24 November 2004: Postcard from James Joyce to Francis Sheehy Skeffington acquired by the National Library of Ireland

The National Library's entrance porch has been a lively meeting place where generations of students and scholars have exchanged ideas, since the building first opened in 1890.

In the days leading up to "Bloomsday" 1904, James Joyce planned exactly such a scholarly encounter.

In a postcard sent to his close friend, the scholar and pacifist Francis Sheehy Skeffington, he suggested that the two men meet in the entrance porch on 15 June 1904, the day before "Bloomsday". This postcard, recently acquired by the Library, has just been added to the material on display in the Library's acclaimed exhibition **James Joyce and *Ulysses* at the National Library of Ireland.**

Francis Sheehy Skeffington will be the subject of a lecture tomorrow evening, Thursday 25 November, by Dr Diarmuid Whelan, holder of the Library's Research Studentship in Irish History, entitled '**A genetic echo: the life and thoughts of Frank and Owen Sheehy Skeffington'**. It will take place at 7pm in the Lecture Theatre, National Library of Ireland, Kildare Street.

The lecture is one of a series of evening and lunchtime events taking place in the National Library during the months of November and December.

The next evening lecture 'The publication history of *Ulysses*, 1922-2004' will be given by Dr Stacey Herbert and will take place on Thursday 2 December.

The lunchtime guided tours are associated with the Library's ongoing exhibition **James Joyce and *Ulysses* at the National Library of Ireland**. These guided tours take place every Tuesday and Thursday. Tours begin at 1.10 p.m. and last 20 minutes. They are open to the public and are free of charge.

---

15 November 2004: Independent Newspapers (Ireland) Limited donates its entire photographic collection to the National Library of Ireland

Independent Newspapers (Ireland) Limited has donated its entire photographic collection, comprising more than 300,000 images and covering an 84-year span, to the National Library of Ireland.

The material is of immense historical value. As well as providing a record of all aspects of 20th century Irish life, it will help to fill in gaps in the National Library's existing collection of photographs of politics and sport in Ireland.

The collection, which contains glass plates, plastic negatives and a small number of prints, will be housed in the National Photographic Archive, Temple Bar Dublin.

The National Photographic Archive hopes to make all material covering the period 1920 to 1970 available for research purposes during the coming year.

An exhibition to mark the donation, and to celebrate the centenary of the *Irish Independent*, will be held in Autumn 2005 at the National Photographic Archive.

---

12 November 2004: A hundred years after the first 'Bloomsday', Roy Foster reflects on the unexpected ways Joyce and Yeats influenced each other

'The Gift of Adaptability: Yeats, Joyce and Irish Independence' (which takes as its theme the unexpected ways in which Joyce and Yeats influenced each other) was the subject of the R.I. Best Memorial Lecture delivered this evening (Friday 12 November 2004) by 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*.

Yeats and Joyce have generally been seen in a rather awkward relation to each other. As a young man, Joyce deliberately placed himself in opposition to what Yeats's art represented, particularly – it is alleged – in his determination to become a European writer. He famously said that Yeats was "too old to help him", criticised the older poet's "treacherous gift of adaptability", and satirised the writers and values of the Revival.

In his lecture, Professor Foster argued that in fact what appealed to Yeats in Joyce's work was its European modernism, and Yeats worked hard to advance Joyce's interests. Above all, he paid more attention to *Ulysses* than is generally thought; its influence appears in his philosophical commentary *A Vision*, and he was affected by the epic struggle over censorship precipitated by the book's publication in 1922. From that point, Yeats mounted a campaign to have Joyce recognised and honoured as a great Irish writer by the new Free State, founded in the same year.

Conversely, Joyce retained a covert admiration for Yeats's work and *Ulysses* in turn contains a pattern of Yeatsian reference – for all Joyce's efforts to shake the influence off. In conclusion, Professor Foster suggests that the two great 'artificers' of modern Irish literature had far more in common than is generally recognised – notably in their ultimate commitment to artistic freedom and humanist values.

The respondent to this evening's lecture was Dr Terence Brown, Professor of Anglo-Irish Literature, Trinity College Dublin.

Bibliographer and Gaelic scholar Richard Irvine Best was Director of the National Library of Ireland from 1924 to 1940. As a young man, he mixed in a literary circle that included John Millington Synge and Stephen MacKenna. He was portrayed in George Moore's *Hail and Fairwell* and James Joyce's *Ulysses*.

Lectures in Best's memory were established over thirty years ago, as a result of a gift by the American scholar, Dr Vernam Hull to the Library's Council of Trustees. Previous R.I. Best Memorial Lecture guest speakers have included Michael Holroyd,

Dr Palle Birkelund, Dr Seamus Heaney, Professor Gearóid Mac Niocaill, Dr Vivian Mercier, Dr Julia Neuberger, Neassa Ní Sheaghdha and Professor Brian Ó Cuiv.

A generous donation in more recent years, by a donor who wishes to remain anonymous, has allowed the Library to continue this important lecture series on a biennial basis.

---

11 November 2004: *The Mirror of Ireland* exhibition to mark the centenary of the Abbey Theatre opens at the National Photographic Archive, Temple Bar

Almost exactly one hundred years after the Abbey Theatre opened its doors for the first time on 27 December 1904, the National Photographic Archive has launched *The Mirror of Ireland*, an exhibition featuring materials from the National Library of Ireland's Abbey Theatre Photographic Collection as well as materials from the Library's Prints and Drawings Department and Ephemera Department.

The Mirror of Ireland exhibition was officially opened by the Abbey's Artistic Director Ben Barnes, and will run until end-February.

Visitors will have an opportunity to see the breadth of the Library's holdings relating to the theatre, covering significant moments and figures in its 100-year history.

The exhibition features original drawings and cartoons of Abbey actors and Abbey Theatre productions; posters; programmes and playbills, many of which are sourced from the vast collection donated to the Library in 1944 by architect and theatregoer Joseph Holloway, who designed the original Abbey Theatre for its patron, Miss Annie Horniman.

Selected items from the Cyril Cusack Bequest feature alongside material from the National Library's Abbey Theatre Photograph Collection as well as a fascinating record of productions including publicity materials (particularly for the 1920s to 1950s period), together with very fine character portraits of many of the leading actors of the early decades of the Abbey Players. New acquisitions from 2004 are also on show, thus illustrating the continuing associations between the National Library of Ireland and the Abbey Theatre to the present day.

---

9 September 2004: Mary McAleese, President of Ireland given a guided tour of the *James Joyce and* Ulysses *at the National Library of Ireland* exhibition

On Thursday 9 September 2004 Mary McAleese, President of Ireland visited the National Library of Ireland'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 by the Library's Acting Director, Aongus Ó hAonghusa.

The exhibition, which opened to the public in June and is expected to attract an attendance of over 130,000 during its initial run, has two main aims: to show Joyce's creative process, and to introduce and explain the significance of Joyce's masterpiece *Ulysses*.

One of the main highlights of the exhibition is the trove of *Ulysses* manuscripts acquired by the National Library in 2002, while the truly unique centrepiece is the first copy of the first edition of *Ulysses*, presented to the Library in 1952 by Harriet Weaver, Joyce's friend and benefactor.

Digital technology in the exhibition enables readers to use touchscreens to 'turn' pages of the manuscripts and to get a close-up view of the complexity of Joyce's writing, and to explore further Joyce's life, writings, the people he knew, and the content and characters of *Ulysses.*

---

6 July 2004: Author John Banville launches Joycean scholar Terence Killeen's new book *Ulysses Unbound: A reader's companion to James Joyce's* Ulysses

Joycean scholar Terence Killeen's new book, ***Ulysses Unbound: A reader's companion to James Joyce's* Ulysses** was launched this evening (Tuesday 6 July) by author John Banville at a reception held in the National Library which was attended by a large gathering of literary figures and Joycean experts.

The book, which is published by Wordwell in association with the National Library of Ireland, is a clear and easily understood guide to Joyce's masterpiece.

Each of the eighteen episodes in *Ulysses* is discussed individually. A summary of each episode is provided; this is followed by an account of the part of Homer's *Odyssey* to which the episode corresponds.

Next there is an account of the style of the particular episode, in recognition of the fact that the book is so stylistically diverse. This is followed by a broader discussion, under the heading 'Commentary', of the episode's principal themes and its function and place in the overall development of *Ulysses*.

Annotations are provided on some of the main characters and historical events that come up in the book. They focus in particular on the reality behind the fiction: the real people who provided so much of the book's material, and who sometimes appear under their own names and sometimes under thin disguises.

For an Irish readership, in particular, there is considerable interest in the ordinary Dubliners who, unbeknownst to themselves, make up the fabric of the 20th century's modernist masterpiece. Finally, there is a glossary of the many terms in languages other than English that pepper the text, and pose an obvious problem for many readers.

The book also features an overall reading of *Ulysses*, presented in the form of an Afterword, a brief account of Joyce's life, and an account of the textual and publishing history of the book.

Ulysses Unbound: A reader's companion to James Joyce's Ulysses **is available in all good bookshops nationwide, retailing at €15 (paperback) and €30 (hardback**

---

14 June 2004: Minister for Arts, Sport and Tourism opens Joyce exhibition in the National Library's new exhibition facility

The Minister for Arts, Sport and Tourism, Mr John O'Donoghue, TD, today (14th June 2004) officially opened the National Library of Ireland's new exhibition facility and its inaugural event **James Joyce and *Ulysses* at the National Library of Ireland**. The exhibition, which opens to the general public on June 15th 2004, is the largest ever to be hosted at the National Library and is expected to attract an attendance of over 130,000 during its initial run.

Commenting on the exhibition and the importance of the new facility, Minister O'Donoghue said, "*Today marks the beginning of a new chapter in the history of the National Library of Ireland. I congratulate everybody involved in the organisation of this important exhibition on James Joyce and* Ulysses*.*

"This is a momentous occasion as we launch a new visitor facility in the Library, which includes not only a state-of-the-art exhibition rooms but also a new café, shop and seminar room. These are all facilities which the Library has needed for a long time, and which will enable it to bring to the public at large the cultural treasures that it holds."

The Acting Director of the National Library of Ireland, Aongus Ó hAonghusa thanked the Minister and the Department of Arts, Sport and Tourism for its ongoing support and commitment to this project.

Mr Ó hAonghusa added, "*This event marks the culmination of many years' work. I would like to pay tribute to the Library staff who have brought this exhibition to fruition. People who visit us over the coming months have a treat in store as they experience not only the works of James Joyce at first hand, but also get a sense of the atmosphere of the early 1900s from the films, visuals and recreated Joycean scenes on show here. We want to broaden the appeal of* Ulysses *and engage the general public in the life and work of James Joyce through the medium of a truly wonderful exhibition.*"

One of the main highlights of the exhibition is the trove of *Ulysses* manuscripts acquired by the National Library in 2002. A centrepiece in the exhibition is copy No 1 of the first edition of *Ulysses*, which was published by Shakespeare and Company in Paris in 1922. The exhibition includes ten interactive digital installations and three short films: one on the reaction to *Ulysses* when it first came out; a second on what *Ulysses* means for us today; and a third on James Joyce and the National Library of Ireland.

The new exhibition facility comprises exhibition halls, a seminar room, café and shop and promises to be one of the premier exhibition sites in Ireland.

Members of the public who wish to book tickets may do so by telephoning a special ticket line at 01 429 4029 or they may use the online booking service at www.nli.ie/Joyce. Information may also be obtained by emailing joyceinfo@nli.ie.

---

18 May 2004: Minister for Arts, Sport and Tourism, John O'Donoghue TD to make online booking for admission to the *James Joyce and* Ulysses *at the National Library of Ireland* exhibition

The National Library of Ireland will begin a new chapter of its history in June with the opening of a refurbished exhibition area in its Kildare Street, Dublin premises. The area, which will comprise exhibition halls, a seminar room, café and shop, promises to be one of the premier exhibition sites in Ireland.

Today, (Tuesday 18 May), the Minister for Arts, Sport and Tourism, John O'Donoghue, TD launched the online booking system for the inaugural exhibition **James Joyce and *Ulysses* at the National Library of Ireland,** which marks the centenary of Bloomsday, that is 16 June 1904, the day on which the fictional events described in *Ulysses* took place.

The exhibition opens to the public on Tuesday 15 June and will continue until Summer 2005. Members of the public who wish to book tickets may do so by telephoning a special ticket line at +353-1-429 4029 or they may use the online booking service at www.nli.ie/Joyce. Information may also be obtained by emailing joyceinfo@nli.ie

The **James Joyce and *Ulysses* at the National Library of Ireland** exhibition will be one of the main highlights of the **ReJoyce Dublin 2004** festival.

Admission to the exhibition is free. Guided tours will be available, subject to a fee of €3.00 per person. Opening hours will be 10.00am to 5.00pm Monday to Friday, and from 10.00am to 1.00pm on Saturdays.

The Library is one of the foremost research centres for Joyce studies in the world. Along with *Ulysses* manuscripts, other Joyce material in the Library's collection includes *Finnegan's Wake* manuscript material, the faircopy manuscript of *A Portrait of the Artist as a Young Man*, and correspondence.

The exhibition has two main aims: to show Joyce's creative process, and to introduce and explain the significance of Joyce's masterpiece *Ulysses*.

It will appeal to a wide range of visitors – from those who have never read Joyce and remain sceptical of all the talk of him as the greatest writer of the 20th century, to Joyce aficionados and scholars, many of whom will be travelling to Dublin to celebrate the Bloomsday centenary.

Contextualising *Ulysses*

The exhibition's more general goal is to introduce and explain the significance of Joyce's masterpiece, *Ulysses*.

These installations will rely on the many historically significant printed collections in the National Library, including music hall and opera posters, playbills, musical scores, political handbills, posters and cartoons. In addition, visitors will be able to listen to many of the songs that feature in *Ulysses* and explore the ambience of the Ormond Bar, the location of the musical 'Sirens' episode.

The episode of *Ulysses* which is set in the National Library - 'Scylla and Charybdis', in which Stephen Dedalus meets the librarians of 1904 and presents his theories about Shakespeare - will be the subject of a short film, which will show how Joyce went about fictionalising reality, not necessarily to the advantage of the 'real' characters portrayed.

Finally, in order to further familiarise visitors with the content and context of Joyce's works, there will be maps and timelines, as well as character and plot databases.

Ulysses, the book

Ulysses, more than perhaps any other novel, has had a chequered history, both in terms of how it was produced, and in terms of public reaction to it when it was brought out in the 1920s and today. It has survived censorship and seizure by customs officials as well as public obloquy on the grounds of obscenity, difficulty, irrelevance and length.

The exhibition will include two short films: one on the reaction to *Ulysses* when it first came out, and a second on what *Ulysses* means for us today, and how it is regarded by contemporary readers and artists.

Finally, it will attempt to communicate the social and cultural context in which *Ulysses* was published: this is centred on the Paris bookshop Shakespeare & Co, where Joyce met so many other modernist authors.

Details of the complete ReJoyce Dublin 2004 festival programme may be found on www.rejoycedublin2004.com

---

10 June 2004: Launch of *Fadographs of a Yestern Scene* at the National Photographic Archive

Fadographs of a Yestern Scene, a special Joycean-themed exhibition to coincide with the Bloomsday Centenary, was opened this evening at the National Photographic Archive by writer and journalist Frank McDonald.

The exhibition celebrates literary and social aspects of Dublin at the turn of the 20th century and provides a snapshot of the city as it appeared on 16 June 1904.

This evening's official opening of ***Fadographs of a Yestern Scene*** was also the setting for the launch of two books which illustrate some of the everyday scenes of

city life that are depicted in James Joyce's *Ulysses*. The two books, *Faithful Departed* by Kieran Hickey and *A Bloomsday Postcard* by Niall Murphy, are published by The Lilliput Press in association with the National Library of Ireland.

Faithful Departed, which features images by the Lawrence Studios photographer Robert French, allows us to view Dublin as Joyce would have experienced it at the turn of the twentieth century. His streetscapes in particular capture the everyday lives of people from all strata of society, and create realistic illustrations of the tenor of daily life in the city during James Joyce's early years.

A Bloomsday Postcard features dozens of postcard images that have a particular resonance with the events of 16 June 1904, the day on which the events of *Ulysses* are set. The individuals who wrote and posted these humble records of their existence describe day-to-day life in Edwardian Dublin. At times they eerily mirror events in *Ulysses*.

Fadographs of a Yestern Scene opens to the public on Friday 11 June at the National Photographic Archive.

---

26 February 2004: *James Joyce & Ulysses at the National Library of Ireland*

The National Library of Ireland will begin a new chapter of its history in June with the opening of a refurbished exhibition area in its Kildare Street, Dublin premises. The area, which will comprise exhibition halls, a seminar room, café and shop, promises to be one of the premier exhibition sites in Ireland.

The inaugural event, **James Joyce and *Ulysses* at the National Library of Ireland**, will mark the centenary of Bloomsday, that is 16 June 1904, the day on which the fictional events described in *Ulysses* took place.

The exhibition, which opens to the public on 15 June, will be one of the main highlights of the **ReJoyce Dublin 2004** festival.

The exhibition has two main aims: to show Joyce's creative process, and to introduce and explain the significance of Joyce's masterpiece *Ulysses*.

It will appeal to a wide range of visitors – from those who have never read Joyce and remain sceptical of all the talk of him as the greatest writer of the 20th century, to Joyce aficionados and scholars, many of whom will be travelling to Dublin to celebrate the Bloomsday centenary. They will be able to see, for the first time, the newly discovered manuscripts, which were acquired by the National Library in 2001 and 2002, and which have received huge international attention.

The Library is one of the foremost research centres for Joyce studies in the world. Along with the *Ulysses* manuscripts, it preserves thousands of other documents and manuscripts that were rescued by Joyce's friend and ally, Paul Leon. Some of these documents and manuscripts will be showcased in the upcoming exhibition.

One of the main highlights of the exhibition will be the trove of *Ulysses* manuscripts acquired by the Library in 2002. The manuscript notebooks, mostly children's school copybooks, although fragile and small, are visually striking with their multi-layered additions and revisions in pencil, ink and green, red and blue crayons.

As a development of its longstanding tradition of providing access to its vast collections, the Library will be placing a strong emphasis on interactive technology that allows the exhibition visitors to explore its unique treasures. In particular, visitors who wish to get a 'virtual feel' of Joyce's works will be able to 'turn' the pages of his manuscripts and witness the complex ways in which he wrote – and rewrote – *Ulysses* over many years and thousands of pages.

A centrepiece in the exhibition will be copy No 1 of the first edition of *Ulysses*, which was published by Shakespeare & Company in Paris in 1922. It was signed by Joyce for Harriet Weaver as a token of his gratitude for her friendship and assistance. In 1952, she presented it to the National Library of Ireland because, in her opinion, it was the only place such a treasure should be kept.

The exhibition will place a major emphasis on Joyce's writing methods in terms that are readily understood as the steps of the artistic process that guide all creative endeavours. It is commonly said that everyone has a book they could write, and this event will show how one remarkable person set about putting together his best-known book. Stages in this process are visible in the almost twenty newly discovered *Ulysses* manuscripts, most of which are children's school notebooks that Joyce picked up in his travels in Trieste, Zurich and Paris.

The exhibition will show how he wrote under often quite difficult conditions, moving frequently from one small apartment to another, and from one city to another, in the company of his growing family. In addition, it will show how he carried on creating and adding to his text as it moved through the various stages of typesetting, proofing and printing, much to the despair of his printers and publishers.

Contextualising Ulysses
The exhibition's more general goal is to introduce and explain the significance of Joyce's masterpiece, *Ulysses*.

For the majority of visitors who probably have not read *Ulysses*, it will portray the social and cultural milieu of Dublin at the turn of the 20th century: for example, the central role of music of all kinds in the lives of Dubliners – and so also of the characters in *Ulysses* – as well as the provocative and often contradictory political propaganda of the period, 1882-1922, whether it was of a national or a racist character – themes that Leopold Bloom and the Citizen confront in such a comic but yet poignant episode as 'Cyclops'.

These installations will rely on the many historically significant printed collections in the National Library, including music hall and opera posters, playbills, musical scores, political handbills, posters and cartoons. In addition, visitors will be able to listen to many of the songs that feature in *Ulysses* and explore the ambience of the Ormond Bar, the location of the musical 'Sirens' episode.

The Library episode, 'Scylla and Charybdis', in which Stephen Dedalus meets the librarians of 1904 and presents his theories about Shakespeare, will be the subject of a

short film, which will show how Joyce went about fictionalising reality, not necessarily to the advantage of the 'real' characters portrayed.

Finally, in order to further familiarise visitors with the content and context of Joyce's works, there will be maps and timelines, as well as character and plot databases.

***Ulysses*, the book**
Ulysses, more than perhaps any other novel, has had a chequered history, both in terms of how it was produced, and in terms of public reaction to it when it was brought out in the 1920s and today. It has survived censorship and seizure by customs officials as well as public obloquy on the grounds of obscenity, difficulty, irrelevance and length.

The exhibition will include two short films: one on the reaction to *Ulysses* when it first came out, and a second on what *Ulysses* means for us today, and how it is regarded by contemporary readers and artists.

It will feature a 'family tree', which will show the amazing range of published versions of *Ulysses*, and how they differ significantly from each other: as a result, there is still no absolutely definitive version of the book.

Finally, it will attempt to communicate the social and cultural context in which *Ulysses* was published: this is centred on the Paris bookshop Shakespeare & Co, where Joyce met so many other modernist authors.

---

19 February 2004: Music Association of Ireland presents archive covering 56-year period to the National Library of Ireland

Since the Music Association of Ireland was founded in 1948 by Brian Boydell, Edgar Deale, Frederick May and Olive Smith, it has been at the forefront of music promotion, innovation, education and practice in Ireland. Moreover, many of the leading figures of the Irish classical music scene such as Bernadette Greevy, John O'Conor, Brian Boydell, Aloys Fleischmann and John F Larchet have been closely associated with the Association during its 56-year history.

Yesterday (**Thursday 19 February**), Rodney Senior, Chairman of the Music Association of Ireland, formally presented the Association's archive to the National Library of Ireland.

The archive, which comprises many thousands of documents relating to a 56-year period, includes minutes, flyers, periodicals, programmes, newspaper clippings, posters, music scores and accounts: as such, it will provide an important resource for researchers with an interest in Irish music history.

Early Association activities included the promotion of young and new performers, the organisation of debut concerts, and the promotion of concerts by international performers. One of the objectives of the Association was the establishment of a concert hall: this came to fruition in 1981 with the opening of the National Concert Hall. Among the events that the Association has organised over the years are the Dublin Festival of Twentieth Century Music 1969-1984; the Dublin International

Organ Festival, which has been running since 1980; the Festival in Great Irish Houses, which has been running since 1970. In addition, between 1981 and 1984, the Association published *Counterpoint*, one of Ireland's first classical music periodicals.

Current activities include the organisation of recitals and workshops in schools; the organisation of auditions for the European Youth Orchestra, and the production of the monthly *Music Diary*. The Association also acts as a pressure group for the cause of music in education, and for the support of the arts.

---

7 January 2004: Another remarkable year for the National Library of Ireland with the acquisition of further important collections and the continued development of the on-line catalogue

2003 was another remarkable year for the National Library and for scholars of Irish literature and Irish history, with further significant additions to its collections.

Also, the Library launched a number of Internet-based services, which provide an invaluable resource for scholars and members of the public. The range of databases now available includes *Griffith's Valuation of Ireland*, which contains information on 1.4 million people and is the principal research tool used by genealogists and local historians. Development of the Library's on-line catalogue also continued and included the addition of manuscripts collection lists and photographic databases.

Important acquisitions during the year included:

- A collection of work (ca. 600 items) by **Harry Clarke**, Ireland's most important stained glass artist, one of its most important graphic artists, and one of the major Irish symbolists of the early 20th century.

  The range and depth of subject matter represented is extensive and it will enable researchers to assess the many influences on Clarke's life and work and to reappraise the contribution of this illustrious Dubliner to the visual arts.

- Two collections of **James Joyce** material. The first, a collection of approximately 900 monographs on the life and works of James Joyce, includes complete runs of two important periodicals: the *James Joyce Quarterly* and *James Joyce Studies*; several hundred off-prints of articles on Joyce, and other printed items. Most of the material is in English, but it also includes books in French, German, Greek and Italian.

  The second, the **James Joyce Collection of Alan Clodd**, comprises more than 400 items including works by and about Joyce. It includes several early editions of works by Joyce (among them a first edition of *Ulysses*), ephemeral material including early publicity leaflets, a number of books and periodicals containing contributions by Joyce, and many critical and biographical works.

- The **Chess Collection of Kevin O'Connell**, the distinguished chess coach and writer. The 60-item collection, which was donated to the Library by Mr O'Connell, comprises periodicals, programmes and ephemera relating to chess in Ireland. It contains a number of books, including one written by Mr O'Connell, and a very rare item, *The Chess Player's Annual and Club Directory (Dublin; 1891).*

- A large collection of material donated by the **Music Association of Ireland** comprising correspondence, programmes and ephemera covering more than 50 years of the Association's history.

  The Association, which was founded in 1948, is involved in a range of activities including the promotion of music education in Ireland by staging concerts in schools; the organisation of composer workshops and the handling of auditions for the EU Youth Orchestra.

- An important collection of photographic materials spanning a period of some 150 years, donated by the **Photographic Society of Ireland**.

  The collection, which contains many important examples of mid-19th century photography, complements the Library's collection of the same period. Along with modern prints, it contains examples of cased photographs, salt prints, albumen prints, glass plates and lantern slides.

- A collection of **1,500 items of election literature** assembled by the General Council of County Councils after the 1999 local elections. The collection comprises leaflets and brochures from all the main political parties as well as from a significant number of independent candidates in all local government constituencies in Ireland. Ranging from the practical to the exotic, it will provide a fascinating resource for students of Irish political culture in years to come and will add to the Library's already extensive collection of Irish political ephemera.

- Original manuscript drafts in the hand of **Patrick Pearse** of two of his best-known poems, *The Mother* and *The Fool*. These were purchased from the Catholic Archdiocese of Perth in Australia.

- A unique collection representing a collaboration by one of Ireland's most significant literary figures, **Lady Gregory**, and the visual artist Margaret Gregory. The collection includes original drawings and proofs for two of Lady Gregory's books – *The Kiltartan Wonder Book* and *The Golden Apple*.

While these acquisitions were the signal events of the 2003, the Library also undertook a number of other activities. As follows:

(i) In October 2003 it embarked on a further phase of a five-year **building and development programme** – the enabling works to facilitate the use of the former NCAD building as a public exhibition space.

When completed in May 2004, it will create a permanent link between the main Library and the former NCAD building. The exhibition space in the former NCAD building will be the venue for the major

exhibition ***James Joyce and Ulysses in the National Library of Ireland***, which is timed to coincide with the centenary of Bloomsday in June 2004.

(ii) In May 2003, the Library launched a **Music Library Project** under the direction of music librarian Emma Costello, who is responsible for cataloguing, rehousing and providing guidance on the Library's Irish music collections which are estimated to contain at least 20,000 items – primarily 18th and 19th century classical music.

According to pianist Úna Hunt, who carried out a report on the Library's music collections in 2002, they include considerable valuable, exciting and hitherto little known material that is ripe for rediscovery and promotion to new audiences.

(iii) The cataloguing of the **Wicklow Papers,** an important collection of more than 6,000 documents dating from the 1700s onwards has recently been completed. As a result, historians, genealogists and members of the public may now access an invaluable source of materials relating to the economic, social and political history of County Wicklow over a three-hundred year period.

(iv) In June the National Photographic Archive mounted an exhibition of photographs taken between 1886 and 1890, which are among the **first examples of photojournalism in Ireland**. They provide a unique record of the Plan of Campaign, a tenants' rent protest that subsequently led to hundreds of evictions.

(v) On 23 July, the bi-centenary of the Rising of 1803, the Library, in association with Wordwell, published ***Remember Emmet: images of the life and legacy of Robert Emmet***. It contains rare images and documentation relating to Robert Emmet, including numerous items held by the Library's Manuscripts and Prints and Drawings Departments, as well as a selection of the extensive and diverse range of materials that are held in the main collections.

(v) Three important databases were added to the Library's Reading Room resources: ***The Times*** **Digital Archive 1785-1985**, which contain the full text of every edition of the newspaper published over a period of 200 years; **Early English Books Online**, which contain the full text of 100,000 English books published between 1475 and 1700; **Eighteenth Century Collections Online**, which contain the full text of 150,000 books published in the 18th century and comprises some 33 million pages.