

## Appendix: Dossier of Tasks

### Task a)

Learning aims	Students can understand and explain the abstract concept of “secular relics” and <i>lieux de mémoire</i> (i.e. sites of memory/commemoration). Through engagement with extracts from a critical article, they are able to apply the concept of relics to a secular context and to discuss its significance.
Short description	<p>After reading the short text introducing the topic, students watch the 1-minute introductory video of Casement’s State Funeral in 1965. Using the first question on the handout, students discuss the significance of Casement’s bones being brought back to Ireland in pairs. The teacher asks the groups to report back to the class. The second handout provides the reading comprehension task. With the help of guiding questions, students read through the text, highlighting any vocabulary they struggle with. Collectively, the class makes a list of new vocabulary and discusses the guiding questions.</p> <p>A potential follow-up discussion could engage with the ideas of collective memory and commemoration (e.g., thinking about the study of history, current debates surrounding statues of slaveholders, the significance of trauma fiction, etc.).</p>
Prerequisites	None
Required material	Two handouts, video on Casement’s State Funeral, available under <a href="https://www.dropbox.com/s/xwkwtoxy-hqyi6w/Roger%20Casement%20Funeral.mp4?dl=0">https://www.dropbox.com/s/xwkwtoxy-hqyi6w/Roger%20Casement%20Funeral.mp4?dl=0</a> or on YouTube under <a href="https://www.youtube.com/watch?v=pCw-FuURQqR4">https://www.youtube.com/watch?v=pCw-FuURQqR4</a>
Main type of student activity	Reading Comprehension, Language Production
Key skills involved	Reading, listening, speaking
Primary texts referenced	McDiarmid, Lucy. “Secular Relics: Casement’s Boat, Casement’s Dish”. <i>Textual Practice</i> 16.2 (2002), 277–302.
Relevant secondary sources	<p>Further reading:</p> <ul style="list-style-type: none"> <li>Grant, Kevin. “Bones of Contention: The Repatriation of the Remains of Roger Casement”. <i>Journal of British Studies</i> 41 (2002), 329–353. → Grant’s exhaustive account of the repatriation of Casement’s bones and the vested political interests in this decision add valuable depth of information and background for the teacher.</li> <li>Cole, Teju. “The White-Savior Industrial Context”. <i>The Atlantic</i>, 21 March 2012. → Cole’s article provides a necessary intervention in the construction of white-saviour narratives. As such it serves as useful secondary reading for this task, which engages with the idea of the ‘national hero’.</li> </ul>

## Roger Casement's Bones: The 1965 Funeral

In 1965, the bones of Roger Casement were dug up in the London prison where he had been hanged, after which they were flown to Ireland and re-interred during a ceremonious State Funeral in Dublin. But what was the significance behind this event? In 1911, the Anglo-Irish Sir Roger Casement had been knighted for his proto-humanitarian work in the Congo and the Putumayo, where he had reported on the atrocities of the Belgian and British colonial regimes. Only five years later, Casement was arrested and convicted of high treason against the British Crown for his involvement in Ireland's own anti-colonial and nationalist uprising. Due to the emergence of the so-called "Black Diaries" which detailed Casement's homosexual encounters, his legacy as a national hero was troubled for decades in the then still staunchly catholic Ireland. Thus, it would take half a century for his bones to be brought back to the island of Ireland, which remains partitioned in the aftermath of the British colonial occupation of over 700 years. Casement remains buried in the capital of the Republic of Ireland, and not, as he had requested, near his family home in (British) Northern Ireland.



1. Read the introductory text and watch the video of Casement's State Funeral.
2. In pairs, discuss the significance of Casement being buried in the cemetery's "heroes' corner". Why was it important for his bones to be brought back from England to Ireland? Be prepared to report back to class.

## Roger Casement's Bones: "Secular Relics"

➔ *What is a relic?*

Relics are historical objects surviving from an earlier time. In a religious context, relics refer to parts of a holy person's body or their belongings. Places storing such relics, or touched in other ways by the holy person, are visited in pilgrimages. Items or places imbued with a special significance or magic can also exist in secular or non-religious contexts.



*Read the text below with the following questions in mind, and highlight any words with which you struggle:*

1. Can you describe what secular relics are?
2. What happened to Roger Casement's body, his possessions, and the landscape itself when he swam ashore? Why did they grow in significance? Can you think of other "charismatic landscapes"?

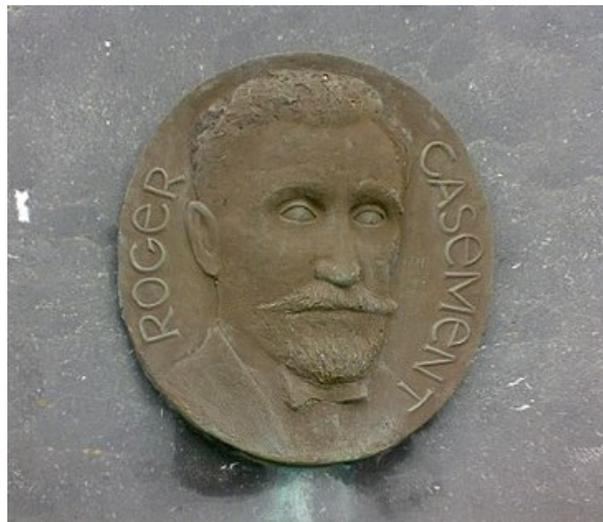
### **Lucy McDiarmid, "Secular Relics"**

The moment Roger Casement landed on Irish soil in North Kerry on 21 April, Good Friday, 1916, around two-thirty in the morning, grand, magical transformations took place. The small wooden rowboat carrying Casement and two companions had overturned in the waves, and the men pulled it along as they swam ashore. Soaking wet, exhausted, Casement touched Banna Strand and fell asleep. A change occurred: his body became a collection of future first-class relics, his clothing and possessions future second-class relics, and all the paraphernalia he brought ashore instant memorabilia. At that moment Banna Strand itself became a charismatic landscape, a place of supernatural power, a point of pilgrimage.

- 5
- 10
- 15
- Extraordinary powers were attributed to the spot where Casement first touched land. They must have been activated at that moment, because Casement felt the landscape's magic. 'When I landed in Ireland that morning,' he wrote to his sister Nina Newman from prison, 'swamped and swimming ashore on an unknown strand I was happy for the first time for over a year. Although I knew that this fate waited on me, I was for one brief spell happy and smiling once more. ... all round were primroses and wild violets and the singing of the skylarks in the air, and I was back in Ireland again.'



20 The transformation that took place with Casement's landing also involved the people  
of North Kerry: everyone he met became politically implicated as a traitor to the Crown or a  
traitor to Ireland, spiritually implicated as someone who had helped or hindered a martyr,  
legally a witness, and a participant one way or another in a narrative whose smallest details  
were passed on to later generations, personal memories that constituted local collective  
memory. National Irish collective memory of Casement is itself complex and disturbed, inseparable  
from the continuing debate about the authenticity of the 'Black Diaries', whose records  
of homosexual encounters may – or may not – have been authored by Casement. The appar-  
ent betrayal of a hero by his own people in Kerry also forms a part of national memory. In the  
25 words of Richard Murphy, watching Casement's 1965 reinterment on television, it was the  
Kerry witnesses 'whose welcome gaoled him'.



Task b)

Learning aims	Students are able to apply the concept of “secular relics” to their experience, and to illustrate and debate this concept in relation to their own lives.
Short description	Students are asked to write a paragraph on a memory object or place of their own, referring to three questions to guide their writing.
Prerequisites	Students must have completed task a) before starting on this task.
Required material	One handout
Main type of student activity	Language Production
Key skills involved	Writing
Primary texts referenced	McDiarmid, Lucy. “Secular Relics: Casement’s Boat, Casement’s Dish”. <i>Textual Practice</i> 16.2 (2002), 277–302.
Relevant secondary sources	<p>Further reading:</p> <ul style="list-style-type: none"> <li>• Grant, Kevin. “Bones of Contention: The Repatriation of the Remains of Roger Casement”. <i>Journal of British Studies</i> 41 (2002), 329–353. → <i>Grant’s exhaustive account of the repatriation of Casement’s bones and the vested political interests in this decision add valuable depth of information and background for the teacher.</i></li> <li>• Cole, Teju. “The White-Savior Industrial Context”. <i>The Atlantic</i>, 21 March 2012. → <i>Cole’s article provides a necessary intervention in the construction of white-saviour narratives. As such it serves as useful secondary reading for this task, which engages with the idea of the ‘national hero’.</i></li> </ul>



Task c)

Learning aims	Students can identify and write down the missing words from non-standard English variations.
Short description	<p>The 4-minute excerpt from the BBC production of Rudkin's radio play is played twice, with a break in the middle to allow the students to fill in the gaps. After playing the audio twice, the solutions are collected.</p> <p>If you have time, students can highlight non-standard variations in the text, and standardise them. For this purpose, there is an additional appendix providing the teacher with linguistic terminology (this is not expected to be communicated to the students but is background information for the teacher).</p> <p><b><i>Please be aware that this text contains some explicit and homophobic language which may need to be taught delicately.</i></b></p>
Prerequisites	Ideally, students have already completed task a) before starting with this task.
Required material	Handout with fill-in-the-gap text, audio from Rudkin's radio play, available under <a href="https://www.dropbox.com/s/w0z3x0sac7qrz7v/Rudkin%20David-II-Cries%20from%20Casement%20as%20His%20Bones%20Are%20Brought%20to%20Dublin%20%28BBC%20Radio%204%20February%201973%29.mp3?dl=0">https://www.dropbox.com/s/w0z3x0sac7qrz7v/Rudkin David-II-Cries from Casement as His Bones Are Brought to Dublin %28BBC Radio 4 February 1973%29.mp3?dl=0</a>
Main type of student activity	Listening Comprehension, Language Practice: Vocabulary
Key skills involved	Listening
Primary texts referenced	Rudkin, David. <i>Cries from Casement as His Bones Are Brought to Dublin</i> . 1973. London: British Broadcasting Corporation, 1974.
Relevant secondary sources	<p>Further reading:</p> <ul style="list-style-type: none"> <li>McDiarmid, Lucy. "The Afterlife of Roger Casement: Memory, Folklore, Ghosts, 1916-." <i>The Irish Art of Controversy</i>. Ithaca: Cornell University Press, 2005. 167-210. → <i>McDiarmid's text examines the controversy surrounding Casement's "Black Diaries" and the impact of this controversy on Casement's cultural afterlife. Since this task engages explicitly with this discourse, it provides valuable additional reading for the teacher.</i></li> </ul>

## II

*(Tentative tapplings on prison pipes: gather, grow. complexify ...)*

5 *Announcers* Tuesday February \_\_\_\_\_.  
Morning. The limepit<sup>i</sup> at Pentonville, where Casement  
and Crippen lie.

*(Tapplings reach climax. Cut off. After brief pause)*

10 *Crippen (stage Cockney)* Hey. Hey, you. Oy, you, nine nine one two.  
HalfPaddy rise and shine. Wakey, wakey, hands off your  
cock and reach for a sock. *(obscene croon<sup>ii</sup>:)* Hey, fruity  
boy ... Casement ...! Roger, sir ...

*Casement (heard waking – Sudden cries of dread)*

15 *Crippen (stills him)* Hey, hey ...! Not come to \_\_\_\_\_ ya. All over  
and done with, that is: fifty years ago ... All the same,  
halfPaddy: news for ya ...

*Casement (stage Ulster)* It'll have to be brave and good. You have  
interrupted me again. A sauncy<sup>iii</sup> young fella of a fusilier  
was openin his thighs for me.

20 *Crippen* Oy oy oy oy, oy, oy, oy; does that have to be your \_\_\_\_\_  
\_\_\_\_\_?

*Casement* I must die up till my \_\_\_\_\_.

*Crippen* Quiet; you'll upset your admirers.

25 *Casement* Ours will be no dialogue for admirers. Man dear, but  
God or whoever must have his \_\_\_\_\_, to  
have me end up on my last endless bed with \_\_\_\_\_.

30 *Crippen* No marriages in Paradise, mate. 'Eternally yours' ...  
Only, not so: we're to be pah'ed. You're going back.  
They're sending you back.

*Casement (heart leaps)* To Brazil—?

*Crippen* Hey ey, enough of that. None o your nice young tropical  
fun-pals where you're going. Ireland, friend. They're  
coming this mornin. To dig you up.

35 *Casement* I thought Crippen was a \_\_\_\_\_ doctor of a man.

*Crippen* We fought Casement was a gentle parfit knight.

*(Spades delve)*

*Lynch (west of Ireland speech)* Officer Mahoney, how shall we be  
sure we dig up all the one man?

40 *Mahoney (adenoidal<sup>iv</sup> Dublin)* How do yous mean?

Lynch Not minus something, or plus parts of another?  
 Mahoney You know the \_\_\_\_\_ on that: impossible.  
 Lynch But Officer Mahoney, I see what I can see. And what I see  
 is, 'tis anybody's guess what's goin in this box.  
 45 Mahoney \_\_\_\_\_ . Here. These bones'll do.  
 (*Brief formalized tearing of bones*)  
 Lynch Officer Mahoney, do you think he really done those  
 things?  
 Mahoney What things?  
 50 Lynch Things.  
 Mahoney Wi boys an that?  
 Lynch I'm after readin in a book, his diaries ... Them Peruvian  
 boys, he said some o them has you-know-what on them  
 an entire foot length. An tree inches across. Tree  
 55 inches!  
 Mahoney Go to God.  
 Lynch A whole foot length!  
 Mahoney There's little left to any of them now, an that's the long  
 an short an t'ick o that. Here—  
 60 (*More tearing-up of bones. Cries of Casement, mortally riven.  
 Soon also, from Crippen screams of offended rage*)  
 Crippen Hey! Hey! You two, watch it, *watch it!* My bleedin foot  
 you got there, me leg ... \_\_\_\_\_, not me - Hey,  
 watch it - *Watch it!* AHHH—!  
 65 (*Climax of bone-rending: Crippen's, Casement's screams. Cut. A  
 guitar-chord, peremptory*)  
 Balladeer (*recitative*)  
 Some will call it \_\_\_\_\_,  
 Others a typically macabre Irish farce,  
 70 For her hero to be brought to his homeland at last,  
 A poisoner's toe up \_\_\_\_\_.  
 (*Guitar-dissonance, left unresolved*)

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<sup>i</sup> limepit: Roger Casement's body was interred in a lime pit in Pentonville Prison after he was hanged for his role in the 1916 Irish Easter Rising.

<sup>ii</sup> croon: low murmuring sound.

<sup>iii</sup> sauncy: (Irish English) lucky, prosperous, fortunate.

<sup>iv</sup> adenoidal: attributed to excessive enlargement of adenoids, humorous for 'nasal'.

## II (Optional Non-Standard Variation Subtask - Teacher)

(Tentative tappings on prison pipes: gather, grow. complexify ...)

*Announcers* Tuesday February the twenty-third nineteen-sixty-five. Morning. The limepit at Pentonville, where Casement and Crippen lie.

(Tappings reach climax. Cut off. After brief pause)

*Crippen* (stage Cockney) Hey. Hey, you. Oy, you, nine nine one two. HalfPaddy rise and shine. Wakey, wakey, hands off your cock and reach for a sock. (obscene croon:) Hey, fruity boy ... Casement ...! Roger, sir ...

*Casement* (heard waking – Sudden cries of dread)

*Crippen* (stills him) Hey, hey ...! Not come to hang ya.<sup>i</sup> All over and done with, that is: fifty years ago ... All the same, halfPaddy: news for ya ...

*Casement* (stage Ulster) It'll have to be brave and good. You have interrupted me again. A sauncy young fella of a fusilier was openin his thighs for me.

*Crippen* Oy oy oy oy, oy, oy, oy; does that have to be your first remark?

*Casement* I must die up till<sup>ii</sup> my black reputation.

*Crippen* Quiet; you'll upset your admirers.

*Casement* Ours will be no dialogue for admirers. Man dear, but God or whoever must have his tongue in his cheek, to have me end up on my last endless bed with the likes of you.

*Crippen* No marriages in Paradise, mate. 'Eternally yours' ... Only, not so: we're to be pah'ed.<sup>iii</sup> You're going back. They're sending you back.

*Casement* (heart leaps) To Brazil—?

*Crippen* Hey ey, enough of that. None o your nice young tropical fun-pals where you're going. Ireland, friend. They're coming this mornin.<sup>iv</sup> To dig you up.

*Casement* I thought Crippen was a quiet-spoken doctor of a man.

*Crippen* We fought<sup>v</sup> Casement was a gentle parfit knight.

(Spades delve)

*Lynch* (west of Ireland speech) Officer Mahoney, how shall we be sure we dig up all the one man?

*Mahoney* (adenoidal Dublin) How do yous<sup>vi</sup> mean?

*Lynch* Not minus something, or plus parts of another?

*Mahoney* You know the official line on that: impossible.

*Lynch* But Officer Mahoney, I see what I can see. And what I see is, 'tis<sup>vii</sup> anybody's guess what's goin in this box.

*Mahoney* It's the thought that counts. Here. These bones'll do.

(Brief formalized tearing of bones)

*Lynch* Officer Mahoney, do you think he really done those things?

*Mahoney* What things?

*Lynch* Things.

*Mahoney* Wi boys an that?

*Lynch* I'm after readin<sup>viii</sup> in a book, his diaries ... Them Peruvian boys, he said some o them has<sup>ix</sup> you-know-what on them an entire foot length. An tree<sup>x</sup> inches across. Tree inches!

*Mahoney* Go to God.

*Lynch* A whole foot length!

*Mahoney* There's little left to any of them now, an that's the long an short an t'ick<sup>xi</sup> o that. Here—

*(More tearing-up of bones. Cries of Casement, mortally riven. Soon also, from Crippen screams of offended rage)*

*Crippen* Hey! Hey! You two, watch it, watch it! My bleedin foot you got there, me<sup>xi</sup> leg ... Him you want, not me - Hey, watch it - Watch it! AHHH—!

*(Climax of bone-rendering: Crippen's, Casement's screams. Cut. A guitar-chord, peremptory)*

*Balladeer (recitative)*  
 Some will call it a just irony,  
 Others a typically macabre Irish farce,  
 For her hero to be brought to his homeland at last,  
 A poisoner's toe up his skeletal arse.

*(Guitar-dissonance, left unresolved)*

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<sup>i</sup> (Cockney) colloquial 'ya,' compare with Irish colloquial 'yous' (which, similarly to German and French, denotes either plural or, as is the case here, is a formal address).

<sup>ii</sup> Wordplay on phrasal verb 'live up to'.

<sup>iii</sup> T-glottalisation: 'parted'.

<sup>iv</sup> G-dropping: 'morning'.

<sup>v</sup> Th-fronting: 'thought,' compare with Irish English pronunciation of dental fricatives as stops, as in *t'ick* 'thick'.

<sup>vi</sup> Irish colloquial 'yous': similarly to German and French, this denotes either plural or, as is the case here, is a formal address.

<sup>vii</sup> Contraction: 'it is'.

<sup>viii</sup> (Irish) colloquial stemming from a Gaelic Irish grammatical construction of a past that references recent news: 'I have just read'.

<sup>ix</sup> Colloquial: 'of them have'

<sup>x</sup> Irish English pronunciation of dental fricatives as stops, 'thick'.

<sup>xi</sup> Common speech habit associated with lack of education, 'my'.

Task d)

Learning aims	Students can identify the correct tenses in a historical dictionary entry on Roger Casement.
Short description	Students are asked to fill in the gaps with the correct conjugation of the verb provided in brackets.
Prerequisites	This task is optional, it can serve either as an introductory exercise to the whole teaching unit (since it functions as a summary of Casement's biography), or as an additional exercise after tasks a)-b) or c).
Required material	Handout with tenses exercise
Main type of student activity	Language Practice: Grammar
Key skills involved	Writing
Primary texts referenced	Biletz, Frank A. "Casement, Sir Roger (1864–1916)." <i>Historical Dictionary of Ireland. Historical Dictionaries of Europe</i> . Lanham: Scarecrow Press, 2014. 69–70.
Relevant secondary sources	-

Mixed-Tenses Exercise: Add the correct form of the verb in brackets (e.g. present simple, past simple, continuous form, infinitive, passive, etc.)

Casement \_\_\_\_\_ (be) born in Dublin, the son of a British Army officer of Protestant background in Ulster and a Catholic mother from Co. Cork. After both his parents \_\_\_\_\_ (die), Protestant relatives in Co. Antrim \_\_\_\_\_ (raise) him. In 1883, Casement \_\_\_\_\_ (travel) to the Congo and \_\_\_\_\_ (spend) most of the next 20 years in West Africa and Central Africa, initially \_\_\_\_\_ (work) for various commercial interests, and, in 1892, he \_\_\_\_\_ (join) the British colonial service. In 1903, he \_\_\_\_\_ (write) a report on the Congo that \_\_\_\_\_ (expose) atrocities on rubber plantations. In 1908, Casement \_\_\_\_\_ (become) consul general in Rio de Janeiro, and his report on the brutal exploitation of Putumayo Indians \_\_\_\_\_ (work) on a rubber plantation in Peru \_\_\_\_\_ (issue) in 1911. He \_\_\_\_\_ (knight) for his humanitarian efforts in 1911. He \_\_\_\_\_ (retire) from the consular service in 1913. Meanwhile, Casement \_\_\_\_\_ (become involved) in the Irish language movement and nationalist politics, \_\_\_\_\_ (join) the Gaelic League in 1903 and the Irish Volunteers in 1913. He \_\_\_\_\_ (publish) an open letter in 1914, \_\_\_\_\_ (condemn) British government policies in Ireland. When World War I \_\_\_\_\_ (break out), he \_\_\_\_\_ (go) to Germany in an unsuccessful attempt \_\_\_\_\_ (form) an Irish brigade from among Irish prisoners of war in order to \_\_\_\_\_ (fight) the British Empire, and he also \_\_\_\_\_ (seek) arms for an Irish rebellion. Upon Casement's return to Ireland on a German submarine in April 1916, just before the Easter Rising, the Royal Irish Constabulary \_\_\_\_\_ (capture) him near Tralee, in Co. Kerry. During his subsequent trial, British officials privately \_\_\_\_\_ (spread) insinuations about Casement's homosexuality on the basis of the so-called "Black Diaries," which \_\_\_\_\_ purportedly \_\_\_\_\_ (be discovered) among his possessions, to circumvent efforts \_\_\_\_\_ (gain) him leniency. Just before he \_\_\_\_\_ (hang) on 3 August 1916, Casement \_\_\_\_\_ (convert) to Catholicism. Casement's reported homosexuality \_\_\_\_\_ (make) him a problematic national martyr in the socially conservative Irish Free State. Debates \_\_\_\_\_ (continue) over the authenticity of the diaries, although the scholarly consensus now \_\_\_\_\_ (accept) them. In 1965, after a protracted campaign, the British and Irish governments \_\_\_\_\_ (agree) to repatriate Casement's remains, and they were \_\_\_\_\_ (inter) in Glasnevin Cemetery, Dublin, after a state funeral.

Task e)

Learning aims	Students can differentiate between different semantic categories. They can debate the relevance of the chosen lexical fields for the poem's construction of a funereal atmosphere. They are able to apply basic structural analysis to the poem.
Short description	Students are asked to highlight words belonging to four semantic categories in the poem and to answer the questions connected to this task. If there is time, they can be asked to identify structural elements of the poem such as its strophic nature and ABAB-pattern, the perfect, half, eye and end rhymes employed by the poem, its use of personification, enjambement, alliteration, and so on.
Prerequisites	This task is optional, it is suggested that tasks a)-d) have been completed before students start on this task.
Required material	Handout with poem
Main type of student activity	Language Practice: Vocabulary
Key skills involved	Reading
Primary texts referenced	Murphy, Richard. "Casement's Funeral." 1968. <i>Windharp: Poems of Ireland since 1916</i> . Eds. Niall MacMonagle. Dublin: Penguin Ireland, 2015. 75–76.
Relevant secondary sources	Further reading: <ul style="list-style-type: none"> <li>• Koch, Ursula E. "Female Allegories of the Nation." <i>Encyclopédie d'histoire numérique de l'Europe</i> (online), <a href="https://ehne.fr/en/node/12185">https://ehne.fr/en/node/12185</a>. Accessed 14 Nov. 2021. → Koch writes about the history and significance of female allegorical figures representing European nations. Since Murphy makes use of this device, it could prove useful reading, especially for the continental and Swiss context.</li> </ul>

## “Casement’s Funeral”

Richard Murphy

After the noose, and the black diary deeds  
Gossiped, his fame roots in prison lime:  
The hanged bones burn, a revolution seeds.  
Now Casement's skeleton is flying home.

5 A gun salutes, the troops slow-march, our new  
Nation atones for her shawled motherland<sup>1</sup>  
Whose welcome gaoled<sup>2</sup> him when a U-boat threw  
This rebel Quixote<sup>3</sup> soaked on Banna Strand.

10 Soldiers in green guard the draped catafalque<sup>4</sup>  
With chalk remains of once ambiguous bone  
Which fathered nothing till the traitor's dock  
Hurt him to tower in legend like Wolfe Tone<sup>5</sup>.

15 From gaol yard to the Liberator's tomb  
Pillared in frost, they carry the freed ash,  
Transmuted relic of a death-cell flame  
Which purged for martyrdom the diarist's flesh.

20 On the small screen I watch the packed cortege<sup>6</sup>  
Pace from High Mass. Rebels in silk hats now  
Exploit the grave with an old comrade's speech:  
White hair tossed, a black cape flecked with snow.

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<sup>1</sup> 'shawled motherland': refers to the countryside region of Kerry, where Casement's boat had landed before his arrest. Kerry people were involuntarily made witnesses for the Crown during Casement's trial.

<sup>2</sup> 'gaoled': imprisoned

<sup>3</sup> 'Quixote': The main character of Miguel de Cervantes' *Don Quixote* is idealistic to the point of being impractical.

<sup>4</sup> 'catafalque': a raised platform to support the coffin during ceremonious funerals.

<sup>5</sup> 'Wolfe Tone': Wolfe Tone was a leading 18th-century Irish revolutionary figure.

<sup>6</sup> 'cortege': solemn procession



The feminised Irish “Nation atones for her shawled motherland” (l.8):  
The tradition of using female allegorical figures had its golden age during 19th-century nation building. While it associated female icons with patriotic virtues, it contributed to a long history of using female representations for abstract concepts such as nations, rather than to memorialise actual historical female figures.

1. Using separate colours for each category, highlight the words associated with a) death, b) remembering, c) movement, d) rebirth.

2. What does the poem do with these different categories? How does it evoke Casement's funeral?