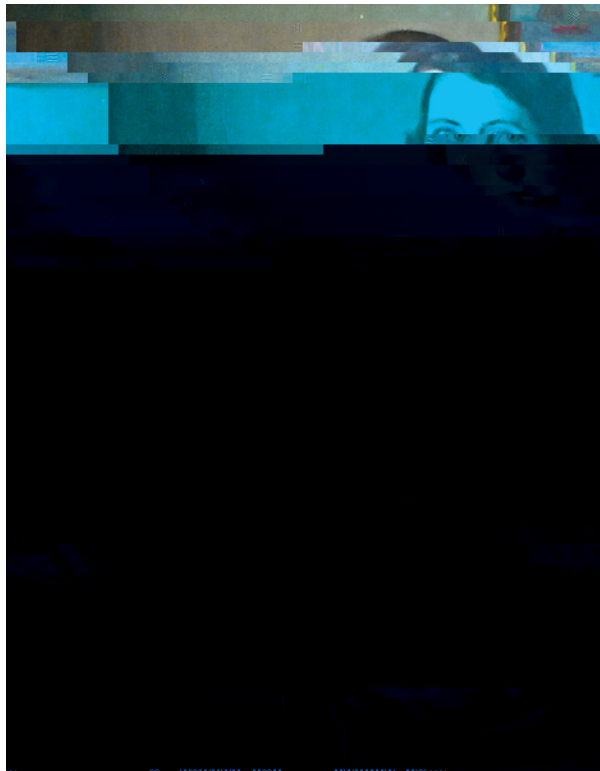
Brighton Campus, Boston College

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.



Rural Ireland: The Inside Story

Lá fí gWa` Xh #



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.

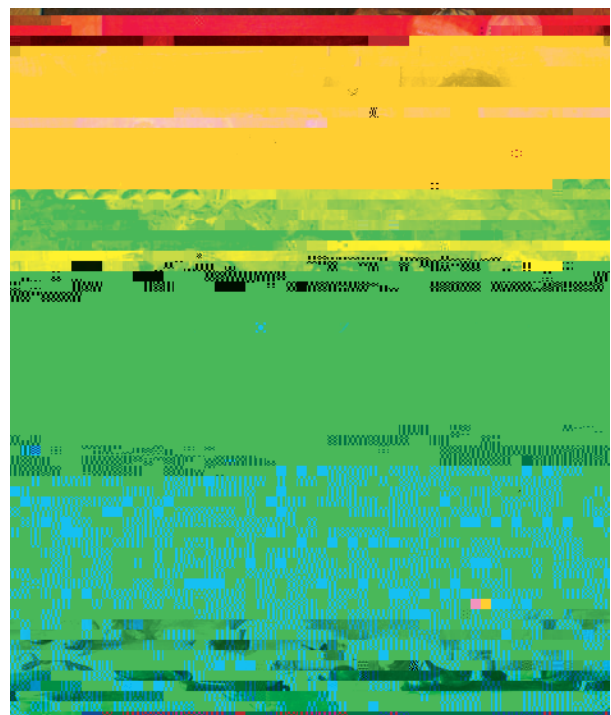
Paintings and objects in the exhibition's first section, *Ways of Living*, are arranged to illustrate the variety of economic conditions in nineteenth-century rural Ireland. Subsequent sections such as *Working*, *Reading and Writing*, and *Gathering Together* depict various interiors where essential 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 *FZWBd` 8[eZM S` lE 6chi` W5Zl^V*, and on rituals of courtship, holiday celebrations, and country dances. Several images illustrate women's traditional work, and Aloysius O'Kelly's watercolor *? Sæ [` S 5a` `WSc 5STI`* 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 *4SV@We[` FdgT^WF_ W* 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 *@We Xh 3_ WLS* 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.



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S`VLSUZ fZVWScfXgScV`VT'ai [fabW

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.

Faculty News

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 C i_

Burns Library
Irish Collections

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

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 *Ébad S` V fZW 4df/eZÉ*. 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 *S/AdWDMs/1` Y/` 4dfS/` , 3 4ge/` WES` VEaUS^: [efack* (Oxford University Press, 2005). He recently completed *8/` S` US^<agd S/e_ /` 4dfS/` E/` UWZMSV@/` WWWIZ 5Wfgdk* (Oxford University Press, 2012). In recent years, Professor Porter has worked extensively on the history of the amateur in British social and sport_

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.

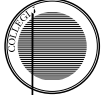
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Academic Director, Boston College Ireland

Fellowships

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BU #PTUPO \$PMMFHF *SFMBOE 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

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