

## E. Dublin Epithets

The final section consists of materials I could not fit in elsewhere: two poems about Dublin, a video that emphasizes the city's poetry, folk music in the pubs of Temple Bar, a selection of the quirky statues that have sprung up over the past four decades, and the modern architecture of Dublin's "Celtic Tiger" phase at the end of the century.

**Louis MacNeice:** *Dublin* (1939), read by Mary McDonald-Lewis

**Video:** *A Walk Through Dublin* (no dialogue)

**Video:** Music in Dublin Bars

**The Dubliners:** *Molly Malone* at 40th reunion

**Hamilton Harty:** *Fair Day*, scherzo of his *Irish Symphony* (1904), with photos of quirky sculptures around Dublin

**Stephen James Smith:** *Dublin, you are...* (2020)

Artist bios and similar materials will appear on the class website by the end of the week.

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# A Sense of Place



## 11. Dublin: Displaced Memories

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# 11. Dublin: Displaced Memories

THIS CLASS IS BASED ON THE IDEA THAT DUBLIN LIVES ON MEMORIES. But many of them seem at odds with the lives actually lived in the city, hence my word “displaced.” In the first hour, we shall look at various aspects of Dublin’s history, from the elegant legacy of the English Protestant Ascendancy to the struggles around 1920 when the Irish finally freed themselves from that yoke. But before looking at these forms of displaced heritage, I also needed to discover why Dublin lodged itself so firmly in my own mind as a magical place, even though I have never quite been able to recapture that magic on later visits. And by extension, I also tried to reconstruct my mother’s experiences of the city, when she did her midwifery training there as a young woman during the Irish Civil War.

The second hour will be simpler: a look at James Joyce’s portrait of Dublin in *Ulysses*, followed by a series of videos illustrating epithets that one might apply to the city: **historic**, **poetic**, **musical**, **quirky**, and (since my last visit) surprisingly **modern**.

Only the videos are listed below. *rb*.

## A. The Lure of Memory

This section is devoted to my childhood memories of visiting Dublin several times just after WW2, coming down from Belfast in a train with my mother. What did it mean for me—and what did it mean for her?

**Video:** O’Connell Street in 1950

**Video:** *Biddy Milligan* (variety performance by Jimmy O’Dea)

**Video:** *The Dublin Pulse*

## B. Shadows of the Past

In 1900, Sackville Street, Dublin’s grandest avenue, was dominated by Admiral Nelson looking down from his pillar at the General Post Office below. But the GPO became the epicenter of the 1916 Easter Uprising, the declaration of Irish Independence was followed by two waves of fighting (English against Irish, then Irishmen against each other), The avenue became O’Connell Street, and decades later Nelson’s Pillar was blown up by the IRA.

**Film:** *Michael Collins* (1996), attack on the Post Office

**Video:** Proclamation of the Irish Republic (centennial reenactment)

## C. Two Dublins

Two Dublins, whatever way you look at it: Protestant versus Catholic, English versus Irish, rich versus poor. How have these dualities left their mark on the city today?

**Arthur Duff:** *Echoes of Georgian Dublin* (1955), finale with images

**Video:** *The Ha’penny Bridge*

**Video:** *Doors of Dublin* (two contrasted videos)

**Video:** *St. Stephen’s Green and Merrion Square* (Rick Steves)

**Video:** *The People We Meet* (in the Liberties)

## D. The Dublin of Ulysses

James Joyce was already an exile when *Ulysses* was published in Paris in 1922; it would not appear complete in Ireland until 1997. But Dubliners have long cherished it as an intimate (though oblique and challenging) portrait of their city, and *Bloomsday* (June 14) when the action all takes place, is an unofficial holiday.

**Video:** A *Ulysses* Tour of Dublin, interviews

**Video:** *Manufacturing Intellect* (BBC), the Cyclops scene

**Film:** *Bloom*, Molly’s closing soliloquy (Angeline Ball)