

NEWS

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National Library of Ireland
NUACHT Leabharlann Náisiúnta na hÉireann



Lennox Robinson by Tom Lalor. Ink and gouache drawing, 1917. Joseph Holloway gift. (Prints and Drawings Department, NLI).

The Mirror of Ireland exhibition, which opened at the National Photographic Archive, Temple Bar on 11 November for a three-month run, marks the centenary of the Abbey Theatre and features materials from the National Library's Abbey Theatre Photographic Collection as well as materials from the Library's Prints and Drawings Department and Ephemera Department.

Encompassing the theatre's long history – from its opening night in December 1904 to the conclusion of the *AbbeyOneHundred* programme in December 2004 – the exhibition shows the outstanding contribution made by diarist, theatregoer and architect Joseph Holloway to the collections of the National Library. Holloway, who was reputed to have attended the opening night of every play in the city over a 40-year period, recorded many social and cultural events in his journals. During this time, he also accumulated an extensive and varied collection of theatrical ephemera and artworks, including programmes, playbills and sketches of theatrical personalities, thus providing an invaluable record of Irish theatre history.

The Mirror of Ireland exhibition includes many items from the extensive Joseph Holloway Collection including the 1904 Abbey Theatre opening night poster, Holloway's diary recording of that night, and one of the architectural plans for the building, which he prepared for Miss A.E.F. Horniman, an Abbey Theatre patron.

The exhibition has also provided an opportunity to display posters from a collection of theatrical memorabilia donated to the Library by Mary Cusack, widow of the actor Cyril Cusack.

Recent National Library Events



On 9 September, Mrs Mary McAleese, President of Ireland visited the Library's recently opened exhibition facility in Kildare Street, where she was given a guided tour of the **James Joyce and *Ulysses* at the National Library of Ireland** exhibition.

President McAleese is shown here signing the exhibition's visitors' book.



Picture shows President McAleese with (from left) Dr Luca Crispi, James Joyce Research Fellow, National Library of Ireland; Aongus Ó hAonghusa, Acting Director, National Library of Ireland; Katherine McSharry, Co-ordinator of the **James Joyce and *Ulysses* at the National Library of Ireland** exhibition.



The Past in Camera, an exhibition to celebrate the 150th anniversary of the foundation of the Photographic Society of Ireland (PSI), and to mark the recent donation of the PSI's collection to the Library, was officially opened by Gerry O'Leary, Irish Professional Photographers Association (IPPA) Photographer of the Year 2004, and Vice-President, IPPA on 30 September at the National Photographic Archive in Temple Bar.

The main focus of the exhibition was the work of John Shaw Smith, a world-renowned amateur photographer who was greatly interested in travel and archaeology. Shaw Smith was born in England, but lived in Ireland. He took the photographs while travelling in Egypt, Palestine, Athens, Rome and Venice between 1850 and 1852.

Picture shows from left David Shaw Smith and Clare Alford, great-great-great grandson and great-great-granddaughter of John Shaw Smith, with Gerry O'Leary and Aongus Ó hAonghusa, the Library's Acting Director.



Professor Roy Foster, Carroll Professor of Irish History at Oxford, author of the recently published two-volume authorised biography of W.B. Yeats, *The Apprentice Mage* and *The Arch-Poet*, delivered the **2004 R.I. Best Memorial Lecture** in the Library's Lecture Theatre on Friday 12 November.

Professor Foster is pictured here with Aongus Ó hAonghusa, the Library's Acting Director, and Dr Terence Brown, Professor of Anglo-Irish Literature, Trinity College Dublin at the reception held in the Joly Tearoom prior to the event.



Aongus Ó hAonghusa, the Library's Acting Director, is pictured here with the Abbey Theatre's Artistic Director, Ben Barnes, who launched ***The Mirror of Ireland*** exhibition on 11 November. The exhibition, which marks the centenary of the first Abbey Theatre production, will run until end-February 2005.

Maximising cataloguing resources

As regular users of the Library's research facilities will undoubtedly be aware, the process of cataloguing has changed dramatically in recent years. Printed card catalogues and guard books have now been replaced with online versions – an advance that has, quite literally, transformed the task of cataloguing while simultaneously delivering huge benefits to both Library staff and readers in terms of flexibility, access and speed.

Many records are now downloaded from an international co-operative system, a development that has eliminated much of the tedious work formerly associated with cataloguing books. This in turn has freed up Library staff to concentrate their efforts on original cataloguing work and special collections in addition to focusing on tasks such as amending records from the shared system, in order to bring them into line with the Library's requirements (i.e. location, call number, etc). As a result, it is now possible to process material received under legal deposit law quickly, thus ensuring that new Irish books are made available to Library readers within a few months of publication.

Recently, the Library has committed to providing an electronic substitute for the *Irish Publishing Record* (the national bibliography). Monthly acquisitions records are published on the Library website in PDF format. This measure facilitates other libraries in their efforts to acquire new material in a timely fashion, with the additional bonus of delivering good quality records from the National Library. In addition, the catalogue record is now available in MARC record format, which is the international bibliographic standard.

The catalogue is a key element of the Library's service to its readers. Not only should it accurately and comprehensively exploit all stock to its full potential, it should also help our readers to locate specific items easily. Indeed, if this were not the case, valuable Library assets would remain untapped and under-utilised.

On average, more than 100 new subject headings, in a controlled vocabulary, are added to the Library's catalogue every week. By searching under subject, readers can access many additional items that a simple search under title or author would not provide, and by using a specific search term, they can find a multitude of works on similar topics. In a closed access institution, such as the National Library, this search facility is invaluable – for both the dedicated researcher and the casual browser.

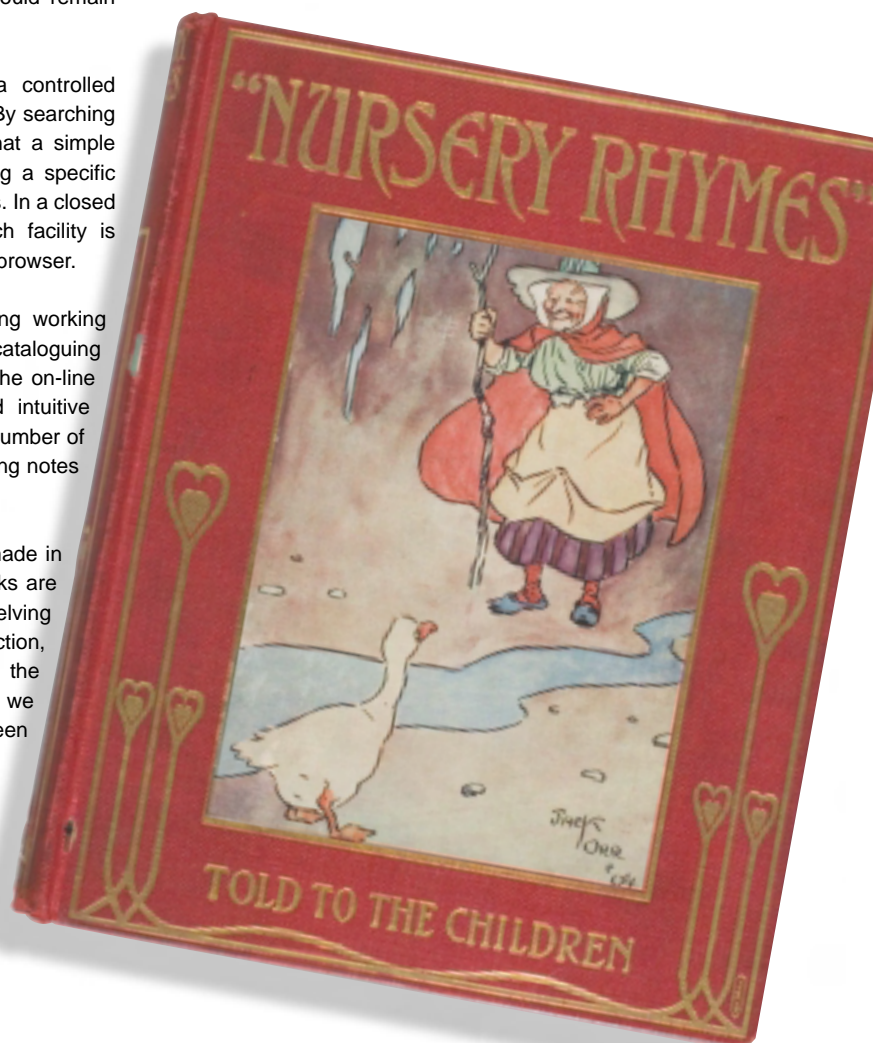
The Library has recently established an in-house cataloguing working group to monitor the application of both international and local cataloguing standards. Plans are also in place to enhance the layout of the on-line record, so that it becomes a more visually attractive and intuitive resource for the end user. For example, there are currently a number of fields in a book record that are not available to readers including notes fields, collection details and bibliographic details.

While huge advances in cataloguing technology have been made in recent years, some of the more traditional tasks remain. Books are still labelled and secured before being sent to the stacks, or shelving areas. Should an item require conservation or greater protection, Cataloguing Department staff will facilitate this also. Given the Library's remit to preserve its collections for future generations, we continue to place great emphasis on achieving a balance between accessibility and conservation.

Gráinne MacLochlainn, Assistant Keeper I, has responsibility for cataloguing services in the Library's Department of Printed Books.



View of new acquisitions in the Library's stacks area





Heraldic Museum acquires rare caparison

Caparison *n.* & *v.* 1. a horse's trappings. 2. equipment, finery – *v.tr.* put caprisons on; adorn richly. [obs. F caparasson f. Sp. caparazón saddle-cloth f. *capa* cape]
The Concise Oxford Dictionary

The Heraldic Museum's latest acquisition, a caparison dating from about 1735, is a very rare item indeed. Believed to be the only known such example in existence in Ireland, it was purchased at auction in June, having previously been displayed in the hall of the Tighe family home, Rossana, in Co Wicklow.

Like all other caparisons, it displays the coat of arms of its owner, who in this case was William Tighe, MP, Keeper of the Records and Keeper of the Phoenix Park, who died in 1766.

The use of coats of arms, family crests and badges became popular throughout Europe during the Middle Ages. At the time, shields were painted with personal armorial emblems,

or coats of arms, and these symbols were also embroidered on knights' clothes, and on their horses' caparisons, as a means of identification on the battlefield – a place where everything, and everyone, tended to become covered in mud, guts and gore – and where the knights were covered from head to toe in armour. However, in the case of William Tighe, it would not have been used on the battlefield: rather, he would have draped it over his horse for display on ceremonial occasions such as his participation in the annual Lord Mayor's procession through the streets of Dublin.

Made from a combination of felt and linen, the caparison bears the Latin motto *sumum nec metuam diem nec optem*, meaning 'Let me neither wish for nor fear the Last Day'.

It will shortly be undergoing some restoration and preservation work, and after that, it will be put on display at the Kildare Street Heraldic Museum, where it will assume pride of place in the permanent exhibition on heraldry.



Máirín Cregan papers

Máirín Cregan was a writer of children's books, newspaper articles, radio scripts, and plays. Born in 1891 in Killorglin, Co Kerry, she became involved in politics, was a member of Cumann na mBan and received a medal for her part in the War of Independence.

Her best-known book was *Old John*, first published in New York in 1936. *Old John* was extremely successful. It remained in print for many decades and was translated into several languages. An Irish translation was illustrated by Jack B Yeats in 1938. Other popular books for children included *Rathina* and *I am a Cake*.

Máirín Cregan's books for children were bestsellers in their time. They were serialised on radio, in Ireland, on the BBC, and even in Canada and Sweden.

As well as writing for children, Máirín Cregan wrote many articles on a variety of topics, including fashion and literature but also on history and politics, for newspapers, mainly the *Irish Press*. In addition she wrote plays for adults including *Hunger Strike* (1933) and *Curlew's Call* (1940).

Original typescripts of *Curlew's Call*, of *Old John* and *I Am a Cake*, are included in the Máirín Cregan Papers, which were recently donated to the National Library by her family. Also included are typescripts of her other literary and journalistic work as well as publishers' correspondence, ephemera and printed material.

This is a very neatly presented small archive documenting the literary career of a writer of exceptional talent who enjoyed success in her lifetime but has been all but forgotten. Very little has been written about Máirín Cregan or her work, apart from the useful commentaries in the *Field Day Anthology*. These papers, however, provide a genuinely rich source for literary historians or biographers. Her reputation deserves revival.

Faigheann an Músaem Araltach caparasón neamhchoitianta

Caparasón *n.* & *v.* 1. brat ornáideach nó culaithirt chapaill. [obs. F caparasson f. Sp. caparazón éadach diallaite f. *capa* cape]

Is rud fíor-neamhchoitianta ar fad é an rud is deireanaí atá faighte ag an Músaem Araltach, caparasón capaill ó thart ar an mbliain 1735. Creidtear gurb é an t-aon cheann dá leithéid é atá ar marthain in Éirinn, ceannaíodh ar ceant é i mí an Mheithimh, tar éis é a bheith ar taispeáint i halla mhuintir Tighe, Ros Seanaigh, i gCo Chill Mhantáin.

Ar nós gach caparasón eile, tá armas a úinéara le feiceáil air, agus sa chás seo b'eisean William Tighe, MP, Coimeádaí Taifead agus Coimeádaí Pháirc an

Fhionnuisce, a bhásaigh i 1766.

Bhí an-tóir ar úsáid a bhaint as armais, círiní teaghlaigh agus suaitheantais ar fud na hEorpa sa Mheánaois. Ag an am sin, phéinteáiltí samhltáin armasacha pearsanta, nó armais, ar sciatha agus dhéantaí na siombailí sin a bhróidnéiriú ar éadaí na ridirí, agus ar chaparasóin a gcapall, mar shlí chun iad a aithint ar pháirc an chatha - áit a mbíodh gach rud, agus gach duine, clúdaithe i bpuiteach, ionathar agus fuil - agus a mbíodh na ridirí clúdaithe ó bhun go barr in gcathéide. Mar sin féin, i gcás William Tighe, ní bheadh an caparasón capaill in úsáid aige ar pháirc an chatha: go deimhin, is amhlaidh go mbeadh sé scartha ar mhuin a chapaill aige le bheith ar taispeáint ag ócáidí

searmanais ar nós páirt a ghlacadh i mórshiúl bliantúil an Ard-Mhéara trí shráideanna Bhaile Átha Cliath.

Tá sé déanta as feilt agus línéadach, agus tá an mana Laidine *summum nec metuum diem nec optem*, a chiallaíonn 'Nár lige go mbeinn ag tnúth leis an Lá Deiridh agus nár lige go mbeadh eagla orm roimhe.'

Is garr go ndéanfar roinnt oibre athchóirithe agus caomhnaithe air, agus ina dhiaidh sin cuirfear ar taispeáint bhuan ag Músaem Araltach Shráid Chill Dara é, áit a mbeidh sé go mórchúiseach os comhair an phobail i mbuanthaispeántas ar araldacht.

Páipéir Mháirín Cregan

Bhí Máirín Cregan ina húdar ar leabhair do leanaí, ailt nuachtáin, scrípteanna raidió agus drámaí. Rugadh i gCill Orglain, Co Chiarraí i sa bhliain 1891, bhí sí páirteach i bpolaitéocht agus bhí sí ina comhalta de Chumann na mBan agus bronnadh bonn uirthi as a ndearna sí i gCogadh na Saoirse.

Is é an leabhar is mó cáil dá cuid ná *Old John*, a foilsíodh den chéad uair i Nua Eabhrac i 1936. D'éirigh thar cionn le *Old John*. Bhí sé fós i gcló ar feadh blianta fada agus aistríodh isteach i roinnt teangacha é. Rinne Jack B Yeats na léaráidí d'aistriúchán Gaeilge de i 1938. Leabhair eile do leanaí a raibh tóir orthu ná *Rathina* agus *I am a Cake*.

Ba leabhair a raibh tóir mhór orthu iad leabhair Mháirín Cregan lena linn. Rinneadh sraithléiriú orthu ar raidió, in Éirinn, ar an BBC agus fiú amháin i gCeanada agus sa tSualainn.

Chomh maith le bheith ag scríobh do leanaí, scríobh Máirín Cregan go leor alt ar ábhair éagsúla, lena n-áirítear faisean agus litríocht ach chomh maith leis sin stair agus polaitíocht, do na nuachtáin, *Scéala Éireann* den chuid ba mhó. Scríobh sí drámaí do dhaoine fásta freisin lena n-áirítear *Hunger Strike* (1933) agus *Curlew's Call* (1940).

Tá clóscríbhinn bhunaidh de *Curlew's Call*, *Old John* agus *I Am a Cake*, i measc pháipéir Mháirín Cregan, a bhronn a teaghlach ar an Leabharlann Náisiúnta le gairid. San áireamh freisin tá clóscríbhinní de shaothair litríochta agus iriseoireachta eile chomh maith le comhfhreagras, ábhar breacshaolach agus ábhar clóite.

Tá sé seo curtha i láthair go néata i gcartlann bheag a léiríonn slí ghairme liteartha scríbhneora a raibh bua den scoth aici agus a

raibh cáil mhór uirthi lena linn féin ach atá mórán ligthe i ndearmad anois. Is fíorbheag atá scríofa faoi Mháirín Cregan nó a saothar, seachas na píosaí fáiltithe san *Field Day Anthology*. Tugann na páipéir seo, áfach, foinse fíorshaibhir do staraithe litríochta agus do bheathaisnéisithe. Is dual go ndéanfaí athbheochan ar a dea-chlú.

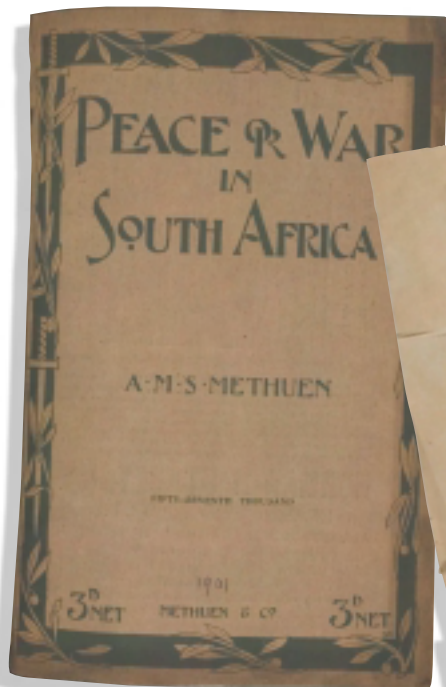


Important collection of Second Boer War photographs acquired

For most of the 19th century, British settlers and the settlers of Dutch origin (called Boere, Afrikaners or Voortrekkers) clashed over their respective interests in South Africa. These clashes, which culminated in not one but two Boer Wars, marked a significant and permanent change in how the British Army engaged in all future theatres of war.

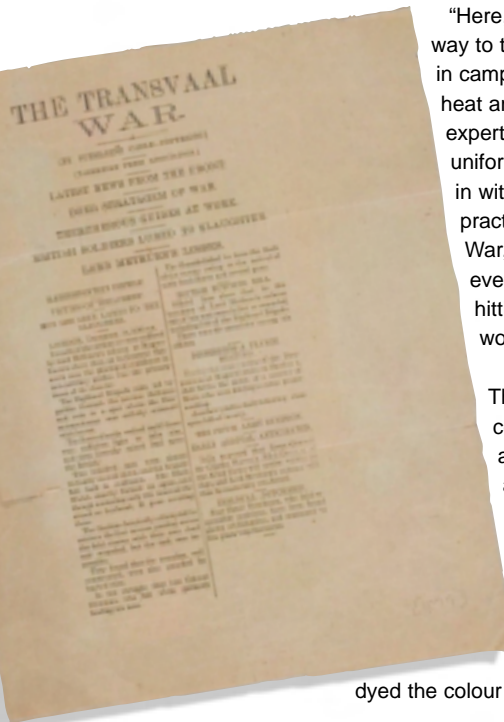
Following the British forces' humiliating defeat in the First Boer War in 1881 by a few thousand un-uniformed Boer farmers, British soldiers never again ventured on to a battlefield clad in their traditional uniforms of bright red – a stark contrast to the African landscape – which had rendered them easy targets for excellent Boer marksmen. They had learned a harsh lesson: by 1899, when the Second Boer War began, all British soldiers and officers wore earthtone khaki uniforms.

Glenn Thompson, a researcher in military uniforms based in the National Museum of Ireland at Collins Barracks, is one of the first people to have viewed the National Photographic Archive's most recent acquisition, a collection that he regards as important because it gives an insight into the movements of troops during the Second Boer War (1899-1902).



Peace & War in South Africa / A.M.S. Methuen
(London, Methuen & Co., 1901)

The Transvaal War – Latest News from the Front about the British Army's defeat by the Boers at Magersfontein (Tasmanian Press Association, 1899)



"Here, the ordinary soldier is seen marching on his way to the front, or hauling 4.7" guns across rivers, or in camps. The bleak terrain conveys an image of heat and dust, often affording little cover from the expert Boer marksmen. The newly introduced khaki uniforms for all ranks of the British forces blended in with the landscape. These were much more practical than the red tunics worn in the First Boer War, when the majority of the Boers fought in their everyday working clothes, forming small hard-hitting mounted units termed 'commandos', a word that is still with us to the present day."

The photographs shown here were almost certainly taken by army officers, the more affluent of whom would have owned cameras, and would have routinely recorded details of their day-to-day experiences while far away from home. With the exception of the Scottish regiments who wore kilts, all members of the British Army wore khaki – an innovation adopted from the North West Frontier in India, where white uniforms were dyed the colour of 'khaki' – the Hindi word for dust.

Both the British Army and the Boers recruited Irish soldiers, although Irish representation on the British side was more significant numerically. Many Irishmen who had emigrated to Liverpool and Manchester enlisted there, joining a number of different regiments, while those who were recruited in Ireland tended to join regiments such as the Royal Dublin Fusiliers. The latter are shown in some of the photographs on these pages being cheered by the Gordon Highlanders as they arrived in the town of Ladysmith.

The Second Boer War was the last war fought during Queen Victoria's reign, and when she died on 22 January 1901 it was still dragging on. During a three-year period more than 400,000 British and Dominions troops had been lined up against less than 100,000 Boers. By the time that the Treaty of Vereeniging was signed in May 1902, more than 25,000 Boer civilians and 22,000 British troops were dead – the majority of the latter from disease.

A further element of the National Photographic Archive's collection of South African-related material is a number of studies made, when a young officer, by Lieutenant Colonel Kenneth Essex Edgeworth DSO, MC, Royal Engineers, who was born in Ballinalee, Co Longford in 1880. As well as some images of the Second Boer War, the Edgeworth Collection includes a number of scenes of the Pongola and Assegai Rivers, and one of Table Mountain in Capetown.

1. Troop trains near Dronfield, 1900.
2. Here come the 'Dublins': the town of Ladysmith, 2 March 1900.
3. 'Water for the boys': Krudersdorp.
4. The Maxim Gun in action, May 1900.
5. The Royal Dublin Fusiliers being cheered by the Gordons: Ladysmith, 2 March 1900.
6. Laying field telegraph to enable communications with military command.
7. This photograph of insignia worked in stone by "A" Company Second Battalion Royal Dublin Fusiliers was probably taken from a hot air balloon.
8. The Royal Dublin Fusiliers camp outside Ladysmith on St Patrick's Day 1900.



1



2

Here comes the "Dublins"

3

4

5



Water for the boys.



6

Laying field telegraph



Maxim Gun in Action



7

Device worked in Stone by A. Co.
2/R. Dub. Fus.



Heered by the Gordons.



8

St. Patrick's day in the
outside Ladys.



Microfilming of 18th century material at the National Library of Ireland

Eighteenth Century Collections Online (ECCO) is a comprehensive digital archive of almost 150,000 English language volumes published between 1701 and 1800.

According to the *English Short Title Catalogue (ESTC)*, a bibliographical record of books published before 1800, the National Library of Ireland holds more than 4,000 unique items. Against this background, the Library was recently approached by the UK-based Gale Group to participate in Version 2 of its *ECCO* archiving programme, which is due to come on stream in about three years' time.

In November 2003, staff in the microfilming unit began work on a pilot project, which involved filming 725 items in *ECCO*'s Religion category. The books varied greatly in size, with the smallest, *Biblia Treating of God*, (Dublin 1764) measuring 6.5 x 6 cm, and the largest, *Holy Court*, (Cork 1767) measuring 38 x 23 cms.

In September 2004, the Library started work on the full *ECCO* microfilming project, which will extend over an eight-month period and will involve capturing images of the approximately 3,275 remaining unique 18th century items, covering categories such as History, Social Science, Law, Literature and Language, Fine Art, Science, and Music.

The Gale Group has supplied one of its experienced camera operators, Loig Trivend, to bring the project to completion. As a result of this initiative, we have been able to maximize the potential of the Library's microfilming unit, and have been able to free up staff to carry out essential work on the Newsplan Project, in addition to meeting the ongoing requirements of other Library departments.

The imprints on the books provide a fascinating picture of the printing trade in Ireland in the 1700s – an era when booksellers

combined several roles: they both published and sold books and, quite possibly, printed them too.

All the provinces are well represented in the Library's collection, with examples from Cork, Drogheda, Waterford, Galway, Belfast, and Limerick. Interesting examples include *A Poll Book*, dated 1776, which lists the Freeholders of the County of Limerick who voted in the election held at St Francis Abbey in May of that year; *The Cork remembrancer* by John Fitzgerald, a teacher of mathematics; *Being a historical register*, (Cork 1763), which contains a chronological account of all "the remarkable... occurrences that have happened since the creation ...especially for the City of Cork"; *A genuine history of the lives and actions of the most notorious Irish highwaymen, tories and rapparees* by John Cosgrave (Belfast 1786).

The books reflect an era when the frontiers of travel were being expanded, and when mathematicians and scientists were making huge advances in scientific knowledge, as well as significant progress in the mapping of the globe. They also reflect an awareness of how these new scientific ideas were to be conveyed to young people.

One of the benefits arising from the Library's participation in the *ECCO* programme is that we will be in a position to withdraw vulnerable original material from circulation. The material will be available on microfilm within the next 12 months, and it is hoped that it will be available in digitised format within the next three years.

Colette O'Daly, Assistant Keeper I, has responsibility for the Library's periodicals and newspapers section. She is also directing the 18th century microfilming project.

The National Library of Ireland Society

The National Library of Ireland Society is a voluntary support group, which aims "to assist and support the National Library in the maintenance and expansion of its services and the improvement and protection of its status as the National Library of Ireland." It arranges an annual programme of lectures on topics of Irish interest in a variety of subject areas including history, literature and current affairs; it organises an annual outing to historic houses and other venues, and it provides an opportunity for interested persons to support the Library at a crucial phase in its development.

The Society's Autumn/Winter lecture programme got off to a successful start in September when Dr Antoinette Quinn gave a lecture to mark the centenary of the birth of Patrick Kavanagh entitled *Patrick Kavanagh's Collected Poems: The Centenary Edition*. This was the Society's inaugural lecture in the Library's new seminar room.

It was followed in October by Dr David Murphy's lecture *The Arctic Fox – The Life of Sir Francis Leopold McClintock*, and in November by Dr Diarmuid Whelan – holder of the 2003-2004 Research Studentship in Irish History – who spoke to the Society on the Sheehy Skeffington Papers, which are held in the Library's Manuscripts Department.

In late December Society members will be invited to a private viewing of the current exhibition *James Joyce and Ulysses at the National Library of Ireland*. Fergus Gillespie, from the Office of the Chief Herald, will launch the 2005 lecture programme in February with *The Sons of Mílesius: the Irish and Spain in the Middle Ages*, and in March, Felix Larkin will deliver a lecture entitled *Mrs Jellyby's daughter: Caroline Agnes Gray (1848-1927) and the Freeman's Journal*.

Membership Rates

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|----------------------|-------------|
| Ordinary Membership | €25 p.a. |
| OAP Membership | €15 p.a. |
| Student Membership | €10 p.a. |
| Corporate Membership | €1,000 p.a. |
| (by invitation only) | |

For further information on the NLI Society, please contact: The Secretary, NLI Society, National Library of Ireland, Kildare Street, Dublin 2. Email: nlisociety@nli.ie

Address for correspondence:

Sandra McDermott, Hon Secretary, National Library of Ireland Society, Kildare Street, Dublin 2.
 Tel: 01-603 0227. Email: smcdermott@nli.ie

Recent Library publications

New Leaving Certificate history syllabus

The history curriculum for the Leaving Certificate has recently undergone revision designed to introduce students to primary source materials and help them to develop their faculties of criticism, comprehension and objectivity.

In order to select documents for the course, the National Library, in conjunction with the National Centre for

Curriculum Assessment (NCCA), set up a special one-year studentship. Dr Brian Kirby was selected by interview from the panel of candidates applying for the National Library's Historical Research Studentship in Irish History. He took up his post at the Library's Manuscripts Department in September 2003.

Six topics from the modern Irish history syllabus were selected for development/revision work, for each of which Dr Kirby chose twelve appropriate original documents and devised a series of questions for use in the classroom. We plan to make a web version of Dr Kirby's work available via the Library website.

Studentships

The holders of the Library's three annual studentships took up their appointments in September. The holder of the 2004-2005 Research Studentship in Irish History is Jonathan Cherry. Jonathan is a history and geography graduate of University College Dublin. Earlier this year, he submitted his doctoral thesis to UCD entitled 'The origins, management and decline of the Farnham Estate in County Cavan ca 1650-ca 1950.'

Based in the Department of Manuscripts, Jonathan will be working on the Farnham Papers, a collection which he used extensively while preparing his thesis. The Archives Studentship has been awarded to Ellen Murphy, who holds a BA in French and History from University College Cork and an MA in History from the University of Limerick. The Library Studentship has been awarded to Maureen Quinn, who holds a BA in Irish and French and an MA in French, from University College Dublin.

The Library is grateful for the ongoing co-operation and assistance of the National Committee for History, the Archives Department in UCD and the Department of Library and Information Studies in UCD in making these annual awards.

Guided tours for visitors

The *James Joyce and Ulysses at the National Library of Ireland* exhibition has welcomed in excess of 20,000 visitors since it opened to the public on 15 June this year. For many of these visitors, a tour provided by the expert guide staff has been an ideal introduction to the exhibition. Guided tours bring to life the Dublin celebrated in *Ulysses*, draw on the manuscript evidence to demonstrate how Joyce wrote his remarkable novel and introduce visitors to the controversies surrounding the publication of different editions of the book. Tours can also be tailored to reflect the particular interests of any group.

For more information, or to book a guided tour, call Exhibition Co-ordinator Katherine McSharry on 01 603 0346, or email kmcsharry@nli.ie.

Comments and suggestions on *NLI News* should be addressed to Avice-Claire McGovern.
 Email: acmcgovern@nli.ie