

NEWS

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National Library of Ireland
NUAIGHT Leabharlann Náisiúnta na hÉireann

In November 2004, Independent Newspapers (Ireland) Limited donated its entire photographic collection, comprising more than 300,000 images to the National Library of Ireland.

On 18 October last, Sir Anthony O'Reilly, Chief Executive, Independent News & Media PLC launched an exhibition at the National Photographic Archive to mark the donation, and to celebrate the centenary of the *Irish Independent*.

Entitled **A Century of News Photography: to mark the centenary of the *Irish Independent* 1905-2005**, the exhibition continues at the National Photographic Archive, Temple Bar, Dublin until March 2006. (For details of other exhibition dates and venues outside Dublin, see 'Travelling Exhibitions' on the back page of this edition of *NLI News*.)

Among the 106 images on display are a photograph of Harry Boland, Michael Collins and Eamon de Valera at the first meeting of Dáil Éireann (1919); the construction of the Shannon hydroelectric scheme (1928); Amelia Earhart in Derry (1932); the North Strand, Dublin following the bombing by German planes (1941); The Beatles at the Belfast Ritz Cinema (1963); George Best and other Manchester United team members training at the Shamrock Rovers football ground in Milltown, Dublin (1964); Charles Haughey tops the polls (1973); Seamus Heaney following his Nobel Prize win (1995).

The material, which is of immense historical value, provides an excellent record of almost every aspect of 20th century Irish life. As such it is an invaluable resource for researchers in Ireland and further afield. It has also helped to fill in gaps in the Library's existing collection of photographs – particularly in the areas of politics and sport in Ireland.

Work on cataloguing the collection began earlier this year. Some material, including all images relating to 1916, the War of Independence and the Civil War, is available for viewing on the Library's online catalogue on www.nli.ie. Since this material first became available on the Library's website in February of this year, it has consistently attracted a lot of interest from researchers and members of the public.

This photograph from the Independent Newspapers (Ireland) collection shows President John F. Kennedy's arrival at Eyre Square, Galway during his visit to Ireland in 1963.



National Library Events

Irish Independent Centenary Exhibition



Sir Anthony O'Reilly, Chief Executive, Independent News & Media PLC speaking at the launch of the *A Century of News Photography: to mark the centenary of the Irish Independent (1905 - 2005)*. The exhibition, which opened at the National Photographic Archive, Temple Bar, continues until March 2006.



Vincent Crowley, Managing Director, Independent Newspapers Ireland Ltd and Gerard Danaher, SC, Chairperson of the Board of the National Library of Ireland at the launch of the National Photographic Archive exhibition.

Dr Geoffrey Bewley slides collection presented to Library



A collection of colour slides, which were taken by Dr Geoffrey Bewley during the period 1950-70, was presented to the Library by Dr Bewley's daughter, Dr Máire Martin on 11 October. Dr Martin is photographed here with Dr Hilary Pyle, art historian (left); Aongus Ó hAonghusa, Director, National Library of Ireland, and Dr John Gilmartin, President of the Friends of the National Collections.

Professor John J O'Meara Memorial Lecture



The first in a series of annual lectures in memory of the late Professor John O'Meara of UCD took place in the National Library's seminar room on 14 September.

This year's lecture, entitled *The Roman Triumph* was given by Dr Mary Beard, Professor of Classics, Newnham College Cambridge, who is photographed here with Felix Larkin, Treasurer, National Library of Ireland Society; Aongus Ó hAonghusa, Director, National Library of Ireland, and Professor Andrew Smith, School of Classics, UCD.



Readers Advisory Committee

The National Cultural Institutions Act, 1997 provides for the establishment of a Readers Advisory Committee to advise the Library Board "in relation to any matters pertaining to the provision of a library and information service to members of the public."

This Committee of the Board, which has now been established, held its first meeting on 20 October 2005.

It is envisaged that the Committee will review the services being provided by the Library, whether in its Reading Rooms or through its website, and may also make recommendations to the Board in relation to additional services.

The Committee is chaired by Library Board member Noreen Whelan.

The other members of the Committee are:

Dr Marie Coleman: lecturer, Queen's University Belfast

Fr J Anthony Gaughan: Chairperson of the National Library of Ireland Society, historian and author, Dublin

Angie Kinane: communications consultant, Dublin

Seamas Leahy: retired teacher, Clonmel, Co Tipperary

Marie Reddan: Librarian, James Hardiman Library, National University of Ireland Galway
Pictured at the first meeting of the Readers Services Committee held on 20 October were, (back row from left) Seamus Leahy; Angie Kinane; Fr J Anthony Gaughan; Marie Reddan.

(front row from left) Aongus Ó hAonghusa, Director, National Library of Ireland; Noreen Whelan, Chair, Readers Services Committee; Gerard Danaher SC, Chairperson of the Board of the National Library of Ireland.

Dr Marie Coleman was absent when this photograph was taken.

A Gruesome Case – James Joyce’s Dublin Murder Trial

One of the highlights of the National Library Society’s Autumn/Winter programme was the lecture given by Mr Justice Adrian Hardiman, a member of Supreme Court, on 23 November entitled *A Gruesome Case – James Joyce’s Dublin Murder Trial*.

In this brief article, penned for *NLI News* by Mr Justice Hardiman, he describes the background to a notorious murder trial which took place in Dublin in 1900 and explains why it held such fascination for James Joyce, who at that time was a young university student.

About 11 o’clock on Thursday 16 June, 1904 James Joyce has Leopold Bloom and three other gentlemen approaching Glasnevin Cemetery in a horse-drawn carriage, part of the funeral cortege of Paddy Dignam. The funeral has crossed Dublin from the deceased’s home in Newbridge Avenue, Sandymount. The mood is melancholy, as befits the occasion. Then, recalling a notorious crime of September 1900, one of them points out a house:

‘That is where Childs was murdered,’ he said. ‘The last house.’

‘So it is,’ Mr Dedalus said. ‘A gruesome case. Seymour Bushe got him off. Murdered his brother. Or so they said.’

‘The crown had no evidence,’ Mr Power said.

‘Only circumstantial,’ Martin Cunningham added. ‘That’s the maxim of the law. Better for 99 guilty to escape than for one innocent person to be wrongfully condemned.’

The house where this murder took place, 5 Bengal Terrace, still stands. The crime itself was a sensation in the Dublin of the day. Samuel Childs, a respectable Protestant accountant, who until February 1900 was employed in Brooks Thomas, was by no means a typical defendant in Green Street Criminal Court, least of all on a charge of fratricide. Contemporary newspaper accounts tell us that the court was packed to capacity when the trial opened. One of those present was the young James Joyce, then an undergraduate in the Jesuit university on St Stephen’s Green. He gave a detailed account of the trial to his friend and fellow student Eugene Sheehy. In 1953, His Honour Judge Sheehy, as he had become, recalled the story for Richard Ellman, Joyce’s major biographer.

The Childs’ case would now be utterly obscure were it not for the recurring mentions of it in *Ulysses*. However, it has many features of literary, legal and historical interest and these were explored in my 23 November lecture.

The case crops up in a number of contexts in *Ulysses*. It was the archetype of a gruesome case: a man of 77 battered to death with great violence in his own house; the adjoining cemetery; the deceased’s shattered spectacles lying on the blood-stained pages of a *History of the Bible* he had been reading before the fatal attack; the bloody trail where the body was dragged from one room to another. It was these features which ensured that the case was still a topic of conversation in Dublin four years later. Then there was the evidence: no significant direct evidence, but a strong chain of circumstantial evidence; the house impenetrably locked against everyone but a key holder; the defendant the only person with a key other than the owner; the deceased’s wealth, while the defendant, his principal legatee, was in acute need.

The defendant had undoubtedly spent the day going from one public house to another: he claimed that at the time of the killing, about 11pm,

he was at his home in St Patrick’s Road, about a mile away. There was no one but his wife who could have supported the alibi, and under the law as it stood at the time neither he nor she could give evidence.

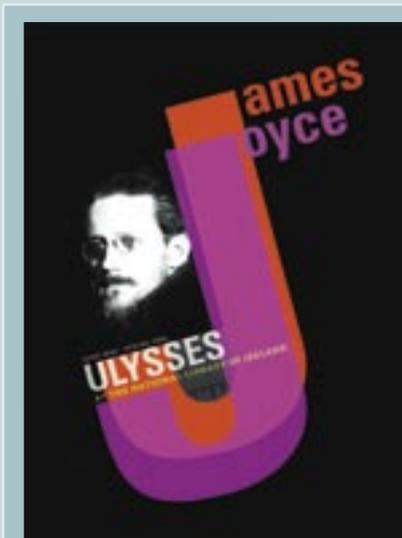
But this impressive looking evidential fortress turned out to be a paper castle, and the Crown case fell apart in circumstances described in the paper.

Then there were the lawyers. Joyce was hugely impressed by the leading defence counsel, Seymour Bushe QC. Bushe’s speech for the defence is highly praised in the *Aeolus* chapter of *Ulysses*:

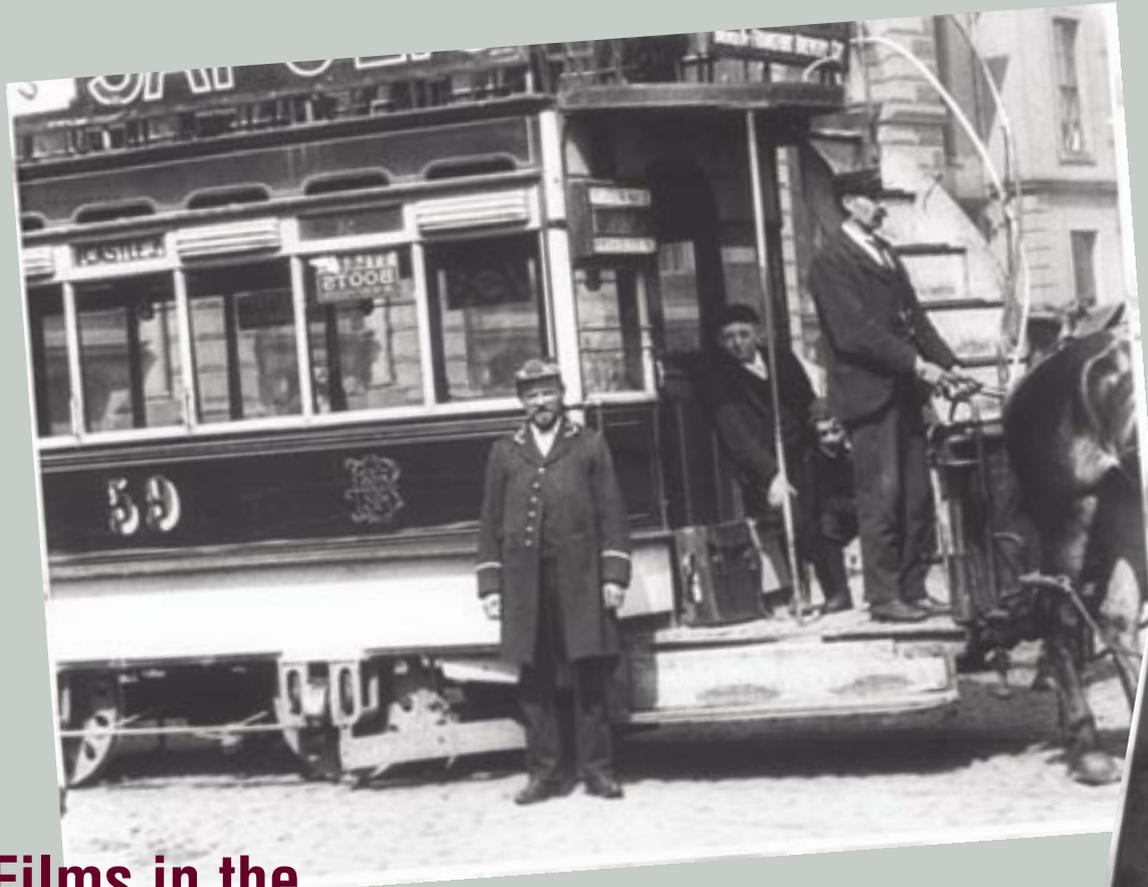
‘One of the most polished periods I think ever listened to in my life fell from the lips of Seymour Bushe. It was in that case of fratricide, the Childs murder case. Bushe defended him.’ But Bushe himself is dogged by scandal (‘He would have been on the bench long ago...only for...but no matter.’)

This theme is explored in the paper. It does not, however, detract from Bushe’s role in the book as the exemplar of eloquence, whose example makes Stephen flirt with the notion of a legal or political career.

The Childs murder is just one of the “gruesome cases” which crop up in *Ulysses*; it is however the most fully explored. Joyce was fascinated by these cases from a number of points of view: the way the yellow press treated them, the way the public perceived them, and the sheer intellectual puzzle of the cases where guilt cannot quite be proved, or innocence quite established.



This identity for the **James Joyce and *Ulysses* at the National Library of Ireland** exhibition was selected from among 200 entries for the 2005 Institute of Designers in Ireland Awards. Oonagh Young of Design HQ received a commendation for the exhibition identity, which was used in various exhibition promotional materials including posters, banners, brochures and advertisements.



The Irish Films in the Mitchell & Kenyon Collection

Recently, the Library, in association with the British Film Institute and the National Fairground Archive at the University of Sheffield, hosted a special screening of 26 films made in Ireland between 1901 and 1902. These were among 800 films discovered after 70 years in a building which was originally owned by the north of England-based company, Mitchell & Kenyon.

The screening – the first public viewing of these Irish films since the early 1900s – was introduced jointly by Dr Vanessa Toulmin, Research Director of the National Fairground Archive, and Bob Monks, researcher on early Irish films and contributor of the chapter on Irish films in the book entitled *The Lost World of Mitchell & Kenyon – Edwardian Britain on Film*.

Mitchell & Kenyon ran a photographic business in Blackburn, Lancashire during the late-19th century. In 1897, when the British film industry was still in its infancy, the company's founders, Sagar Mitchell and James Kenyon diversified operations at their Blackburn, Lancashire base and began to produce short films – both fiction and non-fiction.

Between 1897 and 1913, they were commissioned by touring showmen to make non-fiction films about everyday life. Shot mainly in the north of England, Wales, Scotland and Ireland, they recorded factory gate exits, school exits, street processions, sporting events, public entertainment and leisure activities, plus the appearances and activities of personalities of the day. As purpose-built cinemas were not yet in existence, the films were advertised as 'local films for local people' and were screened at local fairs, village fêtes and in town halls.

Between June 1901 and December 1902, three British companies filmed (or had filmed) more than 80 scenes in various locations around

Ireland. Many of these films, which were developed by Mitchell & Kenyon, were subsequently lost. Those that survived, and were shown at the recent Library screening, included scenes of workers leaving factories (so-called 'factory gate films'); congregations leaving churches in Dublin and Cork; soccer matches; athletic meetings; regattas; a horse tram ride through Belfast; an electric tram ride through Cork; the Dublin-Wexford train arriving in Wexford; a ride on the Cork and Muskerry Light Railway; market scenes in the Bull Ring, Wexford. Some of the most impressive scenes are of the grand parade for the opening of the Cork International Exhibition, scenes of the actual exhibition area itself, and various scenes shot in and around Cork city.

The duration of most films was one minute.

In 1926 the Mitchell & Kenyon business ceased operations. For the next 70 years, 800 rolls of early nitrate film sat in sealed metal barrels hidden in the basement of a Blackburn shop. The discovery of the films in 1994 was largely due to the persistence of local historian Peter Worden who was convinced that they must be stored somewhere in the building. His conviction proved correct, and their existence was finally revealed during demolition works. On hearing news of their discovery, Peter Worden reacted immediately, managing to rescue the films from a skip before they suffered irretrievable damage.

Many present-day viewers are accustomed to old films being scratched and grainy; the contrast is too strong and they are projected too fast. The quality of the Mitchell & Kenyon films, on the other hand, is a revelation; they are characterised by high standards of cinematography and reproduction.

They have now been revealed to modern audiences in their original splendour, and look as good now as they did when first viewed more than one hundred years ago.

We would like to thank the British Film Institute for permission to reproduce these images.

Na Scannáin Éireannacha i mBailiúchán Mitchell & Kenyon



Reáchtáil an Leabharlann, i gcomhar leis an *British Film Institute* agus leis an *National Fairground Archive* ag Ollscoil Sheffield léiriú speisialta le déanaí de 26 scannán a taifeadh in Éirinn idir 1901 agus 1902. Bhí siad sin i measc 800 scannán ar thángthas orthu tar éis 70 bliain i bhfoirgneamh a bhí faoi úinéireacht tráth ag cuideachta Mitchell & Kenyon a bhí bunaithe i dTuaisceart Shasana.

Is í an Dr Vanessa Toulmin, Stiúrthóir Taighde an *National Fairground Archive*, agus an tUasal Robert Monks, taighdeoir ar scannáin luath Éireannacha a raibh baint aige leis an gcaibidil ar scannáin Éireannacha sa leabhar dár teideal *The Lost World of Mitchell & Kenyon – Edwardian Britain on Film* a chuir an léiriú i láthair (an chéad uair a léiríodh na scannáin Éireannacha sin ó thús na 1900idí).

Bhí gnó grianghrafadóireachta ag Mitchell & Kenyon in Blackburn, Lancashire ag deireadh an 19ú haois. In 1897, ag tráth nach raibh tionscal scannán na Breataine ach ag teacht ar an bhfód, thosaigh bunaitheoirí cuideachta Sagar Mitchell agus James Kenyon i mbun gníomhaíochtaí éagsúla ag a mbunáit i Blackburn, Lancashire ag léiriú gearrscannán – ficsean agus neamhfhicsean araon.

Idir 1897 agus 1913, fuair siad coimisiún ó fhir seó chun scannáin neamhfhicsin a dhéanamh bunaithe ar ghnáthshaol na ndaoine. Is i dTuaisceart Shasana, sa Bhreatain Bheag, in Albain agus in Éirinn is mó a bhíodar ag taifeadh daoine ar a mbealach abhaile ó mhonarchana agus ó scoileanna, mar aon le mórshíolta

sráide, imeachtaí spóirt, siamsaíocht phoiblí agus gníomhaíochtaí caithimh aimsire agus fuair siad pearsana móra an lae agus iad i mbun a gcuid gníomhaíochtaí freisin. De bhrí nach raibh aon trácht ar phictiúrlanna saintógtha ag an am úd, fógraíodh na scannáin mar ‘scannáin áitiúla do dhaoine áitiúla’ agus léiríodh iad ag aontaí áitiúla, ag fétes sráidbhailte agus i hallaí na mbaile.

Idir Meitheamh 1901 agus Nollaig 1902, bhí trí chuideachta ón mBreatain i mbun scannánaíochta (nó bhí scannáin taifeadta acu) ar fud na hÉireann agus fuair siad os cionn 80 radharc in ionaid éagsúla. Chuaigh go leor de na scannáin sin, a d’fhorbair Mitchell & Kenyon, amú ina dhiaidh sin áfach. Orthu siúd a tháinig slán, agus a taispeánadh ag léiriú na Leabharlainne le déanaí, bhí radharcanna d’oibríthe ag fágáil na monarchana (ar a tugadh ‘scannáin ag geataí na monarchana’); sluaite ag fágáil séipéil i mBaile Átha Cliath agus i gCorcaigh; cluichí sacair; cruinnithe lúthchleasaíochta; cruinnithe bád; turas ar thram capaill trí Bhéal Feirste; turas ar larnród éadrom Mhúscraí; radharcanna margaidh i gCró na dTarbh, Loch Garman. I measc na radharcanna is mó suntais, tá an pharáid ollmhór ag oscailt Taispeántas Idirnáisiúnta Chorcaí, radharcanna den limistéar taispeántais féin agus radharcanna éagsúla a taifeadh i gcathair Chorcaí agus thart ar chathair Chorcaí.

Nóiméad a mhair an chuid is mó de na scannáin.

I 1926 tháinig deireadh le ré Mitchell & Kenyon i mbun gnó. Ar feadh an chéad 70 bliain eile, bhí 800 rolla de na scannáin níotráite luatha sin coimeáda i mbairillí miotail séalaithe agus bhí siad i bhfolach in íoslach siopa i Blackburn. Thángthas ar na scannáin i 1994 a bhuíochas d’iarrachtaí leanúnacha staraí áitiúil dárbh ainm Peter Worden a chreid go diongbháilte go raibh na scannáin stóráilte in áit éigin san fhoirgneamh. Bhí an ceart aige agus tháinig na scannáin chun solais ar deireadh thiar le linn oibríthe scartála. Nuair a chuala Peter Worden an scéala go rabhtas tar éis teacht ar na scannáin, chuaigh sé i mbun oibre ar an bpointe agus d’éirigh leis na scannáin a shábháil as scípe sula raibh damáiste doleigheasta déanta dóibh.

Tá cleachtadh ag daoine sa lá atá inniu ann a bhíonn ag féachaint ar shean-scannáin scríobthaí agus snáithíní a fheiceáil ar na scannáin sin; bíonn an chodarsnacht ró-láidir nó bíonn siad fortheilgthe ró-thapaidh. Ach ar an láimh eile, bhí caighdeán den scoth ag scannáin Mitchell & Kenyon; tá cineamatagrafaíocht agus macasamhlú d’ardchaighdeán iontu.

Tá siad léirithe anois do lucht féachana nua-aimseartha agus cuma spleodrach orthu mar a bhí nuair a taifeadh iad, agus breathnaíonn siad chomh maith anois agus a bhreathnaigh siad an chéad uair a chonacthas iad os cionn céad bliain ó shin.



William Butler Yeats (Independent Newspapers (Ireland) Collection)

The Lake Isle of Innisfree

I will arise & go now & go to Innisfree
 And a small cabin build there of clay & wattle made;
 Nine bean rows will I have there, a hive for the honey bee,
 And live alone in the bee-hive glade.

And I shall have some peace there, for peace comes dropping slow,
 Dropping from the veils of the morning, dropping through the
 The mid-morning air & the gloom & down a lonely street
 And evening falls fast on the forest long

~~As I shall have some peace there, for peace comes dropping slow~~
 I have led better lives than this, but longed for these;
 While I stand on the roadway or on the pavement grey,
 I hear it in the deep heart's core.

W.B. Yeats

At Hazelwood, Sligo (Lawrence Collection). Overlay is manuscript copy of 'The Lake Isle of Innisfree' by William Butler Yeats (Ms. 13, 585)



WB Yeats by John Butler Yeats ca [1886]



WB Yeats when a boy by John Butler Yeats [between ca 1870-1885]



Mrs Yeats Xmas 1888 (Portrait of Susan Mary Yeats By John Butler Yeats)



Self-portrait of John Butler Yeats, 1907



A new Yeats exhibition at the National Library, coming May 2006

The Yeats collection at the National Library of Ireland has long been one of the Library's hidden treasures, normally seen only by specialist scholars. That will change next year with the opening of the Library's new exhibition on the poet WB Yeats in early May.

William Butler Yeats was born in Dublin in 1865, and died in France in 1939. He was the eldest son of the artist John Butler Yeats, and the older brother of the artist Jack Butler Yeats, and of two enterprising sisters, Susan (Lilly) Yeats and Elizabeth (Lolly) Yeats who between them ran Cuala Industries. His mother, born Susan Pollexfen, came from Sligo, where William spent part of his childhood. It was evident from early on that he was likely to make a career as a writer, despite a lifelong inability to spell correctly. In fact, he became Ireland's greatest poet, whose work is known to lovers of literature all over the world.

As a writer he was prolific, publishing nearly 400 poems and 26 plays, as well as volumes of memoirs, essays, ideas, introductions and reviews. In the 1880s and 1890s he became the leading exponent of the 'Celtic Twilight', whose main characteristic was a certain melancholic dreaminess. This was an identity that was to remain with him long after he himself had moved on and taken up new modes of writing and thinking.

As a person he was proactive and involved in the politics and cultural life of his times. He was a leading figure in the Irish Literary Revival and a founder of what later became the Abbey Theatre. He was appointed to the Irish Senate in the early years of the Irish Free State and made controversial speeches on topics such as divorce and censorship.

The Yeats collection was given to the Library incrementally over many years first of all by his widow, George Yeats, and then by his son, Michael Yeats. It is an enormous collection, running to thousands of pages, including drafts of poems, plays and autobiographical and philosophical works, as well as notebooks, personal papers, diaries, juvenilia and family correspondence. A large batch of material relates to Yeats's occult studies, which contributed so much to the symbolism and theory underpinning his writing. In addition, there is material deriving from his public life such as his speeches in the Senate, his contributions to the design of Ireland's coinage, and his broadcasts on poetry for the BBC.

The main theme of the forthcoming exhibition is 'transformation', the transformation of Yeats's work from Celtic Twilight romanticism to the apocalyptic vision of 'The Second Coming', and the fierce resignation of the closing lines of 'The Circus Animals Desertion' 'Now that my ladder's gone/I must lie down where all the ladders start/In the foul rag-and-bone shop of the heart'. This was a transformation that occurred in the context of the transformation of Ireland from part of the Victorian empire to an independent country, and the transformation of Europe by political currents which led to two world wars, the second of which was about to begin when Yeats died.

Visitors to the exhibition will be able to explore key elements in this process such as his involvement in the Irish Literary Revival, along with figures such as Lady Gregory and Douglas Hyde, his relationship with Maud Gonne, the revolutionary woman who was his muse, his disillusion in middle age, expressed in poems such as 'September 1913', the enormous change in his life brought about by the Easter Rising in 1916, followed by his late marriage to Bertha Hyde-Lees (usually known as George Yeats), and his acquisition of Thoor Ballylee, which inaugurated the period during which he wrote some of his greatest poems, culminating in the publication of *The Tower* in 1928, and his subsequent active engagement with the process of growing old and dying.

Highlights of the exhibition will include manuscript drafts of many of his greatest and best-known poems such as 'Sailing to Byzantium' and 'Among School Children', and the first edition in pamphlet form of 'Easter 1916'. Digital technology will be used to show Yeats's process of composition, and interest in book design. A range of personal papers, notebooks and diaries will also be shown, as will previously unseen pictures of Yeats and Maud Gonne, and displays of Yeats's occult paraphernalia, including tarot cards, and examples of his wife George's automatic writing. Topics explored will include Yeats's interest in the esoteric, his changing politics, his involvement with theatre, and his legacy today. Particularly important will be the opportunity for visitors to experience his poetry directly, whether by listening to readings or reading themselves.

In summary, the exhibition will be a voyage of discovery in the world of Yeats, with plenty to offer both newcomers to Yeats and Yeats enthusiasts. It will include a mixture of previously unseen material and well-known material set in a new context. Come and enjoy when the exhibition opens next May.



Dr R S McElhinney: a personal appreciation

It is with great regret that we in the Library learned of the recent death of Dr Stanley McElhinney.

Stanley served as a nominee of the Royal Dublin Society on the Council of Trustees of the National Library of Ireland from 1984 until the Council was replaced by the Board of the National Library earlier this year.

An eminent scientist, he was one of the team that pioneered medical research in Ireland under the direction of Dr Vincent Barry. (Incidentally, Dr Barry himself also served, in his time, on our Council of Trustees). At the service of thanksgiving for Stanley (held on 14 October in St James' Church, Crincken, near Shankill, Co Dublin), the Rev Ken Gibson, in his address, recalled that Stanley's contribution to the treatment of leprosy had had a positive effect on millions of people living far from this island.

Later on, Stanley went on to work on the treatment of cancer. Most recently, he played an important part in the fight against melanoma.

As a scientist he was, of course, an internationalist. However, his love of Ireland also motivated his actions, and his contributions to the Royal Dublin Society and the National Library demonstrate this. In his long tenure of office as a Trustee, he experienced the bleak days of economic recession when lack of staff and storage space greatly impeded the Library in discharging its functions. Happily, he was able to see many of the valid recommendations of the Trustees of those days implemented in recent years.

He was a staunch supporter of all Library events, and those of us who knew him well looked forward to pleasant conversations with him. Nearly always, the talk soon turned to his beloved homeland of County Donegal.

Stanley's life was above all enriched by his religious faith, and, some time ago, at his suggestion, an exhibition of some of the many copies of the Bible in our collection took place here.

When Margaret, his beloved wife, died a few years ago, I tried to console him in some way by mentioning the support of his family. While agreeing with me, he also referred to his "other little family" namely, the Trustees and staff of the Library.

We offer our sincere sympathy to his daughters, sons, and all his family.

Dónall Ó Luanaigh is Keeper – Collections, National Library of Ireland



Professor Maurice R O'Connell: a personal appreciation

I first met Maurice O'Connell in 1968. I had just completed an MA thesis in history at UCD on the subject of one of Daniel O'Connell's political organisations. Maurice had begun to edit the correspondence of his great ancestor and was looking for an assistant. Professor R Dudley Edwards gave him my address and he arrived one Saturday afternoon at my flat. I was struck by his uncanny resemblance to the Liberator and old-world persona, set off by a sober suit, spectacles and brown fedora. We were kin. Dan's sister, Honora, was my great-great-great grandmother. At Maurice's prompting, I sketched the descent on paper. This, I think, together with my existing O'Connellite credentials, convinced him that I was the man for the job.

For some years, he had been devoting his annual holiday from the chair of modern history in Fordham University to tracking down and transcribing some 3,500 letters to and from Dan, scattered through Ireland and Britain. Earlier, he had deposited the Derrynane Papers in the National Library. Goaded by childhood taunts from 'physical force' nationalists, he was committed to rehabilitating his ancestor's reputation. He set me the task of elucidating the various episodes referred to in the letters. Our base was the National Library and I worked on the project for over two years, paid by the Irish Manuscripts Commission. Carrying on while Maurice was back in Fordham, I kept in touch with him through weekly letters. His commitment was vindicated. Publication of the correspondence transformed the historical perception of O'Connell and restored him to his rightful place in the national pantheon.

Maurice, who was a longstanding member of the executive of the National Library Society, was a highly disciplined man – prudent, industrious, temperate and thrifty. His devout Catholicism was moulded by Vatican Two and did not prevent him, on occasion, from espousing liberal causes. He detested political violence, especially from Irish nationalists and the left, but tended to overlook its origins and during the 1970s empathised strongly with the unionist position. In ways, he never quite came to terms with Irish independence. His attitude to the Liberator, also, could be uncritical.

In manner he was a most courteous man, redolent of old-world charm, a polished raconteur, gregarious, and possessed of a wry and mischievous sense of humour. He enjoyed New York and Dublin, but was happiest in his little gate-lodge at Derrynane, where I stayed a few times with him and his wife, Betty. He sleeps there now with his O'Connell ancestors and also, appropriately, the Liberator's praise-poet, Tomás Ruadh Ó Súilleabháin.

Ar dheis Dé a anam!

Gerard Lyne is Keeper – Manuscripts, National Library of Ireland

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.

One of the highlights of the Society’s Autumn/Winter programme was the inaugural event in the annual John J O’Meara Memorial Lecture series. The lecture, which took place on 14 September and was entitled *The Roman Triumph*, was given by Dr Mary Beard, Professor of Classics, Newnham College Cambridge.

On 19 October Dr APW Malcomson, historian and former Director of PRONI (Public Record Office of Northern Ireland) gave a lecture entitled *The Clements Archive: Unravelling a tangle*. (Dr Malcomson produced a catalogue of part of the Clements Collection in the Library’s Manuscripts Department.)

On 10 November, Society members had the opportunity to attend a special screening of the Irish films in the Mitchell & Kenyon collection. (Pages three and four of *NLI News* carry an article on the same topic.)

On 23 November the Society hosted a lecture by Mr Justice Adrian Hardiman entitled *A Gruesome Case – James Joyce’s Dublin Murder Trial*. (Page two of *NLI News* carries an article by Mr Justice Hardiman on the same topic.)

December programme

On 14 December next, Society members will have an opportunity to hear Dr Claudia Kinmonth, art historian, author and lecturer talk about the narrative painting ‘St Patrick’s Day’ by Charles Henry Cook. Admission to Dr Kinmonth’s lecture, which is free of charge, will be by ticket only. The event will be preceded by a reception. For information, and to apply for tickets, please contact the National Library of Ireland Society at nlisociety@nli.ie or by telephone at 01-603 0227.

Details of upcoming Society events may be found on the National Library website www.nli.ie. Lectures begin at 7pm and take place in the Library’s new seminar room.

Membership Rates

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

Members of the Society are entitled to a 10% discount in the Library’s new visitor facility, the Joly Tearoom, and in the Library shop.

Contacting us

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

Travelling exhibitions

A Century of News Photography: to mark the centenary of the Irish Independent 1905-2005

In the coming weeks, members of the public will have an opportunity to view a specially adapted version of the exhibition at a number of locations around Ireland. The travelling exhibition features a selection of the 106 images featured in the main exhibition. Event venues and dates as follows:

Waterford City Council Central Library:

6 December to 31 December

Tralee Public Library:

9 January to 28 January

Letterkenny Public Service Centre:

31 January to 18 February

Aidan Heavey Library, Athlone Civic Centre:

21 February to 18 March

Mary Robinson speaking in the RDS on the evening she was declared the winner of the 1990 Presidential Election. This is one of the images featuring in the specially adapted version of the exhibition entitled A Century of News Photography: to mark the centenary of the Irish Independent 1905-2005, which will be travelling to Waterford, Tralee, Letterkenny and Athlone in the coming months.



Regeneration

The exhibition *Regeneration: the West of Ireland 1892-1914* (which drew a huge number of visitors to the National Photographic Archive in Temple Bar all through the period June to October 2005) remains on show at the James Hardiman Library, NUI Galway until 16 December next.

Dublin Studies public lecture series

The Dublin Studies lecture series, which began in October last, is proving extremely popular with members of the public.

The lectures offer a uniquely interdisciplinary view of Dublin city, bringing together distinguished scholars from many fields in a series of four modules that explore the answers to key questions:

- Where are we? The urban space of Dublin
- Who are we? The people of Dublin.
- What do we do? Work, consumption, culture
- How do we look? The imagination

Lecture topics to date have included ‘Planning Dublin’; ‘Mapping Dublin’; ‘Dublin: the Suburban City’; ‘Space and Violence in Dublin’; and ‘Viking Dublin’.

Lecture topics for the months of December and January include ‘Dublin’s Slums’; ‘Glasnevin: city of the dead’; ‘Travellers in Dublin’; ‘The Immigrant Economy’; and ‘The City as a Border’.

The series is linked to the Certificate in Dublin Studies offered by NUI Maynooth and Boston College’s Centre for Irish studies. A full list of lecture titles and dates can be found on the Library website (www.nli.ie).

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