

Prof. Lauren Arrington  
[laurenarrington@usf.edu](mailto:laurenarrington@usf.edu)

#### Higher Education

- May 2008 – D.Phil in English, Oxford University
- May 2005 – M.A. (Hons) Anglo-Irish Literature and Drama, University College Dublin, Ireland
- May 2003 – B.A., magna cum laude, Carson-Newman College, Jefferson City, TN

#### Academic Employment

- 2023 – Professor of English and Head of Department, University of South Florida
- 2019 - 2023 : Professor of English and Head of Department, Maynooth University, National University of Ireland  
Head of Department from 1 Sept 2020
- 2018-2019 Professor of Modern Literature and Head of Department, Institute of Irish Studies, University of Liverpool
- 2014-2018: Senior Lecturer (Associate Professor), Institute of Irish Studies, University of Liverpool
- 2009-2014 Lecturer (Assistant Professor), Institute of Irish Studies, University of Liverpool
- Oct 2008 – Oct 2009: Adrian Research Fellow in English, Darwin College, Cambridge University

#### PUBLICATIONS AND RESEARCH GRANTS

##### External Grants and Fellowships

- National Endowment for the Humanities, Public Scholars Grant (2023), \$40,000 for Bohemia on the Breadline
- New York Public Library Visiting Fellowship based at the Schomburg Center for Research in Black Culture, 3 weeks (May 2022); Cheryl Bered

- Erasmus Teaching Fellowship, Trinity College Dublin (one week, March 2014)
- Visiting Fellow, Centre for Research in the Arts, Social Sciences and Humanities, Cambridge University (Lent Term [JanMarch], 2013) for Revolutionary Lives
-

research is especially impressive...a sharp, controlled study of an influential literary network." Sean Pryor in Australian Book Review (Aug 2021), <https://www.australianbookreview.com.au/abr-online/current-issue/966-august-2021-no-434/8112seanpryor-reviews-the-poets-of-rapallo-how-mussolini-italy-shaped-british-irish-and-us-writers-by-lauren-arrington>

OUP Reader's Report:

Times Literary Supplement (22 April 2016)

“riveting new book [...] shows how a deeply conservative set of assumptions about the proper role and behaviour of women has often led to some deeply flawed interpretations of Markievicz’s life [...] mining the archive with intelligence and sensitivity [...] Among the many books being rushed out to coincide with the centenary of the Easter Rising, Arrington has written a volume of lasting significance.”

Times Higher Education Supplement

“the book will prove of invaluable use to future researchers in the historiography of the Abbey Theatre.”

Irish University Review 42.2 (Nov 2012)

“impressive— at once highly detailed and very readable [...] Arrington’s well-balanced, detailed account of the financial and other forces that were at work [...] represents an important contribution to a much-needed reassessment of the story of Irish censorship”

Irish Literary Supplement (22 March 2012)

“presented in the form of a highly readable thriller thanks in no small part to the author’s fast-paced style and access to the editors’ minute books....The timing of this book could not be more appropriate or appreciated.”

Notes and Queries 59.2 (2012)

“a dense, meticulously researched book [...] Arrington proves conclusively that great art was nonetheless beaten down [...] an invaluable sourcebook”

Edited Books(3, plus 1 under commission)

- 21<sup>st</sup>-Century Oxford Authors: W.B. Yeats (Oxford: Oxford University Press, commissioned).

Reader’s Report: a volume that is hugely to be welcomed [...] interpolating plays, essays and prose pieces as well, will create a new form of Yeats, revealing him in ways that will be new for the reader accustomed to the partition of the work

Reader’s Report: the way this material will be organized presents us with a Yeats that is less unified, more varied and even fragmented, than other published versions of him, and that this Yeats is much more interesting and reflective of the true complexity and diversity of his career. Readers are accustomed to a more neatly packaged Yeats packaged by himself and this edition restores a challenging yet stimulating sense of complexity to him’.

- The Oxford Handbook of W.B. Yeats, co-edited with Matthew Campbell (Oxford: Oxford University Press, forthcoming March 2022), approx. 330,000 words. In press.

-

- “The Theatre and the State” in *The Oxford Handbook of Modern Irish Theatre* edited by Nicholas Grene and Chris Morahan (Oxford: Oxford University Press, 2016), 169-182. ISBN: 9780198706137
- “Feeding the Cats: Yeats and Pound at Rapallo, 1928” in *Uncertain Futures: Essays about the Irish past for Roy Foster* edited by Senia Pascoe (Oxford: Oxford University Press, 2016), 188- 198. ISBN: 978-0198748274
- “Liberté, égalité, sororité: the poetics of suffrage in the work of Eva Booth and Constance Markievicz” in *Advancing1 Tf [(A)1 (dv)eg ( )Tj EMcanc (t.u)g1 Tfb1 Tc -0.001 AT2(oy*

### Peer-Reviewed Journal Articles

- “Towards a Late Modernist Theatre,” *Modernism/modernity* Print+ 5.4 (Feb 202). 11,000 words.  
<https://modernismmodernity.org/articles/arrington-towards-late-modernist-theater>
- “The Blindness of Hindsight: Irish and British Poets Reflect on Early Fascist Italy,” *Irish Political Studies* 33.2 (March 2018), DOI: 10.1080/07907184.2018.1454667
- “Fighting Spirits: Yeats, Pound and The Winding Stair (1929),” *Yeats Annual* 21 (March 2018), 269-294.
- “Socialist Republican Discourse and the 1916 Easter Rising: the Occupation of Jacob’s Biscuit Factory and the South Dublin Union Explained,” *Journal of British Studies* 53.4 (October 2014), 992-1010.
- “St. John Ervine and the Fabian Society: Capital, Empire, and Irish Home Rule,” *Risk, Workshop Journal* 71.2 (Autumn 2011), 52-73.
- “‘I sing what was lost and dread what was won’: Yeats and the Legacy of Censorship,” *Irish University Review* 38.2 (Autumn/Winter 2008), 222-42.
- “The Censorship of O’Flaherty V.C.,” *Shaw* 28 (2008), 85-106.

### Peer-Reviewed Reference Works

- “Irish Modernism”, *Oxford Research Encyclopaedia of Literature* (Oxford: Oxford University Press, 2016). 6,000 words. DOI: 10.1093/acrefore/9780190201098.013.237
- “W.B. Yeats” in *Oxford Bibliographies in British and Irish Literature*, Andrew Hadfield, ed. (New York: Oxford University Press, 2012). 15,500 words DOI: 10.1093/obo/9780199846719-0063
- “Irish Modernism” in *Oxford Bibliographies in British and Irish Literature*, Andrew Hadfield, ed. (New York: Oxford University Press, 2012). 14,500 words DOI: 10.1093/obo/9780199846719-0069

### Public Scholarship

- “A New Deal for Ireland’s Artists: what lessons does Roosevelt’s New Deal have for the Basic Income for the Arts pilot?” *Irish Times* (11 April 2022),  
<https://www.irishtimes.com/culture/books/a-new-deal-for-irelands-artists-what-roosevelt-can-teach-us-1.4847104>
- “Finding his voice: new poems by Thomas MacGreevy,” *The TLS* (Commentary), 21 Jan 2022. 2,500 words. Commissioned.  
<https://www.the-tls.co.uk/articles/newly-discovered-poems-by-thomas-macgreevy-essay-lauren-arrington/>
- “Constance Markievicz, the divisive revolutionary heroine,” *Irish Times Features* 63 (10 December 2018), 1,500 words. Commissioned.  
<https://www.irishtimes.com/culture/heritage/constance-markievicz-the-divisive-revolutionary-heroine-1.3710763>
- “Ella Young’s Wondertales of Revolution” in Fearghal McGarry, ed. Ar131.82 ho0 201s]TJ 0 [ T

- “First-wave feminism’s #MeToo Moment” Irish Times (3 May 2018). 600 words.  
<https://www.irishtimes.com/culture/books/first-wave-feminism-smetoomoment-1.3483101>



## Selected Review Essays

- “California, Coming Home,” rev. of. Alison Scheeres and Julia Gilbert, Listen, World! How the Intrepid Elsie Robinson Became America’s Most-Read Woman (Seal, 2022) in Los Angeles Review of Books (Dec 2022). 3,000 words.  
<https://lareviewofbooks.org/article/california-coming-home-on-julia-scheeres-and-allison-gilberts-listen-world/>
- “We All Belong to the Same War,” rev. of Elizabeth Becker, You Don’t Belong Here: how three women rewrote the story of war (Public Affairs, 2021) in Public Books (July 2022). 3,000 words.  
<https://www.publicbooks.org/you-dont-belong-here-women-journalists-vietnam/>
- Rev. of Geoff Bell, (Publ0(w)3 ( t)Dy

L. Arrington,

- Director, W.B. Yeats International Summer School (20021)

Maynooth University, National University of Ireland

- Head of Department of English (2020 - 2023)
- Steering group for Early Career Mentoring, Faculty of Arts, Celtic Studies and Philosophy (2020-21, 2021-22)
- Steering group for Athena Swan Bronze Award Faculty of Arts, Celtic Studies and Philosophy (2021-2022)
- Vice President's steering group to revise the Faculty Statutes-2020

University of Liverpool:

- Head of Department, Institute of Irish Studies
- Project lead: Agreement: the People's Process, curated exhibition at Victoria Gallery & Museum, sole curator of online exhibition with supplementary artist interviews, etc. <https://www.liverpool.ac.uk/irishstudies/research/researchprojects/peoplesprocess/exhibition/#d.en.1027913> Sponsored by the Irish Department of Foreign Affairs.
- Parental Leave Mentor, School of Histories, Languages, and Cultures
- Athena Swan Committee Member, School of Histories, Languages, and Cultures
- Departmental Project Lead: MacLua Library & Archive
- Departmental Postgraduate Research Lead (Spring 2018)
- Departmental Postgraduate Taught (DPGT) Lead (Spring 2018)
- Faculty of Humanities and Social Sciences Academic Quality and Standards Committee (2017):
- School of Histories, Language and Cultures Assessment Lead (2013-2015):
- School of Histories, Languages and Cultures Student Experience Committee (2013-2015)  
Focused on delivery and reception of the new Academic Integrity (plagiarism) policy

INVITED SPEAKING ENGAGEMENTS

Keynotes

- "Biography Unbound," Keynote Roundtable, Manchester University (May 2023)
- "Writing Lives," Dublin Writers Festival (September 2022)
- 40<sup>th</sup> anniversary conference, Beijing Foreign Studies University, Beijing, China (November 2019), declined due to maternity leave
- "Modernist Forms," Fernand Léger Exhibition at Tate Liverpool <https://www.tate.org.uk/whats-on/tateliverpool/exhibition/fernandlegernew-times-new>



- “Constance Markievicz’s Prison Reading,” English Department Seminar, Trinity College Dublin (March 2014)
- “Art, Empire, and Revolution: the Lives of Constance and Casimir Markievicz,” Humanities Society, Wolfson College, Cambridge (March 2013)
- “The Drama of Revolution,” International J.M. Synge Summer School, Wicklow, Ireland (July 2012)
- “Censorship and the Abbey Theatre: Mythic Challenges and New Sources for Understanding,” Censorship and Cultural Contradictions, National University of Ireland, Maynooth (May 2012)
- ‘The Battle of the South Dublin Union: Socialist Opposition to the Home Rule Bill,’ Rethinking Ireland and Home Rule, National Library of Ireland (May 2012)
- “The Popular Press and the Third Home Rule Bill,” Rethinking Ireland and Home Rule Faculty of History, Oxford University (April 2012)
- “Yeats and Magič,” Rossetti Society, Kings College School, Wimbledon, London (2011)
- “Yeats and the Art of Education,” Yeats, Ireland, and the Arts, National University of Ireland, Galway (August 2011)
- “An Irish Theatre? Education, Representation and Nationalism,” W.B. Yeats International Summer School, Sligo (July 2011)
- “‘The GoreBooth Girl and the Count with the Unspellable Name’ The Markieviczes and the Irish Revival,” Cambridge Group for Irish Studies, Magdalene College, Cambridge (Nov 2010)
- “‘There was unity in Ephesus at last’ John Ervine and the Fabian Society,” Irish London: Print, Politics and Performance in the Long Nineteenth Century, King’s College London and University of Notre Dame, One London Centre (10 Sep 2009)
- “The State and the Stage in Ireland,” Drama Seminar, English Faculty, Cambridge University (Jan 2009)
- “‘I sing what was lost and dread what was won’ Yeats and the Legacy of Censorship,” Irish History Seminar, University of Oxford (November 2007), Irish Studies Seminar, Institute of English Studies, University of London (December 2007), and Mater Dei Institute for Education, Dublin (Oct 2008).
- ‘The Censorship of O’Flaherty,’ V.C. British Shaw Society, London (2007)

#### Other Conferences

- “Performing Justice: The King’s Threshold and the Irish Hunger Strikes,” Modernist Studies Association (Columbus, Ohio; November 2018).
- “Accounting for Ezra: politics, patronage, peril,” Modernist Studies Association (Amsterdam, August 2017).
- “Constance Markievicz’s Literary Republicanism,” International Association for the Study of Irish Literatures (Cork, July 2016).
- “Revolutionary Gothic: Markievicz at the College of Sons,” American Conference of Irish Studies (Notre Dame, March 2016).
- “Yeats and Late Modernism,” roundtable with Margaret Mills Harper, Gregory Castle and Joe Valente, Modernist Studies Association, Boston (Nov 2015).



#### University of Liverpool

Year 1: Irish Literature in English: from Swift to Yeats  
Year 1: Irish Literature in English: from Joyce to Heaney  
Year 1: Field Trip to Ireland and Study Methods (taught)  
Year 2: W.B. Yeats  
Year 2: Irish Fiction  
Year 3: War Writing  
Year 3: Ireland: Political, Social, and Cultural, Geographies (taught)  
Year 3: Modern Irish Drama  
Year 3: Approaches to Beckett  
Year 3: Late Modernism  
Year 3: undergraduate dissertation  
topics including: history and apocalypse in Eliot and Yeats; children in the novels of Elizabeth Bowen; the hero and antihero in the work of Sebastian Barry; landscape and Irish literature of the Second World War; history as spectre in contemporary Irish Writing; Yeats and women; Yeats and the muse; Spain, sexuality and the work of Kate O'Brien; the Russian influence on modern Irish writers; the pastoral in modern Irish poetry; postcolonialism in twentieth-century Irish writing; working-class heroes in twentieth-century fiction; trauma in interwar short stories by Irish women.  
MA: Irish Writing

#### Queen Mary, University of London

Year 2: Modern Irish Writing  
MA: Irish Modernism

#### Goldsmiths, University of London

Year 2: Revival to Revolution: Irish Drama, 1899-1922  
Year 3: Contemporary Irish Drama

#### Oxford University

Paper VII (Brian Friel)  
Paper VIII (dissertation): "Synge, O'Casey, and the Abbey Theatre"

#### Guest Lectures at Other Universities

Guest Lecturer, Constance Markievicz: art, suffrage, politics, Montclair State University (Nov 2020)  
Guest Lecturer, Modern Irish Drama, Montclair State University (Nov 2018)  
Guest Lecturer, Modern Irish Poetry, New York University (March 2016)

#### Postdoctoral Supervision

- Paul Fagan, Irish Research Council Postdoctoral Scholar, "Celibacy in Irish Women's Writing, 1860s-1950s" 2022-2023 (Maynooth)

#### M.A. and Ph.D. Supervision



