



Comhairle Chontae na Gaillimhe  
Galway County Council

# The Galway Reader

1948-1954

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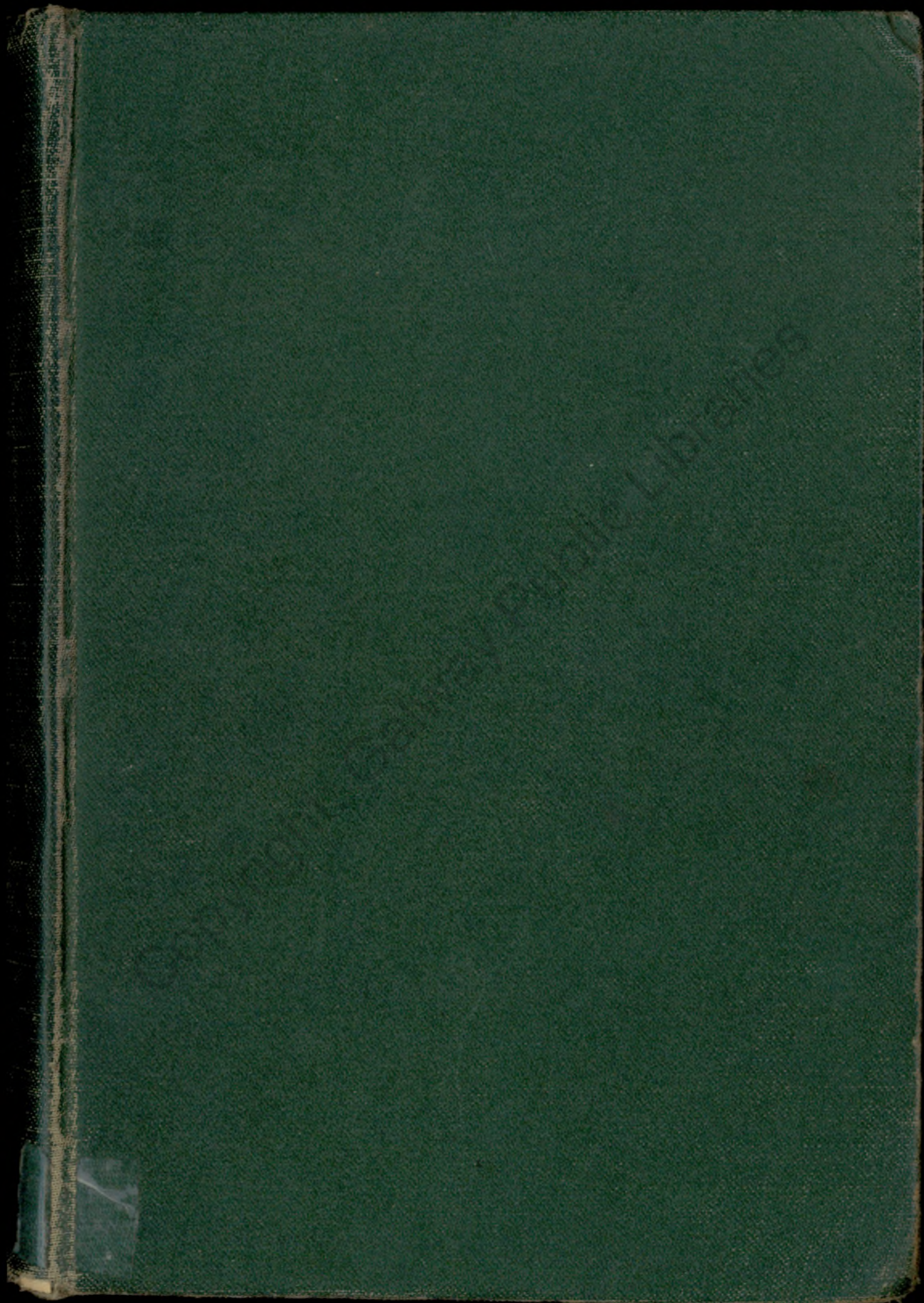
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THE  
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*The  
Galway Reader*

INCORPORATING QUARTERLY NOTES

CONTENTS

Editorial

Irish in County Galway in the Seventies

Camera in Ait an Gunna

A Census of Ireland

Portumna and Loughrea in 1830

List of Irish Historical Books, 1934-1944

The Abbé Lou

Books Worth Reading

Reading

*Issued by the Galway County Council Public Libraries*

Spring, 1948

Vol. I. No. 1.



## Editorial.

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"THE GALWAY READER" MAKES HIS BOW. With this Spring number THE GALWAY READER starts a new life. We should have said *his* existence; for THE GALWAY READER must be imagined as a person—a mythical and many-sided person who combines, as it were, under one small coloured coat a number of very charming and interesting people, our contributors. Do you want to know the best books that have been written on a particular subject? Would you like to be introduced to new books? If you do, he is ready to act as your friend and guide, and with the hope that he will prove so, sets out on the first of his appearances.

It is difficult to realise now that it is not so very long ago that there was a vast number of people who could not read, and that an even shorter time ago it was very difficult for people to get good books. There are books enough now in all conscience, and there are libraries from which to obtain them.

In the courses which will appear during this year it is hoped that there is something which will appeal to every reader. These articles will serve to introduce you to some very interesting subjects, and in the book list which accompanies them you will have a wide choice of books to read on the subject. May THE GALWAY READER remind you of three things? That you can get any book which is in print (and many old ones) from your County Library; that queries about books and suggestions for courses of reading will be welcomed by the County Librarian at Galway; that different points of view are valuable and entertaining, and if you join or form a reading circle among your friends or in any society or club to which you belong, discussion will clear up the difficulties which you encounter in your reading and make it even more interesting than it was before.

We publish in this issue a List of Irish Historical Books, 1934-1944, which are in stock at the County Library. We believe that it will be a very useful reference list for those readers to keep who are interested in the history of Ireland.

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The inclusion of the review by P. S. O'H. in the Irish Book Lover of January, 1948, of Lady Fingall's *Seventy Years Young* is well worth while.

Leabharlanna Connrae na Gaillimh



## Irish in County Galway in the Seventies.

\*

THE late Lady Fingall, who created the part of The Countess Cathleen—in the performance as a pageant at Dublin Castle in January, 1899, its first public performance by the Irish Literary Theatre being in May—was Elizabeth Burke, whose father was a landowner and magistrate near Moycullen in County Galway. In her autobiography, published in 1937 as *Seventy Years Young*, there are interesting references in the early chapters to Irish and to Irish dancing, which seem to me to be worth transcribing, thus :

My father is out in the fields sitting under a large cotton umbrella like a patriarchal figure, watching his men while they work ; now and again talking to them in Irish. (page 11)

Sometimes clothes had to be bought for us, winter overcoats and shoes and such things at Moon's, the big shop, which seemed a place of wonder and enchantment to us. It is still there and not so much changed from the shop I remember when we climbed the narrow street to it, pushing our way through an endlessly exciting crowd of darkhaired fishermen and shawl-covered women, all talking Irish and busy and alive with their own affairs. (page 15)

Sometimes a man would come in with a long story—and how long a story in the rich Irish tongue could be and how expressive. The men wore cut-away coats and knee breeches and carried their low top-hats in their hands. The women wore scarlet petticoats—of Galway flannel—and black and brown shawls which they drew over their faces, half hiding them mysteriously. (pp. 20-21)

Again, to the Magistrate's Room, they brought their disputes and their quarrels, of which they had many, arguing them out before my father in Irish, which, with its ninety-five sounds to forty-five in English, is the language of all others in which to conduct a quarrel.

My father spoke and understood Gaelic and we had an Irish-speaking nurse. She wore a white-frilled cap such as French peasant women wear, a petticoat of scarlet flannel and a checked apron with a little black shawl crossed over the bodice. She taught me to speak Irish and family tradition

has it that my first words were spoken in Irish, " Faugh Sin " (" Get out of that ") I am reputed to have said, clutching my mother by the skirt and pulling her out of my way. (pp. 21-22)

There was much dancing at the Cross-roads then. A strange, rather melancholy stately dancing it was, two long lines of men and women facing each other, their arms folded, their bodies swaying. That is my memory of the Cross-road dancing as I must have seen it in some red and blue dusk of a Connemara evening. (page 30).

Growing up to turf fires we accepted the wonder of them, how they might fade to grey ash, apparently cold and dead, and yet one had only to blend them to see the spark still there, pile fresh turf on it and have a fire again. I think now that those grey ashes were symbolic of the years of my childhood. Quietness had followed the Fenian Rising of '67 which had died tragically as soon as it was born, on a bitter March night when the Dublin mountains and all that they held were hidden under the snow. The weather was always against the Irish, it seemed. Then or later I heard of the winds holding off a French fleet in Bantry Bay that might have set Ireland free. I don't know where I listened to such tales, learning to be a Rebel.

There was a period when the country lay quiet, exhausted by famine and poverty. But, as with the turf fires, the spark was still in the ashes waiting for the breath, the wind that should stir it again. (pages 31-32)

All the gossip of the neighbourhood was spread and discussed while the women waited to see my mother. The rich, sonorous Irish tongue filled the air, which was warm with it. (page 32)

This was in the early seventies, Lady Fingall having been born about 1865. When she was eleven, the Galway household broke up and she was abroad for seven years and did not live in Galway again. But she remained always what her first eleven years had made her—unaffected and patriotic, doing her best in her own way for the country she loved. The book is worth reading and keeping.



From THE IRISH PRESS, Saturday, August 16, 1947.

## CAMERA IN ÁIT AN SUNNA AN SPÓRT NIOS FEARR É ?

\*

Bionn an-tóir ag a lan daoine ar an ngunna, agus níl iad ar biú ar biú ar fearr a chaitníor leo ná dul amach a' foglairead.

Ir minic a caittear ainmíte agus éanaí nár ceart a máru éor ar biú—ainmíte agus éanaí atá ag éirí gan, cuir i gcás, mar an bho, nó iad rin a veinear maítear, mar an eapós.

Ac péir biú cén páraí atá le fáil ar an ngunna ní taca é ar sualaínn an t-páraí atá le fáil ar an gcamera. Ir féidir na h-ainmíte agus na h-éanaí céanna a caitteam leir an gcamera, ac ra gcás seo ní déantar dochar ar biú dóib agus beir an t-éadail i bfead éireann níor buantearaí.

Ir féidir an t-ainmí nó an t-éan céanna a caitteam na mílte uair leir an gcamera ac ní ceartaíonn ac urcár amháin ón ngunna cun veire a cur leir.

Ní fuilingeócaíó ré ppiúlaíó dá laíad de bairi an camera. Beir píogaí an camera iníon toíad na reilge a coinnéal agus a ceartáint dá éirí an fáir a máirfeir ré, agus féadfa ré breacnú orcu am ar biú a toíóir ré cun na laete doibne a cait ré i mearc na h-ainmí a cur i gcumne dó.

Ir veire go móir a breacnaíor éan na ainmí nuair atá ré beo ná mar a breacnaíor ré nuair atá ré marú.

Ac má' r leat an ppióir ro a cleacáó ní móir foigro an iarcáire breac a veir agat. Ní féidir caitteam le gac iud a carar leat. Beir ré deacair i toíad, ac múnre an cleacáó an clear, mar ré an cleacáó a veinear an éarcaíó. Ac níl móirán páraí le fáil ar iud ar biú atá ró-éarca, agus mar rin ir fiú ppióir tpioblóire a fáil uaró.

Ar an gcéad dul ríor ní móir do duine veir an-imearí leir an gcamera agus veir i noon é oibriú go h-ealaíonta. Ir féidir obair maí a véanaí le gna-camera ac beir na ppiúir níor feair má' féidir filter nó do a fáil, agus faidearíán a cur ar fuil an camera. Cairir rin véad rcaíl-polar (flashlight) an-úrveac rcaíctí.

Da maí an clear ppióir cleacáó a fáil i toíad ag toíad ppiúir timceall an tige—ainmíte agus éanaí—cat, maó, capall, aral, muc, cearc, nó ainmí nó éan ar biú a bíor ar an bfeir. Ir fiú cúpla ppióir rcaínnáin a caitteam ar an obair seo mar páraíre ré go leor in a toíad rin. Véad an-cleacáó le fáil i nSarráí na h-ainmí i mDá Clac éo maí.

Timceall an tige agus i nSarráí na h-ainmí ir féidir ceac éo gar agus ir mian leat do na h-ainmíte agus na h-éanaí gan rpió ar biú. Agus cun ppiúir maí a toíad ní móir a veir i bfois-reac cúpla ríac doib ar a laíad—mar mbéad faidearíán ar fuil an camera.

### NA H-AINMÍTE

Ac de bairi an fáir a bíor orcu ppióir an duine ní féidir ceac éo gar rin do na h-ainmíte rcaíne amuis raon doíad ar cunnar ar biú mara rcaítear dálla mullóir orcu ar éao eicint an céad uair. Cairfeir ceac orcu i nSarráí nó iad a mealláó go toí an camera. Má páraí rcaí amáre dá laíad ar an gcamera nó ar an duine imeó' rcaí le luar larrac agus beir an ppióir car go ceann tamail ar éao ar biú.

Níl rí ar biú níor feair cun ceac gar doib ná rcaíó nó cineál ceacín beag a véanaí gar don áit a toíóir an t-ainmí—béal an bpoicáir cuir i gcás, nó gar don nead má' éan atá i rcaíre, ra rcaí go mbeir an camera agus an rpióir rcaí i bpalac.

Níl le véanaí ac cúpla maí a pácaí rcaí ra talam—ceirre cinn, agus ceirre cinn eile a ceangal rcaíra ar a mbair ó coinnéal go coinnéal. Clúdaítear an rcaíra ro le éadac doíca eicint, agus cun an t-iomlán a cur raí bpióiríóct ra rcaí nac mbéad ré ró-feicealac, ba maí an plean rcaíneac agus rpióirca agus billeoga a caitteam tuar ar a bairi. Bíor an camera rcaíre ar rcaíán rpióir cun ré coinnéal rcaíra, agus fuil an camera amac rpióir ra rcaíóac. Ní móir poll beag eile a véanaí ran éadac gar don camera le h-áiró breacnu amac rpióir.

Anrin níl le véanaí ac rcaíre rcaí go cun rcaíra nó go rcaíra an t-ainmí nó an t-éan, agus a veir raí rpióir le ppiúir a toíad.

Ac ní bionn ré éo h-éarca rin i gcumnaí. Bionn cur de na h-ainmíte agus na h-éanaí éo h-áiróac rin, agus bionn an oíreac rin amáir orcu ppióir iud ar biú ar an ngnáct, go mbeir ré pánaí veir ag larráir iad a mealláó gar don ceacín.



## SAN ÁIT CEART

Cun peictiúghí de na cineálacha faiteacha rin a fáil—rionnác nó zé fiaóáin marí fómpla, ní moí an farcaó a tógáil cúpla lá roimí ré i bpaó ón mbrocaó nó ón neao, agus é a airtíú níor ziorra zac lá zo oí zo mberó ré ra deíre ran áit ceart. Ní tírre ríao áirí ar bíe air an uair rin, agus ní eúirre ré faiteíor ar bíe oréu.

Ruo eile, má feiceann na h-éanaóa an zriangrafaóóirí as oul irteaó ra bfarcaó ní tíocfe ríao zarí don áit nó zo n-imeó ré. Ac ir féroirí an conrtaic rin a fáil zo h-éarca. Níl éanaóa iníon comáireamí ró-maíe, agus má feiceann ríao tríúir, abair, as oul irteaó, agus anrim má feiceann ríao beíre as imeaó amaó ar tamall in a óiaró rin—zo móir-móir má bíonn ouine den mbeíre rin as iomparí cóta móir in a lámh, ní tírre ríao faoi deair zo dea zo bfuil ouine eile fásta irteí, agus tíocfe ríao ar air zo oí an neao.

Níl curí ríor ar bíe le clírteaó na n-éan agus na n-ainmí ar bealaí, agus cun buaó a fáil ar an zclírteaó rin agus dallas-mullós a curí oréu ní móirí don zriangrafaóóirí a beíe níor clírte fóp, agus an-tuircint a beíe aige ar a mbealaí agus ar a nóra.

Tá buntáirte tábaótaó eile as baint leir an zcamera—ní ceaoúnar ar bíe a' teartáil cun é a úráo. Ir féroirí éan nó ainmí ar bíe a óaiteamí leir in áit ar bíe, agus níl ré in aóaró an olí am ar bíe den bliam.

Ouine ar bíe a léigfear an ráir-leabar rin a rcpí ríogaí epóda na oíogaí Jim Corbett—"Man-eaters of Kumaon"—feicfe ré zarí óaíe Corbett an zunna uairó ra deíre, agus zarí tós ré camera ina áit. Sé a feartaó céanna é as Col. Sleeman, a rcpí leabar an-rpéiríúil le zoírí—"From Rifle to Camera." Zeóbrar cunnatar an-maíe rpeirín ar buntáirteí an camera inr an leabar íontaó rin le Oliver G. Pike—"Nature and My Cine-camera." Ouine ar bíe a bfuil rpeirí dá laóao aige i ngriangrafaóóirteaó, nó ra noúlraí, ba ceart oó an leabar rin a léam.

ÉAMON Ó RÍAM,

An Spíeal.

Le ceao ó "Scéala Éireann."

## A Census of Ireland, Circa 1659.

BY J. B.

★

The following review by J. B. of *A Census of Ireland, Circa 1659*, published in the Irish Book Lover of May, 1943, is worth noting:—

"All who take an interest in local history will welcome this volume from the Irish Manuscripts Commission. Used in conjunction with the Civil Survey it throws valuable light on one of the most critical periods of our history, and it should help to correct some widespread errors about the Cromwellian Settlement, e.g. that the Irish population was completely transported to Connacht. The Civil Survey of Meath mentions only one family of pure Irish origin, viz., Kindellan. The rest, with the possible exception of Betagh, were Anglo-Norman . . ."

## Portumna and Loughrea in 1830.

The recent announcement of the sale of the Clanricarde Estate calls to mind Portumna and Loughrea Districts in 1830 as described in *The Post Chaise Companion: Or Traveller's Directory Through Ireland*. It would be interesting to know how many of the owners, houses and estates described in the Directory now exist.

"Near five miles beyond Birr on the R. is Sherra, the seat of Mr. Talbot; and three miles farther, on the L. is Orange, the seat of Mr. Palmer. A little farther to the L. is Lorrhagh, where there are the ruins of two castles. Within a mile of Portumna-ferry, on the R. is Portland, pleasantly situated on the Shannon, the seat of Mr. Stony; and about a mile and a half from it, on the L. situated in like manner, is Belle-isle, the seat of Mr. Yelverton. At Portumna, on the L. is the Castle, the seat of the Earl of Clanricarde; and near it are the ruins of an ancient castle."

"Portumna is agreeably situated on the river Shannon, where it falls into Lough-derg. The monks of the Cistercian-abbey of Dunbrody, in the county of Wexford, had for a long time a chapel here, dedicated to St. Peter and St. Paul; but having at length forsaken it, O'Madden, dynast of the county, gave it to the Dominican-friars, who, with the approbation of the monks of Dunbrody, erected a friary here and a church, which they dedicated to the Blessed Virgin and the original patron saints; at the same time, they built a steeple and all other necessary offices. Pope Martin V. granted a Bull to confirm their possessions, dated 8th October, 1426; and, on the 23rd November



following, he granted indulgences to all who had contributed to the building. The walls are still nearly entire, and shew that the monastery of Portumna was by no means an ignoble structure. The ancient choir is now the parish church (Protestant)."

"Four miles beyond Portumna (on the Loughrea road), and a mile on the R. is Flowerhill, a very elegant seat of Lord Rivers-town; and about a mile and a half farther is Nut-grove, the seat of Mr. Donnellan. Within a mile of Tynagh, and about three quarters of a mile to the L. of the road, are Palace-castle-ruins, seated in the midst of a fine grove of trees. At Tynagh, on the L. is Springgarden, the seat of Mr. Pearce, delightfully situated on a hill. About a mile from Tynagh, on the L. is Castle-Burke, the seat of Richard Frederick Burke, Esq. The castle, which is now in ruins, was built by one of his ancestors, Tibot Burke, Esq., grandson to John Burke, of Ayle-castle, in the county of Galway, Esq. The house is ancient, but commodious and well situated. Two miles beyond Tynagh, on the L. is Streamstown, beautifully situated on the side of a hill, the seat of Mr. Lambert; and nearly opposite are the ruins of a castle. Within four miles of Loughrea, near a mile on the L. of the road, are the ruins of a castle; and near them is Daly's-town, the seat of Mr. Daly. Within three miles of Loughrea, on the R. is Ballydagan, the seat of Mr. Burke; and within half a mile of Loughrea, on the L. is Mount-pleasant, the seat of Mr. Daly; and on the R. that of Mr. Persse."

"Within two miles of Loughrea, on the R. are the ruins of a church, near the race-course; on the L. is Summer-hill, the seat of Mr. Persse. Within a quarter of a mile of Loughrea, on the R. is the charter-school; and on the other side of the town, near the Kilconnel-road, are the ruins of an abbey. Loughrea is an agreeable, well built place, and hath a barrack for one troop of horse. It derives its name from a fine lake near the town, more than a mile in length, and nearly one in breadth. About the year 1300, Richard de Burgh, Earl of Ulster, founded a monastery here for Carmelites, or white-friars, dedicated to the Virgin Mary; this was granted to Richard, Earl of Clanricarde. There was also a chapel or house of lepers here. The charter-school in this town was built for forty, but is capable of receiving fifty children. The late Earl of Clanricarde granted the land whereon the school-house is built, and six acres more at 6*l.* per annum, for which the schoolmaster allows 14*l.*

## List of Irish Historical Books, 1934—1944.

\*

- BIELER, LUDWIG. *Codices Patriciani Latini*. (Dublin: Institute for Advanced Studies.)
- BLACAM, AODH DE. *The Black North*.
- BRENNAN, REV. M. *The Schools of Kildare and Leighlin*.
- BURKE, J. OLIVER. *The Abbey of Ross*.
- CALLANAN, MARTIN. *Records of Four Tipperary Septs*.
- CAMPBELL, T. J. *Fifty Years of Ulster*. 1890-1940.
- CAPPER, D. P. *The Vikings of Britain*.
- CARTY, JAMES. *Bibliography of Irish History*. 1870-1911.
- CASSERLY, D. *History of Ireland*.
- CLARKE, M. V. (Ed.). *Register of the Priory of the Blessed Virgin Mary at Tristernagh*.
- COLUM, PADRAIG. *The Legend of St. Columba*.
- CORKERY, DANIEL. *The Hidden Ireland*.
- CURTIS, EDMUND. *A History of Ireland. A History of Medieval Ireland from 1086 to 1513. Calendar of Ormond Deeds*. Vols. IV and V.
- CURTIS, EMDUND, and DR. R. B. MCDOWELL. *Irish Historical Documents, 1172-1922*.
- DOHENY, MICHAEL. *The Felon's Track*.
- DOUGLAS, R. MACDONALD. *The Irish Book*.
- EDWARDS, DUDLEY. *Church and State in Tudor Ireland*.
- EDWARDS, DUDLEY, and T. W. MOODY (Editors). *Irish Historical Studies*.
- FOX, R. M. *The History of the Citizen Army*.
- FREEMAN, M. A. *The Compossicion Booke of Conought*, transcribed by M. A. Freeman.



- GOGARTY, OLIVER ST. J. *I Follow St. Patrick.*
- GOUGAUD, DOM. LOUIS. *Christianity in Celtic Lands.*
- GREGORY, VERE. *The House of Gregory.*
- GWYNN, STEPHEN. *Dublin Old and New.*
- GWYNN, STEPHEN. *Henry Grattan and his Times.*
- HACKETT, FRANCIS. *The Story of the Irish Nation.*
- HAMMOND, J. L. *Gladstone and the Irish Nation.*
- HANDLEY, J. E. *The Irish in Scotland. 1798-1845.*
- HAYES, RICHARD. *Old Irish Links with France. The Last Invasion of Ireland. When Connacht Rose in '98.*
- HAYES-MCCOY, G. A. *Index to Compossicion Booke of Conought. Scots Mercenary Forces in Ireland. 1566-1693.*
- HENNESSEY, W. M. (Ed.) *Annals of Loch Ce. Vols. I & II.*
- HENNESSEY, W. M., and D. H. KELLY. (Editors.) *Book of Fenagh. Supplementary Vol., ed. by R. A. S. Macalister.*
- IRELAND, TOM. *Ireland, Past and Present.*
- JACOB, ROSAMUND. *The Rise of the United Irishmen. 1791-1794.*
- JONES, M. G. *The Charity School Movement.*
- KAVANAGH, REV. S. *Commentarius Rinuccianus. Vols. III & IV.*
- KENNY & QUINLAN. *Glankeen of Borrisoleigh.*
- LEES, G. LAWLESS. *The Huguenot Settlements in Ireland.*
- MACALISTER, R. A. S. (Ed.). *Book of Fenagh (Supplementary Vol.) Ed. Book of Ui Maine.*
- MACALISTER, R. A. S. (Ed.). *Lebor Gabala Ereun. The Book of the taking of Ireland. Trans. by Editor. 4 Parts.*
- MACARDLE, DOROTHY. *The Irish Republic*
- MAC FHINN, AN TATH. P. E. *Milic.*
- MACLYSAGHT, EDWARD (E.d.). *Calendar of Orrery Papers. The Kenmare Manuscripts.*

- MACLYSAGHT, EDWARD. *Irish Life in the 17th Century.*
- MACMANUS, M. J. *Irish Cavalcade. 1550-1850.*
- MALONEY, W. J. *The Forged Casement Diaries.*
- MANSERGH, NICHOLAS. *Ireland in the Age of Reform and Revolution.*
- MAXWELL, CONSTANTIA. *Country and Town in Ireland under the Georges. Dublin under the Georges.*
- MOLONY, J. CHARTRES. *Ireland.*
- MOODY, T. W. *The Londonderry Plantation. 1609-41. The City of London and Plantation in Ulster.*
- MORRISSEY, J. F. (Ed.). *Statute Rolls of the Parliament of Ireland.*
- MULCHRONE, K. (Ed.). *Book of Lecan.*
- O'CONNELL, PHILIP, M.Sc., Ph.D. *The Schools and Scholars of Breiffne.*
- O'FAOLAIN, SEAN. *The Story of Ireland. ("Britain in Pictures.")*
- O'RAHILLY, T. F. *The Two Patricks: A Lecture on the History of Christianity in 5th Century Ireland.*
- O'SULLIVAN, DONAL. *The Irish Free State and its Senate.*
- O'SULLIVAN, N. D. *Old Galway: The History of a Norman Colony in Ireland.*
- PALMER, N. DUNBAR. *The Irish Land League Crisis.*
- PENDER, SEAMUS. (Ed.). *A Census of Ireland circa 1659.*
- REITZ, DENEYS. *No Outspan.*
- RONAN, MYLES V. *A Romance of Irish Confiscation. Erasmus Smith Endowment.*
- RYAN, DESMOND. *A Study of Fenianism and John Devoy.*
- SIMINGTON, R. C. *The Civil Survey. (Vols. IV, V & VI.)*
- STATIONERY OFFICE, DUBLIN. *Analecto Hibernica. Nos. 10, 11 & 12. Book of Armagh.*
- SWAN, H. PERCIVAL. *The Book of Inishowen. Irish Monastic and Episcopal Deeds. A.D. 1200-1600. Transcribed from the Originals preserved at Kilkenny Castle. Ormond Deeds.*



## The Abbé Lou.

★

In the Spring of 1946 *The Tablet* printed some extracts from the memoirs of the Abbé Pierre-Célestin Lou Tseng-Tsiang, O.S.B., which aroused great interest at the time. Now the complete memoirs under the title *Ways of Confucius and of Christ* have been published. Dom Lou had a distinguished career as a diplomat in his native China, becoming successively Ambassador at the Hague and at St. Petersburg, Foreign Minister in 1912 and delegate to the Peace Conference of 1919. Through his marriage to the daughter of a Belgian officer he became acquainted with the Catholic faith and made his submission to the Church in 1921; and after his retirement from political life he entered the Benedictine monastery of St. André near Bruges, in 1927, where he now resides as titular Abbot of Ghent. This is the brief outline of a story which Dom Lou fills out in his book—a story which, he insists, is but the record of a spiritual progression. He shows how the ideals of Christianity are implicit in the principles of Confucianism, which reach their fulfilment and complete expression in the Catholic Church and in the discipline of monastic life. But the volume is more than an *apologia*. To the new English edition Dom Lou has added a "Letter to My English and American Friends," in which he emphasises the similarity between the traditional culture of China and the ideals of European civilization. It is his desire that his memoirs should serve to belie the idea that "never the twain shall meet."

## Some Books Worth Reading.

A lively and lucid philosophical study of the size of life—of Christianity in relation to the whole of man's activities—suggesting that mistakes occur in thought, in art and in science through men's inability always to see the proportions of the thing they do and its relation to the rest of living is John P. Murphy's *The Size of Life: A Religious Speculation*.

A scientist, F. Sherwood Taylor, now Curator of the Museum of the History of Science at Oxford—contrasts in *Two Ways of Life, Christian and Materialist*, the materialist and the Christian philosophies, and from an examination of their inherent difficulties, their inner life and their fruit in personal relationships, voices his belief in the total inadequacy of materialism to meet man's needs.

Dr. Norman L. Munn in *Psychology* brings forward fresh material and the results of the latest experiments in the field of psychology in order to answer as adequately as possible the great question, "What is Man?" The work is amply illustrated with graphs, diagrams and photographs.

*Friendship House*, by Catherine de Hueck, is an account of an attempt by American Catholics to approach the Negro problem from the inside by living in Harlem where their work lay. The author, however, is also concerned to show Communism as an opponent of the Catholic Church in its social work among the Negroes of New York.

*St. Francis of Assisi*, edited by Otto Karrer, is a sort of St. Francis Bible. All the contemporary writings published together for the first time are linked by Otto Karrer's commentaries to give the true portrait of the Saint.

In any consideration of the nature of the social structure at a given period, the mass of informal documents, private letters, memoranda, notes, assumes a critical significance. The quantity of such documentation known to survive, and dating from the first seventeen years of the reign of Charles the First, is considerably greater than from any earlier period of similar length. Of this material, Archbishop Mathew, in *The Social Structure of Caroline England*, gives the first detailed survey.

The importance of John Middleton Murry's *The Free Society*—an analysis of the structure and character of the free society—lies in its tremendous topicality of to-day. The author points unhesitatingly at the only way in which man can save himself and the world from slavery and destruction, and shows that a co-operation between the U.S.S.R. and the democracies is radically impossible.

G. D. H. Cole in *Local and Regional Government* supplies a plan for the democratic reorganisation of Local Government with provision both for large-scale Regional Planning and for the extension and development of small-scale authorities in close contact with the people in their local communities and neighbourhood groups. While the plan is purely British in its application it provides some suggestions worth the consideration of those interested in Local Government in Eire.

J. Mervyn Jones's *British Nationality Law and Practice* fills most satisfactorily a gap in legal literature. Since the Nationality Act, 1914, the only book dealing with the subject has been Van Pittius's *Nationality Within the British Commonwealth of Nations*.

In *A Manual of International Law*, the author, Georg Schwarzenberger, asks how much international law has survived and what has been done to establish the rule of law between nations. The author, who is Reader in International Law in the University of London and Director of Studies in the London Institute of World Affairs, has written to help the student and the layman. The "Study Outlines" are very full and a glossary of terms and maxims, with full indexes and appendices, are included.



A volume addressed primarily to parents, to teachers, and to the student who, perhaps after far too little training, has to participate in the care of children is, *Understanding the Young Child*, by W. E. Blatz.

Not only does *Whitehall 1212*, by Richard Harrison, deal with the Metropolitan Police Force and the activities of Scotland Yard, but it also covers the City Police, oldest force of all; the Port of London Authority Police, who guard the treasures of the docks; the Railway Police, etc. It is a book as thrilling as any fiction and an invaluable companion to all who study the fight against crime.

A. E. Bowker's *Behind the Bar* are recollections of famous cases shared with the late Sir Edward Marshall Hall, K.C., and Sir Norman Birkett, P.C. The book should commend itself to lawyers and laymen alike. A similar work is a selection of twenty of the most remarkable American trials of old and recent times entitled *Famous American Trials*, by Beechhofer Roberts.

The total impression of *Forced Labour in Soviet Russia*, by David Dallin and Boris Nicolaevsky, is so convincing that an impartial reader is forced to conclude that if only half is true it still remains a damning account of an inhuman system.

*Words in Action*, by Sir Philip Hartog, has been described as a work of outstanding merit, not merely on account of the eminence of its author, but also for the vital nature of the problem it poses, "how to translate purposeful, clear and effective thinking into purposeful, clear and effective words."

All lovers of country ways will derive pleasure from *A Man and His Bees*, and a *Countryman's Notebook*. The author of the former book, a bee-keeper, tells the story of the bee in simple and compelling manner and not without humour; and H. S. Joyce, the author of the latter, includes birds, fishing, shooting, the seasons, the moor, haymaking and hunting among the joys of country life.

*The Complete Book of Sewing*, by Constance Talbot, may be described as dressmaking and sewing for the home made easy. The work is profusely illustrated.

The latest work by an expert on the subject, L. B. Escritt, attempts to assemble in *Sewerage Design and Specification* the information needed by the designer and at the same time to make the general principles of sewerage intelligible to the student who is not necessarily a civil engineer.

Those who are anxious to know something more about horsemanship than is implied in mere sticking on should read *Breaking and Riding*, by James Fillis; *The Horseman's Year* (1947-48), edited by Lt.-Col. W. E. Lyon, is so much more than a year-book, with all its highly readable and informative articles, its 80 pages of photographs and general lavish production.

Designed to teach the novice the rudiments of sailing a small boat and including advice on the sort of craft suitable for the beginner is *Start 'Em Sailing*, by George C. Aymar.

In *Spotlight on Football*, the Irish International, Peter Doherty stresses the supreme value of coaching.

Col. Sir James L. Sleeman tells in a most engrossing manner of his hunting adventures in *From Rifle to Camera*.

Music-lovers have been offered a wide range of books from which to make their selection. Of especial interest are: *Theme and Variations*, by Bruno Walter, one of the world's greatest conductors; Alfred Einstein's exhaustive and scholarly *Mozart: His Character, His Work*; Stephen Williams's (broadcaster, music and drama critic) *Come to the Opera!* a work that will appeal to and attract both those who understand and appreciate opera and those who would like to do so; and full of anecdotes, particularly of the great actor-managers; and an absorbing account of the Theatre from 1897-1914, is *Carriages at Eleven*, by W. Macqueen Pope.

For amateur actors two books may be noticed: *First Steps in Acting*, by Samuel Selden, is a study of the rudiments of acting in which the author discusses voice production, dramatic style and many other aspects of the art and gives also a list of useful exercises to illustrate the points he makes; and a text-book by a specialist, R. Gillespie Williams, on a scantily documented subject is, *The Technique of Stage Lighting*. The work is divided into four parts and is fully illustrated with photographs and diagrams.

Literature has celebrated an important centenary for it was in 1847 that the first three Bronte novels were published. In her excellent little book *The Brontes*, Phyllis Bentley has gathered together all the facts now known about the Bronte family and has exploded many old theories. Vera Brittain in *On Becoming a Writer* draws on her own experience to illustrate the trials and rewards of authorship. *Christmas Lasts for Ever*, compiled by Hannen Foss, consists of an anthology of prose, verse and pictures on the theme of Christmas. A selection of the lyrics from the D'Oyly Carte operas is W. S. Gilbert's *Savoyard Scrapbook*. *Sanctity Will Out*, by George Bernanos, is an essay on St. Joan which offers a Catholic



parallel to George Bernard Shaw's portrait of the saint. Walter Ellis in *How to Write a Farce* gives advice on the construction and writing of a farce. *Grand Guignol*, by Frederick Witney, consists of twelve one-act plays in the Grand Guignol tradition. Most of them have been performed at the Granville Theatre, London.

Containing a series of valuable exercises for voice production, diction, and the cure of speech defects, together with suggestions for the interpretation of prose, poetry and drama, is *The Art of Good Speech*, by Dorothy Birch. In a charming collection of essays, *Swift and His Circle*, by Dr. R. Wyse Jackson, one finds oneself among the personalities who made up that circle of immediate friends in which Swift lived and reigned. Dr. Jackson is a recognised authority on Swift, and has made the subject peculiarly his own.

The importance of George Reavey's *Soviet Literature To-day* is that it is the only serious study of Soviet literature in English.

An outstanding feature of recent publications is the number and quality of the works of biography and autobiography. The incidence of this large number of volumes may be accidental, though the suggestion may be advanced that many writers finding the shape of the world changing so rapidly are looking to the past to define its image before it has entirely disappeared. This would appear to have been the aim of the late John G. Winant's *A Letter from Grosvenor Square* which consists of the author's memoirs as Ambassador of the United States to London up to Pearl Harbour. From his own shorthand notes James F. Byrne, in *Speaking Frankly* compiled a narrative of the conferences at which he assisted from Yalta onwards as American Secretary of State, weaving the account of them into a continuous commentary on foreign affairs. Sixty years of enthralling adventure, whether dodging bombs on the Murmansk trail or with New York's Literary Bohemia Captain Frank H. Shaw in *Life Owes Me Nothing*, writes as a man of unique experience. The theatrical world suffered a great loss during the year in the death of James Agate; his last two books, *Ego 8* and *Thus to Revisit* are Agate at his best and most characteristic vein. An American journalist, Betty Ross, gives an unselfconscious account of her journalistic career in *Reporter in Petticoats*. *The Wanderer*, by Nathan Schachner, is a re-creation of the life of Dante against the pageantry of war, political corruption, and the birth of new ideas that was Renaissance Italy. In a dramatic autobiography, *Journey Through Chaos*, Victor Alexandrov describes his experiences as a boy during the Russian Revolution, his escape from Russia and the vagrant pattern his life thereafter followed in the crisis-ridden countries of Europe between the wars. A biography of the Spaniard, *Bolívar*, by Emil Ludwig, who, in the early part of the nineteenth

century, "liberated" the South Americas with an army of a few hundred Spaniards, and finally set himself up as a dictator, had liberty for his ideal, according to the author, but he was unable to see where Freedom ended and tyrannical rule began. A vivid and intimate study of the life of William Morris, entitled, *Warrior Bard*, is written by two people who are themselves artists, Edward and Stephen Godwin, and who live in Morris's famous house, Kelmscott Manor. A sequel to *Healing Knife* is George Sava's *Call it Life*—a new chapter from the journal of a surgeon. *Sheridan*, by Lewis Gibbs, is a new biography of one of the most attractive figures of the eighteenth century. Naomi Jacob is a generous writer whose book, *Me—Over There*, is rich in a series of equally interesting observations and stories of stage folk. Another biography of a woman writer is *George Elliot*, by Gerald Bullett, a well-informed and thoughtful work, concluding with a critical survey of the novels.

Of volumes of general social and human themes a notable place has been filled by works of travel. During 1947 some of the more fortunate managed to go abroad again and *Switzerland Revisited*, by Charles Graves, describes the daily life in that country after the war. For those who prefer to read of countries off the beaten track there is *Tibetan Adventure*, by Andre Guibaut. An English woman, Winifred Revill, makes a home for her husband and children in the Chaco. She is a pioneer in spite of herself and describes her experiences in *Chaco Chapters*. *Irish Miles*, by Frank O'Connor, is a lively record of a bicycle tour among Irish ruins and ancient monuments. A re-issue of a well-known work recording many thrilling adventures in East Africa is *The Man-Eaters of Tsavo*, by Lt.-Col. J. H. Patterson. A collection of contemporary accounts, *Portuguese Voyages, 1498-1663*, by the travellers themselves, forms a rough sequence of the story of the rise and fall of Portuguese Imperial expansion, with particular emphasis on the religious influences of the times, their effect on Portuguese exploration and Jesuit missionary work. The book is edited by Charles D. Ley. A description of the life, the people and the beauties of the Vatican City seen through the eyes of the young son of an American diplomat who was interned during the war is *Exploring the Vatican*, by James A. Van Der Veldt. *Devil at My Heels*, by R. W. Thompson, is the record of a journey through Europe from the Arctic Ocean to the Black Sea, in the aftermath of the war. The author, Colin McPhee, tells in *A House in Bali* the story of a five years' stay in Bali, where he went in order to study native music. A travelogue account of Overseas Airways is *Winged Journey*, by Ian H. Driscoll. In her book, *Shadow of Paradise*, Eileen Bigland gives, in her own words, "a faithful record of what Egyptians—high and low, rich and poor—are thinking and feeling at the present time." As a travel book it is vitally alive, full of laughter and colour, written through Egyptian eyes.



The Irish Manuscripts Commission's *Parliaments and Councils of Mediæval Ireland, Volume I*, edited by H. G. Richardson and G. O. Sayles, consists of documents for the most part unprinted hitherto, illustrating aspects of Irish Parliaments and Councils in the period 1291-1421. A collection of the studies of the late Dr. Robin Flower, *The Irish Tradition*, has been prepared for the Press by Professor Myles Dillon, and annotated by David Greene, and may be regarded as preliminary material for the complete work. The collection is based largely on the Donnellan Lectures which Dr. Flower delivered at Trinity College, Dublin, in 1938, and on his Sir John Rhys Memorial Lecture for 1927. Each chapter displays certain aspects of Gaelic literature from the early Middle Ages to the Norman Conquest. The chief sources of information for the book, Wesley's *One and Twenty Visits to Ireland*, by Robert Haire, have been Wesley's own Journal and Crookshank's History of Methodism.

Life moves so quickly and dramatically that the fiction writer must labour hard if he is to keep pace with it. Further, he finds it obviously difficult to know whether to deal with current circumstances or to escape to the past. Though some writers attempted the former and more difficult solution, there has also been a marked development of historical fiction. A historical novel on the grand-scale dealing with 18th century England, is Jean Plaidy's *Beyond the Blue Mountains*. A romantic tale of piracy and adventure in the 18th century, is Robert Hardy Andrews's *Burning Gold*. Set in the vastness of the Upper Mississippi river country before the first covered waggon came to disturb the serenity of its plains this simple and true-to-life story, *The Big Sky*, by A. B. Guthrie, of early trappers, hunters and traders re-creates with vividness a world that is refreshingly remote. *West to the Setting Sun*, by Harvey Chalmers, is an exciting historical novel with a Canadian background. A large work by a master in his prime and done into magnificent English by Gerard Hopkins in the great tradition of French story-telling is *Therese*, by Francois Mauriac. Storm Jameson's novel, *The Black Laurel*, concerns a group of English people in Berlin whose duties or interests revolve round the fate of a condemned German during the first summer of the Occupation. The action moves swiftly; with private conflicts distorting human relations. The setting of the story *Late Have I Loved Thee*, by Ethel Mannin, is literary Left-Bank Paris of the nineteen-twenties and early 'thirties, Austria and Connemara. Rachel Swete Macnamara's *Cuckoo* is the story of a youthful marriage in Ireland. Vera Caspary's *Stranger than Truth* is a markedly original psychological thriller; and L. T. C. Rolt has given us *Sleep no More*: twelve stories of the supernatural. A big volume containing all the 48 stories by G. K. Chesterton, published in five separate books, is

*The Father Brown Stories*. A story of the regeneration of a cynic is told by Warwick Deeping in *Portrait of a Playboy*. An outstanding anthology of 52 stories by writers in the field of the occult and supernature such as Balzac, Wilkie Collins, Dickens, Hardy, Hemingway, Edgar Allan Poe, Dorothy Sayers, etc., is *Great Tales of Terror and the Supernatural*, edited by Herbert A. Wise and Phyllis Fraser. A subtle presentation in novel form of an adult world seen through the eyes of a lonely nine-year-old boy is *Christopher*, by Josephine Eckert. The book was the fiction choice of "The Reader's Digest" for August last.

The war has receded still further into the background. The interest of readers in the war experiences of writers has waned. The following books, however, will appeal still to many readers: Concerned with Italy is *Ciano's Diary, 1939-43*, containing a wealth of detail from the secret history of the war and revealing Mussolini as a vacillating cardboard figure, whom his son-in-law had the intelligence to see through but not the courage to oppose. The final word on the Duce's partner, the Fuhrer, has been said by H. R. Trevor-Roper, an Oxford historian and an Intelligence Officer during the war. To him was entrusted the unenviable task of sifting the enormous mass of conflicting eye-witness accounts of those dramatic scenes in Berlin: the result, *The Last Days of Hitler*, leaves no doubt as to the sequence of events or that Hitler did indeed die in the ruins of Berlin. When the occupying Germans conscripted hundreds of thousands of Frenchmen for slave labour in German munition factories, the French Hierarchy asked if they might send chaplains with them. The Germans refused. So a number of French priests had themselves trained as mechanics and volunteered to go as ordinary workers to the same factories. The story of one of them, a young Jesuit priest, is told by Henri Perrin in *Priest Workman in Germany*. The personal account of the Eight Army's Campaign is told by Field-Marshal the Viscount Montgomery in *El Alamein to the River Sangro*. The authentic and astonishing story of the six-year battle of wits between the worldwide espionage organisation built up by the Germans many years before the war, and the British and Allied counter-espionage, as told by E. H. Cookridge in *Secrets of the British Secret Service*, recalls for the first time many spy secrets of the war.

Leabhlanna Connrae na Sairliana



## Reading.

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This is an age in which books are available to all ; reading is no longer the activity of the few ; books are to be had in more variety and in greater number and above all are more readily available than ever before.

While it is proper to regard this as a matter of pride, as a source of satisfaction, our feelings must be tempered by the reflection that the average reader to-day derives scant profit from his reading. Reading as an art has virtually disappeared ; as an art, it has never been known to many who, through lack of proper guidance, regard reading as a form of recreation to the exclusion of all else. Consideration on these lines leads inexorably to an evaluation of present day systems of education. It must, however, be conceded that such an evaluation is outside the scope of *THE GALWAY READER* and the lack of guidance so obviously apparent must be taken for granted.

The *Art of Reading*, whose disappearance we deplore, requires, if not definition, some intelligible explanation. The usual difficulties in defining "Art," arise. It is nevertheless suggested that these difficulties be disregarded by accepting a description of Art which, if not thought adequate for all purposes is sufficiently comprehensive here. This description is that of Dr. Coomaraswamy—"Art is not an aesthetic but a rhetorical activity." Lest this creates more difficulties than it allays, here is a definition of Rhetoric from the same source—"Rhetoric . . . in which, eloquence is thought of not as an end in itself or art for art's sake, or to display the artists' skill, but as effective communication." Let us, therefore, regard the art of reading as reading in which an effective channel of communication is established between the reader and the thing read, emphasising that the relationship thus created is not merely a literary one by remembering that art is not an aesthetic but a rhetorical activity. The art therefore has a purpose—effective communication. The achievement of this purpose demands the *activity* of the reader.

Lest, at this stage, there may be doubts as to the value of the purpose or end proposed, viz., effective communication, it is necessary to note that this is the immediate but not the final end of reading. At this stage we cannot do better than consider Eric Gill's remarks on Art. He describes art as the well-making of what is needed—whether it be drain-pipes or paintings and sculptures. "Art," he says, "is the handmaid of religion." He therefore insists on *goodness* which is equated with *holiness* as the distinctive characteristic of Art. This must be applied to reading (and a fortiori to writing) as to all activity which can be regarded as Art.

It is not, then a simple matter to define the Art of Reading, its end or purpose. But the difficulties tend to disappear when we reflect that our activities must all of them be considered in relation to our final end. Once we accept the Christian definition of man's purpose on earth and his destiny hereafter, it becomes obvious that our reading as well as our other many activities as human beings cannot be divorced from the final end of our being.

Our consideration of the Art of Reading has led us to the brink of profound speculation on the meaning and final end of being. This is inescapable and it is not to be regretted. It must not be assumed that any plea is made for the direction of reading into "religious" channels to the exclusion of all else. This would be completely to misapprehend the "holiness" of Art as emphasised by Gill. The plea is, rather, for order—for a pattern in our reading. Let us read so as to appreciate more fully the tremendous gulf that separates man on the one side from the rest of creation and on the other from the Creator. Let us form from our reading a true picture of man's dignity as man made in the image of God.

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That this does not require an exclusive devotion to religious reading should be apparent. But it should be equally apparent that it requires something more than merely "recreational" reading. This is not to say that such reading is intrinsically bad ; but it must take its proper place in the pattern, which is a subordinate place. The higher places are held by reading into which we must take our minds in order to *work*, to be *active*, that is, to *think*. We must in reading, discipline our minds so that thinking becomes not drudgery but joy. We must read so as to fill our minds with all that is best in the great heritage that is ours.

This may, at first sight, seem a terrifying prospect to minds such as ours, which have not been taught to function in a disciplined and orderly fashion. But, in reality, there is nothing to terrify. The heights are undoubtedly there but the way to them is by gradual and easy stages. We can start by learning to appreciate "well-making," and therefore "holiness," by reading among the books that have proved their worth by the appreciation of generations. This is not an appeal for a new approach to the "Classics" so much as a plea that we may seek beyond the "latest novel" and the "current best seller." Even in current writings let us school ourselves into looking first for "well-making," so that we may see our reading not as something embedded in the past nor yet as something ephemeral with neither past nor future.

Finally, let us, if we must, form reading circles, literary clubs and the like. But if we do so, let us guard against the temptation to let them degenerate into mere *literary gatherings*.



(Remember—art is not an aesthetic but a rhetorical activity). Let us use these circles as opportunities for learning, for thinking, for exchange of ideas—let them be power-houses of reading as an activity, not stagnant pools in which the aesthete may contemplate his own reflection.

Here is a reading list made up in the light of the foregoing reflections.

(NOTE.—This list is not to be taken as indicating any special quality in the works suggested. It does, however, attempt to cover the entire field by the selection of works readily accessible.)

HORACE: *Odes*;

VIRGIL: *Georgics*;

ST. AUGUSTINE: *Confessions*;

DANTE: *Divine Comedy*;

RABELAIS: *Gargantua and Pantagruel*;

SHAKESPEARE: *Sonnets*;

LANGLAND: *Vision of Piers Plowman*;

CERVANTES: *Don Quixote*;

PEPYS: *Diary*.

FANNY BURNEY: *Diary*;

FIELDING: *Amelia*.;

*The Spectator*: (ADDISON AND STEELE);

*Poems of DRYDEN*;

DICKENS and THACKERAY..

The *active* reader will readily recognise the things of value to be found in contemporary writing. It is necessary only to observe in that connection the present tendency to disguise much more of the serious thought and no little importance from our standpoint in the form of fiction—frequently, for our greater mystification, under most misleading and inappropriate titles.

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# The Galway Reader

INCORPORATING QUARTERLY NOTES

## CONTENTS

- Editorial.
- Literary Notes.
- Nature and the Aesthetic in Literature.
- Towards a Better Ireland.
- Early Printing in Galway.
- Teaichin i Ros Muc.
- Brand's Observations on Popular Antiquities.
- Galway Profiles : 1. Joseph Patrick Haverty.
- Publishing To-day.
- Road Jobbing in Ireland.
- A Forgotten Galway Humorous Character — Mick McQuaid.
- Education in County Galway in the Eighteenth and Nineteenth Centuries.

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## Editorial

One of the main factors of true education is the voluntary effort of the student to find the spirit of his subject and the danger there is nowadays of forgetting this. The very ease with which we can now acquire information from abundant books is sometimes a danger. We get the habit of reading and studying for information only (perhaps for examination purposes). We forget that education is "an outfit for life" and not a collection of facts. "The spirit of the subject" we are studying, and the thought we have given to it—this is the part of our reading which will remain valuable to us when a particular study is finished.

The value of the County Library, is therefore, not only in the knowledge we can get from the articles in "THE GALWAY READER"; we can get that also from a great many books. Its chief value is the extent to which it can whet our curiosity and make us conscious of the human and spiritual background of the subject; so that we see it, no matter what it is—whether a study of history, economics, poetry, law, religion, politics—as a department of human life.

We want, however, particularly to remind our readers of the many facilities which exist for borrowing books through the County Library. The degree of usefulness of a library depends on the demands made upon it. The more books are asked for, the more books will be supplied. It is the interest and enthusiasm of borrowers which keep the library alive. Books should be seldom in their places on the shelves, but in the hands of readers, where they become, as Milton said, "not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are."

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## Literary Notes

With the publication of the 1948 edition, *Who's Who*, achieves one hundred years of unbroken annual publication. For just over half a century it has been the property of Messrs. A. & C. Black, who purchased it from an earlier proprietor in 1896, and who, finding it then a mere list of names, have built it into an international institution. "The Times," in an article commemorating the centenary *Who's Who*, tells an interesting story of Messrs. Black's purchase of the book when it came up for sale at Hodgson's auction rooms in 1896. At Hodgson's rooms, before the sale, Adam Black met his friend George Whitaker, whose firm had begun issuing its *Almanack* twenty-eight years earlier. Black and Whitaker, agreeing that they would not bid against each other for a property they both wanted to buy, decided to toss for it; Black won the toss and secured *Who's Who* for £30.

During the past month English literature has lost two great exponents. Conal O'Riordan, who died on June 18th, aged 74, wrote novels, including the ten-volume "Quinn" sequence, which although saluted as masterpieces by his fellow writers, have not, so far, won the reading public. Holbrook Jackson, who died on June 16th at the age of 73, was an enormous reader who, through his own books about books (*The Anatomy of Bibliomania*, *The Fear of Books*, *Bookman's Holiday*, and others), communicated his own love of literature to many others.

Condensed from *Books of the Month*.

Of eighteenth century figures Dr. Samuel Johnson and his circle have had great attention. C. C. Abbott in *Boswell* gives an account of how he found the Boswell Manuscripts. D. B. Wyndham Lewis in *The Hooded Hawk* uses the Isham papers to tell the story of Boswell with much gusto and dramatic skill. The reader is left with a picture of Boswell as melancholic and an inebriate who at times was barely sane, but the genius is also plainly discernable. Johnson's contemporary, Sheridan, is the subject of a biography, *Sheridan*, by Lewis Gibbs, and the activities of the dramatist and the politician are combined with the personal character into a simple portrait.

In the romantic period a welcome is given to A.M.D. Hughe's *The Nascent Mind of Shelley* which is a long meditated analysis of the philosophical elements in Shelley's early work.

There are several indications of a revival of it in Victorian literature. Sir Osbert Sitwell devotes his presidential address to the English association to *The Novels of George Meredith*. Alice

Meynell's centenary has produced *Prose and Poetry* with an introduction by Miss V. Sackville-West, and *Alice Meynell: a Memoire*, by Viola Meynell.

Among interpretation of modern recent writers interest attaches to the publication of *Lady Gregory's Journals*, edited by Lennox Robinson. They cover the last sixteen years of Lady Gregory's long life, a period after the Abbey Theatre battles had been fought. The volume is of particular interest for her reactions to Sean O'Casey.

On the subject of the theatre mention must be made of *Carriages at Eleven*, by W. Macqueen Pope. Michael MacLiammoir deals with the Gaiety Theatre, Dublin, in *All for Hecuba*. Few books dealing with opera have been issued, of these the most important is the revised edition of Edward J. Dent's critical study of *Mozart's Operas*, originally published in 1913.

Separate aspects of the various phases of life are explored in a number of volumes. Mass observation in *Brown's and Chester* studies a millinery shop that has existed for one hundred and fifty years, to see how social changes can be interpreted through its activities. The same affection and study of similar Irish firms remains to be recorded. The centenary of the *Manchester Guardian* has led to a composite volume by C. P. Scott, 1846-1932: *The Making of the Manchester Guardian*. The third volume of the monumental *History of the "Times"* carries forward the history of the great newspaper through the disastrous days of the publication of the Parnell forgeries to the acquisition of the paper by Lord Northcliffe in 1908 and through the first four years of his proprietorship.

Various aspects of history have been studied and attention has already been drawn to some of these in the notice of biographical studies. The erudition and individuality are noticed in the *Journal of Irish Historical Studies* and the journals of the various Irish archæological societies, and it is suggested that in one way here is modern scholarship, with its apparatus of research, returning to the older pattern of writing history. An emphasis is given to the influence of personalities on events and the picture portrayed of the historical periods are comprehensive. Maurice Ashley in *John Wildman* studies the English Republican Movement in the seventeenth century.

Contemporary history is represented by a number of volumes. Colm Brogan in *Our New Masters* makes an aggressive commentary on the Labour Government. In a more sober and philosophical mood Arundell Esdaile writes a short history and survey of *The British Museum Library*. Few volumes call for more attention than H. R. Trevor-Roper's *The Last Days of Hitler*.



Victor Gollancz *In Darkest Germany* causes much sympathy by his personal picture of the country, though some feel that he isolated the German problem from that of the rest of Europe. Salvadore de Madariaga studies the rise and fall of the Spanish Empire in America in *The Rise of the Spanish-American Empire* and *The Fall of the Spanish-American Empire*, and makes an estimate of its influence. These were received as works of scholarship, although the author's contention that Spain's conduct in this area was one of the most honourable in the history of mankind was less widely accepted. Among other historical works a place of particular importance must be assigned to *Arnold J. Toynbee's A Study of History: Abridgement of Vols. 1-VI.* by D. C. Somervill, who has contrived to make a smooth and consistent narrative of this great and widely popular work.

Several studies dealt with contemporary world affairs. In *I Chose Freedom*, Victor Kravchenko, a member of the Soviet Purchasing Commission in Washington, explains why he decided to stay in America following a growing antagonism to the Soviet way of life.

Among works on economics A. C. Pigou in *Aspects of British Economic History 1918-'35* discusses the changes from a wartime economy after the first World War. G. D. H. Cole in *The Intelligent Man's Guide to the Post-War World* covers with an apparatus of maps, charts and discussions, Capitalism, Socialism, Post-War Britain, and World Affairs.

A number of competent volumes deal with personal or sectional aspects of the second World War. In *Hugh Dormer's Diaries* a Catholic who went from Amleforth and Oxford into the Irish Guards and writes of war with reality and a foreboding of death, gives at the same time expression to a charity founded on a religious faith. *Ciano's Diary*, with an introduction by Malcolm Muggeridge and a foreword by Summer Welles, drew wide attention. The importance of the civilian and domestic scene in the second World War is shown in *A Letter from Grosvenor Square* by J. G. Winant, the U.S. Ambassador in war-time London.

Among the most notable art publications are *Drawings of Leonardo da Vinci*, by A. E. Popham.

A number of works have been written on literatures other than English. The *Politics of Aristotle* were translated with an introduction by Sir Ernest Barker, in which Aristotle's work is related to that of other authors. It is suggested that A. W. Pickard-Cambridge's *The Theatre of Dionysius in Athens* will replace Haigh's *The Attic Theatre* on all that concerns the physical configuration and development of the Attic Theatre from

earliest days to Roman Imperial times. Alfred Noyes in *Portrait of Horace* makes a personal estimate of the Poet, and Lord Dunsany undertakes the task, apparently perpetually renewed for each generation of re-editing *The Odes of Horace*.

Some of the volumes of memoirs deal with the literary scene. *The Art of Adventure*, by Eric Linklater deals with many notable figures. Robert Hichens, the author of *The Garden of Allah* and other successes, gives in *Yesterday* a more genial picture of the expansive and leisured conditions of the Edwardian age. Neville Cardus deals with his days on the *Manchester Guardian* in his *Autobiography*. He reveals the world of journalism in the period when C. P. Scott was in the editorial chair, and St. Loe Stracey at the *Spectator*. *John Buchan* is an affectionate memorial by Lady Tweedmuir and a number of friends, of whose life as a writer and a great public servant was very varied.

To these may be added most miscellaneous works. Robert Bookly in *I Fight to Live*, gives a survey of ante-war years, viewed by one of the younger conservatives who had early seen the peril from Germany. Hector Chevigny's *My Eyes Have a Cold Nose*, attracts much attention with his account of the life of the author after three years of blindness and on the skill of the "Seeing Eye" dog. Admiral Lord Mountevan's ("Evans of the Broke") recounts the various aspects of his ever exciting career *Adventurous Life*.

In fiction there has been nothing distinguished. Many of the established writers had added a novel or a volume of short stories to their output without contributing in any significant way to their reputation. Evelyn Waugh in *Scott-King's Modern Europe* writes a short and witty satire on the modern world, and the strange new powers that control it. D. L. Murray in *Leading Lady* writes most lightheartedly of the theatre, centres his them in Blackpool. Charles Morgan's *The Judge's Story* is an impressive piece of fastidious writing where the author's care for values is apparent. Graham Greene collected a number of short stories written between 1929-41 in *Nineteen Stories*, and these he modestly, though not inaccurately described as the by-produce of a novelist's career. Miss Viola Meynell in *First Love and Other Stories* makes a collection of incidents, sensitive in their exploration of mood and character. James Hilton in *So Well Remembered* returned from the distant horizon of romance to a small industrial town in the Midlands and, despite melodramatic elements, attempts the portrayal of the average life.

The historical novel has had some success. Jane Lane continues her historical narrative with *London goes to Heaven* which deals with the period immediately before the Restoration of Charles II. Naomi Mitchinson in *The Bull Calves* puts into one



long elaborate novel much of her knowledge of Scotland and of her own family. Thomas Armstrong reaches a large public with a documentary novel *King Cotton* which deals with the cotton trade just before and during the American Civil War. D. R. Broster's *The Captain's Lady* is a romance set in the eighteenth century.

Books on music included Dr. Alfred Einstein's critical study of *Mozart*. A collection of excerpts from *The Musical Times* during its century of existence was edited by Percy Scholes as *The Mirror of Music*. Additions to the *Master Musicians* series include studies of *Handel*, *Chopin* and *Ravel*.

Among works of a miscellaneous yet literary nature a prominent place must be given to Sacheverell Sitwell in *The Hunter and the Hunted* in which are studied with varied illustrations the imaginative element in life. He roams from Etruscan bronze mirrors and birds of paradise to tulip festivals, and there is ever present a sense of contrast with the materialism of our age. Holbrook Jackson in *Reading of Books* writes with a large experience and a strong individuality.

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## Nature and the Aesthetic in Literature

When the late W. D. Gilbert, in his comic opera *Patience* ridiculed one Reginald Bunthorne, "a fleshy poet," in whose person the "Aesthetic Movement" of the seventies and eighties was typified, one wonders did he realise that he failed to give the coup de grace to that adoption of sentimental archaism as the ideal of beauty carried to extravagant lengths and accompanied by affectation of speech and manner and eccentricity of dress. This reversion to nature in the name of culture is essentially a tendency of looking upon nature as the one original and fundamental source of all that exists, and hence attempts to explain everything in terms of nature. In aesthetics this naturalism rests on the assumption that art must imitate nature without any idealization, and without any regard to the laws of morality.

The "Aesthetic Movement" of the seventies and eighties of the nineteenth century, with its many whimsicalities and absurdities, and arising from a natural and healthy reaction against the ugliness and philistinism in art and literature of the

mid-Victorian period, under Oscar Wilde and others, developed tendencies which justly made it the butt of much ridicule, drawing down on it the shafts of satire of Du Maurier in *Punch*, and, as already stated by Gilbert in *Patience*. But what are described as the saner adherents of the movement, such as Ruskin, Morris, Leighton, and the pre-Raphaelite school, while doing much to spread the appreciation of the artistic, showed definitely that the age was devoid of an organic culture. It lacked a religion to fashion it, and art and literature were uprooted from the social soil. They lost contact with the people and could not appeal to any collective insight either to understand their message or to assist their work by subordinate labour. They were forced to depend solely on the insight of individuals supported at best by sectional groups.

The gulf between the artist and the people widened. Art became more dilettante and esoteric until it finally reached the unintelligibility of a purely private idiom. Painting bearing no kind of resemblance to what it purports to depict, books written in such private languages as are employed by James Joyce, Gertrude Stein, sometimes by the Sitwells, are the climax of this esotericism. Joyce, for example, in his *Ulysses* gives a striking picture of a single day's life, microscopically revealed, of two middle-class Irishmen—Dedalus and Bloom—residents of Dublin. His economy of punctuation, ellipsis of words, and general eccentricities of form, with an utter frankness of language is an exhibition of realism sparing the reader neither the sordid nor the obscene. This bitter and ferocious satire—hailed by his disciples as a masterpiece of a second Tertullian—is in the opinion of the normal man a tremendous libel on humanity. His *Dubliners*, a study of the Dublin slums at their worst, has ostensibly for its purpose the showing that life for mankind is generally repellant, and that the deepest passions are perverted by social conditions. His Dedalus is portrayed as a "sensitive nature smarting under the lashes of an undivided and squalid way of life." Bloom, the chief character, has been well described as a rag-and-tatters Hamlet, a proletarian Lear 'mirroring' life and showing it to be hideous. While it is a powerful soliloquy, it outdoes the Naturalists at their own game. In style Joyce's prose is unique, varying from prose-poetry to Jungle-like narrative, and in his later works, especially *Finnegan's Wake*, he has adopted revolutionary methods of presentation which must restrict his public to the coterie already mentioned. These coterie, limited, indeed, consist of people who, to a great extent, have foregone history (by which one means spiritual continuity) and wish to share in the enjoyment of art and literature merely as forms of luxury. The attack and popularity of these groups—Joyce, the Sitwells and Gertrude Stein—arise from their interest and concern for



poetry, and largely from the technical tricks they (especially Miss Sitwell) played with it. They are different from the average poetic poet. They seek to communicate sensation, more than to describe; to avoid traditional imagery and metaphor; and to adapt poetry to modern musical (mainly dance) rhythms. The unusual in subject, style and presentation is best illustrated by Edith Sitwell, who for instance, on June 2nd, 1923, recited her series of poems, entitled *Façade*, in Aeolion Hall, London, to the accompaniment of "musical decorations," and a hidden voice mostly in monotone—a performance which drove the modern aesthetes into ecstasies, and which no doubt, if Gilbert were alive, would prompt him to produce a sequel to *Patience*. That which (for the want of a better term) may be described as "rebellious adolescence," has impatiently rejected the scientific and critical view of the world and human history and the profound truth within it. It is for man's future maturity to reaffirm the religious and philosophical truth, for the true witnesses of Christianity and of history are on the side of beauty, and do no violence to the true, the good and the beautiful.

#### LIBRARY LIST.

- GOLDRING: *The Last Pre-Raphaelite.*
- Joyce, J. *The Dubliners.*
- JOYCE, J. *Stephen Hero.*
- JOYCE, J. *Portrait of an Artist as a young man.*
- SITWELL, E. *Shadow of Cain.*
- SITWELL, S. *British Architects and Architecture.*
- SITWELL, S. *The Hunter and the Hunted.*
- MAURIER, G. Du. *Novels of George Du Maurier.*
- MAURIER, G. Du. *Trilby.*
- GILBERT, W. S. *Bab Ballads.*
- GAUNT, W. *Pre-Raphaelite Trageeey.*
- GAUNT, W. *The Aesthetic Adventure.*

## Towards a Better Ireland

One of the aims of every good citizen must surely be to do what he can to make his country a better and a happier place. There are, of course, many ways in which this may be done. Some of them are quite good and desirable, so far as they go, but are not sufficient.

For example, some people seem to think, if they are reasonably cheerful and friendly to those whom they meet, and if they do an occasional good turn to a friend, that they have then done all that should be expected of them.

I believe, however, that more than this is needed. I admit that cheerful and friendly persons can do a great deal to brighten the lives of those around them, and the more of such people we have the better, but what we greatly need, in my view, is more people who have a burning and enthusiastic desire to abolish injustices and social evils, and to do all in their power to bring about the establishment of a more just social order, based on Christian Principles.

In particular, we need more people who are willing to do their share to abolish such avoidable social evils as extreme poverty, unemployment, bad housing conditions, inadequate social services, cruelty to children and animals, intemperance, and lastly, but by no means least, the squandering of huge sums of money by wealthy people in foolish or harmful ways—money which is urgently needed to bring a few extra comforts to many blind, disabled and aged persons.

"Why," it is sometimes asked, "do all these social evils continue, in spite of all that has been said and done about them during the past 25 years?"

There are, of course, many reasons, but in my view the principal reason is the apathy of large sections of our people in connection with these matters. There are, in fact, far too many people, both in this and other countries, who seem to see no sufficient reason for doing anything else than "Paddle their own canoe," and look after their own personal interests, and perhaps those of their family. These people do not seem concerned, to any extent, about the welfare of persons outside their own family circle.

Some people seem to think that they can find happiness by acting in this way, but I believe that a far greater and better type of happiness is found by those people who try to put into practice the Christian principles of brotherhood, unselfish service, and common effort for the common good.



In order to abolish widespread and avoidable poverty, and the many social evils which result from it, we need two things—firstly, increased national production, and secondly, a more equitable distribution of all that we are able to produce.

With regard to the former, one of our needs in Eire, in the economic sphere, is the greatly increased production of food and other useful articles which are needed by the masses of the people, rather than the production of expensive luxuries which would only be within the reach of the wealthy. In the past far too much materials and human energy have been spent on catering for the amusements and comforts of the rich, and far too little materials and human energy have been spent in raising the standard of living of the poorer sections of the community.

I believe, however, that no matter how speedily we try to increase production the process will inevitably take a considerable time. Therefore, in the meantime, we should try to help the poorer sections of the community, as far as practicable, by bringing about a more equitable distribution of the goods and services which are already being made available.

Many people do not realise how inequitably the national income is divided at present, and I believe, therefore, that the following figures are well worth quoting :—

According to recent calculations, 7.5 per cent. of the population of this country receive no less than 24 per cent. of the national income, 2.2 per cent. of the population receive 14.5 per cent. of the national income, and 0.5 per cent. of the population receive 8.4 per cent. of the national income."

In support of my argument that our national income should be more justly distributed, I think it would be appropriate to quote a few very significant sentences from an eminent authority on this subject. I refer to the Rev. Felim O'Briain, O.F.M., a Professor at University College, Galway. In an article entitled, "The National Share-out," published in the April, 1947, issue of "Christus Rex," he stated :—

"There is a genuine grievance among the abnormally large class of miserably underpaid workers in Eire ; before an employer should spend his profits on luxuries for himself, he should ensure that his workers can satisfy their normal needs ; bread for all, before cake for anyone, is an axiom that has many centuries of Christian tradition behind it."

"In a country such as Eire, where the national income is meagre, social justice imposes special standards of sacrifice and austerity on the upper income groups. This standard of austerity is absent in this country."

"The equitable distribution of the national income invokes moral as well as economic considerations."

If we are to abolish avoidable poverty, we must also give earnest attention to increasing agricultural output. With this end in view, I believe that the loans for the erection or improvement of farm buildings, the betterment of land, the improvement of live-stock, and the purchase of machinery and equipment should be made available to whatever extent is required, at lower rates of interest.

In addition we must improve the remuneration both of the working farmer, especially the man with the small holding, and the agricultural labourer. In this connection I would like to quote some short extracts from recent statements by our Minister for Agriculture, Mr. J. M. Dillon, T.D., on this subject :—

"It is a source of humiliation to me that the agricultural worker in this country, who, in my judgment is the most highly skilled worker we have, should have the figure of 55/- a week associated with his name, as a minimum wage."

"He is the lowest paid worker in the English-speaking world."

"There has been for long enough in this country a proposition that, if you are an industrialist, or a racketeer, or an exploiter, you are entitled to wear a silk hat, and drive a Chrysler car, and keep a house standing in its own grounds in the suburbs of Dublin, and draw your living out of the hardworking men who live upon the land."

I believe that if we are to abolish these injustices, and establish a more just social order, then we must gradually work up public opinion to demand the changes that are necessary. Each of us can help in this way by discussing these matters with the people whom we meet, and by having the courage to express our views, even if by so doing we may incur the hostility of the more selfish and reactionary sections of the community.

Those of us who address public meetings, or who write what many read, have special opportunities to influence public opinion, and have, therefore, greater responsibilities in regard to these matters. This is especially so in the case of Government Ministers, Dail Deputies, Senators, and members of County Councils and other public bodies.

I believe that all such persons should frequently remind the public of the many social evils which exist, and should invite their co-operation in the abolition of these evils.



It is not, of course, only by legislation that desirable changes can be made. A great deal of good can be done by individual action, and through the medium of the various existing charitable institutions. For example, a great deal of happiness could be brought to a very large number of blind persons with small incomes if enough money were subscribed to enable existing blind welfare organisations to purchase wireless sets for blind persons who need them. Many blind persons have already been provided with sets, but there are large numbers still on the waiting list, and nothing prevents these people from being supplied except shortage of funds for the purchase of the sets.

Most of us could do more than we have done in the past to make the world a better and happier place. Let us consider what more we can do in the future, and let us then take appropriate action.

R. M. BURKE.

9/8/'48.

The author—Senator R. M. Burke—has been for the past fifteen years manager of a 250 acre farm which has been run on a co-operative basis and employing nine men all the year round. He has been a member of the Galway County Council since 1942 and is a member of Senad Eireann. He takes an active interest in local organisations in the Tuam district and is Chairman of the Tuam Parish Council of Muintir na Tíre.

#### LIBRARY LIST.

*Report on Vocational Organisation.*

O'RAHILLY. *Money.*

O'DONOVAN. *The Economic History of Live Stock in Ireland.*

WEBB. *Municipal Government in Ireland.*

SMITH-GORDON AND O'BRIEN. *Co-operation in Ireland.*

CONNOLLY. *Labour in Irish History.*

MACKAY. *The Rape of Ireland.*

ELLIOT. *The Idea of Christian Societies.*

FAHEY. *Money Manipulation and Social Order.*

MCKEVITT. *The Plan of Society.*

MARSH. *Full Employment in Ireland.*

## Early Printing in Galway

In the majority of the towns of Ireland the printing press when first introduced was not employed in the furtherance of native scholarship or in the maintenance of the Irish tradition and culture.

The art of printing after its invention in Germany in the fifteenth century was introduced into several other European countries before the end of that century and the writings of some distinguished Irish exiles were thus published. For instance, the *Manipulus Florum* of Thomas Hibernicus was printed at Piacenza in 1483 and a work of Maurice O'Fihely (*Mauritius Hibernicus*, or, *de portu*) was printed at Ferrara in 1499. Towards the close of the century O'Fihely was the supervisor of the most important printing offices of Ottoviano Schott and Benet Locatelli in Venice—an office then of considerable emolument. O'Fihely was appointed Archbishop of Tuam in 1506 and arrived in Galway in 1513. He died there on the 25th May of the same year without ever reaching Tuam, and was buried in the Church of the Franciscans. It is suggested that O'Fihely may have brought printers and a printing press with him to Galway. This, however, is only a vague surmise and cannot be corroborated.

It is practically certain that the first press set up in Ireland was that of Humphrey Powell, of London, to whom King Edward VI. granted a warrant, on the 18th July, 1550, for £20 for that purpose. He settled in Dublin in the Great Tower by the Crane, and printed, in 1551, the *English Book of Common Prayer*. In 1571, twenty years later, the first fount of Irish type was given by Queen Elizabeth to the Treasurer of St. Patrick's, to print the *Catechism*, which came from the press of William Kearney, who was in turn succeeded by John Frankton, who, in 1604, was appointed King's Printer for life, with a fee of £8.

Before the middle of the 17th century, printing had been introduced into Cork, Kilkenny and Waterford. Before the middle of the following century printers had been established in about ten places in Ireland, and after 1770, printing presses were introduced into several of the smaller towns, in some cases primarily for the production of newspapers. Later on the local printing of catechism and other religious works in the Irish language is recorded. These religious booklets and pamphlets were printed in the ordinary type, as the Irish type, though used at Antwerp,



Louvain, Rome and Paris by the Irish Franciscans and others for the printing of works intended to be smuggled into Ireland, was not available anywhere in Ireland itself outside Dublin, until well on in the last century.

The suggestion that there may have been printing in Galway about 1513 is probably incorrect. According to Hardiman's *History of Galway*, Thomas Hutchinson published the first number of *The Connaught Journal* on the 8th October, 1754, and a periodical called *The Galway Reviser* had appeared previously. Madden, in 1867, says that Martin Burke, Back Street, Galway, was printing *Burke's Connaught Journal* in 1769. George Connolly printed in 1802 a book of religious poems in Scottish Gaelic entitled *Dantadh Spioradal, le Uilliam Gordon*. William Gordon, a highland poet, a member of the Reay Fencibles, was stationed in Galway. In Ballinasloe John Mahon printed *The Western Argus And Ballinasloe Independent* and the first number is dated 30th April, 1828. It is presumed that John Reynolds may have begun printing in Loughrea in 1765, as he published Vol. II, No. XVII of *The Connaught Mercury* on 5th September, 1766. The earliest extant specimens of Tuam printing are three copies of *The Connaught Advertiser* dated 8th August, 1795 (No. 49), 14th October, 1795 (Vol. XXI) and 21st September, 1796 (Vol. XXII). On the first mentioned only does the name of the printer: A. F. Aherty (presumably a misprint for Faherty or Flaherty) appear. The two latter were printed for Mary Bradley. *The Connaught Advertiser* was in existence in March, 1782 and probably some years earlier.

#### LIBRARY LIST.

E. R. McC. DIX. *The Earliest Dublin Printing, 1901.*

E. R. McC. DIX. *Papers on Irish Provincial Printing.*

*Irish Book Lover.*

*Journal of the Royal Antiquaries of Ireland.*

*Journal of the Galway Archaeological and Historical Society.*

O'CASAIDE, SEAMUS. *A Topographical Gazetteer of Ireland.*

### TEACÍN I ROS MUC

" Seo an gceata " dubairt an fear liom  
[Ciúin, a éiríde-re liom, bí ciúin !]  
Sin ré an glairín cuşam in glaic-re,  
I' o' pág ré an teacín rúm.

O' féadar tairm le nóimíor faitead,  
[Ciúin, a éiríde-re liom, bí ciúin.]  
An reomhín rlaictímar bí dol-daitte,  
I' an báimín beas ra éiríde.

I' o' éiríde cuşamra clann an búirí rín,  
[Seal, a éiríde-re liom, bí seal !]  
Rádhraic sazarit 'na éiríde deas,  
Dhriúirín i' baibíre beas ;

Eogáinín ar tír an tsamhaidé Síomhúiríde  
[Seal, a éiríde-re liom, bí seal !]  
I' Sean-Maitiar—cé eom, bí maímar—  
Lám íoraíán 'na glaic.

Amac a ndóiríre cuşam na comhíraín,  
[Lán, a éiríde-re liom, bí lán !]  
Sae bean boct bhúiríte a noct a rún dó  
Suir deora a dubad ar páir ;

Dhriúirí na ndáimín, cora ríraícte,  
[Lán, a éiríde-re liom, bí lán !]  
I' bean na gcaointe,, a rúil roirí coróce,  
I' an éaom-bean náir bog claidán.

R

Glóir i n-óráirí tís ón mbóirí cuşam,  
[Móir, a éiríde-re liom, bí móir !]  
Glóir marí tóirínead mírcail fúola  
" The fools, the fools, cé treon."

Á ! Ror na gcaoiríde, Ror na gcaoiríde,  
[Móir, a éiríde-re liom, bí móir !]  
A peann 'na éirídeam, 'na beairt a dhiaídar  
I' tóirí an ghríam 'na glóirí !

R

Filleann an dealtaine, ciot i' gceata,  
Ar air, a éiríde-re liom, ar air ;  
Filleann an beata aríir ra talam  
'S an fáinteos dá nro andear ;

Ac éiríde aríir don teacín díir,  
Coróce, a éiríde-re liom, a-éiríde,  
Ní fillíirí an réalt-fear a lar ar ríraíde  
Ac a éiríirí ran dol 'na luirde.

SEAMUS Ó hAOÚA.

le ceat ón *Irish Independent*.



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Books written by Irish and English authors have been "pirated" by the less reputable American publishers, and at the moment these authors have no redress.

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Nearly all European countries with the exception of Russia, are members of the International Convention. As already explained the United States stands outside and Copyright can only be secured upon compliance with the technicalities already outlined.

### LIBRARY LIST.

- BESTERMAN, T., editor *British Sources of Reference and Information.*  
*Writers' and Photographers' Reference Guide.*  
*Writers' and Artists' Year Book.*  
 BENNETT, A. *The Author's Craft.*  
 BLOOM, URSULA. *The A.B.C. of Authorship.*  
 QUILLER COUCH, SIR A. T. ("Q"). *On the Art of Writing.*  
 UNWIN, S. *The Truth about Publishing.*  
 KNIGHTS, C. C. *The Business Man's Guide to Printing.*  
 ROGER, P. M. *Thesaurus English of Words and Phrases.*

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## Brand's Observations on Popular Antiquities

The editor has been asked to obtain from readers any observations they may care to offer on the following extract from Brand's Observations on Popular Antiquities:—

"There is a great display of learning in Vallancey's *Collectanea de Rebus Hibernicis*, on All Hallows' Eve. 'On the Oidhche Shamhna (Ee Owna) or Vigil of Saman the peasants in Ireland assemble with sticks and clubs (the emblems of laceration), going from house to house collecting money, breadcake, butter, cheese, eggs, etc., for the feast, repeating verses in honour of the solemnity, demanding preparations for the festival in the name of St. Columb Kill, desiring them to lay aside the *fatted calf*, and to bring forth the *black sheep*. The good women are employed in making griddle cake and candles; these last are sent from house to house in the vicinity, and are lighted up on the (Saman) next day, before which they pray, or are supposed to pray, for the departed soul of the donor. Every house abounds in the best viands they can afford: apples and nuts are devoured in abundance; the nut-shells are burnt, and from the ashes many strange things are foretold; cabbages are torn up by the root; hemp seed is sown by the maidens, and they believe that if they look back they will see the apparition of the man intended for their future spouse; they hang a smock before the fire, on the close of the feast, and sit up all night, concealed in a corner of the room, con-



vinced that his apparition will come down the chimney and turn the smock; they throw a ball of yarn out of the window, and wind it on the reel within, convinced that if they repeat the Pater Noster backwards, and look at the ball of yarn without, they will then also see his sith or apparition; they dip for apples in a tub of water, and endeavour to bring one up in the mouth; they suspend a cord with a cross stick, with apples at one point, and candles lighted at the other, and endeavour to catch the apple, while it is in a circular motion, in the mouth. These and many other superstitious ceremonies, the remains of Druidism, are observed on this holiday, which will never be eradicated while the name of Samhan is permitted to remain."

. . . . . Vallency's etymology of lambs-wool is as follows:—

The first day of November was dedicated to the angel presiding over fruits, seeds, etc., and was therefore named *La Mas Ubhal*, that is, the day of the apple fruit, and being pronounced *Lamasvol*, the English have corrupted the name to *LAMBS-WOOL*."

Note.—General Charles Vallancy was born in England in 1721. On entering the army he was attached to the Royal Engineers. He came to Ireland before 1770 to assist in a military survey of the island, and made the country his adopted home. He interested himself in the history, philology and antiquities of Ireland at a time when they were almost entirely ignored. Among other works he published the following:—

*Collectanea de Rebus Hibernicis*, 6 volumes, between 1770 and 1804.

*Essay of the Irish Language*, 1772.

*Grammar of the Irish Language*, 1773.

*Vindication of the Ancient Kingdom of Ireland*, 1786.

*Ancient History of Ireland proved from the Sanscrit Books*, 1797.

*Prospectus of a Dictionary of the Aire Coti or Ancient Irish*, 1802.

The Queen's Bridge, Dublin, was built from his designs. He died 8th August, 1812, aged 91.

In the light of modern research his theories and colusions—a fanciful compound of crude deductions from imperfect knowledge—are shown to be without value, and do not now receive a moment's attention. George Petre says: "It is a difficult and rather unpleasant task to follow a writer so rambling in his reasonings and so obscure in his style; his hypotheses are of a visionary nature." *The Quarterly Review* declares that: "General

Vallancey, though a man of learning, wrote more nonsense than any man of his time, and has unfortunately been the occasion of much more than he wrote." *The Edinburgh Review* says: "To expose the continual error of his theory will not cure the inveterate disease. It can only excite hopes of preventing infection by showing that he has reduced that kind of writing to absurdity, and raised a warning monument to all antiquarians and philologists that may succeed him."

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## Galway Profiles

### 1. JOSEPH PATRICK HAVERTY.

Joseph Patrick Haverty, artist, was born in Galway towards the close of the 18th century. Successful as a portrait painter in oils, he also executed a great many works of a genre and scriptural character. Several of the latter are to be found in the Catholic churches of Dublin. He painted seven pictures illustrating the administration of the Sacraments, chiefly as among the Irish peasantry, but they were sold separately, and have become scattered. His "Limerick Piper" obtained much popularity and is preserved in the Irish National Gallery, to which it was presented by William Smith O'Brien. Among his best portraits may be mentioned a full length of Daniel O'Connell, belonging to the Reform Club in London, of which there is a fine engraving, and another full-length of O'Connell, considered superior to the former, the property of the Limerick Corporation. Haverty spent so much of his life in Limerick, where he received a great deal of patronage, that he was frequently regarded as a Limerick man; but he lived also much in London, having to rely chiefly on English support. In his colouring, which was the weakest feature in his works, he followed the English School. He died in Dublin in 1864, aged about 70.



The following is a short list of volumes with texts by eminent authorities, colour plates and full-page reproductions in monochrome and diochrome :—

- CONNOR. *The Irish Scene.*  
 WALKER. *Irish Life and Landscape.*  
 YEATS, JACK. *Life in the West of Ireland.*  
 GENNARO. *Pastels and Paintings.*  
 GAUNT. *British Painting.*  
 BORENIUS. *Italian Painting (from Titian Onwards).*  
 BORENIUS. *Italian Painting (up to Leonardo and Raphael.).*  
 EARP. *French Painting.*  
 MANSON. *Dutch Painting.*

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## Publishing To-day

Publishing is still adversely affected by restrictions of paper and difficulties over binding and other services. Many manuscripts still remain in the hands of the publishers, awaiting their turn for the printing press. The times are, as a consequence, especially discouraging to the new writer, who finds it more difficult than in a normal period to find an outlet for his work. Serious hardship, too, continues to be experienced by both teachers and scholars as a result of the abnormal situation in publishing and that a disproportionately large number of American volumes appear to be issued in Great Britain and Ireland, presumably from sheets manufactured in the United States. A number of publishers have attempted to bring back into circulation standard works which have been unavailable since the war.

Publishing conditions do not permit the production of many finely and elaborately executed works, though a number of firms attempted to issue some of their volumes in a more handsome manner than had recently prevailed. The standard of craftsmanship in Ireland has not as a rule been high, but the work done at the *Sign of the Three Candles*, Dublin, at a reasonable price meets with commendation. One cannot do better than quote from the *Journals* of Cobden-Sanderson (himself a maker of beautiful

books) :—“ I observe in people a tendency to admire and get into a state of enthusiasm about my bindings, and about such work generally for its own sake. I do not share in that admiration or enthusiasm, and do not wish to. My binding I wish, indeed, to be beautiful, but I still more wish it to be a sign and symbol of good social work, and of the spirit in which all work should be done. I would wish with my own heart, and the hearts of all men, to be filled with a high social ideal to be fulfilled in this life, and to be the seed of a still higher fruition in the after-life, of which otherwise we cannot even so much as dream in this.” Some examples of what has been achieved by this Irish press are :—

*The Four Masters and their Work.*

*The O Cleirigh Family of Tir Connaill.*

*Wilde's Lough Corrib.*

*Walsh's Irish Men of Learning, and*

*Gennaro's Pastels and Paintings.*

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MURRAY. *A Publisher and His Friends.*

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## Road Jobbing in Ireland

Condensed from Hely Dutton's *Statistical and Agricultural Survey of the County of Galway, 1824.*

I most heartily congratulate the County (Galway) that I have not much to say on the subject of *road jobbing*; and I trust the rising generation of Grand Jurors will scout this disgrace to the names of Christian and gentleman out of their jury-room. What a delightful thing it must be to the proud feelings of Connaught men to be told by a Judge : “ Gentlemen of the Grand Jury, I most heartily congratulate you on the total abolition of road-



jobbing; and that you seem now to feel that consideration for the distresses of your poorer fellow-subjects, which should actuate every gentleman. I trust I shall always have to praise you for making those roads, which are merely for your own convenience and pleasure, out of your own pockets. I most sincerely hope I shall never hear of presentments for *visiting roads* "(as they are properly called by the country people) constructed from the 'public purse.'" That there is some jobbing in this county (Galway) I fear we must admit, but infinitely below the amount in some other counties. In no part of Ireland are there better grand jurors, and if they sometimes lend themselves to a job, it proceeds from a deception of some favourite or *wise man* the pest of this province. I am convinced that many who practise this meanness, do it frequently from seeing their fathers and others doing it when they were young and thoughtless, but they should consider, that putting this into plain language, every man who knowingly practises, or even countenances a job, is a rogue and a liar. One of the greatest and most frequent abuses of the roads, is the practice winked at, if not countenanced by many landlords, of cutting away the sides of roads, and forming larger and deep ditches where none originally existed. I shall mention a few amongst multitudes of others, that I have noticed. From Abbeyknockmoy to Galway; from Tuam to Shrulc, particularly abused; not only ditches have been formed, but walls thrust several feet into the road, and large and deep gravel pits made near Shrulc close to the road. The hedges are all nearly cut down to stop gaps, and the sod either cut away, or gravel pits made in their place. There is no excuse here as the proprietor is almost a constant resider.

NOTE BY AUTHOR: Since I composed the above, I am gratified that an attempt has been made to level these gravel pits. I fear we may thank English liberality for it, as I understand it was done for *meal money*, which performed many other miracles.

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DUTTON, HELY. *Statistical and Agricultural Survey of the County of Galway*.

MASON, W. SHAW. *A Statistical Account or Parochial Survey of Ireland*. 3 vols.

Shannon 1862.

## A Forgotten Galway Humorous Character—Mick McQuaid

The serial or series of serials centring in the character of Mick McQuaid has made a record in literature. It began in the pages of the SHAMROCK on January 19th, 1867. With short interruptions it continued running in the pages of that periodical until publication ceased in 1920. The following are some of the series that appeared:—

1. *Mick McQuaid's Conversion*, 1867;
2. *Mick McQuaid the Evangeliser*, 1868-9;
3. *Mick McQuaid, Under Agent*, 52 chapters, 1869-70;
4. *Mick McQuaid, M.D.*, 28 chapters, 1872;
5. *Mick McQuaid, M.P.*, 45 chapters, 1872-3;
6. *Mick McQuaid, Solicitor*, 61 chapters, 1873-74;
7. *Mick McQuaid's Spa*, 91 chapters, 1876-8;
8. *Mick McQuaid, Alderman*, 61 chapters, 1879-80;
9. *Mick McQuaid, Moneylender*, 47 chapters, 1880-1;
10. *Mick McQuaid, Gombeen Man*, 48 chapters, 1881-2;
11. *Mick McQuaid's Story*, 1884;
12. *Mick McQuaid, Workhouse Master*, 1885;
13. *Mick McQuaid, Sub-Sheriff*, part 1, 47 chapters, 1888-9;
14. *Mick McQuaid, Sub-Sheriff*, part 2, 1889;
15. *Mick McQuaid, Stockbroker*, 61 chapters, 1889-90; and
16. *Mick McQuaid, Removable*, 1890.

Series 1, 2 and 3 were reprinted in a quarto volume of 588 pp., with illustrations by Harry Furniss, who began his artistic career by illustrating Mick McQuaid.

The author, Colonel William Francis Lynam, was born in Shandilla, Connemara. He belonged to the 5th Royal Lancashire Militia. He died in retirement at 2, Warrenpoint, Clontarf, in 1894.



The author himself tired of Mick McQuaid, and tried to put other creations in the field: *Dan Donovan*, *Corney Cluskey*, *Japhet Screw*, *Sir Timothy Mulligan*, and so on. But after a few chapters the readers invariably demanded "Mick" again, and, if the author had not new adventures ready, he had to reproduce the already published adventures. More than once editors tried to drop the series, but the circulation, which was 60,000, fell at once, and "Mick" had to appear again. Apart from their issue in the SHAMROCK, many of "Mick's" adventures were reproduced in penny numbers, and sold far and wide. After the author's death the editors simply reproduced the series over again.

Besides *Mick McQuaid* another humorous series, *Darby Durken*, P.L.G., ran in the IRISH EMERALD.

Reproduced from *Ireland in Fiction: A Guide to Irish Novels, Tales, Romances, and Folk-Lore*, by Stephen J. Brown, S.J.

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## Education in County Galway

The peculiar and religious conditions prevailing in Ireland in the eighteenth century were unparalleled in Europe. Cromwell had virtually limited Irish ownership to Connacht and two-thirds of Ireland changed hands, leaving the Irish to work for their English masters. But Catholicism, the symbol of nationality, remained. Catholics were refused all rights of citizenship, all ownership of property and their wretched condition was the salient feature of Irish social history in the eighteenth and nineteenth centuries. The well-known descriptions of Petty and Stevens show that husbandry was as backward as was the squalid conditions of the life of the people. The government of Ireland passed into the hands of a Protestant oligarchy. The new great landowners were never in the country, and their representatives treated the Irish peasantry with the utmost cruelty, parliament was in the hands of the great Protestant families, and the Church under the control of absentee and usually irreligious bishops. Dutton in his *Survey of County Galway*, published in 1824, lists the following as Non-Resident Proprietors: Lord Ashtown, Woodlawn; Thomas Kenny; Colonel William Kenny; Sir John Burke, Glynsk; The Marquis of Sligo; the Earl of Charlemont, Joyce Country; the Earl of Leitrim, Joyce Country; Lord Clanmorris, Clare Galway; Martin Kirwan; — Smyth, Spring Lawn; — O'Connor, Renmore; — Kelly, Newtown; — Digby, Aran; David Rutledge, Ballagh; Matthew George Prendergast; — O'Connor, Colemanstown; and Malachy Donnellan, Ballydonnellan. He also quoted a debate in the House of Commons in 1811, during which a member Mr. Fuller stated: "Let the great

men of Ireland go home, instead of spending their money here; let them regulate their own tenantry and estates, and not hear of them through those *secondary persons* whom they employ." The Irish had indeed become "hewers of wood and drawers of water" to the Protestant minority. Rack-renting became the characteristic feature of estates held by the absentee landlord and resident proprietor. Designed deliberately to check Irish landowning, the penal laws of the eighteenth century, prohibiting Catholics from obtaining lands from Protestant owners by gift, sale and inheritance, or from holding a lease of more than one life, made their contribution to the depression of the agricultural classes. The Catholic gentry excluded by these measures from "durable and profitable tenure," turned their efforts to grazing, for pasture farming required little capital and less labour. It was equally advantageous to Protestant landowners not so confined, but to the tillage farmers and labourers turned off the land it spelt disaster. Unable to retain their farms when their leases expired, they swelled the cottier class from above.

To the distress arising from the land system and the decay of agriculture the Established Church made its contribution. Tithes, justifiable when the tithe-payers were members of a Church supported by them, were an intolerable burden to a people who, by a large majority, were not members of its communion. Seldom were the tithes collected by the clergy in person. Sometimes they were farmed out to tithe-farmers, "the middle men of the clergy," who robbed both the parson and the peasantry. More commonly the land was viewed and the tithe set by proctor, who enjoyed in contemporary Irish literature an unsavoury reputation. They were, in the words of Froude, "perhaps of all the carrion birds who were preying on the carcass of the Irish peasant the vilest and most accursed." Tithe was valued by the acre without making sufficient allowance for inferior or bad crops. The prices charged per acre varied. For example, in some parishes in Galway in 1812 wheat was charged at a guinea to one pound six shillings; oats twelve shillings; barley twelve shillings to twenty shillings; sheep forty-five shillings to fifty shillings per 100; lambs fifty shillings per 100. In other parishes nine shillings and nine-pence to eleven shillings and four pence halfpenny for wheat; oats five shillings to seven shillings; barley eight shillings to nine shillings. Near Loughrea tithes were somewhat lower. Cattle were exempted by an Act of the Irish House of Commons in 1735. As the prices of corn fell, and the farmers' difficulties increased, the rates of tithes increased.

Famine, always a potential danger, was general in the first half of the century. Swift and other writers tell of the appalling distress after the years of famine from 1726 to 1729. "They are every day dying and rotting by cold and famine, filth and vermin,"



wrote Swift in 1727. Even worse were the years which followed the great frost at the end of 1739. Migration from place to place in search of food and work was a result. After the middle of the century there was no general famine comparable with those of the earlier half, but local shortages were chronic, and gave rise to the army of strolling beggars who, as Lecky suggests, began their wandering under pressure of want and acquired a liking for a vagrant life.

It was the considered policy of the Government to rid the country of Catholic priests and schoolmasters. To them was ascribed the keeping alive of a public opinion definitely dangerous to the Protestant ascendancy. The Act of 1697 which prohibited a succession of Catholic clergy threatened the existence of the Catholic priesthood in Ireland, and touched the people closely and directly. As no bishop was allowed to remain in the country in order to ordain new priests, it was anticipated that when those priests who had taken the oath of allegiance to the Crown in 1704 died out, there would be none to replace them, and it was confidently promised that Catholicism would be extinguished in a few years.

Edmund Burke describing the penal laws says of them: "a machine of wise and elaborate contrivance for the oppression, impoverishment and degradation of a people." They pressed heavily upon the priests and on the schoolmasters. Their courage and devotion in setting the law and its penalties at defiance brought them into close touch with the peasantry, and gave both priest and schoolmaster an unassailable position as leaders and champions of the people. They carried their brand of Catholic and national instruction to pupils awaiting them in the alleys of the towns or, as Arthur Young saw them in the second half of the century, in the ditches and hedges of the countryside.

The Irish charity school movement was directly related to the penal laws in restraint of Catholic education. They were a means of which "the whole nation might become Protestant and English and all such rebellions as have hitherto arisen from the difference between us in Religion, Language and Interest may for the future be prevented." Sharing the conviction of English-speaking people that the English tongue was the heaven-sent medium of religion and civilization, the charity schools decided early in their existence that the extirpation of Irish, "the rude speech of barbarous people" was the first step in the reform of the Irish Catholic. Schoolmasters for one half a century laboured at the impossible task of instructing an illiterate and down-trodden peasantry to read the Bible and the shorter catechism of the Established Church in a foreign tongue. Schools were to be provided in which children might be decently clothed and usefully

educated in the English language, the three R's and the Principles of the Christian Religion as professed by the Anglican Church. Instruction in reading the Bible and the Catechism in English took up most of the school day. Incidentally, it may be noted that there was no attempt to exclude English from the illegal Catholic schools. Anglican parson and Catholic priest were alike champions of the English tongue.

Henry Maule, vicar of St. Mary's, Shandon in Cork City, later Bishop of Meath and Dromore, and the recognised leader of the charity school movement in Ireland, gathered gifts and subscriptions for parish charity schools. In conjunction with Edward Synge, Archbishop of Tuam, and Brigadier-General Stearne, corresponding member in Ireland of the London Society for the Promotion of Christian Knowledge, he formed in 1717, a voluntary society in Dublin for Promoting Christian Knowledge for "the more general establishment of charity schools." Before the end of 1717 there were a hundred schools with some 2,000 pupils and two years later the schools numbered 130; in 1725 the number had increased to 163. The pupils, however, did not increase at the same rate. Then came a halt. The advance ceased and in five years voluntary effort appeared to be exhausted.

Two facts were responsible for the failure of the early charity schools. The large, prosperous middle class, who in England financed and managed the schools, had no counterpart in Ireland. During the greater part of the eighteenth century Ireland lacked a middle class. Arthur Young describing Irish society as late as 1762 says, "the only division which a traveller can make would be into persons of considerable property and not; the intermediate divisions of the scale, so numerous and respectable in England, would hardly attract the least notice in Ireland." Nor was there the same steady support of the schools from the Protestant parish clergy which marked the movement in England, Wales and the Highlands. For this poverty was the main cause. The letters of Archbishop King and Primate Boulter testify to the scarcity and poverty of the Protestant parish clergy. For example, Dutton in his survey of County Galway (1824) lists 113 parishes in the county. There were 77 vicarages; 36 rectors, 25 churches and 7 of the parishes impropriated in lay hands. The bulk of available evidence paints a grey picture of the Church of England in Ireland.

A second difficulty, more stubborn than that presented by Protestant apathy, was the failure of the penal laws to restrain the activities of the Catholic priests and schoolmasters. Unknown numbers of unregistered regulars and seculars assisted the parish priests. An unnumbered body of Catholic schoolmasters were, at the same time, slowly drawing away the Catholic, and in some places the Protestant children also from the charity schools. From



Clonfert the Protestant bishop reported that there was commonly a Popish school in every parish. The Archbishop of Tuam's report stated that there was a school in almost every two or three villages, so much so that "a Protestant schoolmaster, when to be had, can scarcely get bread." Success so alarming was in marked contrast to "the slow advance of Protestantism." A new effort was required if "the Protestant religion was to be established universally in the Kingdom." The effort adopted was in Lecky's opinion "an intensity of bitterness hardly equalled by any portion of the penal code."

(to be continued)

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- MORTON, J. B. *The New Ireland*.
- O'BRIEN, GEORGE. *The Four Green Fields*.

# The Galway Reader

INCORPORATING QUARTERLY NOTES



CONTENTS :

- Editorial.
- Literary Notes.
- Irish School Texts Used in the Eighteenth Century.
- Abhar Léitheoireachta i nGaeilge.
- Some Notes on Tuam in Olden Days.
- County Galway Newspapers and Periodicals of the Past.
- Galway's Literary Associations.
- Galway Profiles : No. 2.—Denis Daly of Dunsandle.
- The Loughrea Journal.
- Vergine Madre.
- Education in County Galway in the Eighteenth and Nineteenth Centuries.

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## Editorial

The County Library helps teach readers to pursue a course of thinking to the most logical conclusion possible for them ; to see a well-turned thought ; a beautiful painting ; to prize spiritual values. It makes accessible to them all that history offers of man's striving and the outcome of these efforts that they may have some guides towards formulating their own actions. It helps teach them to find out things for themselves, shows them where information may be found. It helps start readers on the way of thinking, feeling, learning, doing, and endeavours to accomplish its mission of helping readers to live to the fullest.

Readers will realise that even the best library can keep in stock only a representative selection from the thousands of books published annually ; but the sign of a good library is its willingness to order a copy of a book not in stock at the time of enquiry.

Do not be timid in your library. It is really yours. Go in, look around ; ask for what you want ; suggest that it be obtained for you. The real librarian is constantly annoyed that this service is not fully used.

GALWAY COUNTY LIBRARIES

The County Library has now been in operation since 1st July, 1924. In that time it has formed a pretty clear notice of the kind of books it should like to see grow from its hands. In the library you will find works on archaeology, games, metal-working, agriculture, philosophy, the sciences, literature, the arts, history, biography and travel. THE GALWAY READER informs its readers in Literary Notes of books added to the library periodically.

With reference to the article "County Galway Newspapers and Periodicals" in this issue of THE GALWAY READER, the editor appeals to any one who may acquire some of these extremely rare, even unique, items to deposit them in the County Library. The value of our early newspapers is becoming more appreciated. The historian who wishes to get contemporary evidence of facts, the genealogist in search of his ancestry and other enquirers, turn to the earlier newspapers as a source from which they hope to obtain much material for their respective studies. The student of drama in the eighteenth century naturally turns to the press of the period to see the accounts of plays performed and the actors taking part. It would be a great boon to the student of Irish history if the owners of this material would report what items they have even though many of these publications may be imperfect, some of them may lack several numbers or issues, and others may have pages torn out or mutilated. It is very desirable that all volumes of our eighteenth century newspapers and journals should be deposited in Public Libraries and not kept in private hands where they are not valued or appreciated and are inaccessible and so lacking in usefulness.



## Literary Notes

A new and completely revised edition of a standard reference book is *The Oxford Dictionary of English Proverbs*. The new arrangement makes it possible to find any proverb without an index, and, largely owing to the collections of Professor F. P. Wilson, many proverbs from literary texts of the sixteenth and seventeenth centuries are included that were not in the first edition.

The most baffling puzzle about the rise of a dictatorship is not that some individual should strive for absolute power but that the majority of a nation should be willing to submit to a tyrant. On this strange phenomenon Dr. Gustav Bychowski's study *Dictators and Disciples* sheds a good deal of light. Analysing the careers of Cæsar, Cromwell, Robespierre, Hitler and Stalin, he arrives at the conclusion that "the relationship between the masses and the dictator is based on a complete reciprocity in the sense of give and take going on in both directions." Dictators, he shows, are wont to consider themselves the highest possible personification of the virtues, as well as the unconscious ambitions, of their people. The masses, in turn, accept this claim because it enables them to experience a vicarious gratification from the rise, prestige and accumulating success of their oppressor. No dictator is able to stop once he has started, but on the other hand he is unable to make a successful start unless the majority of his people have abandoned their former ethical standards and ideals. The author relates how Cromwell, on being told that out of ten people in England nine were against him, replied: "But what if I disarmed those nine and put a sword into the hands of each tenth person." Dr. Bychowski concludes that this is the road which eventually no dictator has been able to avoid.

Douglas Reed lives up to his reputation as a controversial writer with his latest book, *From Smoke to Smother*, a sequel to *Insanity Fair* of ten years ago. Through the political confusion (deliberately created, in his opinion) he believes he discerns "the pattern" and argues that a world terrorist organisation is operating through Political Zionism and Communism and that the climax is very near. Whether one agrees or not with his evidence and conclusions, it must be admitted that he marshals his facts and writes dynamically.

The author, Arnold J. Toynbee, of *A Study of History* deals in this new work with many of the crucial issues which the world is facing to-day as well as with matters having a timeless universality. He examines, against the background of his phenomenal erudition and insight into the processes of history, the essential factors lying at the very centre of our present difficulties. Although

each of the thirteen sections is concerned with a different problem, or aspect of history, the book nevertheless achieves unity of outlook, aim, and idea. It faces the question "Does History Repeat Itself?"; discusses "Christianity and Civilization," "The Dwarfing of Europe," and "The Meaning of History for the Soul"; and considers "Russia's Byzantine Heritage" and "The Græco-Roman Civilization," among other subjects of wide interest and importance. Despite the vast stores of learning which he carries, Dr. Toynbee's style is never burdened or congested. However serious his subject-matter may be it is always presented with the skill of a literary artist who stimulates while he informs.

"This book, *Interest and Usury* by Bernard W. Dempsey, S.J., is an important contribution to the history of economic thought," says Joseph A. Schumpeter, the economist, in his introduction.

Economic theorists do not usually concern themselves with developments prior to the eighteenth century. A sort of tacit arrangement has evolved according to which, with rare exceptions, the older stages are being dealt with by historians or philologists, while economists are content to accept the results at second hand, comforting themselves by assuming that the thought of remote times, though interesting as a part of the general picture of bygone civilizations, is essentially "pre-scientific" and thus of no direct interest to scientific economics.

The author has the advantage of being trained both as a theologian and an economist, and he has worked out what really amounts to a treatise on the modern interest theory while also presenting an interpretation of that of the Schoolmen. Our time witnesses not only a revival of the theoretical controversy about interest but also another revival of the practical controversy about the reform of money and banking.

Since this book is not only a scientific study but an exposition of moral principle, it is unique in its field and should be of value to the economist, the sociologist, and the theologian.

"There is no reason," wrote Professor Dover Wilson, "why Comparative Education should not prove as interesting and fruitful a study as Comparative Politics, and when it does, we shall have our educational Montesquieus analysing educational institutions and our Bryces classifying them." In this book, *Comparative Education: A Study of Educational Fact or Factors and Traditions*, Dr. Nicholas Hans makes his contribution to the initial process of analysis and classification. His book is divided into four parts. In part one he considers the natural factors which have influenced educational systems, in part two the religious factors, and in part three the secular. Finally, he compares systems of education in the four democracies, Great Britain, U.S.A., France and the U.S.S.R.



*Into the Atomic Age*, by Chapman Pincher, is the story of atomic energy in a way everyone can understand. Written as a straightforward piece of reporting by a man whose daily job is to interpret the facts of science for the layman, it assumes no technical knowledge on the reader's part.

It deals with the new world-force from both its military and constructive aspects.

With the help of ninety-five diagrams and photographs it explains the meaning of atomic energy, describes the events leading to the production and use of atomic bombs, analyses the effects of the new explosives and deals at length with the industrial, medical and other uses of atom-derived power.

The author has qualifications and experience which specially fit him to write this book apart from journalistic skill.

*The Course of Nature Through the Year. From the Pages of The Times.* This collection of Nature notes gives a comprehensive view of the English landscape for each month. The writer pretends to no deep science or impressive powers of observation, and tells a straight-forward story of the things he has seen, so that others may enjoy them also. He has seen with appreciative eye the thousands of things which are the heritage of the more fortunate countryman.

From the beginning to the end of the year the writer records the arrival or the blossoming of the flowers; the singing and mating of the birds; the habits of wild animals; the insects and their food plants; the trees in their order of leafing and colouring, and a hundred other incidental things in the great epic of nature. The book is far from pretentious in style, but the descriptions are accurate and adequate and very often a single word illuminates as well as explains a picture.

Every common bird, insect and wild animal is described and its habits and peculiarities indicated and occasionally legends or stories are recalled. For each month is recorded some notable event such as the arrival of the wild geese or the appearance of a new brood of butterflies. The descriptions of birds and insects is introduced gracefully, filling the picture without that feeling of obtrusion which readers resent when it is associated with details with which they are already familiar.

The index is well prepared. Four splendid coloured plates and a dozen black-and-whites are entirely, and richly, decorative. There is a disarming naivete in the author's moralising, as for instance when he says: "It is possible to draw an analogy between the seasons and the span of human life. Youth is spring—"

and so to the fairly obvious peroration which is not remarkable for its originality or profundity. But all in all it is a pleasant book and one that nature lovers will appreciate.

(D.L. in *The Irish Press*)

"Ten ordinary histories of Kings and Courtiers," wrote Carlyle, "were well exchanged against the tenth part of one good History of Booksellers." Having set that quotation in the forefront of a book which has been accepted as the standard work on the subject, Mr. Mumby, in the words of the late Arthur Waugh, "proceeds to justify it by as deft, comprehensive and entertaining a piece of workmanship as ever invited the gratitude of all sorts and conditions of bookmen."

So much has happened since the last impression of *Publishing and Bookselling* by Frank Mumby appeared that a wholly new edition has long been called for. Besides revising his earlier narrative the author has added fresh chapters recording the historic Battle of the Books, the havoc of the war years, and the many changes in practice and politics which have made the last two decades perhaps the most memorable in the annals of the trade. These chapters are linked up with the main story, now tracing in outline the part played by publishers and booksellers in our literary history from the earliest times to the present day.

The bibliography has also been revised and brought up to date.

The only way in which to-day's readers can get to know anything about the theatre of the past is a study of contemporary dramatic critics. Thus the reader can learn about the '60's from Henry Morley and the '70's from Dutton Cook, but there is a gap until in 1895 Shaw started his dramatic criticisms in the *Saturday Review*. Some little time ago a total stranger wrote to the late Mr. Agate and asked if he would be interested in a collection of several thousand dramatic notices belonging to this very period. Mr. Agate said yes, and *Those Were the Nights* is the result. It is superbly illustrated.

The introduction *On British Cinemas and Their Audiences* by J. P. Mayer sketches the cultural and historical framework within which films and audiences must be understood. The bulk of the book consists of original documents written by members of the film-going public. These have been chosen to show typical audience reactions, and reveal the deep effect films have had on the lives of hundreds of thousands of people, almost from cradle to grave.

These anonymous contributors speak for many classes and age-groups, for men and women. To the author it seemed important to get a glimpse of the part films play in our lives. Hence the attempt to relate film experience to the life curve of our contemporaries.



A number of the documents deal with film preferences, which should not only help sociologists and psychologists, but the film-makers themselves. The final chapter defines the basic assumptions of a constructive film policy in a modern mass state. Also included is an important Government statistical survey of the British cinema audience which has hitherto remained unpublished.

*Come to the Opera!* by Stephen Williams is written for two communities: those who stay away from the opera and don't know what they are missing and those who come to the opera but are not quite sure what they are hearing. It is written to tempt the first to try to enjoy opera and to help the second to understand why they enjoy it.

It is not simply a "collection of plots" or a dry-as-dust catalogue of historical facts. It is written with enthusiasm, and in an endeavour to convey in words the essential atmosphere of the music. It is, in fact, a testament and tribute of one who has listened to opera, played opera, sung opera and loved opera ever since he can remember.

In England to-day an immense new public is "discovering" opera. The writer has written this book in the hope that it will infect these young explorers with his own enthusiasm and help them to enjoy more passionately and discerningly what they are discovering. *Come to the Opera*—and like it.

Stephen Williams is well-known as a music and drama critic and a broadcaster on musical subjects—particularly opera.

A book to aid the yachtsman to plan his new boat, by a naval architect well known in America is *Yacht Designing and Planning* by Howard I. Chapelle. The author, keeping in mind the non-professional, has written a practical handbook which explains with many drawings and diagrams methods as carried out in the drafting room.

Some of the loveliest districts in Ireland provide the setting for many of Captain J. B. Drought's fishing experiences. These experiences, in *A Sportsman in Eire*, dealing mainly with salmon and trout are delightfully described in a natural and easy style by an expert who also gives the reader some charming glimpses of the beautiful and unspoiled country in which he found his sport.

The author, who has a passion for and great knowledge of fishing, is the shooting and fishing editor of *Country Life* and a well-known contributor to many sporting journals.

By those who have not read their Surtees and equally by those who have, this delightful book, *John Horrocks and Other*

*Characters* by Lt.-Col. the Hon. E. G. French, D.S.O., dealing with the chief characters in the greatest hunting stories in our literature will be warmly welcomed.

The author has had the happy idea of isolating the strange but intensely human characters created by Surtees from the books in which they appear and describing them in detail, with, of course, the inimitable and indispensable aid of their immortal creator. This the author does by quoting at length from Surtees's works. The result is a perfect anthology of characters and an invaluable summary of Surtee's work.

It is hoped that this book which is an invaluable guide to the best of Surtees, will encourage all who have not read the stories to do so at once.

*Strange Encounters*, by James Brady: A vivid account of prize-fighting in the eighteenth and first half of the nineteenth centuries by an author who knows his subject thoroughly. Pugilism like racing has always been a great national institution, and Mr. Brady's account of the qualities and careers of the great prize-fighters will make a strong appeal to a large number of readers.

With skill and knowledge the author describes such notable boxers as "Gentleman" Jackson, Jem Belcher, Pearce, Gully, Cribb, Tom Spring, Tom Sayers, and others, and describes most vividly their famous fights. The author gives a complete history of champions and championship fights from James Figg (1719) to Tom Sayers (1860). He also has many interesting things to say about such famous Corinthians as the Prince Regent, Squire Osbaldestone and the Marquis of Waterford.

What do you know, booklovers? If you've listened to, or read, quizzes on literature, and found them too easy or too silly, try Howard Collins' *Biblioquiz*. Their author has been running these tough quizzes in the *Saturday Review of Literature* for some years; they are now collected, a selection of the best, into a book for the diversion and partial frustration of bookmen in any number from two upwards (or you can read the book on your own with great delight).

What kind of quiz is this? Here are some of the titles of groups of ten to twenty questions:

*Lines that precede famous lines*

*Characters who were shipwrecked*

*Fiction's famous funerals*

*Favourite foods of famous people*



*Some interrupted weddings*

*Sherlock Holmes*

*What the well-dressed character wears*

*Musicians in literature*

*Sub titles of well-known books*

*Alice in wonderland*

*Unusual first names of characters*

This book of eighty-eight sets of questions is the thing for the intelligent party, for the man or woman who knows, or thinks he knows, books; it is various, lively, scholarly.

What goes on in the mind of a writer of books? How, looking at the world around him, does a writer translate his experience into the words, the narrative, the characters who people his pages, into the style and form which will fix the attention and fire the imagination of his readers?

The criticism of the critics is one thing, but the point of view of the writer himself, over the ages, is engrossingly important to the man or woman who buys and reads his books. Here—for the first time in a book we believe—the writers are given the opportunity to argue and discuss and preach, at first hand, the art they practise.

Nearly seventy great writers are represented in this important book, *Writers on Writing* edited by Walter Allen. They come from many different countries and from all times. Among others, Ben Jonson, Goethe, Shelley, Coleridge, Rilke, and Eliot discuss the fundamentals of poetry; while Fielding, Dickens, Tolstoi, Trollope, Flaubert, Proust, Forster, Maugham, Mauriac and many others concern themselves with the novel.

This is no literary source book, no collection of odd jottings, but a conspectus for the general reader, for the man or woman seriously interested in the making or judgment of literature; and a valuable corrective to academic criticism.

The book has been collected and arranged, for reference or continuous reading, by Walter Allen, himself a novelist as well as a critic. He has also contributed a long introduction.

*Arena*, Patricia Saunders: These poems in the modern idiom have the background of war and the disillusion of our time. They give expression in a remarkable way to many of the disorders and frustrations of life. The poems are exceptional not only for an

unusual sense of image but for rare beauty and economy of phrase; they are intensely individual and of a high level of sure craftsmanship.

More than twenty years ago, Kevin O'Higgins was murdered in Dublin: so violent were the passions that his personality aroused, even after his death, that it has not been possible until now to release the material for his biography.

At first a student for the priesthood, he was elected to Parliament in the 1918 election and at the age of 30 became second in command in the first Free State Government. He negotiated with Lloyd George and Churchill and wrote vivid accounts of them and other statesmen in letters which are now published for the first time. A relative of Tim Healy, he inherited the sardonic tongue of his kinsman and his comments on many of the foremost personalities of the British Commonwealth are always apt and usually caustic. "A figure from the antique cast in bronze" is how Churchill has described him. This Cato-like quality won for him respect but, in the disturbed times that existed, bitter enmity as well. It was he who provided the backbone that kept together the Cabinet led by the more affable and less ruthless President Cosgrave.

In England O'Higgins won a reputation as one who in commonwealth affairs promised to become an Irish Smuts. He evolved a scheme to unite Ireland under King George V, who was to be crowned King of Ireland in Dublin. Carson was sympathetic; the scheme was daring, but O'Higgins was full of hope. Assassins met him within forty-eight hours of his return to Dublin. He died like a hero.

*Kevin O'Higgins* by Terence de Vere White is a courageous book, for the author does not shrink from any of the difficult questions which O'Higgins' career provoked.

*The Real Bernard Shaw* by Maurice Colbourne: Although this book in its present form contains some seventy thousand words of new material, and is about one-third as long again as the 1939 edition, the author prefers to consider it not as a new work, but as the fourth edition of a book he has been living with for the last twenty years. The book has grown as its subject grows. It first appeared in 1928 as printed notes of a course of lectures delivered in Canada, in which country the first edition was published.

The plays of Bernard Shaw, in their entirety so far, are now dealt with play by play in three chapters. There is also a chart, in tabulated form, showing at a glance the comprehensive history of first productions, whether in England, in America, or elsewhere, with dates, names of theatres, of producers, and of actors—a



compact body of information that has never been produced before as a whole in the entire history of Shaviana. Another feature of this edition is a Shavian annary showing the principal events in Bernard Shaw's life side by side with chronological landmarks in all those many human activities in which Shaw has had some prominent share.

It is a thesis of the author that Shaw is first and foremost a great amateur—an amateur thinker. Mr. Colbourne does not believe that Shaw is by temperament and inclination first a playwright. He has always been more interested in his array of hobbies—economic studies and political freethinking, creative evolution, vegetarianism, spelling reform, local government—than in his remarkable play-writing talent that would not be denied. He has had to write plays because, fortunately for humanity, he could not help it.

Outstanding among the literary biographies is a work by Dr. Jeffares, who is an Anglo-Irishman and he has based this new study of *W. B. Yeats: Man and Poet* not only upon information given to him by Mrs. Yeats, Madam Maud Gonne MacBride and many of the poet's friends, but also upon private and unpublished papers, diaries, letters and manuscripts. He has had the opportunity of examining Yeats' library and rough drafts, and in addition to frequent quotations from his published works, he has brought to light much hitherto unpublished material of great biographical and critical interest. Yeats had an unusual poetic career. He remade his style many times during his life, and to appreciate the greatness of his work it is necessary to understand his strange antithetical personality. The biographer brings out the many aspects of Yeats' personality, and shows the poet against his background, his troubled love for Maud Gonne, his friendships and liaisons, marriage, belief in the philosophy of *A Vision* and pride in the Anglo-Irish tradition.

*Four Favourites* by D. B. Wyndham Lewis: To become and remain a royal favourite in face of fierce rivalry and political intrigue calls for something more than personal charm and magnetism, valuable as these may be in unlocking the doorway at the foot of the steep and precarious stairway to the dizzy pinnacle of fame and fortune.

From the mass of historic data surrounding his chosen characters—*Madame de Pompadour*, *Lord Melbourne*, *Don Manuel Godoy* and *Prince Potemkin*—the author has chosen to illustrate those aspects of character and achievement which explain why, with one exception, they maintained power to the end.

Of the four perhaps Prince Potemkin, the Russian, tends to tower above his companions in these pages, even as his background

is vaster and more barbaric. Half-child, half-savage, with a strong strain of mystic: with fine qualities of heart and brain yet vain and greedy it is easy to understand why he remained to Catherine a perpetual and magical surprise.

Melbourne, the favourite, is of course the gentle avuncular "dear Lord M" of Queen Victoria and not the stormy figure of earlier days during his marriage to Lady Caroline, but the author has stressed those aspects of playful sardonic whimsy, in their way irresistible which enabled him to steer his path, and that of his young Sovereign through some early tumults.

Madame de Pompadour, lovely, witty, ruthless and ambitious, yet zealous in her King's service, still holding Louis in silken bondage long years after he had ceased to care for her, and Don Manuel Godoy, victim of royal treachery, passing from the glories of the Spanish Court to exile and final death in drab Paris lodgings, complete the quartette of historical figures all possessing outstanding qualities of charm and skill in manipulating the policy of the Crown which they served.

D. B. Wyndham Lewis writes of them with a keen wit and shrewd observation whilst his delightfully human details of contemporary decor bring the scene to life before our eyes. The narrative is strictly authentic and based entirely on documentary evidence, including a few diplomatic papers in the Foreign Office archives and as yet unpublished.

Of books on life in different parts of the world there is still a steady stream.

*Over the Reefs*, written and illustrated with 77 wood engravings by Robert Gibbins, author of *Sweet Thames Run Softly*, *Coming Down the Wye*, *Lovely is the Lee*, etc.:

As soon as the war was over Robert Gibbins decided to make use of the freedom to travel that peace was expected to bring, and overcoming initial difficulties and restrictions he set out for an eighteen months' tour of the Polynesian Islands, from Tonga to Tahiti. He had been to the Pacific before, and knew the lines of research and discovery that he hoped to follow. For long periods then he lived with the natives, even to the point of being made a high chief of one of the islands, studying their habits and customs. But while doing this with one side of his nature, he essayed with the other to remain European enough to observe and comment by European standards. As an Irishman he succeeded in holding the balance nicely, and the result has come home with him in the form of a long and fascinating account, packed with anecdote, of the islands and the islanders, illustrated by as fine a set of wood engravings is as ever likely to be made of that part of the world.

Λεωδρατλanna Κοημοσε na Βατλανωδ



Among the coral reefs and blue lagoons we are invited to wander with this genial artist as guide, to taste, to smell, and to see the exotic, and to be entertained by his all-embracing humour which stands between us and the dangerous realities of life in those far-away islands.

*The Selective Traveller in Portugal* by Ann Bridge and Susan Lowndes: In the mass of literature available to the traveller there must be a special place for the selective guide-book: the anthology rather than the omnibus volume whose very wealth of detail may prove baffling to all but the specialist. The aim of the present volume is precisely to provide such an anthology of the varied, unusual and beautiful things to be found in Portugal. In it the authors have combined elegance of writing with the most practical guidance.

Portugal is one of the most rewarding lands for the traveller: a country of astonishing variety and infinite multiplicity of detail. For the botanist there is a wealth of lovely and often rare wild flowers ranging from the big gum-cistus covering the barren rocky hill with a cloud of white blossom to the exquisite miniature perfection of the wild narcissus. For the student of architecture the revelation of the beauty of Portuguese baroque architecture with its purity, vigour and amazing abundance: or the whole streets of houses with fronts of *azulejos*, the highly glazed, brightly coloured tiles which strike with a sense of shock upon eyes accustomed to northern austerity. Among the northern mountains will be found bracken, heather and foxgloves: in the south, where the fierce sun beats down with tropic splendour are great sweeps of brown soil set with the shapely dark green of the cork oak... the fragile almond trees, the cactus and agave to remind the traveller of Asia Minor or Morocco: in Central Portugal the strings of wind-mills which stand grouped round the bare brown caps of hills like chaplets of shell jewellery. From their detailed knowledge, love and understanding of Portugal and its people the authors have selected all that is best worth seeing: road routes are shown clearly and instructions given for gaining access to those churches or buildings which are not always to be found open to the passing traveller. The appendix is an invaluable part of the book, providing as it does information about hotels, pensions, restaurants, amusements and shops.

The name of Ann Bridge alone would be a guarantee that the interest of the reader will be held from the first page, and in Susan Lowndes she has found an able and sympathetic collaborator. Together they have produced not only the first post-war guide to this lovely land, but a book which will remain a standard work for many years: a guide book *de luxe* for the connoisseur.

South Africa, with its beautiful scenery, its mountains, its

plains, and its complex population of Europeans and native tribesmen, is the subject of H. V. Morton's new "Search" book. In the course of a long journey through the four provinces of the Union, the author has revealed the history of South Africa in a way that will be read with equal interest by Boer and Briton. Like all the famous "Search" books, *In Search of South Africa* is essentially a record of personal experiences, and those who know the country and those who do not, will enjoy the writer's impressions of South Africa—Boers, Britons, and Bantu—of the great spaces, the game reserves, and the life in thriving modern cities and on farms.

Starting from Cape Town, the writer travelled through the Cape Province and its picturesque native reserves into Natal, where he visited Zululand and the famous game reserve. He went over the mountains into the Free State, where he struck the trail of the first diamond diggers at Kimberley and lived on Boer farms before moving on to the Transvaal and the Rand with its modern story of gold and industry. Travelling through the Bushveld of the North Transvaal, he spent some time in the world-famous Kruger National Park, where lions roam as freely as the rhinoceros roams the game reserve of Natal. He flew into Southern Rhodesia to visit the Victoria Falls and Zimbabwe.

Readers of the "Search" books will find in *In Search of South Africa* an interpretation of a country by means of its history and its inhabitants as vivid and as penetrating as any of its predecessors, and marked by the same lively humour and sympathy which have made H. V. Morton the most widely read travel writer of our time.

In wartime much has to be concealed, but when the fighting is over the public has every right to a full account of its leaders' actions. Admiral R. T. McIntire was more than the White House physician; he was the President's friend and close intimate, seeing him morning and evening. These were the times when the President unburdened his mind of the happenings of the day, confiding why he took such decisions as running for his third and fourth terms, authorizing atomic bomb research, selecting Mr. Truman instead of Mr. Henry Wallace as candidate for Vice-President.

In this way we see how many of the important domestic and war policies evolved in the President's mind. Admiral McIntire also describes the Atlantic, Casablanca, Quebec and Yalta conferences as the President himself experienced them.

The most human side of the book, *Twelve Years With Roosevelt*, is, perhaps, Mr. Roosevelt's gallant and successful struggle to overcome his physical infirmity.



The narrative of the German-Russian alliance of 1939-41 is disclosed in *The Captured Archives* by Bernard Norman in a selection of captured documents recently published by the United States authorities.

A first-hand account of P.T. boats in the South Pacific is *Death Was Our Escort* by Commander Ernest G. Vetter, and tells of the kind of life, adventures and the tense experiences which so many have passed in the War in the Far East. The account of the struggles of the men through the jungle and its horrors is a story in itself.

There remains the difficult task of giving some picture of the multifarious work in fiction recently published.

For readers surfeited with accounts of violence, sex and crime these stories, *The Game Cock and Other Stories* by Michael McLaverty, author of *Lost Fields*, *The Three Brothers*, are a perfect antidote. They have the always rare quality of a compassionate tenderness, and it is this, no doubt, which has caused McLaverty to be regarded as in the tradition of Turgenev and Chekhov. He evokes, with humour, pathos and delicate perceptiveness, the lives of quiet people far from the stress of cities, and illuminates them with the sympathy of close kinship and lifelong familiarity. Ireland has produced several short-story writers of uncommon distinction; McLaverty is among them, but a little apart. In his own way he has rediscovered innocence, and it has been said of him that his style is "as natural as grass growing"—but there is nothing naive about these stories; they are the work of a conscious artist whose heart is in the right place.

Some American fiction succeeds in Ireland because of its very American-ness in technique and background; some because of the universality of its appeal. *Tobias Brandywine* by Dan Wickenden belongs to the latter class. It is a new treatment by a lively and sensitive writer of the perennial theme of the family circle and of the interactions between the older and younger generations.

The Windrow family are centred round the dominating personality of the grandfather, Senator Windrow. His children, middle-aged at the time of this story, have been unconscious of the strength of the ties which fix them together until a mysterious stranger, Tobias Brandywine, arrives in their midst and subtly infiltrates them. His mild and sympathetic character gradually shows themselves to themselves, and one by one their knotty problems come to light. It is not enough for Tobias Brandywine merely to expose the difficulties and frustrations inherent in family life; by suggestion and persuasion he forces each member of the

household to face his or her situation squarely, and to take the necessary steps forward. As a result the lives of old and young alike are surprisingly revolutionized, and when the time comes for the *deus ex machina* to leave the scene of his influence as unobtrusively as he came, the reader feels that the friends he has made in this book are on an even keel.

Dan Wickenden is already well known in this country through his earlier novels, *The Running of the Deer* and *The Wayfarers*. His latest book is more ambitious and more fully rounded than anything he has written yet. The mechanics of the story are sound and the sub-plots are tense and interestingly developed; the emotional tone has the poignancy and delicacy and charm that have come to be associated with this writer. The book can be confidently recommended to every one who is interested in modern fiction, both for its matter and for its literary style.

*Incognito* is a highly romantic story rich in all qualities that have made Robert Hichens one of the most popular novelists of our time. It is the sort of romance in the creation of which the author is a master.

Eden Phillpotts, author of *The Farmer's Wife*, is right up to date with his new story, *Fall of the House of Heron*, which centres round atomic energy. His chief character, Faraday, is one of the pioneers of nuclear research who kills without compunction to get the money to continue his work.

Sir Philip Gibb in *Behind the Curtain* has written a novel on Russian life and character which begins in the time of Lenin and Trotsky and ends in the present day.

Naomi Jacob's *A Passage Perilous* is a love story covering the period of the two world wars, with settings in England and Italy.

Miss Monica Dickens provides in *Joy and Josephine* a novel with a plot as traditional as it is inevitably successful. Here again is the story of a foundling, or rather, of two foundlings, one of which is the heroine, the other having perished in a fire in such a manner as to leave the identity of the surviving baby a matter of doubt and surmise throughout the story. The author is most convincing, and certainly more amusing, when she is among the small back-streets and their frowsty shops and pram-pushing women. The pace of the story never slackens.

After a silence of ten years Thornton Wilder's new novel, *The Ides of March*, is an event of some moment. The book is written, for the most part, in letter form and the author himself describes the work as a fantasia on events that happened in the last days of the Roman republic under Julius Cæsar. He has, as he explains, taken certain liberties with time and personages in order to bring them into the pattern he has set out to make.



Phyllis Bentley has scored another notable success with her latest novel *Life Story*. It is in the tradition of her West Riding novel *Inheritance*. *Life Story* covers the fortunes of several generations concerned with one of the staple trades of the West Riding, the cloth industry, and it is characterised by that faithful regard for accurate detail which Miss Bentley has observed in all her works.

A new children's book by Patricia Lynch is invariably welcomed, as she has a wide circle of admirers, both young and old. In *The Mad O'Haras*, a long and absorbing tale, she writes less of fantasy—her familiar little grey donkey and the leprechauns—than of everyday happenings in a world of reality, taking as her background a wild Irish "castle" in the mountains near the sea. In this live an impoverished family, clinging to their ancient house and lands, almost outlaws in their tenacious and grimly hostile attitude to neighbours.

Grania O'Hara, when the story opens, is living with an uncle and aunt in a village, having been brought up by them, and believing that she is an orphan. Actually her father is dead but her mother is living at Castle O'Hara. She wanted her child to be brought up in more civilized surroundings. Suddenly a boy on a shaggy pony arrives to fetch Grania, apparently with a message from her mother. And though this is a trick played by the wild young uncles, Grania chooses to stay on in the hills, helping her mother, and gradually growing to love the old place. She has a definite influence on the unruly household, with her quiet ways and her determination to be one day an artist. The long feud with the Farellys across the river is finally ended, the boycott of the O'Hara family called off, and the story ends with Grania winning a scholarship to an art school in Dublin, and Castle O'Hara in a fair way to becoming self-supporting and civilized.

This brief note in no way indicates the many characters and vivid personalities with which Miss Lynch always peoples her stories for children. Her touch is as sure as ever, with delightful descriptions of the little homely Irish village, Christmas in the fishing village on the coast, the fair-ground, the dogs, cats, and horses, the old pedlar, and dominating the whole scene the O'Hara family, that extravagantly lawless yet attractive household.

The illustrations are the work of Elizabeth Rivers, well known for her drawings of the Irish scene.

Few writers are more fully qualified to write for boys on life in the mercantile marine than Richard Armstrong. He went to sea himself when he was sixteen, and made many voyages to the Caribbean, that described in *Sea Change* being one of them, and both the details and the thrills throughout the book are based on first-hand experience.

When the story opens Cam Renton, a young apprentice, is joining his ship at Liverpool, about to begin his third deep-water voyage in his four-year course. At first keen to go to sea, he is now somewhat disillusioned; he seems no nearer his second mate's "ticket" than when he started. Then comes the voyage to Barbados, with its close insight into the daily working life of apprentices and crew and how a big cargo steamer is handled. The main theme of the story is the resolving of the conflict in the young apprentice's mind between personal freedom and discipline, ambition and self-control, superficial knowledge and trained efficiency. Cam is a good if headstrong lad, with all the makings of a reliable officer in him; this the captain, wise though hard, knows, and by his handling of difficult material he turns Cam, who might have become a warped character, into a fine seaman.

The illustrator of *Sea Change*, Michal Leszczynski, is a remarkable marine artist, a Pole who has spent many years at sea and was an extra master mariner in the Merchant Navy throughout the war. He is the author and illustrator of text-books on marine drawing, and his pictures have been shown at the Royal Academy and other exhibitions. His drawings for this story are as accurate and atmospheric as the text.

Six cousins on a farm—ponies and horses—poachers—a strange hermit—Crackers the spaniel—home-life, school-life, farm-life—and a curious little mystery—what a fine mixture for a real Enid Blyton story!

Enid Blyton's *Six Cousins at Mistletoe Farm* is an extra-long story which will be welcomed eagerly by all Enid Blyton's hundreds of thousands of readers, both boy and girl. Three town cousins come to live with their three farm cousins, and neither trio likes the arrangement at all. But they have to settle down with one another and rub each other's corners off, and all this makes a most interesting and absorbing story. The children are real children, each with their own well-defined characters; the ponies are real ponies and the dogs are very much alive!

Plenty of humour and fun, nature-lore, the happenings on a farm, family jokes and family rows, everything to interest the young reader is packed closely into this book—surely one of the best that Enid Blyton has ever written!

Among the many books for boys and girls *The Otterbury Incident*, adapted from the French film *Nous Les Gosses* by C. Day Lewis and illustrated by Edward Ardizzone, is a tale of detection and high adventure for boys and girls by C. Day Lewis, whose book for children, *Poetry for You*, and "Nicholas Blake" detective novels, are in their own spheres certainly as widely known as his poetry and criticism.



Two school-boy gangs are at war in the Abbey town of Otterbury, when a high-spirited forward rush sends a football through a plate-glass window. Nick has to pay up, but dare not confess to his sour-faced guardian. An alliance is made to raise the money, a campaign drawn up and a contingent of hand-picked sisters enlisted—it is a case of all hands to the pumps and united we stand.

There is art, humour and daring in the tactics adopted, but all that is as nothing compared with the mystery and detective work that follows. In the closing stages, too, more than local interests are found to be involved, and more real danger than was ever dreamed of.

## Irish School Texts in the Eighteenth Century

In the eighteenth century Ireland did not possess the boon of Education Commissioners to prepare interesting and useful school books, nor a Kildare-place Society to issue cheap works of a harmless and edifying character. As, however, the mass of the peasantry wished to give their children the only education they could command, namely, that afforded by the hedge schools, and as young and old liked reading stories and popular histories, or at least hearing them read, some enterprising Dublin, Cork, Limerick and Galway printers assumed the duties neglected by churchmen and senators, and published *Primers*, *Reading made easy*, *Child's-new-plaything*, and the widely diffused *Universal Spelling Book* by the magisterial Daniel Fenning, for educational purposes. These were "adorned with cuts," but the transition from stage to stage was too abrupt, and the concluding portions of the early books were as difficult as that of the *Universal Spelling Book* itself, which the author to render it less practically useful, had encumbered with a dry and difficult grammar placed in the centre of the volume. In the frontispiece of some editions of the spelling book grew a tree of knowledge laden with fruit, each marked with some letter, and ardent climbers plucking away. Mention must also be made of a really valuable treatise on arithmetic by Elias Vorster, a Dutchman, naturalised in Cork, and subsequently revised by Gough, a Dublin Quaker. Dowling's and Jackson's *Book-keeping by Double Entry* was until the beginning of the present century considered as a standard work. Also issued were a series of stories, histories, and literary treatises, such as they were, printed with worn type, on bad grey paper, cheaply bound in sheepskin, and sold by the pedlars throughout the country at a tester (6½d.) each.

Of history, voyages, etc., the pedlars pack was provided with Hugh Reilly's *History of Ireland*, *Adventures of Sir Francis Drake*, *The Battle of Aughrim*, and *Siege of Londonderry*, the two latter being dramas, one, the composition of Robert Ashton, a graduate of Trinity College, and the other of Col. John Mitchellburne, a defender of Derry: *Life and Adventures of James Freney the Robbe*, *The Irish Rogues and Rapparees*, *Josephus*, *Redmond O'Hanlon*, *The Trojan Wars*, *Troy's Destruction*, *The Life of Baron Trenck*, and *The Nine Worthies—Three Jews, Three Heathens, and Three Christians*. The fiction selected embraced, chiefly in an abridged form, *The Arabian Nights*, *The History of Don Quixote*, *Gulliver's Travels*, *Aesop's Fables*, *Adventures of Robinson Crusoe*, *Robin Hood's Garland*, *The Seven Champions*, *Seven Wise Masters and Mistresses of Rome*, *Royal Fairy Tales*, *Tales of The Fairies*, *The Noble Slaves*, *The Garland of Love or Royal Flower of Fidelity*, *The Fortunate and Unfortunate Lovers*, *Montelion the Knight of the Oracle*, *Guy, Earl of Warwick*, *Parismus and Parismenous*, *Don Belianus of Greece*, *The Death of Abel*, *The Hibernian Tales*, *Life of Jeremiah Grant*, *Reynard the Fox*, and the collection called *Laugh and Grow Fat*, the last two being decidedly objectionable both in manner and matter.

Of a miscellaneous nature were *Lord Chesterfield's Letters to his Son*, *The Academy of Compliments*, *The Fashionable Letter Writer*, *Hocus Pocus, or the Whole Art of Legerdemain*, and *Joe Miller's Jest Book*.

These books, called chap books, consisted of 8, 12, 16 and 24, sometimes as many as 32 pages, printed in 12mo. or 16mo., size (4¾" × 7½" and 4¾" × 5½" respectively), folded, unstitched, and uncut. They were as already stated printed in the crudest fashion, on coarse, flimsy paper, which has proved, however, far more durable than our modern wood-pulp production, and they were still more crudely illustrated, the illustrations being made to do duty over and over again in different books, and often with strange and incongruous effects. For example, the same old wood-cut serves in one book for a dance of devils around a wicked cobbler, and in another for the angels watching over a repentant sinner. These little books were among the earliest productions of the printing press in London, and as there was no copyright laws before the days of Queen Anne, they were soon reprinted in large numbers in nearly all the important towns of England, Scotland, and Ireland, where their manufacture often became an industry of considerable importance. Popular pamphlets of this kind, produced in the manner described, were naturally thumbed until they were destroyed, and often enjoyed but a brief life. Hence their extreme scarcity. Sir Walter Scott said of them that "once sold at the low and easy price of one halfpenny (they) are now cheaply purchased at their weight in gold."



Previous to 1824 chap books were known as "Burton's." A writer in *The Dublin and London Magazine* for August, 1825, says: "The number of sixpenny or Burton books annually sold was formerly immense. Four booksellers in Dublin used to deal exclusively in them, and one had four presses constantly employed, and published on an average fifty thousand annually; besides these there were many of the provincial presses employed on no other work. It was supposed that in this way three hundred thousand were every year printed and circulated. They were a principal commodity of hawkers and pedlars; and in every country town they were exposed in tables in the streets for sale, and the markets resembled a Leipzig fair. Mr. Parnell stated before the Commissioners of Revenue that "the common mode of getting books in Ireland is through the means of grocers and hardware men; they keep a shelf for what they call Burton's, and spelling books, and almanacks."

Nathaniel Crouch, under the pseudonym of Richard Burton (after his death it appears as Robert Burton) compiled a quantity of instructive little books, chiefly on historical subjects, and by issuing them at a shilling each, became a pioneer in the publication of cheap and sound literature. It would appear that in Ireland the price of "Burton's Books" was halved, the Irish issues being reprints and as English copyright did not extend to Ireland they sold cheaper because (a) the Irish publisher had nothing to pay to the author; (b) he could incorporate the corrections; (c) he could and often did use a better type.

The enthralling chap books which the children brought with them for the English reading lessons in the hedge schools were a source of raging controversy. Witnesses before the Commissioners of 1825 reported adversely upon their "immoral character," and upon the countenance given to them by the priests. The presence of such books was as vigorously denied. The available evidence suggests that the critics of the schools did not always distinguish between books which were offensive to morality and those which were offensive to religion and politics. The supporters of the hedge schools, on the other hand, in denying the existence of immoral literature, forgot that the reading books used not only in the Irish hedge schools but in the common schools in England and Wales were not provided by the schoolmasters, but by the pupils, who brought to school such books as their parents possessed.

#### EDITOR'S NOTE:

Every reader is familiar with Thackeray's description in the *Irish Sketch Book*, of the pleasure to be derived from the perusal of some of these when storm-stayed in Galway.

## Ábair Léiteoireadta i nShaeilge.

An Litriú Nua—rin é an t-ábair diopróireadta atá as Shaeilgeoirí i láthair na h-uair, agus níl don teorá leir an méid foghlama agus éirime aigne a baineadh fadó artu as plé na ceirte rin. Seadh agus reafóro agus ceannóadact co maic. Ir iontas an oiream mura le ráir.

Ac feictear dom-ra go mbfeair go móir fada dá reriobadh na daoine rin nuó éirín ar riu é léam—rcéal nó airte nó nuó ar bit fonda—readar a beic as cur ama an léiteora amú co maic le na scuro ama rém, as ráir. Nac cuma raoin litriú ar éaoi ar bit, mar ón rtaio ina bfuil litriúct na Shaeilge raoi láthair ir léir nac mberó litriú ar bit as ceartaíl tar éir tamall. Ni beró duine ar bit as léam Shaeilge amac anro, mar d'réir an copulaact atá ar nuóai anoir ni beró don éeo ann le léam—ac amáin airtriúcáin.

Rás amac na h-airtriúcáin ar litriúct na nua-Shaeilge agus ir réioir an curo eile a léam san rtaio taob irtaig de readtaim—nilim as comáineam ac amáin na leabha gur riu iad a léam. Dheactnaig ar na leabha Shaeilge ra leabarlainn agus tuigiró tú anrim co móir ir atá an Shaeilge i dtuilleamaí na h-airtriúcáin.

Tá na h-airtriúcáin feilúnac go leor as daoine atá as foglum Shaeilge, nó as daoine gur fearr an t-eolar atá acu ar Shaeilge ná ar Déarla. Agus ná bac le muintir na Shaeilge—an rior éoir duine ran nShaeilgeact a léannr leabair éoir ar bit ir é m'eolar riam gur fearr leir leabair Déarla i scoinnai.

Níl an t-airtriúcáin le cur i scoimórtar leir an mbun-leabair in tuairim-ré. Ir cuma liom céard déarfay duine ar bit, ac ní réioir Dickens, ná Shakespeare, ná Chesterton a airtriú go Shaeilge ra scaoi go mbainfeadh duine a bfuil Déarla maic aige an oiread ráram artu i nShaeilge ir a bainfeadh ré artu i mDéarla. An rerióneoir a bioir as rmaoineam i scoinnai ar an méid airgíó a déarfay ré—an oiread reo ar sac mile focal—bail, ní réioir leir reriobadh mar a rerióir Shakespeare, ná Chesterton, ná Dickens—agus céard tá inr na h-airtriúcáin ar fad ac pot-boilers?

Tá an Shaeilge ceart go leor mar réioir leat ráram a baint ar rean rcéalta reafóreaca rimpli mar "Séadna," cuir i scár. Má éirnióinn rean-rcéalta den tróit rin leat ní beró don earba ábair léiteoireadta oir go ceann tamall, ac má tá rreir asac ra nádúir nó in ealaíon nó i nuó ar bit atá nua-airreardá cá bfuil tú? Out-ar-asard nó nua-airreardáct agus an Shaeilge, rin dá nuó nac oirgeann le céile.

Maroir leir an nádúir—ainmíte, bláca, plannóai, éir, feiciró agus nuóai mar rin tá an Shaeilge earbardéac. Féac mar fompla-deircear i scoinnai go maib na rean-Shaeil tar a beic gurinn



agus go maib ainm acu ar 'cuile f6irt ni. Ac an maib? Ma brea naionn tu eart amuis faoin dcaite pa ramrao feicfe tu go leor cineal feileacan. Fu amain daoine nac bfuil rpeir ar bit acu i iudaí de'n t6irt rin tá ríad i ndon an Tortoisshell, an Red Admiral an Meadow Brown, an Orange Tip, agus b6irni cúpl: ceann eile a ainmniú i mDeapla—ac an bfuil duine ar bit i ndo i iad a ainmniú i nSaeilge anoir? B6irni go bfuil, ac éinn orm-ra na h-ainmneaca a fáil amac—agus cuinear ceirt ar daoine a bfuil Saeilge acu. Breathnaig mé inr na foclóirí agus i leabha eile co maic, ac ní maib don maic ann, agus nil fíor agam f6r cén roirdealú a déantar roir Tortoisshell agus Red Admiral i nSaeilge. Ac b6irni gur orm féin atá an loct maroir leir rin—már orm beid mé an-buioó do duine éigin ac na téarmaí a inn-react dom.

Ac nil don maic le téarmaí maí domineál Deapí agus Darr-Orairte!! Ni ag maíad atá mé—bionn téarmaí níor meara ná iad rin inr na h-airtneucáin go minic. Maí rompla: bringing coal to Newcastle—“ ag túit gual go Cairleán Nua”! Má bí na rean-daoine co ginn rin, agus má bí an oiread rin ceana acu ar an nádúir caicfe go maib focla acu ar na feileacáin éagrúla.

Fadó cuinead muintir na héireann ruim móir inr an nádúir agus bí gna agus móir-meap acu ar na hainmíte agus na h-éanaaca. Tá na hainmíte agus na h-éanaaca ag teact irteac ríorrai inr na rcealta Fiannartheaca agus rean rcealta eile. Bí Naom Colm Cille agus Naom Dhuigro an-éanúil ortu rreirin.

Tá an-tóir anoir ar leabha Deapla faoi ainmíte, éanaaca, bláca agus iudaí maí rin, agus tá na foillreoirí á gcur amac go rairing. Cuir i gcár an New Naturalist Series atá Muintir Collin ag cur amac. Ac nil taosa i nSaeilge ac cúpla leabar. “ Cladais Conamara” le Séamur Mac an Iomairie an ceann ir fearr. An cur eile ir le h-agaí garrúir rcoile iad. Ní dóig liom go bfuil leabar ar bit i nSaeilge faoi bláca nó plannoi, agus ní faca mé don ceann faoi ainmíte ac an oiread. Maroir le éanaaca nil ann ac “ Saol Éanaaca” (leabar rcoile) agus “ Ríoc na h-éan” (airtneucán).

Níl don maic le leabar faoin nádúir maí bfuil pictiúirí maicte ann, agus nil ríad nó maic inr na leabha Saeilge ro (ac amain ran airtneucán). Ir móir an tnuais gur t6gaó na pictiúirí i gcóir “ Cladais Conamara” ar leabar Deapla. Triaótann Mac an Iomairie ar na iudaí ar fao a bíor inr an bfarraige eart ar córtai Conamara, ac tearbánnann na pictiúirí iudaí a bíor le fáil ar córtai Sarana.

Maroir le lictioct na Saeilge ir airtac an iud é nac ndearna na mná taosa gur fu triact air. Rinne ríad rár-obair i lictioct an Deapla cuir i gcár. Cuirni ar Jane Austen, na Brontes, George

Eliot, Fanny Burney agus go leor eite faoó, agus an lá atá inniu ann, mná maí Margaret Mitchel, Betty MacDonald agus Annie Smithson.

Céard faoi mná na héireann? Cé'n fá nac rcriobann ríad iud eicint i nSaeilge—nó an amlaró gur fearr leo a beic ag caint? Ir fearr iad na mná ná na rir i gcomnai cun tpeicte rearranta a túit faoi deapra—an dírrioct atá roir Seán agus Séamur, nó roir Máire agus Síle an t-ábar comraó ir minici a bíor acu! Tá bpi rin rílréa go mbead ríad níor imearca ná na rir maroir le gearr-rcealta agus úr-rcealta.

Ir réoir a rá leir an bpirinne nac bfuil móran gairce le ábar léiteoireaca na Saeilge, agus duine ar bit a fáganr loct ar Saeilgeoir ar uct é beic ag léam leabha Deapla, nó a bíor ag iarraió cur faoi ndeara do daoine óga leabha Saeilge amain a léam, bail, nil ann ac duine gan tuircint, nó duine gan eolar.

ÉAMON Ó RÍADH,  
An Spóeal.

### Some Notes on Tuam in Olden Days

By JARLATH A. O'CONNELL

The failure of the Rebellion of 1798, followed, as it was, by the Legislative Union of 1800, led to a worsening of the already appalling economic and political plight of the Irish people.

According to the Newnham Census of 1805, the total population of the country in that year was 5,395,456. The Second Report of the Railway Committee for Ireland estimated the population at 7,523,750 in 1838, and this had grown to a figure of 8,196,597 in 1841 (55 Geo. III. c. 120). The vast majority of the people derived their living from the land, either directly or indirectly, and the land was the property of a very privileged minority. The native Irish held their farms as mere tenants on sufferance. Of security of tenure there was none, and a vicious system of rack-renting compelled them to live in a perpetual state of poverty and degradation.

From time immemorial Tuam had been a market town, dependent for its existence on the farming community of the surrounding districts. With such conditions prevailing in rural areas, it was only natural that the commercial, social and moral life of the town should soon become affected. Many of those unfortunates



who had been evicted from their homes because of inability to pay excessive rents moved into the town in search of sustenance. The population increased by leaps and bounds until it reached a figure of 8,000 in 1843, a population far in excess of that which the town could economically support. Trade gradually declined, poverty and starvation became prevalent, mendicancy became a popular source of livelihood and then, in 1817, came the first epidemic of cholera.

Describing a walking tour through the West in 1817, Mr. Bernard Trotter (Private Secretary to the Rt. Hon. C. J. Fox during his last years) wrote: "I grieve to say that fever is to be traced from Castlebar the whole way to Tuam. Many afflicting incidents of houses where the inhabitants had expired and left them vacant—of others infected and their neighbours afraid to approach them—and of others burnt down to stop the spread of the malady—met us on the way."

Further on in his narrative the same gentleman wrote: "We reached Tuam on its Fair Day. The country appears very fertile around it, but fever was spread in every direction and its afflicting consequences struck the mind with melancholy." (*Walks Through Ireland in the Years 1812, 1814, and 1817*, by T. B. Trotter, as appearing with *The Traveller's Directory*, 4th ed., published by P. Byrne, of 26 Anglesea St.)

Beggary had become such a problem in the town by 1818 that the Corporation were compelled to institute a system of registration in the hope of controlling it. The Minutes of a meeting of the Corporation held on the 10th June, 1818, include the following resolution: "That the Sovereign do expend the sum of £2 for purchasing badges for the town beggars."

There was a further outbreak of cholera in the Summer of 1822, and a contemporary writer refers to "poor creatures suffering under this grievous malady, lying in the fields adjoining the Ballygaddy Road." A Relief Committee was formed and with the aid of private charity many lives were saved. Ballygaddy House was requisitioned as a Fever Hospital, and everything possible was done to relieve conditions. Although famine and fever were general throughout the West, at this time, the Government remained deaf to all appeals for help, and the attitude of the Land Owners who were directly responsible for the crisis may be appreciated from the fact that in 1822 Landlords resident abroad levied £83,000 as rents in Co. Mayo and only contributed £83 towards relief of distress. (Bishop Jebb's subsequent address to the House of Lords).

Both Dr. Oliver Kelly and Dr. le Poer Trench, the respective Roman Catholic and Protestant Archbishops, were active members

of the Relief Committee. In reply to an appeal by Dr. le Poer Trench to the London Tavern Committee—an Association formed for the relief of distress—a substantial grant was given for distribution in the West, and some of this was laid out in providing looms for the weavers of Tuam. In the course of his appeal Dr. le Poer Trench wrote: "At all times a large proportion of our poor peasantry have no beds, little or no covering at night, a few miserable articles of furniture and clothing scarcely sufficient for decency, wretched hovels, some without any gardens and some with a few perches for which they must be under some rent. There is not regular employment for one-quarter of our labouring poor and the wages are six-pence, eight-pence or ten-pence per day, with which they have to pay their rent, subsist and clothe their families."

An exceptionally good harvest that autumn brought about an improvement in conditions, and the last meeting of the Relief Committee was held in August when Dr. Oliver Kelly presided for the purpose of proposing a vote of thanks to Dr. le Poer Trench.

It was only natural that, from time to time, the people would strike back at the privileged few who were responsible for their plight. Secret Societies were formed, and it is known that branches of the Ribbon Men were active in the Tuam locality. In the spring of 1822, Mr. Browne, a Catholic Land Owner from Castlemoyle, was shot in mistake for the Rev. John O'Rourke, "who made himself very unpopular at the time, and who was more of a dragooning Magistrate than a mild divine."

On St. Patrick's Day consternation was aroused in Tuam by a rumour to the effect that a large body of Ribbon Men was marching on the town to plunder it. At the same time, Mr. Blake of Belmont, sent in a hurried request for military aid as he was about to be attacked. The Protestant Archbishop, Dr. le Poer Trench, in his capacity as a Magistrate, called out the military and actually put himself at the head of a troop of the 3rd Light Dragoons who were stationed in the town at that time. The Rifle Brigade, also quartered there, was also called out and, each cavalryman carrying a rifleman behind him, the troops galloped to Belmont. On their arrival, however, they found that Mr. Blake, with the aid of the North Mayo Militia, had already put the Ribbon Men to flight after a severe tussle.

Later in the year, the Archbishop headed a party of the 67th Regiment, and attacking a large party of Ribbon Men captured fifteen of them, who were subsequently convicted and sentenced at Galway Assizes.

The Ribbon Men became quite a force in local affairs, and it was not uncommon for them to interfere in the markets and fairs



with a view to regulation of prices to their liking. It has also been suggested that they were not above demanding "protection money" under threat. The story is told that, on one occasion, word having been sent to the village of Kilbannon that members of the Society would call that night to collect tribute, the young men armed themselves with sticks and set out at nightfall to beat off the unwelcome visitors. Unfortunately they met with a body of military and, mistaking them in the darkness, they attacked them. Several young men were arrested and subsequently charged at Galway Assizes with being members of the Society and with having attacked the military. They were convicted, and it is said that some were sentenced to be flogged in the Market Place of Tuam.

An eye-witness account of the times, which was published in the *Tuam Herald* many years afterwards, runs thus:—

"Mrs. William Burke of Kilbannon was a decent woman whose husband was a shoe-maker. She said she had a spinning-wheel given to her by the Bishop, and liberty to go in and out of the Palace in Tuam. At this time there were many persons in this neighbourhood sent to jail and some of them were sentenced to two years' imprisonment and others were flogged in the Square in Tuam for having been engaged in the Ribbon Conspiracy. Many from the neighbourhood of Kilbannon were engaged in the conspiracy and were flogged in the Square. The Bishop of Tuam, who, as a Magistrate, had to see to the carrying out of the sentence, never would be present at the carrying out of any flogging sentence. He always refrained from witnessing these barbarous, but then common, modes of punishment, and on many occasions after the unfortunate deluded and misguided peasants had received their lashes he sent food and wine for their entertainment, and on the occasion when Mrs. Burke's neighbours were engaged, the refreshments from the Palace were partaken of in the lower part of the old Town Hall."

The Minutes of a meeting of the Corporation held in April, 1819, refer to a vote of £1 2s.9d. to "Dr. Kelly for dressing the persons whipt."

In Maxwell's *Wild Sports of the West*, the writer refers to a night spent at The Mitre Inn in 1830. The inn was situate at Shop Street, on the site now occupied by the Odeon Cinema, and all mail coaches halted there. Of his departure on the following day, Maxwell writes:—

"... but an unforeseen difficulty occurred in removing my luggage to the carriage, as the door was blocked up four deep by a gang of beggars. With relation to the sizes of the respective places, the lazaroni of Naples are far outnumbered by the mendi-

cants of Tuam. A trace broke at the starting and thus enabled me to form a pretty good idea of this multitude. I reckoned to fifty-seven and then became confused. Although beset on every side, I was proof against importunity, and refused parting with a sixpence. Cursing was next tried and to the curious in that accomplishment, I would suggest a week's residence at the Mitre. One boy, a cripple in a dish, excelled the united talent of the remainder. English and Irish epithets were with him common as household words, he used both languages with surpassing fluency, and there was an originality of conception in his style of execration which was what the cockneys call most refreshing. This precocious prodigy could not be much above fifteen; and, if he lives, will in this peculiar department of national eloquence be without a parallel. I have, erst while, passed through Billingsgate when the fair inhabitants betrayed symptoms of irritation—I have heard hackney coachmen cursing at a crowded opera over a fractured panel or a broken pole—I have listened to a score of water-men squabbling for a fare at Westminster Bridge—I have been on board a transport in a gale of wind with an irreligious commander—but, Tuam for ever! There cursing is perfection."

A General Election was held in 1837 and the campaign in Tuam was marked by serious rioting, as a result of which two men were shot dead in the Market Place and another was wounded.

The opposing candidates were Mr. James Daly, a "high tory," and Mr. Bodkin, who was referred to as belonging to the "ultra-radical" party. Mr. Daly was supported by Mr. Charles Blake, the proprietor of the local brewery, and the majority of the townspeople favoured Mr. Bodkin.

The rioting commenced on the night of August 7th, when a crowd set fire to an effigy of Mr. Daly and carried it down Shop Street with the intention of throwing it over the railing into Mr. Blake's garden. (Mrs. Heskin's store beside the river was, at that time, the brewery. Mr. Blake's house was that which is at present occupied by Dr. T. Cunningham.) Before reaching Blake's, however, the procession was attacked by the brewery employees, and a general melee ensued.

On the following night a crowd gathered in the Market Place and Mr. Egan, a local Magistrate, and some police hurried to Mr. Blake's to help ward off an expected attack upon the house. At that time the Town Hall stood on the site of the present Market House and it was surmounted by a cupola with a metal fish as a weather vane on top. For some reason, now unfathomable, a man named Mannion climbed up and removed the metal fish, and this was carried down Shop Street by the crowd. At the Mitre Inn the procession was again attacked by Mr. Blake's employees, who attempted to break it up. Both parties came to grips, stones were



thrown and sticks were used freely. The windows of both sides of the street were smashed and considerable damage to property and limbs was caused.

On the following day, August 9th, the Petty Sessions were held and Mr. John Andrew Kirwan of Hillsbrook was one of the Magistrates on the Bench. Having seen the destruction as a result of the fracas the previous night, he issued a warning to all and sundry before the Court concluded. He also ordered Constable Maxwell to have the police in readiness in the event of further rioting that night. And then he went to dinner to Mr. Blake's.

At 8 o'clock, a crowd having collected at the Market Place, Mr. Kirwan called out the police and, placing himself at their head, proceeded down the town. On reaching the Market Place, stones, clods and pieces of turf were thrown at them by a mob of about three hundred men, women and children. They arrested a young lad named Glynn, who was in charge of one section of the mob, and also Mannion, who had taken down the fish the previous night. They also arrested, probably for good measure, two other men who were quietly standing on the street watching the proceedings. These were brought to the Bridewell, as the local jail was called, and on their return, via the Circular Road, they were again stoned by the mob and a Sergeant Good was seriously injured. Mr. Kirwan then ordered the police to fire over the houses and the mob retired to Mr. Keary's corner. The police succeeded in reaching the barracks and they were there joined by Mr. James Kirwan of Gardenfield, who was also a Magistrate. Seven more police having arrived from Galway, Constable Maxwell was ordered to turn out his party, which now consisted of twenty-four men and, with both Magistrates marching in front, they proceeded down the town. As they passed through Shop Street they were again stoned and jeered at, and Mr. John A. Kirwan ordered a charge back up the street. The mob retreated and the party was able to get temporary refuge in Mr. P. Burke's shop. They remained there for a time, but upon their re-emergence they were attacked again. Mr. John A. Kirwan then ordered Constable Maxwell to fire upon the crowd and this was done. Two men, named Fahy and Canton, respectively, were killed and another was seriously wounded.

Describing the events afterwards, Mr. R. de Vere Hunt, assistant to Dr. Turner at Tuam Dispensary, stated that he had seen the rioting on each of the three nights. The windows of Dr. Jennings (a brother-in-law of Mr. Bodkin) had been broken. Cloonan's (who was also a Bodkin man) were also broken, as were those of many others of the party. Fahy and Canton, the two men killed, had been standing beside him at Daly's door and the ball that killed Canton passed right through him and killed Fahy.

An inquest on the two deceased was held by Mr. Paul Mannion, the Coroner, on the following day. Also present were: Most Rev.

Dr. McHale, Robert Dillon Browne, M.P. for Mayo; Michael Blake Birmingham, Esq.; Rev. Fr. Loftus, Chancellor of the Diocese, and several others. The Jury brought in a verdict of wilful murder against John A. Kirwan and Constable Maxwell, but this verdict was ignored by the authorities.

At the time of the riots, *The Tuam Herald* was only three months old and, in reporting the affair, Mr. Richard Kelly, the editor, in his inexperience, left himself open to a libel action. In the course of his article he referred to Mr. John A. Kirwan as having risen from the dinner table with the intention of sacrificing lives and of giving a job to the Coroner and that he had carried this intention into effect. Mr. Kirwan sued him for £2,000 damages, and the case came up for hearing at Galway Assizes before Sergeant Green in August, 1838. The Jury consisted of: Charles O'Malley, Prospect (foreman); John Francis Browne, Tuam; James Burke, Carrowkeel; Thomas H. O'Flaherty, Lemonfield; James Blake, Waterslade; Thomas Tully, junr., Rafarn; Edmond J. Concannon, Waterloo; Thomas H. Blackstock, Ballinasloe; P. J. Joyce, Caltra; Patrick Blake, Gortnamona; James Mahon, Beach Hill, and James S. Eyre.

The plaintiff was represented by Mr. West, Q.C.; Mr. Keating, Q.C.; Mr. Blake, Q.C.; Mr. Fitzgibbon and Mr. Kirwan (Agents, Messrs. J. & J. Blakeney); and the defendant was represented by Mr. O'Malley, Q.C.; Mr. Manahan, Q.C., and Mr. McDermott (Agent, Mr. Henry O'Loughlin, Dunmore). Having heard all the evidence, the Jury brought in a verdict of £50 damages and six-pence costs.

At a meeting of "The Friends and Supporters of the Liberty of the Press," held in Tuam immediately after the verdict, the following resolution was adopted: "That the Freedom of the Press being the Palladium of our rights and liberties, a subscription be now entered into to uphold that useful and efficient journal, *The Tuam Herald*, and to indemnify Richard Kelly, Esq., the proprietor, against the consequences of the late verdict had against him." The appeal met with an immediate response and a sum of £136 was collected within a month.

The affair was not done with yet, however. During the hearing of the libel action, Mr. Henry O'Loughlin, in open court, had charged Mr. Blakeney with having divulged a private conversation and with breach of confidence. Mr. Blakeney replied by challenging Mr. O'Loughlin to a duel and, on the morning of August 19th, 1838, the parties met near Corofin. Mr. Blakeney was attended by Mr. John A. Kirwan and Mr. O'Loughlin by Mr. William F. Bodkin. At the last minute Mr. Blakeney withdrew the challenge and, having discussed the matter, both parties shook hands.

(to be continued)



## County Galway Newspapers and Periodicals of the Past

### GALWAY.

Hardiman, the historian of Galway, was the first to mention Galway printing. A Galway periodical heads his list and one must conclude that our provincial towns must have taken more interest in newspaper reading than they are generally credited with by people to-day. Galway was a city of considerable importance and expensive trade, hence, perhaps, it is not surprising to find that it had its newspaper prior to 1754. Although Hardiman does not mention it there was an issue of the *Galway Post* as early as 1782. But with all the titles it is a matter much to be regretted that so few copies of any journal are extant. It is to be hoped that those in whose hands the volumes of the *Connaught Journal* from 1792 onwards are, will report them to the County Librarian, so that arrangements may be made to preserve them, in the County Library for the benefit of posterity. The beginning of the nineteenth century shows a different class of works published in Galway by George Connolly, who would appear to have been the next printer of importance after Flaherty and Conway, and one notices school texts and those quaint little "Song Books" that have now ceased to be printed, and also chap books. The year 1806 was the first year of printing in Galway known to Power and Cotton, and it is pleasant to record that, thanks to Hardiman, printing can be carried back more than fifty years earlier than that date. The year 1812 shows the name of a new Galway printer, Ford. The name of Stack appears under date of 1816, where he is entered as the printer of the *Galway Chronicle*, then in its 8th volume. Hardiman quoted *The Galway Reviser* as before October, 1754, and Thomas Hutchinson as publisher of *The Connaught Journal*—twice weekly, Tuesdays and Fridays, the first number appeared on the 8th October—in 1754. From 1769 to 1779 there appeared *Burke's Connaught Journal*, published by Martin Burke in Back Street. The volume for 1791 is numbered XXXII, printed by "A. Flaherty" in High Street. It contained four pages with advertisements and was issued twice weekly, on Mondays and Thursdays. Hardiman quoted O'Connor as being responsible for *The Galway Chronicle* in 1775. Wilson's Collection of Resolutions of Volunteers, etc., refers to *The Connaught Journal*, February and March of 1782, as well as *The Galway Evening Post* of March and April of the same year. In 1791 A. B. Conway, publisher, is mentioned as responsible for *The Galway Evening Post*. Vol. XXXIII of *The Connaught Journal* begins January 1st, 1792, and printed by A. Flaherty. It is shown as continuing to 1797, the volume for that year being

numbered XXXVIII, and was of four pages of four columns each. In 1805 *The Connaught Journal, or Galway Advertiser* appears as Vol. XXXVI, No. 49, with four columns to a page.

Hardiman gives *The Galway Chronicle* and *Western Intelligence* as from May 12th, 1809, to 1816, the latter Vol. VII, No. 676, published on Wednesday by M. H. Stack, over the Merchant's Coffee Room, Church Yard. It was of four pages of four columns each and issued twice weekly. *The Dublin Journal* of 21st November, 1810, refers to *The Galway Chronicle* under the date 1818, and Hardiman also mentions for the year 1819 a journal called *The Galway Weekly Advertiser*.

### TUAM.

The thing that surprises one is the number of newspapers published in the past in Tuam. Some of these newspapers had a very short life and it is to be regretted also that comparatively few numbers now survive. It is worth remembering that sometimes a paper changed its name and resumed life under a different designation.

From 1774 to September 21st, 1796, there appeared *The Connaught Advertiser*, No. 49, dated Thursday, August 8th, 1795, bears the imprint of F. Aherty (probably a misprint for Flaherty) and consisted of four columns to a page. Volume XXI, under the date Wednesday, October 14th, 1795, bears the imprint: "Printed for Mary Bradley," and was made up of four pages of four columns each at the price of 2d. No number is given.

It is also known that from June or July, 1799, to August 7th, 1824, *The Tuam Gazette* was in circulation. No. 52, price 3d., dated July 3rd, 1800, was of four pages of four columns each and bore the imprint: "Printed for M. Bradley and P. Hynes at the Post Office." The volume for 7th August, 1824, seems to have been a weekly, issued on Saturdays, and with the imprint of Geoffrey Eager, Vicar Street.

*The Western Chronicle, or Connaught Advertiser* appeared from 1805 to November 13th, 1813. The latter issue bears the number 907. Of four pages of four columns each, it was published twice weekly, on Mondays and Thursday (by P. Hynes).

### LOUGHREA.

Two newspapers were published in Loughrea in the eighteenth century. From 1766 to 1772 there was *The Connaught Mercury*, or *Universal Register*, published twice weekly, on Mondays and Thursdays (by John Reynolds), size 17" x 10½", of three columns to each



page. The copy of May 24th, 1770, is numbered 64, and Volume VII—a copy of which, rather imperfect, was in the Public Record Office, Dublin—of 1797, is “From Monday, March 30th to Thursday, April .....

Madden, Vol. II, p. 247, cites *The Connaught Gazette* in 1797.

## Galway's Literary Associations

The literary figure chiefly associated with Galway is, no doubt, Padraic O Conaire, who is commemorated here in the city's solitary public statue. Albert Power's statue represents Sean-Phádraic, taking his own word for it, as a great lover of Nature and of the countryside, but the only book of his which gives this impression was lifted very largely from Stevenson's *Travels with a Donkey*. O Conaire, in fact, was fundamentally a townsman and was much more at home in Galway than anywhere else. The short stories, contributed originally to the *Connaught Sentinel*, and published subsequently in *Fear Feasa Mac Feasa*, and other collections are set, for the most part, in Galway, and many well-known Galway landmarks figure prominently in them.

F. R. Higgins refers to Padraic O Conaire's Galway associations in that well-known poem on his death included by Yeats in the *Oxford Book of Modern Verse* :—

“While women on the grassy streets of Galway  
Who hearken for his passing, but in vain,  
Shall hardly tell his steps as shadows vanish  
Through archways of forgotten Spain.”

The “grassy streets” refer, of course, to the Claddagh as it was twenty years ago and the old Claddagh and Galway's former Spanish associations come into other poems by Higgins as well, a trifle idealized, as is the case with poets :—

“There were many ladies along the Claddagh  
Taking the air by each garden tree ;  
All taking the air in the early evening,  
But none so fair as my ‘ladie’.”

Among Irish poets, Higgins was not the only one to be intrigued by Galway's past glories. Dr. Gogarty, for example, is enthusiastic about the

“City of the watery plains,  
That means so much to me.”

After praising various features of the city —

“Your cut-stone houses, row on row,  
Your streams too deep to sing,  
Whose waters shine with green as though  
They had dissolved the Spring.”

(What a description of Galway's weed-clogged canals)

He hopes for a restoration of its former prosperity :—

“Again may come your glorious days,  
Your ships come back to port  
And to your city's shining ways  
The Spanish dames resort !”

Among other Irish writers, James Joyce has a strange little poem in which Ragoon cemetery is mentioned, beginning :—

“Rain on Ragoon falls softly, softly falling,  
Where my dark lover lies.  
At eve of night he calls me, softly calling,  
At grey moonrise.”

This poem is, no doubt, linked up with Joyce's short story, *The Dead*, one of the most famous stories in the language, the scene of which is partly laid in Galway.

A number of other English poets have given their impressions of Galway and its surrounding area in recent years. Mr. Louis MacNeice was on a visit here when the war broke out, as he tells us :—

“O, the crossbones of Galway,  
The hollow grey houses,  
The rubbish and sewage,  
The grass-grown pier,  
And the dredger grumbling  
All the night in the harbour,  
The war came down on us here.”

The second stanza adds a somewhat more pleasant touch :—

“And a hundred swans  
Dreaming on the harbour.”

Mr. Henry Treece, another very modern English poet, found Galway bleak and depressing :—

“There's a laughter in the South,  
And Dublin's eyes are gay :  
But out of Galway's mouth  
Springs only the grey spray.



His poem ends with the following rather cryptic pronouncement:—

“ Yet Belfast's like a fox,  
And Killarney lives a lie,  
There's truth in Galway's rocks,  
Though in seeing it man die.”

Mr. George Barker in his poem, *Galway Bay*, was much impressed by the waves, as he describes them:—

“ Waltzing in over the broad  
Ballroom of the Atlantic.”

These were not the first English poets to visit Galway. Barnaby Googe, the odd Elizabethan poet, was in Galway with Sir Henry Sidney, the father of the more famous Sir Philip. Sir Henry Sidney, himself, in a letter to Queen Elizabeth in 1569, according to A. P. Graves, “waxes enthusiastic over the dancing of Irish jigs by the ladies of Galway, magnificently dressed, and excellent dancers.”

Galway is referred to by the Roscommon poet Sean O Neachtain in his *Stair Eamuinn Ui Chleirigh*:—

“ I nGaillimh, caladh carb,  
Mairg nach ann atá;  
Ba íce leighis dúinn  
Bheith i n-a dhún go lá.”

Of writers born in Galway might be mentioned John Wilson Croker, a well-known figure in the London literary world about a hundred years ago. Croker is best known to-day, perhaps, because of the savage review written by Macauley on his edition of Boswell's *Life of Johnson*. Matthew Concanon, an eighteenth century writer who had the doubtful honour of figuring in Pope's *Dunciad*, was a native of Galway, too, I think. And, of course, there is Father Tom Burke, the famous Dominican preacher.

An interesting little anthology might be compiled of the remarks concerning Galway made by visitors here over the past one hundred and fifty years or so. The remarks are not always flattering. Maria Edgeworth, the novelist, considered Galway the dreariest town she had ever been in. More recently, Professor Chauviré, formerly of University College, Dublin, in his guide-book, *Irlande*, mentions that, having heard so much about the charm of Galway, when he arrived and saw the place with his own eyes his disappointment was complete. He goes on to tell the story of the German submarine commander who had been given orders to shell Galway during World War I. On arriving in the bay, he

took a look at the city through his periscope and turned in dismay to his crew. “Good heavens,” he remarked, “somebody has done it already.”

Among other visitors might be mentioned Harriet Martineau, a writer well-known in her time, who has many interesting observations on Galway in a book on her Irish experiences.

Galway is the scene of the ball in George Moore's novel, *A Drama in Muslin*. It is also the scene of Lady Gregory's play *The Jail Gate*. And the jail itself housed a few remarkable personalities in its time, including William O'Brien, M.P., and Wilfred Seawen Blunt, the English poet, who had been arrested in connection with his activities on behalf of the Land League, and who recounted his experiences subsequently in verse.

Finally, we should mention the plays of Mr. Walter Macken, who has attempted, not unsuccessfully, to do for Galway what O'Casey had done for Dublin. His dialogue is always vigorous and his characters lend themselves easily to acting. These are gifts which he shares with the North Galway playwright, Mr. M. J. Molloy, whose third play is running at the Abbey Theatre at present. Mr. Molloy has created a number of remarkable characters (two of them brilliantly acted by F. J. McCormick) and his dialogue is the most vivid and realistic heard on the Abbey stage for a long time past. His plays are not equally successful from the point of construction, though his most recent one shows a great advance in this respect as well. With increased familiarity with his art, he promises to become one of Ireland's outstanding playwrights.

PATRICK DISKIN.

## Galway Profiles

### 2.—DENIS DALY OF DUNSANDLE (1747—1791)

Denis Daly of Dunsandle, a member of the Irish Parliament, was the intimate friend of Henry Grattan. Educated at Christ Church, Oxford, he represented the town of Galway in 1767, and sat for the county from 1768 until his death. Hospitable and of an amiable disposition, his character was weakened by pride and indolence. By some he was considered superior to Flood in natural ability, though without his brilliant oratorical powers. Daly once humourously declared that the Volunteers were “ready to determine any question in the whole circle of the sciences which shall be proposed to them, and to burn any unfortunate person that doubts their infallibility.” A friend to Catholic rights, he opposed



general parliamentary reform. Grattan considered his early and much regretted death in the autumn of 1791 as an irretrievable loss to Ireland.

A man of "taste, learning and liberality," he had collected a fine library, which was purchased in its entirety for £2,300 as a speculation by Archer and Jones, of Dame Street, Dublin, who "hoped to derive both reputation and profit from their purchase." Accordingly it came under the hammer in May, 1792. A catalogue was published, price 2s. 8½d., "to be had of the principal booksellers in Great Britain and the Continent." The catalogue contained 1,450 lots, of which 23 were bought in, and the purchasers' names included the intellect, rank and fashion of the days of Ireland's Independent Parliament. In addition, all the well-known bibliophiles of Dublin, London and Edinburgh attended and bought largely. In the collection were two Caxtons: Gower's *Confessio Amantis* and Chaucer's *Book of Fame*. The *Confessio* was bought for Lord Spencer for £15 7s. 1½d., and is now in the John Ryland's Library, Manchester. The Chaucer was bought for George III for £12 10s. 3d., and is now in the King's Library in the British Museum. Of the local buyers, Lord Chancellor Clare was one of the chief, over 40 items being allotted to him, comprising history, travels, topography and antiquities. The Attorney-General of the day purchased four, one a volume of Commonwealth Tracts, for 37s., which would now fetch as many pounds; his colleague, the Solicitor-General, also figured as a buyer; as did Lord Chief Baron and Mr. Secretary Cooke. The Bishop of Cork paid £17 12s. 7d. for a copy of Rapin's *History*, and other episcopal bidders were their Lordships of Ferns and Waterford. The peerage was represented by Lord Delvin, afterwards 7th Earl of Westmeath, who bought largely; Cloncurry, only a couple; Lord Ormond, Burnet's *History*; Caledon, one volume; Charlemont, half a dozen, chiefly Italian; Lady Clonmell purchased Dodsley's plays in 12 vols.; and Lady Moira secured for £2 16s. 10d. a MSS. collection of poems in the Irish language, which "appears to have been selected by Fargallus Gara, in 1657, fol.", which contained 214 pp., beautifully bound. The historians Ledwich and Whitelaw bought classical works; Adam Clarke—the commentator—*Snelling's Coins* and another; several were secured for Trinity College, Dublin, the King's Inns and the Advocate's Library. Among the other names of purchasers are: Grattan, Plunkett, Guinness, Conyngham, Cavendish, Fitzgerald, O'Hara, O'Neill, Eccles, Tighe, Sir John Newport, the Provost of Trinity College, and the eccentric fellow, "Jacky" Barrett, while Sir Hercules Langrishe paid a shilling for a copy of Thomas a Kempis. The books relating to Ireland—desiderata always—were Patty's *Tracts*, 1769 (6s.); *The Vnkinde Desertor*, 1676 (£2 13s.); Stanishurst's *De Rebus*, Antwerp, 1584 (£1 11s.); *Hibernia Dominicana* cum. supp. (16s. 6d.); McCurtin's *Vindication*, 1717 (7s. 7d.);

Miss Brooke's *Reliques* (16s.); Archdall's *Monasticon* (17s. 6d.); a Keating, 1723 (£3 2s. 3½d.); Walsh's *History of Remonstrance*, 1674 (£2 12s.); *Pacata Hibernia*, 1633 (£2 16s. 1½d.); and Clanrickarde's *Memoirs*, 1757 (£1 14s. 11d.). The total realised was £3,876 14s. 4½d., and after deducting expenses the speculators divided a "neat profit of £1,196 10s. 6d."

It is interesting to recall the great literary loss previously sustained by the Hon. Denis Daly. One learns from a letter of Lord Charlemont's to Edmond Malone, the Shakesperean scholar, which is given both in the Charlemont MSS., Vol. I, and Prior's *Life of Malone*, under the date 15th May, 1779, "of the evil destiny of Daly's books. The ship, in which they were embarked, foundered off Beachey Head, and all his first editions are gone to the bottom." The owner seems to have treated the matter lightly, for in his letter to Malone he says, "I suppose you have heard that all my Editiones Principes are gone to edify the fishes off Beachey Head."

## The Loughrea Journal

In the year 1825, and most probably with the Reynolds family, the printing art died in Loughrea until in the forties it was revived by the brothers Kelly. Mr. Thomas Kelly, about 1840, published *The Loughrea Journal*. It was a monthly periodical, and only the two first and back pages were devoted to local news and advertisements; but it was a most interesting and readable paper, and found its way into nearly every Galway County family. It also had stories and articles which were printed elsewhere, and the local matter was full of newsy gossip and readable items. Local poetry sometimes burst forth in its congenial columns, for Mr. Kelly was a deep read and cultured old man. With him—about the eighties sometime—died the *Journal*. It was his creature and it died with its creator. He was a bachelor, a charming old gentleman, and I believe his printing office still flourishes under his nephew.

—R. J. KELLY, K.C., in *The Irish Book Lover*,

June, 1911.



## Virgine Madre

(Dante: *Paradiso* XXXI)

Δ ὄξ, 'inígean do mic 'r Δ mácaim oll,  
 Iníreal 'r tair saé creátúir árd i zcéim,  
 Rún na Comairle Siopaí 'Sur a rogaín,  
 'S tú tós ár nádúr claoróte arís go réim,  
 'S com h-uairal rin 'r nár mirdé le na céaró  
 Δ veit de'n éio do deilb dúinn é réim.  
 I d' bhonn-re faoiúgead arís an spáó  
 Ár zéin a zopaó caoin an blác reo dúinn  
 Ó p'reim na ríte do-veir ríon-ríotcáin.  
 Ir zruan meán-lae do éarctanáct 'n-ár bpuaró  
 Δzur tíor i meaz ár líne i ngleann na ndeór  
 Ir uairán maíteanaó de d'ócár tú.  
 Δ máizdean uairal, t'péir do cumáct tair meón  
 'Té zúirpead zrápta zan a dul pad óion  
 Ir eiteall zan rziatán ir rúil dá d'óiz.  
 Δz bhonnad ní h-é amáin zup rial tú miam  
 Dóib ríúó a t'izeann Δz impí oit i d'páct  
 Δc minic tú 'zár mair poim labairt d'ár mian.  
 Ir leat-ra ceannraóct éaoin ir caoin-combárd,  
 Flaiteamlaóct na péile Δzur leó mar don  
 P'riom-feabair saé creátúir miam ó lámh Dé árd.  
 Seo duine ríubail ó domne dub-aizéin  
 An t'raoít go léir Δz amáre beó-rp'p'ud buan  
 'Na zceann 'r na zceann aníor ó réim go réim.  
 'S é Δz atcúimze oit zrápta 'r oimead cumáct,  
 'S a t'ubair maóare a rúil níor doime f'ór  
 I d'p'ed na ríre réim ir epíoc dá éuaire.  
 Δzur impím tú—'r níor mianaizéar maóare an t-róza  
 Com díocaraó dom réim im' uirnaíze miam—  
 Le lán mo zúí, ir nár baó zann rin d'ó,  
 Zo r'zairp'eá uairó saé néall dá nádúr émuó  
 Le t'atcúimze-re ár a fon cun Dé  
 Ir go bpuize ré léarzur ár an r'óz r'áir-bp'í.  
 Δzur impím r'p'eirín oit, a banríon éaoin,  
 Δ oitiz leat saé ár toil leat, copain ann  
 Δ céadp'aró cóir iar n-amáre reo go léir.  
 Zo zclaorótear paoi do óion ann puizeall élaon ádaim;  
 Féac béatuir oil go n-iomad naom Δz zúí  
 Ulúe-lámác Δz molaó leat mo r'zéal le p'ráimn.

“Duibneac.”

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## Education in County Galway in the Eighteenth and Nineteenth Century

(Continued)

Generalisation is dangerous in Irish history and is particularly so in the history of the Anglican Church in Ireland, for conditions and personnel were not everywhere alike. Parishes varied in size from the small compact parishes of the Pale to the vast moorland and forest parishes of Ulster and Connacht. The bulk of the available evidence paints a grey picture of a Church whose poverty was a by-word and whose officers were ill-equipped for their difficult task. Consistent support from the higher clergy for the provision of Charity Schools was lacking. While the maintenance of the Protestant Succession, in the opinion of Archbishop William King, the greatest of Dublin's Anglican Archbishops in the eighteenth century, demanded restraints upon the political liberty of those who by their religion could not in conscience support it, lacked



belief in religious intolerance as a method of conversion. In a series of letters to Archbishop Wake and to members of the London and Dublin Societies for Promoting Christian Knowledge he expressed his distrust of education organised to this end. The drastic and startling proposal of the Lower House of Convocation in 1710, that the attendance of Popish children should be made compulsory at Protestant Charity Schools, was not acceptable to him. His distrust found expression in a general criticism of the attempt to educate the Irish natives. An Act for the erection of free schools had been passed in the 12th year of Elizabeth; and by 7 William III, chapter 4, it had been enacted, that the two previous Acts should be strictly observed. From these several Acts, what are called parochial schools derived their origin. How many of these existed, or how they were conducted, or what effects they were producing, at the time when Primate Boulter wrote this letter, does not appear in any record. But that many schools were established in obedience to them is certain, for in 1824 the Commissioners of Education in Ireland found 782 schools existing, which they trace to these Acts, at which 21,195 pupils of the Protestant Church and 15,303 of the Catholic Church were attending, and for the support of which the Protestant clergy annually contributed £3,229 19s. 4d.

On the 5th May, 1730, Primate Boulter wrote as follows to the Bishop of London:—

“The great number of Papists in this kingdom, and the obstinacy with which they adhere to their own religion, occasion our trying what may be done with their children, to bring them over to our Church; and the good success the Corporation established in Scotland, for the instruction of the ignorant and barbarous part of the nation, has met with, encourages us to hope, if we were incorporated for that purpose here, that we might likewise have some success in our attempts to teach the children of the Papists the English tongue and the principles of Christian religion; and several gentlemen here have promised subscriptions for maintaining schools for that purpose, if we were once formed into a corporate body. This has set the principal nobility, gentry, and clergy here on presenting an address to His Majesty, to elect such persons as he pleases into a Corporation here for that purpose, which we have sent over by the Lord Lieutenant to be laid before His Majesty. The copy of this address I have here sent your Lordship in which you will, in some measure, see the melancholy state of religion in this kingdom; and I do, in my own name, and that of the rest of my brethern, beg the favour of your Lordship to give it your countenance. I can assure you the Papists are here so numerous that it highly concerns us, in point of interest; as well as out of concern for the salvation of those poor creatures, who are our fellow-subjects, to try all possible means to bring them and theirs over to the knowledge of the true religion.

“And one of the most likely methods we can think of is, if possible, instructing and converting the young generation; for instead of converting those that are adult, we are daily losing many of our meaner people, who go off to Popery.

“I am sure your Lordship will be glad of any opportunity of advancing the glory of God, and promoting His service and worship among those who at present are strangers to it.”

Such was the claim of the Primate of Ireland, in the name of himself and the rest of the Protestant clergy to have a corporate right to govern the schools to which the children of Irish Catholics were to resort, and to use those schools as the means of converting those children to the Protestant faith.

In the 28th year of Henry VIII an Act had been passed for the establishment of schools to teach the English language, propagate English manners, and enforce the wearing of English dress. These were to be pay schools. What schools, if any, were established under this Act, it is now difficult, if not impossible, to ascertain.

In 1733 a national organisation incorporated by the Government and able to draw upon sources which would not be subject to the whims and indifferences of local patrons and subscribers formed the basis of a new scheme. The new Primate, Bishop Hugh Boulter of Bristol, was translated to Armagh in 1724, as resident manager of the English interest in Ireland. Perturbed by “the alarming growth of Popery” revealed by the report of the House of Lords’ Committee ensured his support of the new scheme.

Contemporaneously with Primate Boulter’s letter a petition was presented to George II, signed by all the prelates and many of the other dignitaries and clergy of the Protestant Church and by many men of rank in the laity of Ireland, praying for a Charter of Incorporation, as mentioned in the letter. This was granted in 1733, and schools, which acquired the name of Charter Schools, were accordingly established.

In 1733, convinced by the Lord-Lieutenant that the Trustees of the proposed society would be drawn from men of the first rank in the kingdom, Letters Patent were granted by the Crown for the establishment of a “Society Corporate and Body Politic” by name of the Incorporated Society in Dublin for promoting English Protestant Schools in Ireland, “for advancement of true religion and the increase of the Protestant interest in that Kingdom.” With the Lord-Lieutenant as president and the Lord Primate as treasurer, and an influential body of landlords, etc., forming an executive committee, the Incorporated Society was launched with pomp and circumstance in the council chamber of Dublin Castle. Leading clergymen throughout the century preached sermons



appealing for funds "to rescue the souls of thousands of Popish children from the dangers of superstition and idolatry and their bodies from the miseries of idleness and begging." Before the end of the century valuable estates had been vested in the Society for general or specific purpose by the landed gentry, manufacturers, city corporations and the clergy of the Established Church as well as from a corresponding Society in London. In 1738, as the funds collected were still inadequate, the Primate petitioned the Crown for a grant, and each year until 1794 the Crown contributed £1,000 to the work of the Society.

Beginning in 1734, its first school was set up at Castledermot on lands given by the Earl of Kildare. Built to house as well as to instruct the twenty children of its establishment, it served as a model school to the rest.

The professed object of these schools being the conversion of Catholic children to the Protestant Church, it was soon found that this would be impossible, unless the children were separated from their parents and their homes. To accomplish this the schools were turned into boarding schools where the pupils were fed and clothed. Such schools in Co. Galway were established in Newtown Eyre (Eyrecourt), Loughrea, Galway City and Monivea. It was also found necessary to set up nurseries for such infants as could be procured in order to provide pupils for the schools. By a petition to Parliament in 1769 it would seem that fifty-two schools and five nurseries—one of these being in Monivea—then existed in which 2,100 children were maintained. An Act was then passed imposing a duty on pedlars and hawkers; the proceeds of which went for the support of charity schools and nurseries. In 1775 the Incorporated Society refused to accept any children except those of Catholic parents and this order remained in force until 1803.

In 1787 and 1788 John Howard, whose work in the cause of prison reform has been recognised by reformers throughout Europe, and as the legend at the foot of his statue in St. Paul's Cathedral states, "He trod an open and unfrequented path to immortality," in his anxiety for the helpless sufferers of the human race found the lonely and neglected Irish Charter Schools and prepared the way for a belated reform of their worst abuses. He visited thirty-seven of the schools and the four nurseries that then existed. Vested interests in the schools were strong, but Howard, with the support of Orde, the Secretary of State, the new Lord-Lieutenant, the Earl of Westmoreland, and Hely Hutchinson, Provost of Trinity College, was stronger still. To Howard and Sir Jeremiah Fitzpatrick, H.M. Inspector of Prisons, whose evidence before the Commissioners of Irish Education Inquiry, 1825, surpasses that of Howard in its detailed information, were given the right of entry, and to these two men the schools reluctantly gave

up their secrets. Howard had previously visited them in 1784, but it does not appear that he took any active steps until after his second round of visits. In 1788 a Committee of the House of Commons was appointed to enquire into the state of these schools, and Howard was examined by them. The next light let in on them emanates from the first Report of the Commissioners made in May, 1825. The Commissioners describe the wretched and squalid appearance of starved, imprisoned and brutally-beaten and tortured children of tender years; the sullen and dogged faces of these victims; the vicious, useless and eloping apprentices into which these maltreated children were converted. Outwardly the schools gave little warning of their internal condition. The strong buildings and high stone walls gave them a prison-like appearance. Inside filth reigned undisturbed; the walls and floor reeking with dirt and swarming with vermin, and the infirmaries used as pigsties or fuel-houses, showing that they had not been cleaned for months, and prepared the visitor for the close and offensive bedrooms, for the disgusting beds and the filthy, torn and rotten sheets. In these beds of tickings stuffed with straw three or more children were commonly huddled, gaining from close bodily contact at night the warmth denied them in their working day.

Of Loughrea Charter School, containing forty girls, Howard reports: "These dirty, sickly objects, without shoes and stockings, were spinning and knitting in a cold room, paved with pebbles. The usher stood, as at some other schools, with a rod in his hand, to see the children work; but there was not a book to be seen. There were only sixteen beds; sheets much wanted; the infirmary a potato-house. The children were sadly neglected by their drunken mistress. But I observed that her own children, by the fire-side, were fresh and clean."

"Monivea Nursery: The children, from 2—4 years, in a very sickly condition with itch, scald head, sore eyes."

The time-table at the Monivea school, where the girls were employed in spinning, knitting and reeling, shows that they rose at 6 a.m.; cleaned themselves and the school until 9 o'clock; breakfasted and worked at their handicrafts until noon. From 12 to 2 p.m. they attended school; they returned to their labour from 3 to 5 p.m.; and from 5 to 7 p.m. were kept at their catechism, etc.; in all, a working day of twelve hours.

"Galway Charter School: No towels. The house in good repair, but wants whitewashing."

From 1716 to 1730 the following charity schools were in operation in County Galway: Aughrim with 16 scholars, Dunmore with 12, Headford (number of scholars unrecorded), Tuam with 24, and Cloonburn with 16.



The teachers of these schools, attracted by a free house and wages, and by the possibility of making money out of the industrial and agricultural side of the work, are described in 1806 by William Disney, a member of the Dublin committee of the Society: "It would excite indignation and disgust to see the description of men and women to whom the education of children in these schools has been sometimes, almost necessarily, committed; men of vulgar habits, coarse manners, often ignorant in the extreme of everything but the common rudiments of reading, writing and arithmetic, exhibiting nothing in conduct or example that could raise the minds of the children above the level of that semi-barbarism which has been the character of the lower class of people in this country." The Society contracted with the masters for feeding and clothing the children, hence opportunities for speculation were rife, and the wretched children were starved and ill-clothed. The savage cruelties in "Dotheboy's Hall" are thrown into the shade by those inflicted on the pupils in Charter Schools in Ireland up to and in the year 1825.

The Report of the Commissioners gives a summary of the expense and of the results of these schools. In ninety years they had cost £1,612,138; 12,749 pupils had been bound as apprentices; 1,155 had received the marriage portion of £5, given to all apprentices duly serving their time and marrying Protestants—showing that 7,905 children apprenticed cost £1,000,000, being about £126 each.

Such was the sequel of that petition of all the Prelates and Protestant clergy, backed by the noblemen and gentlemen who solicited the Charter in 1731, and obtained it in 1733, "as one of the most likely methods of instructing and converting the then young generation, of advancing the glory of God, and promoting His service and worship among those whom Primate Boulter assumed to be strangers to it."

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# The Galway Reader

INCORPORATING QUARTERLY NOTES



## CONTENTS :

- Editorial
- Literary Notes
- The Book of O'Gara
- A Literary Tour in Connacht
- Cuartaíocht agus Scéalaíocht
- Nineteenth Century Galway Newspapers
- Some Interesting Gleanings Concerning the Ancient Corporation of Galway
- Some Notes on Tuam in Olden Days (Continued)
- Notes and Queries.

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GALWAY COUNTY LIBRARY

## Editorial

We think our readers will agree with us that THE GALWAY READER may now be regarded as an integral part of the library system of the county; and each quarter's issue brings letters of appreciation or congratulations from readers. With this number the magazine enters on its fourth issue, and with confidence. Its success has been shared by its readers, for, with the growing support accorded it, opportunity has consistently been taken to develop it both in size and in quality: but in scope and in policy it will not change. Our appeal was to all interested in the County Library and in books: committeemen, members of the local authorities, educationalists, library users and bookmen generally. In this respect the field of county library journalism was a virgin one; and there was obviously scope for a library periodical of county appeal. The position now is that THE GALWAY READER is read by so many that its practical library publicity value is quite incalculable. We are glad to record that the appreciation of it has been expressed in a practical manner, and we feel that the magazine has fully justified itself. Public interest in the County Library is now widespread and should be stimulated. To stimulate that interest is our chief aim. Books are the splendid bond of union between the County Library and the most helpful element in the community, but interest constantly requires to be encouraged, which, in turn, implies enthusiasm. From these remarks it will be seen that this magazine has a clear-cut policy. It will aim to associate the message of the book with all kinds of social educational effort.

There has been such a demand for the No. 1 issue of THE GALWAY READER that no further copies are available and the number is now out-of-print. If readers who have finished with their copies can spare them to help meet the demand the Editor shall be more than grateful. Reprinting, unless for a very large number, is costly, and if quite a few readers will be kind enough to return their copies it will go a long way towards solving the problem.

G. Quinn, jr.  
College House



## Literary Notes

Soon after Lord Edward FitzGerald's tragic death, Tom Moore wrote his life of this great man. Since then there have been many other books about FitzGerald, but there has never yet been a definitive biography. John Lindsey in *The Shining Life and Death of Lord Edward FitzGerald* has brought new knowledge, collected through years of research, to this subject. FitzGerald was born into the greatest family in Ireland. He was born in the days when the aristocracy lived on the misfortunes of their tenants, but, from an early age, he dissociated himself from the ideas, although not from the social amenities, of his class. He allied himself to Tom Paine in Paris and for this he was cashiered the army. From then onwards he became a rebel. He founded the *United Irishman* and, at the end, he came to a tragic death. But the whole flame of his spirit has imbued Irish history from the time of his death, and his name is equally honoured by the men of the nation who, in the course of duty, were responsible for his end.

The Memoirs of Cordell Hull, Vols. I and II, can scarcely help providing a mass of valuable factual information, and they do record the more intimate details of conference and council chamber hitherto unpublished. For the serious student they are invaluable, because Mr. Hull not only held a key position in the confidence of President Roosevelt, but he held it for a good deal longer than any British Foreign Secretary has held a similar post during the present century. He is thus able to describe in detail supported by quotations the relationship between the United States and almost every country in the world from 1933 until 1944, and to describe their relationships from a point of advantage. There are, however, frequent and almost petulant comments provoked by the failure of European and Latin American statesmen to realise that the policy of the United States was obviously not only morally right, but directed to their own best interests.

In the whole of English history there is no more extraordinary character than the son of a Norfolk ribbon-weaver—Titus Oates, "the first discoverer of that damnable, hellish Popish Plot of 1678." The headmaster of Merchant Taylors' School, who expelled him after one year, the fellows of Caius College, Cambridge, who 'spewed him forth' with ignominy, the Hastings magistrate who gaoled him for perjury, the Commissioners of the Navy who deprived him of his chaplancy in one of the King's ships, the Jesuit fathers who saved him from starving—little did any of these gentlemen guess that, overnight, the object of their justice and

their charity would rise to such power that by a gesture of his hand he could send a man to prison; by his sworn word alone, unsupported by any proof, he could drive victim after victim to the hurdle, the gallows, and the quartering-knife.

In the July of 1678, Titus Oates was destitute, unknown, friendless. In September of the same year he was enjoying free board and lodgings in the King's Palace of Whitehall, with a pension of what would amount to at least five thousand a year in our money, a guard to attend him whithersoever he walked, dukes and earls for his friends, and with the mob hailing him as "the Saviour of the Nation." Oates' depositions, as they may be read in his *True and Exact Narrative of the Horrid Plot and Conspiracy of the Popish Party against the Life of His Sacred Majesty, the Government and the Protestant Religion*, etc., are in themselves clumsy, puerile, ill-written, disjointed libels, hardly worth notice but for the frenzied anger they aroused. "The capital and the whole nation," says Macaulay, "went mad with hatred and fear. The penal laws which had begun to lose something of their edge, were sharpened anew. Everywhere justices were busied in searching houses and seizing papers. All the gaols were filled with Papists. London had the aspect of a city in a state of siege. The train bands were under arms all night. Preparations were made for barricading the great thoroughfares. Patrols marched up and down the streets. Cannon were planted round Whitehall. No citizen thought himself safe unless he carried under his coat a small flail loaded with lead to brain the Popish assassins." Sixteen innocent men were executed in direct connexion with the Plot, including Blessed Oliver Plunket, Archbishop of Armagh, and eight others were brought to the scaffold as priests in the persecution of Catholics which followed from it.

It is Miss Jane Lane's conviction in her *Titus Oates* that the story of the 'Popish Plot' is incomplete until we know the detailed history of that strange man who was the most conspicuous figure in it. In the pages of our history-books he rises suddenly from nowhere in the late summer of 1678, and disappears as abruptly two years later. Miss Lane fills in the blanks, and gives the story of this sinister figure from his birth at Oakham in 1649, till his death in Axe Yard, Westminster, in 1703. Her patient research must put all students of history in general, and of the 'Popish Plot' in particular, in her debt.

The religions of the Ancient Celts, Continental, British and Irish and of that other brand of Teutonic races known as the Scandinavians, the peoples of Sweden, Norway, Denmark and Iceland are fully discussed in *The Celtic and Scandinavian Religions*, by



I. A. MacCulloch. A particular feature of the book deals with the Celtic Elysium and the Scandinavian view of the future fate of the deities of the world.

Published with the authority of the National Union of Journalists *Entry into Journalism*, edited by A. J. Kenyon, is intended for the guidance of students, and for educationalists, parents and others who have the responsibility of advising on careers. Each chapter is contributed by a recognised specialist on the subject of which he is writing and represents years of experience that will be of value to those who are anxious to make journalism their career.

In his introduction to *British Pamphleteers, Vol. I: From the 16th Century to the 18th Century*; edited by George Orwell a pamphlet is defined as "a short piece of polemical writing in the form of a booklet and aimed at a large public." With this lucid definition as guide, the editors have made a representative selection of pamphlets and extracts from pamphlets (some now printed for the first time since their original appearance) starting with John Knox's attack on Feminism in Tudor politics and ending with Tom Paine's onslaught on the British Constitution written in support of the American colonists in 1776. Included are political pieces by Milton, Defoe and Swift, side by side with Catholic propaganda against Queen Elizabeth. Many of these pieces are concerned with the fight for religious and political toleration and freedom of the Press, gradually changing from the religious phraseology of the 16th and 17th century pieces to the more secular and political of the 18th century. An interesting piece is Halifax's *Some Cautions for Choice of Members of Parliament* (1695), a warning against the dangers of personal corruption in politics. The passage begins: "Great Drinkers are less fit to serve in Parliament than is apprehended. Men's Virtue, as well as their Understanding, is apt to be tainted by it." A short historical introduction to each piece provides the general reader with the necessary background. A second volume covering the period from the French Revolution to the present day is promised. A work on similar lines dealing with Irish Pamphleteers is long overdue.

*New Views on Apprenticeship* by W. McLaine not only presents a clear picture of the past history of organised apprenticeship, but also makes a strong plea for well-organised training schemes for young workers in industry to-day. Unless the manual trades can offer properly regulated training schemes to young recruits, Irish and British industry of to-morrow will be without skilled workers

E. Victor Morgan, Professor of Economics in the University of Swansea sets out to explain in *The Conquest of Unemployment*

the modern theory of how to maintain employment at a high and stable level. The author states in a popular form the latest developments of Keynesian doctrine.

Misconceptions have arisen in the public mind concerning the purpose and functions of the Stock Exchange, and the term is often associated mainly with the idea of risky financial speculation. But as this volume points out, "Stock Exchange" is an honest term for the place where stocks and shares are bought and sold as a means to the organisation and control of the art of investment. The coming of a vast mass of Government securities of different dates and denominations has tended to make the work of the Stock Exchange more necessary.

Among the million who make use of banks, including the Post Office Savings Bank, few are aware of the numerous services rendered by the institution of banking both to the individual citizen and to the world of commerce. Some understanding of the banking system is at once a help and a protection to every member of the community, and W. J. Thorne in *Banking* has designed a book for those who, without wishing to read a detailed thesis, desire to learn how banking has evolved and how the functions performed by bankers fit into the national economy.

To assist candidates for the examinations held by universities and professional institutions, Civil Service, etc., is *Hints on the Study of Elementary Statistics*. Special attention is given in the book to the accountant's requirements and the work is a useful guide to statistical procedures.

The author, Sidney Dark, in *The Passing of the Puritans* insists that Puritanism has had an evil, religious, social and political influence on life. He describes the birth of Puritanism in the sixteenth century, pointing out its, to him, puzzling connection with the doctrine of Calvinism, and goes on to examine its characteristics in the seventeenth century. He insists on the connection between Puritanism, a successful industrialisation, and the oppression of the poor, with many illustrations, pointing out the difference between Puritanism and Asceticism. He studies the influence of Puritanism in the United States, with its culmination in the Comstock crusade in prohibition, the failure of which marks, he suggests, the end of Puritanism's political influence.

Father R. S. Devane's *The Failure of Individualism* is an outline of the Social philosophy on which he believes Eire should be built. It is also a text-book specially written for a public with few libraries at its disposal and so contains a wealth of quotations



from familiar sources. He gives an account of the history of European political thought and castigates the whig theory of history. He portrays the Middle Ages as an era of social perfection and the whole of modern history as a series of increasingly disastrous inferences from Luther's Thesis. The author sees the present in terms of the past and life as a continuing struggle between Catholicism and a philosophy which he calls individualism. The Reformation must plainly be rejected, but the Renaissance has possibilities as an expression of Catholic genius. Fr. Devane insists that the Protestant reformers did not favour civil liberty. By Protestant individualism the author means the habit of appealing to the private judgment, and it is legitimate to say that since the sixteenth century people have tended to disparage authority. He argues that economic individualism is merely the material aspect of religious individualism. The economic basis of the Church was land and that the Mercantilist and Industrial Revolutions transferred power to the towns where Protestantism spread and to this extent Protestantism and *laissez-faire* marched side by side. The work is informed by wide reading and a close acquaintance with many branches of secular thought.

A well illustrated account of many of the traditional as well as more modern crafts ranging over basket-making, dry stone-walling, thatching, ploughing and threshing—which play such a characteristic and important part in the life of the countryside is *Crafts of the Countryside* by E. J. Stowe.

*Science Survey*, edited by Ian Cox, contains original essays by nearly fifty leading men of science. Written primarily for the layman, the emphasis is on simplicity; but many scientists also will undoubtedly find much in them that is new. In the first instance they formed the material for the series of broadcast talks, "Science Survey," arranged and produced by Commander Ian Cox, with Professor E. N. da C. Andrade as scientific director and compère. The contributors are all leaders in their own branches of science. They include Sir Edward Appleton, 1948 Nobel Laureate for physics, whose researches have provided much of the foundations of modern radio science; Sir Henry Dale, Nobel Laureate and Past President of the Royal Society; Sir Henry Tizard, President of the British Association and Chairman of the Advisory Council on Scientific Policy; Sir Howard Florey (penicillin), Sir John Cockroft (atomic research), and Professor E. N. da C. Andrade, eminent physicist and a leading authority on the history of science. The book presents not only a very distinguished cross-section of scientific work and thought, but a substantial contribution to scientific literature.

*The Paintbox: An Introduction to Art*, by Martin Armstrong, surveys periods of art and the ideas that underlay them, from the Italian primitives to Picasso. It is as illuminating for an adult as for the child, while his interpretations are revealing and free of all scholastic jargon.

*The Complete Lawn Tennis Player*, by Norman H. Patterson, with the aid of specially taken photographs, provides many useful hints for the novice and should help the player of experience to improve his game.

*Every Boy and Girl a Swimmer* by W. H. Downing will take a hold on all readers, from the beginner to the champion. It provides instruction in a way that is most attractive and approaches the secrets of swimming previously unrecognised or neglected so clearly that swimmers are able to become expert performers in a fraction of the time hitherto required.

John Hansen is the author of a standard work entitled *Athletics*, to which *Athletic Training* may be used as a supplement or independently. Containing a large number of well-illustrated and original exercises for those training for all forms of athletics, it is intended especially for the use of teachers and instructors.

Through a series of studies of leading novelists who came into prominence between the two world wars, Professor Edwin Berry Burgum in *The Novel and the World's Dilemma* shows the close relationship existing between contemporary imaginative writing and the social and political disturbances of the contemporary world. The authors discussed at length include Proust, Kafka, Thomas Mann, Joyce, Virginia Woolf, Aldous Huxley, Gertrude Stein, Hemingway, Faulkner, Steinbeck, Dreiser, Thomas Wolfe, and others.

*How to Read a Novel* is a basic book on How to Read Fiction. It has been written by Walter Allen, recently described by Desmond MacCarthy as 'our most perceptive younger critic.' What the serious novelist deserves, says the author, is the expert reader. It is claimed that this book will help the ordinary reader to become that. What is the job of the novelist, especially the contemporary novelist? What is his relation to 'the classics'? Walter Allen deals with the complaints frequently levelled against the modern novelist. Is his outlook immoral? Are his characters unpleasant? Are his conclusions depressive? What is fair comment and what is foul play from a reader? In the second half of his book Walter Allen takes five works by contemporary writers: Isherwood's *Good-bye to Berlin*, Virginia Woolf's *Between the Acts*, Graham Greene's *The Power and the Glory*, Joyce Cary's *The Horse's Mouth*, Mauriac's *Woman of the Pharisees*; and adds a



'classic,' George Eliot's *Middlemarch*. 'I will try to bring out what the reader who is willing to read them with humility may find in them and how he should approach them.' The book is mainly intended for the reader who has read omnivorously but finds much that is alien and strange to him among modern novels. The author lays down a set of standards by which he measures his judgments.

*A Short History of the English Novel* gives a panorama of the evolution of the English novel from its infancy to James Joyce's *Finnegan's Wake*. S. D. Neill, the author, discusses the development of the novel in considerable detail from its origin in mediæval and Elizabethan times and so through the seventeenth and eighteenth centuries up to the present day. She has much illuminating information to give of such giants as Richardson, Fielding, Smollett, about the Gothic School, the English Romantic Novel, Walter Scott, Jane Austin, Disraeli, Dickens, Thackeray, the Brontes, George Eliot, Thomas Hardy and George Gissing; in fact all the major Victorian novelists. The concluding chapters take the story up to the present-day writers, such as E. M. Forster, E. H. Myers, Aldous Huxley.

Miss Neill is a Lecturer in the English Language and Literature at the University of London, and has also lectured widely to adult audiences in connection with the Adult Education Movement.

The purpose of Vera Brittain's *On Becoming a Writer* is to save the gifted beginner some of the disappointment and wasted time which arises from inexperience. "The idea of doing such a book," says Miss Brittain, "arose from the large number of unsolicited letters and manuscripts sent to me through the post by unknown literary aspirants, and also from the many requests for advice on how to become a writer made to me by parents, students, and teachers at the end of public literary lectures."

More than the evil men do lives after them. History proves this, but having given such proof, it does not end there. K. B. Smellie in a compact book of roughly 100 pages sets out to indicate *Why We Read History*. We are introduced to the methods of historians from Herodotus onwards and the meaning and value of history are clearly expounded. The final chapter is devoted to suggestions for a course of reading. It is a persuasive argument against the "history is bunk" idea.

*Rude Assignment* by Wyndham Lewis is an autobiography of an unusual kind and deals more with his work than with the personal experiences of his life. In it one of the greatest satirists

and most versatile writers of our time describes in his own brilliant and original way the struggles of an independent mind against those forces in the contemporary world which militate against creative expression. With vigour and satire he explains and defends his work against all who have attacked it or failed to understand it.

*Jungle Journey* is the story of a journey so off the beaten track that it took Ethel Mannin, the author, and her daughter into jungles and forests, and the villages of aborigines, where white people have never before set foot. An important feature of the book deals with the work of that remarkable Englishman, Verrier Elwin, for the Gonds, for whom, with an Indian friend, he runs a leper colony, dispensary and school in the jungle. The author and her daughter claim the distinction—for white people—of having travelled third-class everywhere 'only when there was no fourth,' so may be said to have known the real India. They also went to Pakistan and the independent state of Nepal. The book reveals the independence of spirit to be expected of the author of *South to Samarkand* and is illustrated with photographs by the author's daughter, Miss Jean Porteous.

Into the pulsing life of colonial Australia, Ned Kelly forced a lawless, ruthless way. For two years, despite the offer of £8,000 reward by Victoria and New South Wales—a fortune for the time—he and his gang terrorized the border-lands of the two states, holding up whole townships, plundering banks, ransacking, stealing. He became a symbol—an apparently unkillable symbol—of the bushranger's revolt. Even for those lusty and virile days, his life was fabulous. After years of mounting depredations the gang was tracked down by the police and surrounded in a shanty. There was a long siege, in which the Kelly gang used home-made armour and, to their attackers' amazement, appeared bullet-proof. Kelly was wounded severely and captured. He was tried and hanged in October, 1880. He was then still only twenty-six; the total cost of his capture was reckoned to be £115,000.

This new biography, entitled *Australian Son: The Story of Ned Kelly*, by Max Brown, is said to be the first full-scale and responsible 'life.' It includes fifteen photographs; it publishes, for the first time, the lost 'Jerilderie Letter' of 8,300 words, which Kelly wrote to the bank-teller, Living. But this is much more even than the exciting story of a folk-hero, of 'the uncrowned, larrikin King of Australia'; it depicts a whole era of turbulent Australian history, from the squatting age, the gold rush; through the Eureka Stockade rebellion and the carving up of the squatting estates between ex-diggers, to the coming of the industrial age.



During the 1939-1945 war Britain built up an intelligence organisation that is now generally admitted to have been the most efficient, although not the largest, in the world.

*Secrets of the British Secret Service*, by E. H. Cookridge is an astonishing story of the six-year battle of wits between the world-wide espionage organisation built up by the Germans many years before the war and the British and Allied counter-espionage. The author claims to reveal for the first time many great spy secrets of the war, and throws new light on the intelligence services of the Great Powers. He gives previously unpublished details of the organisation of Soviet espionage.

William S. Stone in *Tahiti Landfall* takes us with him to his island paradise, and here, surrounded by the brightly coloured beauty of the South Seas where the mountains rise sharply out of deep blue lagoons, he tells us of a life of incredible ease.

In *Recollections of a Soldier-Diplomat* Colonel Frederick Wellesley gives not so much his life story as a collection of odds and ends of a more or less anecdotal character and of no political importance. They are the product of miscellaneous experiences both at home and in the great capitals of Europe—Paris, St. Petersburg and Vienna. Eveleigh Nash, who published Wellesley's book, *With the Russians in Peace and War* tells in his autobiography (*I Liked the Life I Lived*) that Wellesley was a god-son of Queen Victoria and on one of his visits to London was commanded to go and see her at Osborne. The Queen was out driving when he arrived, and he had to wait a very long time in a small room before she returned. Then at last, the door opened and her Highland servant John Browne entered and announced brusquely, "The Queen will see you noo." There was something so offensive in Brown's manner that Wellesley stated that he felt like hitting him in the face. Queen Victoria's toleration of Brown's familiarity astonished those who witnessed it.

The fourth volume of reminiscences, *A Passing World*, tells the story of Mrs. Belloc Lowndes's life in London during the first World War. The book abounds in intimate studies of famous men and women.

After *Left Hand: Right Hand* and *The Scarlet Tree*, Sir Osbert Sitwell has given us in *Great Morning* the third volume of his autobiography. His life in the years immediately preceding the 1914-18 war is revealed in a flow of distinguished prose. The book is more than a collection of reminiscences; it is a contribution to literature. He wishes "to beguile the mind." He does.

Sir Patrick Hastings, the great advocate, humanist and wit, tells his own story simply entitled *The Autobiography of Sir Patrick Hastings*.

In *The Jungle is Neutral*, packed with adventures Colonel Spencer Chapman recounts astonishing exploits during three years in the Malayan jungle. Readers of *Lhasa: The Holy City* and *Northern Lights* will remember his powers of descriptive narrative.

In *All Over the Place*, Compton Mackenzie presents his record of a year's travelling in Europe, Africa, India and the Far East.

A first-hand account of P.T. boats in the South Pacific is *Death was Our Escort* by Commander Ernest G. Vetter, and tells of the kind of life, adventures and the tense experiences which so many have passed in the war in the Far East. The account of the struggles of the men through the jungle and its horrors is a story in itself.

A fascinating volume for all who have a spark of the adventurer in them—the stories of all the great explorers from earliest times is *Great Adventures and Explorations* by V. Stefansson.

The Canadian North West, the Yukon and Alaska—these bring refreshing memories of boyhood adventure-papers—and in *Raw North* by C. E. Gillham we find ourselves among trappers and dog-teams in frozen wastes. This record of travel is spiced with racy anecdotes and the rough and ready style is admirably suited to the subject.

In the course of a year's wanderings, Godfrey Winn has visited Arizona, an English holiday camp, Scandinavia, New York. He gives a racy account of his experiences and the people he met in *Going My Way*, and also contrives a little moralising out of the most unexpected places. "Digressions, incontestably, are the sunshine—they are the life, the soul of reading, the art, the force, the charm of his waiting lies in its inconsequences."

*The Secret Vendetta* by A. O. Pollard is a swiftly told and exciting story of murder and blackmail, full of thrills to satisfy the most exacting reader of mystery novels.

*The Heat of the Day* is Elizabeth Bowen's first novel for ten years. It may be read by many as a hunter-and-hunted thriller.

In *Return to Jalna*, the tenth book of the Whiteoak Saga, Mazo de la Roche pieces together the pattern of the great house with its underecurrent quarrels, loves and loyalties.



Vera Brittain's *Born 1925*, the first novel for some years by the author of *Testament of Friendship*, tells the story of the youngest adult generation and its relationships with its parents, the youth of the first World War. Although the contrasting effects of the two wars upon the generation that endured them is important to the picture, the main theme turns upon the age-old conflict between youth and authority, and the gradual attainment of reconciliation through experience.

*Alias Tom Smith* by Margaret Morrison is a romance and contains a memorable court scene during a city fraud case, in which a man faces trial for his brother's crime.

In *The Haunting of Toby Jugg* Dennis Wheatley tells an exciting story of the Devil at work in modern society.

Naomi Jacob takes the well-known Gollantz Saga a stage further in *Gollantz*—from Major Gollantz, commanding an Italian prisoner-of-war camp, to Sir Emmanuel Gollantz, art dealer and connoisseur.

*Bavarian Story* by Ethel Mannin is based upon an actual incident of the Nazi regime in a little Bavarian town—an attempt to remove a hillside crucifix, which for the townspeople had been there 'always,' like the hill itself. Tragic and terrible things followed that attempt, for, as the people said, 'God is not mocked.' The incident took place in 1934. The story moves on to the American occupation in 1945. The author contends that the 'real' Bavarian story is 'the deep stream of Bavarian Catholic life, which flows on, fundamentally untouchable, triumphing over the impact of the "crooked cross" against the Cross of Christ, and ultimately triumphing over the country's defeat and occupation.' The character of the Irish-born 'G.I.' of the United States Army is as sympathetically drawn as that of the Bavarian family upon whose lives he impinges. The character of the Herr Doktor, the music-master with his 'cage of nightingales,' of the young people he trained to sing 'to the glory of God,' despite the Nazis, is founded on fact. The book is a love story in the deepest sense—a story of love and courage and devotion, and has been claimed as a worthy successor to *Late Have I Loved Thee*.

The story of that phenomenal success, *The Story of San Michele*, was told by Mr. John Grey Murray, the head of the famous publishing firm, in two broadcasts on the B.B.C., following the death of Dr. Axel Munthe, in Stockholm, at the age of ninety-one. The book, he said, had been translated into about thirty languages; in Great Britain and Ireland alone it had run through seventy-four editions or printings; and more people were buying it now than

during the first year after its appearance. Over 560,000 copies had been sold in Great Britain and Ireland. It was begun by accident, he said, while Dr. Munthe was practising on the typewriter, which was to replace his failing eyesight. (It was his particular pleasure that it was eventually the first complete book to be transposed into Braille.) Mr. Grey Murray recalled how Dr. Munthe had told him that he went on writing it to relieve his insomnia and had said: "It was never intended to be an autobiography, but, if that is what it is, then I believe that the simplest way to write a book about oneself is to think of somebody else."

MacFirbiss MS. Book of Irish Pedigrees and Genealogies had long been known to, and prized by, Irish writers. A copy of it made by the famous Eugene O'Curry, in his beautiful Irish writing in 1836, is preserved amongst the treasures of the Royal Irish Academy. The original was for a century and a half in the possession of the family of Jocelyn, Earls of Roden at Tollymore Park, near Newcastle, Co. Down. It was purchased by the founder of the family, Robert Jocelyn, who became Lord Chancellor of Ireland in 1739 and ultimately created Viscount Jocelyn in 1755.

Jocelyn was a man of generous Irish sympathies, was President of the Irish Philosophical Society, and was known to and appreciated by Charles O'Connor, the patriot and scholar. He mentions in the 2nd edition of his *Dissertations on Irish History*, that Jocelyn had recently bought MacFirbiss's book of Genealogies, but that it wanted twenty pages, which were in his possession, but that he would restore them to Lord Jocelyn. This is shown in an Irish entry in O'Connor's handwriting of a subsequent date. The Earl of Roden and Viscount Jocelyn of the end of the eighteenth century were notable for the policy of "blood and iron" which they pursued towards the people in 1795-98 in connection with the uprising of the Defenders and United Irishmen, and the foundation of the Orange Order which culminated in the battles of Saintfield and Ballinahinch. Their conduct earned the reprobation of the Lord Lieutenant of the County Down.

MacFirbiss's MS. is bound up with some pages in the hand writing of Michael O'Clery, the chief of the "Four Masters." It contains the pedigrees of the principal native and Anglo-Norman Irish families, with some poems and other miscellaneous matter. In size it is 7½ inches by 5½ inches.

MacFirbiss's personal history was most tragic. The last of a long line of historians and chroniclers of the name, he was born in Lecan, Co. Sligo, in the latter part of the sixteenth century. Sent to school at an early age into Munster he attended at the school of