

# A

**Abbey Theatre** The opening of the Abbey Theatre on 27 December 1904 followed from the Irish Literary Theatre (1899–1901) created by W.B. Yeats and Lady Gregory, with Edward Martyn and George Moore, to produce a ‘school of Celtic and Irish dramatic literature’. When Yeats joined forces with the self-trained Fay brothers – William the stage manager and comedian, and Frank the verse-speaker – their company (augmented importantly by Synge and the talented Allgood sisters) had the potential to create an entirely new kind of Irish theatre, one which aimed, as a later Abbey playwright, Thomas Kilroy, put it, to ‘weld the fracture between the Anglo-Irish and Gaelic Ireland’. The Irish National Theatre Society became in 1904 the National Theatre Society (NTS) Ltd, familiarly known from its inception as the Abbey Theatre. The ruling perspective in the early years was Anglo-Irish but the dramatic repertoire contained many cultural strands, including plays written in Irish by Douglas Hyde, founding president of the Gaelic League.

The company’s need for a building and subsidy was met, ironically, by an English-woman, Annie F. Horniman, who admired Yeats and his repertory ideal (though not its nationalist aspect). The theatre, built in 1904

from a conversion of the Mechanics’ Hall in Lower Abbey Street and a disused morgue, was small, with a shallow stage which dictated simple sets. But though poorly equipped, the early Abbey was aesthetically innovative. Robert Gregory and Charles Ricketts designed for it, Gordon Craig’s screens were first used on its stage, and Ninette de Valois set up a ballet school for theatre use. In 1905 a permanent salaried company was established and controlling powers were given to the directors (some actors seceded, thinking the changes contrary to nationalist principles).

The Abbey’s claim to be a national theatre was aggressively tested by Catholics and nationalists in their audiences. The peasant drama was the field where cultural interests clashed most spectacularly. Lady Gregory popularized the genre with one-act comedies like *Spreading the News*, which shared the Abbey’s opening bill with Yeats’s heroic verse play, *On Baile’s Strand*. These were acceptable even to ardent nationalists, committed to faith in an idealized peasantry, but the plays of J.M. Synge, best proof of the Abbey’s early distinction, were not. For those who rioted nightly for a week at performances of *The Playboy of the Western World* in 1907 the idea of a murderer being taken for a hero in Mayo was slander (on the ‘Pure,

Honest and Noble characteristics of the Irish people', as the Liverpool Irish put it). Police protection was required for the actors in Dublin and on their first (lucrative) American tour in 1911. But as Synge wrote to Molly Allgood (Maire O'Neill), rows were preferable to apathy: 'We're an event in the history of the Irish stage.'

Their distinctive repertoire, natural acting style and commitment to the ensemble won the Abbey a high reputation in their tours abroad (beginning as early as 1903 with the first of many to London). At home they had to defend themselves equally against censorship from the Gaelic League and Dublin Castle, as in 1909 when they defiantly performed Shaw's *The Showing up of Blanco Posnet*. Tensions within the company led to the departure of the Fays in 1908 and in 1910 of Miss Horniman, dissatisfied with management policy: she withdrew her subsidy but transferred the theatre to the NTS on generous terms.

Realism rooted itself early in the Abbey repertoire, despite Yeats's wish for a more poetic theatre. A view of Ireland in all its regional variety was built up on the little stage by writers who came to realize, as Lennox Robinson did on first seeing the Abbey players in Cork, that 'play-material could be found outside one's own door'. From Padraic Colum (*Broken Soil*, 1903) and William Boyle (*The Building Fund*, 1905) at the start, the line of realism was carried into the forties and beyond by writers such as Denis Johnston (*The Moon in the Yellow River*, 1931), Paul Vincent Carroll (*Shadow and Substance*, 1937) and George Shiels (*The Rugged Path*, 1940). Lennox Robinson combined writing for the theatre (*The Clancy Name*, 1909) with managing and directing for it (1910–14, 1919–35). As a founder of the Dublin Drama League, he opened the Abbey stage to productions of foreign plays; an attempt, like the inclusion of Molière in the early repertoire, to maintain an international perspective in a theatre at some risk from parochialism. During this time actors of outstanding talent emerged, celebrated for their skill in combining the

comic and the poignant. Among them, Barry Fitzgerald, F.J. McCormick, Siobhain McKenna and Cyril Cusack became known world-wide (often through Hollywood).

Sean O'Casey, in 1923, brought the Abbey its greatest fame since Synge. Much-needed audiences crowded in, electrified by *Juno and the Paycock* (1925) and *The Plough and the Stars* (1926), with their profoundly lifelike portrayal of the Dublin tenements during the Easter Rising (1916) and the Civil War. The closeness in time of the plays to the events they portrayed and O'Casey's sardonic view of nationalist idealism made disturbances inevitable. But as Yeats said, in one of his combative speeches from the stage when rioting broke out over *The Plough and the Stars*, passionate responses were a kind of tribute: 'Dublin has once more rocked the cradle of a reputation.' The sadly mistaken rejection of *The Silver Tassie* brought O'Casey's association with the Abbey to a premature end, but his Dublin plays remained their classic texts.

A government subsidy in 1925 gave the Abbey some financial security at the cost of increasing control over artistic policy by government nominees among the directors. Yeats continued to write for their stage (*Purgatory*, 1938), but on his death in 1939 the Abbey's Anglo-Irish phase ended and a narrower idea of a national theatre emerged in the long regime of Ernest Blythe (board of directors 1935–41, managing director 1941–67). As minister of finance he had negotiated the subsidy but did not want a 'cosmopolitan arts theatre'. His policy required Abbey actors to be bilingual, provoking the criticism that dramatic quality was being sacrificed on the altar of the Irish language revival. A decline in standards in the forties and fifties was exacerbated by the fire which destroyed the theatre in 1951, necessitating a move to the run-down Queen's Theatre. Its size had adverse effects on the Abbey's repertory system and on an acting style which had already coarsened. There was a tendency for actors to play 'Abbey characters' and for playwrights (with

some valued exceptions, such as Hugh Leonard in *A Leap in the Dark*, 1957) to write the safe 'Abbey play'.

A Renaissance dawned for the Abbey with the completion of their handsome new 828-seat theatre (and the small-scale Peacock Theatre) in Lower Abbey Street in 1966. Its spacious stage and sophisticated equipment gave a series of artistic directors the opportunity (taken with varying degrees of confidence) to initiate bolder programmes. Neglected plays from an older Irish tradition were revived (Boucicault's *The Shaughraun* was the success of 1968) and foreign plays and directors reintroduced. In the seventies and eighties the Abbey again participated in a major dramatic revival. Most of Tom Murphy's plays (*The Gigli Concert*, 1983) were seen there for the first time, as were plays by Thomas Kilroy (*Talbot's Box*, 1977), Tom MacIntyre (*The Great Hunger*, 1983) and others who were evolving new dramatic forms to express an Ireland in transition. The Abbey's association with Brian Friel, begun in the seventies, gave them the first Dublin productions of his Field Day plays and the première of *Dancing at Lughnasa* (1990), which won awards in London and New York. Frank McGuinness, leading playwright of a younger generation, joined the board of directors in 1991; a hopeful augury for an enterprising future policy.

Famed especially as a writers' theatre, the Abbey has not always maintained production standards equal to that fame (choice of repertoire and casting have been under the pressures commonly experienced by theatres with a board conscious of its national role, and a core of permanent, salaried actors). Directorial styles have fluctuated within an artistic policy that sometimes seemed to lack driving purpose. After a rapid sequence of short-lived directorships following an expansive period under Joe Dowling (1978–85), the appointment of Garry Hynes as the first woman artistic director in 1990 opened a new phase of experiment. A Synge-like storm of criticism greeted her production of John

McGahern's *The Power of Darkness* (1991), a play which made no attempt to mitigate the shock of its savage action (adapted from Tolstoy) being set in rural Ireland. *The Plough and the Stars* in 1991 raised protests about Hynes's radical, Brechtian handling of a 'sacred text'. Supporters argued that a strong breath of fresh air was revitalizing the Abbey tradition. The productions of *Hedda Gabler* in 1991 and *The Iceman Cometh* in 1992 stressed a European and American context for a theatre which no longer needed to insist in narrow ways on its Irishness. Hynes left the Abbey in 1993, to be succeeded by Patrick Mason who, in turn, was succeeded by Ben Barnes in 2000. The annual W.B. Yeats International Festivals launched at the Peacock in 1989 celebrated not only the achievement of Yeats but that of an Abbey Theatre newly poised to become a unique European cultural institution.

KATHERINE WORTH

**abortion** In Ireland the law on abortion is governed both by the criminal law, under sections 58 and 59 of the Offences Against the Person Act, 1861, and by the Constitution, under Article 40.3. The Act of 1861 provides that any woman who is pregnant and who administers to herself 'with Intent to procure her own Miscarriage... any Poison or other noxious Thing, or shall unlawfully use any Instrument or other Means whatsoever', shall be guilty of a criminal offence. In addition, it is a criminal offence for any other person to do any of the above mentioned activities with the intent of procuring a miscarriage, whether the woman is pregnant or not. The criminal law does not provide for any exceptions or extenuating circumstances. There are very few reported decisions of prosecutions under this statute and there are no reported Irish cases on its exact scope.

As Irish women had access to legal abortion services in Britain from 1967, abortion was not an issue in Irish politics until the early 1980s. Then several organizations succeeded

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in obtaining the support of the Taoiseach, Garret Fitzgerald, for holding a referendum on amending the constitution of Ireland to provide for constitutional guarantees concerning the right to life of a foetus. Despite the Society for the Protection of the Unborn Child (SPUC) having the support of the hierarchy of the Catholic church, the referendum was vigorously fought by both sides and is generally considered to have been an extremely divisive social debate, as Catholics walked out of their churches and politicians spoke out against their party's position. In terms of Irish politics, it created some strange alliances, with fundamentalist Protestant churches in Northern Ireland coming out in support of the amendment whilst many Northern Catholics supported the position of the Church of Ireland and the Presbyterian, Quaker and Jewish churches in the Republic, which questioned the wisdom of using a constitutional prohibition to deal with such a complex moral and social problem. The Methodist church was totally opposed to any constitutional amendment on abortion. On 7 September 1983, 35 per cent of the electorate voted in favour of the eighth amendment to the Irish Constitution. The majority of 'yes' votes over 'no' votes was 425,096, out of a total electorate of 2,358,651.

The constitution was, therefore, amended as follows: 'The State acknowledges the right to life of the unborn and, with due regard to the equal right to life of the mother, guarantees in its laws to respect, and, as far as practicable, by its laws to defend and vindicate that right.' To date the Irish legislature has not enacted any statute or adopted any regulations to implement this amendment. As a result, there are no guidelines for the medical profession as to how to balance the equal right to life of the mother and of the foetus or in what circumstances the right of the foetus to life should be superior to the mother's right to life. It is as if, in the United States, no civil rights legislation was enacted after the 14th Amendment was passed.

There have been, however, several cases brought by the SPUC seeking injunctions to stop abortion counselling and the giving of

information which would facilitate women's obtaining abortions in Britain. The legal basis for these actions was the very terms of Article 40.3.

The first case to come before the courts was *The Attorney General (SPUC) v. Open Door Counselling Limited and Dublin Wellwoman Centre Limited*. Both defendants carried on pregnancy counselling services, including abortion counselling and giving of names and addresses of clinics in Britain which performed those services. The Supreme Court ordered that both companies and their employees be perpetually restrained from assisting pregnant women within Ireland 'to travel abroad to obtain abortions by referral to a clinic, by the making for them of travel arrangements, or by informing them of the identity and location of and the method of communication with a specified clinic or clinics or otherwise'. This decision was challenged before the European Court of Human Rights.

The second case, *SPUC v. S. Grogan and others*, resulted from SPUC seeking to restrain university students from including in their publications the identity and location of abortion clinics outside Ireland. Before those proceedings were finally determined by the High Court, several questions were referred to the European Court of Justice for a preliminary ruling as to the effect of European Union law on the restriction of information concerning services which are lawfully performed in other EU member states. On 11 June 1991 the Advocate General advised that:

The Treaty provisions with regard to the freedom to provide services do not prevent a Member State where the protection of unborn life is recognized in the Constitution and in its legislation as a fundamental principle from imposing a general prohibition, applying to everyone regardless of their nationality or place of establishment, on the provision of assistance to pregnant women, regardless of their nationality, with a view to the termination of their pregnancy, more specifically through the dis-

tribution of information as to the identity and location of and method of communication with clinics located in another Member State where abortions are carried out, even though the services of medical termination of pregnancy and the information relating thereto are provided in accordance with the law in force in that second Member State.

A Supreme Court decision of 1992 overturned a High Court decision banning an under-age rape victim from travelling abroad to obtain an abortion. As a result, a referendum held later that year resulted in the constitution being amended to take into account the right to travel and freedom of access to information on abortion.

So far, therefore, the practical effects of Article 40.3 of the constitution are that whilst a woman may receive non-directive counselling as to whether or not she should decide to terminate her pregnancy she cannot be given any information as to where she can obtain that termination. Books which contain information about abortion have been removed from bookshops, and British magazines which have included articles on abortion have arrived in Ireland with those pages missing or with blank passages. The full implications of Article 40.3 are still unknown and will remain so until the legislature brings in either a statute or regulations, or until further cases are brought before the courts whereby the judiciary will interpret the amendment.

CATHERINE FORDE

**absenteeism** Although the landed classes, in the decades following the Battle of the Boyne (1690), were intensely English-oriented in culture-political and constitutional outlook, there was a growing awareness that their Irish economic interests did not coincide with those of England. Restrictions on trade and manufacture, imposed on Ireland by the English government, meant that, increasingly, Ireland came to be seen as a single, discrete economic system *vis-à-vis* England. One of the drains on this system was the fact that many landlords resided in

England. They took their Irish income out of the country without reinvesting, spending, or adequately managing their Irish estates. Frequently 'middlemen' were appointed to take care of their absent landlords' Irish affairs; this practice imposed a second unproductive layer of wealth extraction, which increased rents for the actual tenants, and came to epitomize the awareness that Ireland, though a sister kingdom in name, was really in a colonial position. Thus the absenteeism of Anglo-Irish landowners became a symbol of the inherent corruptness of the landlord system. Many activists in the Patriot movement tried to combat absenteeism. Throughout the eighteenth century, absentees were publicly denounced in published lists containing estimates 'of the yearly value of their estates and incomes spent abroad' – the earliest example compiled in 1729. Repeatedly the suggestion was made (by Swift, among others) to tax absentee incomes at a rate of four or even five shillings per pound. Maria Edgeworth's novel *The Absentee* (1812) still echoes this Patriot disgust with absenteeism, which continued to persist, however, until the abolition of the landlord system.

JOEP LEERSSEN

**abstraction** A key feature of early Irish art just as it was of the Gothic art of northern Europe. Its religious justification within the Judaeo-Christian tradition may be found in Exodus 20:4, and it is an important element in Islamic art for similar reasons. Its philosophical justification goes back to Plato, who spoke (*Philebus*) of the beauty of 'straight lines and curves and the surfaces or solid forms produced out of these by lathes and rulers and squares... These things are not beautiful relatively, like other things, but always and naturally and absolutely.' In a modern context, Clement Greenberg justified the abstractionist tendency by defining the prime features of painting as being two-dimensionality and self-interrogation.

The tendency towards abstraction, based on the assumption that forms and colours in

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themselves embody aesthetic values, is a key element of Irish Modernism, particularly in its earlier phases, and has remained an important feature of the visual arts in Ireland up to the present. The most important Irish abstractionist is usually taken to be Mainie Jellett, who together with Evie Hone was a pioneer in Ireland of Cubism. Cubism sacrificed the representation of things as they appear in favour of an attempt to describe the whole structure of an object and its spatial situation. (It can thus be seen from one standpoint as an extreme form of realism and its relationship with abstraction is complicated and problematic.) Hone's work always retained an 'intuitive' element which came to displace the Cubist influence. Her work later moved away from a focus on painting to the use of stained glass.

From an Irish 'Ascendancy' background, Jellett studied under Walter Sickert, and in Paris under Lhote and the 'synthetic Cubist' Gleizes (who published *Du Cubisme* with Metzinger in 1912 and whose theoretical perspective was influenced by both Catholicism and philosophical idealism). Jellett's later work contains a strong devotional element, characterized by a search for the 'inner principle'. Others influenced by Cubism included Mary Swanzy, May Guinness, Ralph Cusack and Norah McGuinness.

Laurence Campbell's sculpture is perhaps influenced by elements of Jellett's work, though his work became more academic as it developed. Paul Henry's painting, particularly that of his earlier stage, evidences a sense of abstraction deriving ultimately from Whistler. Of the White Stag Group artists of the 1940s, Bobby Dawson, influenced by Paul Klee, was perhaps the most abstract in orientation, but the group also included Patrick Scott, with his semi-abstract animal imagery, and Paul Egestorff, who studied under Jellett. Doreen Vanston's work of the early 1940s shows evidence of the influence of Picasso. The Cubist influence of Lhote continued to make itself felt in the late 1940s in the work of Elizabeth Rivers. William Scott has had a

recurring concern with abstraction from the 1940s onwards, and the work of Camille Souther has been marked by the style at times. Other artists who should be mentioned in this context include Colin Middleton, Nano Reid and Patrick Collins. With the Irish Exhibition of Living Art, abstraction emerged as a dominant force and became, in Aidan Dunne's words, 'a virtual orthodoxy in the heyday of the early 1970s', though under sustained attack by Neo-Expressionism in the 1980s. Criticisms of abstraction included its tendency towards institutionalization, its comfortable relationship with business patronage, and its association with the much-criticized (particularly in Dublin) style of architectural Modernism.

Michael Farrell moved from figuration to 'hard-edge' abstraction, and, finding abstraction to be an overly 'aesthetic' style, returned to figuration as a better means of making the kinds of statement that interested him. Tony O'Malley attempts to evoke the essential character of rural landscape, while Barrie Cooke also goes to nature for abstract shapes to explore questions of growth and structure. Cecily Brennan's painting explores issues linking landscape and the sublime, while Gwen O'Dowd's work is gaining increasing recognition for the sensitivity combined with force of her response to natural forms.

Sculptors who work or have worked in the abstract tradition include Gerda Froemel, Deborah Brown, Edward Delaney (who is also well-known for figurative bronze works), Brian King, Michael Bulfin, John Aiken, Noel Hoare, John Burke, Eilis O'Connell and Michael Warren (whose highly finished smaller work shows the influence of his training in Italy). Alexandra Wejchert's work is reminiscent of aspects of constructivism and kinetic art, while some of Dorothy Cross's work falls into the category of abstraction.

The later painting of Patrick Scott shows a recurring interest in the sphere, and in the 1960s he began his 'gold' paintings, balancing gold, canvas and tempera. Cecil King has produced works in a Minimal 'hard-edge'

style which eliminates all but the essential elements of a picture: 'This is a cool, classical art in which precise visual problems have been considered with a calm intelligence' (Frances Ruane). Theo McNab's paintings are characterized by a sense of architectural precision, while Felim Egan has been inspired by Kandinsky, specifically his notion of musical analogies in painting. Charles Tyrrell's early colour field paintings gave way to a sense of landscape and the organic through the 1980s, while Roy Johnston, beginning with the examination of natural forms, developed to a geometrical concern, and later still to an exploration of some aspects of Expressionism. Samuel Walsh's painting, though abstract, is influenced by the seasonal and agricultural changes of the countryside where he lives, the theme of the rural and of landscape being one that, for purely geographical reasons, is difficult for Irish artists to escape. Mary Fitzgerald's work embodies an element of Orientalism deriving from her time spent in Japan. Other names that should be mentioned in the context of abstraction are Anne Madden, Erik van der Grijn, Michael Coleman, Richard Gorman and Ciaran Lennon.

The relationship in Ireland between abstraction, Expressionism and Romanticism is often ill defined, though modern Irish art, including much that passes for abstraction, is marked by a recurring element of 'naturalist' Romanticism, deriving originally from Yeats, that marks it off from mainstream Continental developments. Whether Romanticism, and as a consequence the Irish art that is marked by it, is due for a new revival with the current interest in ecology is too soon to tell.

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PAUL O'BRIEN

**abuse and power** The word 'abuse' has now become associated with the physical or sexual mistreatment of children. Sexual abuse, or the involvement in sexual activity by an older person of a child too young to give informed consent, became an issue after the establishment of the Sexual Assault Unit in the Rotunda Hospital, Dublin, in 1985. Though established for adult rape victims, children, not adults, became the largest group of victims brought forward. Because of the numbers involved – about 50 confirmed cases of abuse a month in Dublin – two specialist units were subsequently established in the Children's Hospitals at Temple Street and Crumlin.

In 1994, child sexual abuse became a political issue when the sexual abuse perpetrated over years by the paedophile priest Brendan Smyth led to the fall of Albert Reynolds's Fianna Fáil-Labour coalition government. On 11 November, Harry Whelehan, the attorney general, was appointed president of the High Court at the insistence of Reynolds, even after Labour walked out of the cabinet meeting in protest. The new attorney general, Eoghan Fitzsimons, was then asked to re-examine the Smyth case to explain a seven-month delay after the UK authorities requested his extradition to Belfast. On 14 November, Fitzsimons told Fianna Fáil ministers the delay was unacceptable as an earlier case provided precedent. The taoiseach deliberately omitted this Duggan case in his explanation of the delay to the Dail on 15 November, and when Dick Spring, the

Labour leader, learned of this omission the next day, he pulled his party out of government. On 17 November, both Reynolds and Whelehan resigned. On 19 November, Bertie Ahern was appointed Fianna Fáil leader and began negotiations with Labour to form a new government. It was then revealed that Fianna Fáil ministers not only knew of the Duggan case, but also knew of its significance. When the extent of a deliberate cover-up was revealed, Labour turned to Fine Gael and the Democratic Left to form a 'rainbow coalition'.

The Smyth case brought home to the powerful institutions of church and state that they could no longer expect to rule without being accountable to the public. Because of the Whelehan appointment, the method of making judicial appointments was changed to prevent party leanings being the main consideration. Above all, the Smyth case proved that live television coverage of Dáil debates is an important democratic advance. It allowed the public to judge for themselves the characters and performances of their elected representatives. Television proved that honest speeches can be more important than great orations.

FRED LOWE

**Academy of Letters** Founded by George Bernard Shaw and W.B. Yeats in 1932 to combat literary censorship by 'giving authority to the utterance' of Irish writers. Membership is by invitation only, although membership offers have been rejected, notably by James Joyce and Sean O'Casey. From the 1940s until the early 1980s the Irish Academy of Letters carried out functions similar to those now performed by the Arts Council, offering awards to new writers and honouring established writers. Today it has only a nominal existence, meeting rarely and providing its members with a prized, if arcane, form of peer recognition. Although the Academy is constituted to admit 35 members, there are now only 19: John Banville, Eavan Boland, Brian Friel, Seamus Heaney,

Jennifer Johnston, Benedict Kiely, Thomas Kilroy, Mary Lavin, Hugh Leonard, Michael McLaverty, Bryan McMahon, John Montague, Thomas Murphy, Edna O'Brien, James Plunkett, Francis Stuart, William Trevor, Mervin Wall, and Terence de Vere White.

CHRIS MORASH

**Adams, Gerry** (1948–) President of Sinn Féin since 1983. Born Belfast. He joined the republican movement in 1964 and sided with the Provisionals in the IRA split of 1969–70. He was one of six leading Provisionals who in 1972 met William Whitelaw, Secretary of State for Northern Ireland. While in Long Kesh Adams wrote for *Republican News* under the pen-name 'Brownie'; his articles led to the 'Armalite and the ballot-box' strategy. Following the hunger strikes of 1981, support for the Provisionals grew and, in 1983, Adams was elected MP for West Belfast, a seat he lost in 1992. Adams engaged in talks with the Social Democratic and Labour Party (SDLP) in 1988, which ended when the IRA refused to abandon violence. The Hume/Adams talks of 1993 were more successful, however, and prepared the ground for the IRA cease-fire of 1994. But as Adams told a Belfast rally in August 1995: 'They [the IRA] haven't gone away, you know.' His words were borne out by the London Docklands bomb in February 1996 which ended the IRA cease-fire. Sinn Féin increased its vote in the subsequent Forum elections, standing on an abstentionist platform, but continuing IRA violence excluded the party from the inter-party talks. Adams regained his Westminster seat in May 1997. The IRA declared a second 'unequivocal' cease-fire in July 1997 which, in September, enabled Adams to lead Sinn Féin into the Stormont talks and stand for election as a Sinn Féin candidate to the New Northern Ireland Assembly in June 1998. His 1996 autobiography, *Before the Dawn*, was a best-seller in Ireland. The resumption of violence undermined sales in the US, but the achievement of a peace settlement in Northern



Ireland has since enhanced his international reputation.

PATRICK GILLAN

**Addison, Joseph** (1672–1719) Essayist, poet, dramatist and statesman. Born 1 May at Milston in Wiltshire, the son of the dean of Lichfield. He was educated at Charterhouse, as a contemporary of Richard Steele, and at Queen's College and Magdalen, Oxford. During 1708, he and Steele dominated the Whig literary circle which then included Swift. It was the very English Addison, however, not his politically aspiring Irish friends, who first rose to Irish prominence. On 6 December 1708, he was appointed chief secretary to the lord lieutenant of Ireland, Lord Wharton. This post, already wrongly referred to as that of the secretary of state, was filled by Addison with such diligence and integrity that he won friends everywhere. Elected MP for Cavan in 1709, he was able to overcome his shyness at speaking in the smaller Irish House of Commons. He was made keeper of the records in Bermingham's Tower, a sinecure post with a nominal salary, but one which Addison took seriously, for he began to rehouse and rearrange the public records.

Steele launched the *Tatler* while Addison was in Ireland, and soon involved Addison, who proved to be an essayist without equal.

When the Whig Ministry fell in 1710, Addison lost his post as secretary to the lord lieutenant. In 1714, he was reappointed, this time to the Earl of Sunderland, until 1715, when he moved to the Board of Trade. He rose to be secretary of state in 1717, but retired that year through illness. He died on 17 June 1719.

FRED LOWE

**Agar, Charles** (1736–1809) Ecclesiastic and politician. He was born in Dublin on 22 December, the third son of Henry Agar of Gowran Castle, Country Kilkenny, and he died in London in July 1809. Successively archbishop of Cashel (1779–1801) and of

Dublin (1801–9), he was the last of the 'political bishops' of the eighteenth century. His influence was at its height in the 1790s. He is credited with being the first to raise the king's coronation oath as a constitutional obstacle to Catholic emancipation.

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JAMES KELLY

**agents and middlemen** Represented two faces of the Irish landholding evil known as absenteeism. The land agent was a common feature of the Irish countryside during the long neglectful period between the Boyne (1690) and independence (1922). He was the landowner's personal and professional representative on his Irish estates, acting as steward, manager and sometimes financial adviser also. The extent of his influence depended partly on the closeness of his relationship with his employer but mainly on his efficiency in making the estate pay for itself. In the case of long-term absentee owners the agent often occupied the manor house and his lifestyle was a satisfying if slightly paler reflection of that of his opulent master. The middleman leased land from an estate owner and then became a 'professional' landlord, subletting land to tenants and usually subsisting on the income derived therefrom. Often the subtenants would relet the land or portions of it and so themselves become a further layer of middlemen. Both institutions were frowned on by contemporary economists and later historians. The land, it was felt, was being managed by persons who had no direct interest in it other than commercial, and who moreover disrupted and undermined the deference relationship and formed a barrier between the landlord and his tenants.

GERARD O'BRIEN

**agriculture** The dominant form of economic activity in Ireland at the turn of the century. At independence it accounted for just over half of total employment, about three-quarters of merchandise exports and about one-third of gross domestic product. By the early 1990s its economic importance had shrunk to the point where less than 15 per cent of the population classified themselves as farmers, and agricultural production accounted for around 10 per cent of national output. Ireland's social and cultural evolution in this century reflects this transition from a largely agrarian to a mainly urban society, albeit one in which the imprint of its agricultural past is rarely far below the surface.

Irish agriculture has a predominantly pastoral orientation for both climatic and economic reasons. Cattle and dairy products produced mainly from grass form the backbone of agricultural production. The cattle economy has been based on a complex division of labour between different geographical regions. Traditionally, calves born in the south were purchased for rearing on small western farms and then sold on to the larger grazing farms of the midlands and east for fattening and subsequent export or slaughter. Animals were traded many times. While fair days provided much life and colour in rural towns in the past, by the mid-1960s they had been largely superseded by the more efficient, if more clinical, service provided by the livestock marts.

Irish agriculture has had few golden moments during the twentieth century. The great agricultural depression at the end of the nineteenth century came to an end when for a brief few years during World War I farmers earned high prices from a British market starved of food. But depression quickly returned in the 1920s and was exacerbated by the effects of the economic war with Britain in the 1930s, whose costs were borne largely by the farming class. World War II, provided no respite, although in the 1950s there was a brief glimmer of hope that prosperity could be achieved by exporting beef

and butter to the expanding UK market. The British, however, alarmed by the consequences of having to rely on food imports during the war, embarked on a policy of increased self-sufficiency through state support for their own production. Combined with the extensive protection of Continental European agriculture, this meant markets for increased Irish production could only be found with the aid of increasing, and increasingly expensive, Exchequer subsidies.

Accession to the European Economic Community (as it was then called) in 1973 dramatically altered the fortunes of Irish agriculture (and of the Irish economy) by extending to farmers the high farm prices paid at the expense of European consumers and taxpayers under the Common Agricultural Policy. These subsidies are now so important to farm incomes that farmers have developed one of the most powerful and effective political lobby groups to defend and extend them.

The Land Acts of the nineteenth and early twentieth centuries saw the abolition of the historical form of Irish landlordism and vested the land of the country in tenants who worked it. But while peasant proprietorship gave the farmer ownership of the land, it could not guarantee him a living. Even at the turn of the century many farms were too small to yield an adequate income. Furthermore, there were many landless families who agitated for land redistribution. Despite the efforts of the Land Commission in redistributing some 2.8 million acres to about 140,000 allottees until it ceased operations in the mid-1980s, the subsistence groups in rural society – landless men, the sons and daughters of small farmers – were gradually squeezed out.

The social mechanisms which governed this process revolved around the patriarchal role of the farmer, which was greatly strengthened by peasant proprietorship. The farm had to be handed on intact to a single son and non-inheriting children had to make their own way in the world. In well-to-do families there were opportunities in the professions or

in the state or local bureaucracy, but for many children of smallholders or landless families emigration to the cities of Britain and North America was the only outlet.

This small farm economy remained viable until the late 1950s. The collapse, when it came, was sharp and sudden. Output per acre on larger farms, which in the 1920s had been only one-third the level on smaller farms, grew level in the 1950s and rapidly surpassed small farm levels in the 1970s. Important small farm enterprises, such as pigs and poultry, migrated to industrial units.

Demographic statistics complete the story. Up to the 1950s marriage rates in the west were higher than in the east. After the 1950s the typical figure on small farms became the elderly, bachelor farmer without an heir. Farm surveys showed that these farmers were least likely to be engaged in modern farm practices. Production stagnated and in many cases contracted. The high prices of the EC boom in the 1970s came too late to help these farmers. The demographic collapse was too deep-rooted to allow them to respond, although higher incomes did permit more to be spent on material comforts and the rural housing stock was radically improved.

In other countries the co-operative movement provided the means for small farms to unite to overcome some of the disadvantages of lack of scale. In Ireland the co-operative message was preached by Sir Horace Plunkett (1854–1932) and the Irish Agricultural Organization Society (today the Irish Co-operative Organization Society), which he founded in 1894. The movement's main success was in dairy processing, where eventually 100 per cent of the industry came under farmer control, and in the establishment of livestock marts to replace the traditional fairs. Yet it may be doubted if the co-operative spirit ever really took root in the Irish countryside.

On the more commercial farms the opportunities provided by EC membership were eagerly grasped as farmers sought to undo

the consequences of decades of underinvestment in the space of a few years. Land prices hit record levels. In one year (1979) average farm incomes exceeded average non-farm incomes for possibly the first time ever. Rural industrialization has provided some off-farm employment opportunities, particularly for women, and in recent years much has been made of the income potential of forestry and agri-tourism. Ireland's rural areas face a much more diversified future in which agriculture will be just one of the shaping forces.

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ALAN MATTHEWS

**Ahern, Bartholomew (Bertie)** (1951–) Leader of Fianna Fáil since November 1994; briefly tánaiste during the hiatus after the collapse of the Fianna Fáil/Labour government (1992–4). Born Dublin. Ahern's parents were both staunch Fianna Fáil supporters and, at the age of 13, he was constituency 'director of lamp-post boys' in the 1965 general election. Later, while employed by the Mater Hospital, he became a member of the Federated Workers' Union of Ireland. Ahern was elected to the Dáil in the Fianna Fáil landslide of 1977 and was appointed assistant government whip in 1980; after he topped the poll in elections in 1981 and 1982, he became chief whip. A Haughey loyalist, he held various front bench

positions during 1982–7; he also served as lord mayor of Dublin (1986–7). He was appointed minister for labour on Fianna Fáil's return to power in 1987. He facilitated the merger of the FWUI and the ITGWU to create SIPTU in 1990. However, many trade unionists felt that the Industrial Relations Act (1990) tilted the balance in favour of employers. He served as minister for finance (1991–4) and, in 1993, introduced a controversial amnesty for income-tax evaders.

When Haughey stood down as taoiseach in 1992, Ahern was widely seen as indecisive when he failed to stand in the leadership contest. He remained at Finance under taoiseach Albert Reynolds and retained the portfolio in the Fianna Fáil/Labour government that was formed in December 1992. His defence of the *púnt* during the 1992–3 currency crisis was criticized by business interests and he was eventually forced to reverse his policy.

Following the collapse of the government in 1994, Ahern was elected leader of Fianna Fáil. A song commissioned to celebrate his victory, *The Man They Call Ahern*, proved so embarrassing that it was quickly jettisoned. He was a lacklustre leader of the opposition and found it difficult to motivate his parliamentary colleagues. He did, however, obtain expert advice on policy development and commissioned an independent consultant's report on the future of the party. Fianna Fáil's electoral strategy was drawn up and the party's image revamped in good time for the 1997 general election. Although the party's share of the vote increased only marginally compared to 1992, astute vote management resulted in a gain of ten seats. Thus Ahern was elected taoiseach in June 1997 and became leader of a Fianna Fáil/Progressive Democrats minority government supported by three independent deputies. Ahern scored a considerable political victory in 1998, when he gained a mandate from the Irish people to drop Ireland's constitutional claim over Northern Ireland, in an effort to aid the peace process there. Ten years earlier,

he described politics as 'rough, tough, hard'. According to his mentor, Charles Haughey, Ahern was ideally suited to this milieu: 'He's the best, the most skilful, the most devious and the most cunning.'

PATRICK GILLAN

**AIDS** It held a mirror to Irish society, revealing hidden parts that challenged traditional views and icons. AIDS and HIV infection were confined to risk groups at the beginning: male homosexuals and then intravenous drug abusers. Initial fears of society's reacting with homophobia were put aside as more was learnt about the disease and society saw the benefit of the advice and positive contribution of the gay organizations and self-help groups. Drug abusers unfortunately did not have the advantage of such an organized caring infrastructure, and HIV infection and AIDS put another burden upon their shattered lives.

Whilst treatment can now offer substantial benefit, there is no cure for AIDS. 'Knowledge is the only vaccine', and there is a duty incumbent upon education and health-care workers to provide the ways and means to allow the behaviour modification that protects against infection.

Behavioural modification of such a strong primordial instinct as sex requires explicit information and messages on topics from which Irish society had previously been sheltered. This posed a challenge to the traditional tenets of church and state. That innocuous piece of rubber, the condom, became the centre of many people's attention and emotion. The adoption of a Scandinavian model of health education against sexually transmitted diseases with a primary emphasis upon partner selection and fidelity, and with condom usage as a secondary protection for those not so fortunate in choice of partner, provided a solution that was received as being not only practical and sensible but one that could be supported by all bodies. The more explicit messages of safe-sex practices were left to the voluntary sector.

The statutory bodies had difficulty in coping with the problems raised by covert groups and behaviour in society. The voluntary groups received no direct support, despite the high value put upon their efforts by all concerned. Some indirect funding was furnished through the AIDS Fund and Irish cultural life has been enhanced by a number of events and performances for AIDS charities.

The 1990s saw the beginning of some action by the statutory bodies with the provision of walk-in needle-exchange clinics in Dublin, which also distributed condoms. AIDS forced the issue of sex education with the commencement of a pilot programme in schools and the promise of full programmes in the future.

Surveys of public knowledge of and information on AIDS in the 1980s showed that Ireland coped surprisingly well in the face of a rather limp performance by the statutory bodies. This has been largely due to the persistence of a few individuals and media personalities who kept the topic alive in the public eye in a rational and non-sensational manner, and whom the public felt they could relate to and trust.

The silent and sad face of AIDS in Irish society is the loss of many talented and gifted contributors to all aspects of Irish culture as well as to their family and friends.

DAVID FREEDMAN

**Aiken, John** (1950–) Sculptor. Born Belfast. Aiken works in certain types of materials that can roughly be associated with landscape, but in an unusual way. Influenced very much by Robert Smithson's land art and process art, his sculpture and installations use sand, wood/timber, metal/steel and marble/stone, and rely a lot on geometric pattern and organization of space. His formal fusing of steel and marble displays and contrasts the relative softness of the stone and the rigidity of the cast metal, foregrounding the formal properties of each of these materials in an elegant fashion.

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MARTIN MCCABE AND MICHAEL WILSON

**aisling** Means 'dream' or 'vision' in Gaelic and refers to a stylized form of eighteenth-century Gaelic political verse. The genre was established in Munster by Aogán Ó Rathaille (c.1670–c.1726) and typically features a dream encounter between the poet and a beautiful fairy woman who symbolizes Ireland. She tells him of her current distress and desired deliverance; he responds with hope or despair, depending upon the actual prospects of the return of a Stuart king – seen as a potential saviour by Irish Catholics – to the English throne. Late eighteenth-century aisling poems lack political realism, since hopes of a Jacobite restoration ended with the defeat of Prince Charles Stuart at the battle of Culloden in 1746.

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LIAM HARTE

**alcoholism** Ireland has a higher rate of alcoholism than other European countries. It is the second most common cause of admissions to psychiatric hospitals, comprising 26 per cent of all cases. Cirrhosis rates are low, however, for the typical drinking pattern involves binges rather than tipping. Ireland also has a high proportion of teetotallers (25 per cent).

Historically, the rural Irish indulged in drinking at special occasions like markets, festivals, Christenings and weddings. Wakes were an important part of this circumstantial drinking. Ale was part of Celtic tradition, but by the eighteenth century it was too expensive, and the common people drank whiskey.

ALCORN, MICHAEL

Poteen (illegal spirit) was distilled in the north and west.

In the 1790s, the government, concerned at heavy whiskey drinking, abolished tax on beer, but its consumption was restricted to towns like Dublin and Cork until the 1850s. In the 1920s, when Kevin O'Higgins legislated to curb the abuses of the liquor trade, he met with such opposition that he remarked that the publicans of Ireland were far harder to deal with than the Republicans.

Many famous persons have suffered from alcoholism. Anthony Cronin's *Dead as Doornails* describes the excesses of Brendan Behan, Patrick Kavanagh and Flann O'Brien, whose writing, however, also reflects the humour found in the traditional Dublin public house.

FRED LOWE

**Alcorn, Michael** (1962–) Born Belfast, 22 January. He studied at the University of Ulster with David Morris, and at Durham University with John Casken. He was composer in residence at Queen's University, Belfast, before being appointed lecturer in music in 1989. Influenced by electronic and computer music techniques, his works have been performed and broadcast in Ireland, Great Britain and Denmark. They include *Hanging Stones* for tape and slide projection, *In dulci jubilo* for chorus and organ (both 1985), *Time Domains* for piano (1986), *Jubilate* for piano and computer, *Incantation* for orchestra (both 1987), and the piano quartet *Making a Song and Dance* (1989).

PETER DOWNEY

**Allingham, William** (1824–89) Ballyshannon-born poet who worked as a Donegal customs official before taking up a literary life in England, publishing his *Poems* (1850) and becoming editor of *Fraser's Magazine* (1874–9). Anti-imperialist and sympathetic to the Irish peasantry, his enthusiasm for Irish folk literature was channelled into a collection of his own ballads in 1864. In the same year his long narrative poem *Lawrence Bloomfield in Ireland* advocated a policy of liberal

paternalism in the escalating landlord–tenant conflict. His diary (published 1907, reprinted 1967) provides an entertaining and useful chronicle of Victorian London's literary milieu in accounts of his relationships with Tennyson, Carlyle, Rossetti and Browning.

EVE PATTEN

**American Conference for Irish Studies** Two University College, Dublin, historians a generation apart, Eoin MacNeill and R. Dudley Edwards, can claim credit for inspiring the formation of the American Conference (originally Committee) for Irish Studies. Some thirty years later the conference hosts academic symposia, encourages study in Ireland and publishes an ever-expanding guide to Irish Studies courses in US colleges.

JOHN B. BRESLIN

**Andrews, Christopher Stephen ('Todd')** (1901–85) Revolutionary and public servant. Born in Summerhill, Dublin, 6 October; died in Dundrum, County Dublin, 11 October. A member of the Dublin Brigade, Irish Volunteers, from 1916, he was imprisoned in Mountjoy in April 1920. Interned in the Curragh in 1921, he escaped by tunnelling out. He took the anti-Treaty side in the Civil War, and was interned by the Free State Government until 1924. He then returned to University College, Dublin, and graduated BComm.

Andrews was employed by the Irish Tourist Association between 1926 and 1930, and as accounts inspector in the ESB between 1930 and 1933. In 1933, he was put in charge of the Turf Development Board, which became Bord na Mona in 1946. The board expanded rapidly under his direction. In 1958, he became chairman of Coras Iompair Éireann (the Transport Organization of Ireland) and oversaw a major reorganization programme. In June 1966, he was appointed chairman of the RTE Authority, resigning in 1970 when his son David was appointed chief whip of Fianna Fáil.

The New University of Ireland, Trinity College, Dublin, and Queen's University, Belfast, conferred honorary doctorates on him. He wrote an autobiography in two volumes.

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ALAN DUKES

**annals** Some medieval monasteries kept annual records of notable events, and compiled obituaries of prominent individuals, ecclesiastical and lay. The resultant annals are the most comprehensive native record of the history of Gaelic Ireland down to the end of the sixteenth century. Medieval Irish annals were local rather than national in scope, reflecting the limited world view of the compilers, who by the sixteenth century were usually lay men. Major surviving compilations in Gaelic are the *Annals of Ulster*, the *Annals of Connacht* and the *Annals of Loch C e*. Some annals were also produced in the Pale, notably those of John Clyn and Thady Dowling. One major seventeenth-century research undertaking of the Irish Franciscans at Louvain produced the last great Irish manuscript history of Ireland in the form of annals: the *Annals of the Kingdom of Ireland* by the Four Masters. It was first published in a classic edition with English translation by John O'Donovan in the mid-nineteenth century.

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BERNADETTE CUNNINGHAM

*Anthologia Hibernica* A monthly periodical published in Dublin during 1793 and 1794 'to diffuse knowledge and rational amusement throughout the kingdom' without becoming

'the organ of any sect or party'. In February 1793, for instance, it offered subscribers 'Curious Accounts of Our Round Towers' (illustrated with an engraving), comic pieces, 'Remarks on the Book of Revelations' couched in surprisingly ecumenical language, a study of Aeschylus' *Agamemnon*, and a 'Scale of Genius for 1792' (Richard Brinsley Sheridan scored highest; Edmund Burke, penalized for lack of 'humour', ranked second). Each edition also carried 'Domestic', British and 'Foreign' news, accounts of scientific discoveries, theatre listings, notices of new publications, complex mathematical questions, poetry (often in Latin or French), and a lively readers' correspondence. Conducted with support from members of Trinity College and the Royal Irish Academy, the *Anthologia* provided reading material for an erudite intelligentsia whose interests extended beyond local political and sectarian power struggles.

CHRIS MORASH

**antiquarianism** Generally, the pre-scientific investigation of the past, mainly as pursued in the seventeenth and eighteenth centuries; in the course of the nineteenth century, antiquarianism was split asunder by the emergence of academic disciplines such as philology, archaeology and the new post-Walter Scott historiography. Some Irish antiquaries were great scholars of European stature, such as Archbishop James Ussher and Sir James Ware; others were enthusiastic amateurs who sacrificed critical analysis for colourful speculation, such as Charles Vallancey. All of them worked at a time when no evidence had yet come to light which allowed scholars to see world history in other than biblical terms: antiquarianism traces humanity from the Garden of Eden, and the human languages and races from the sons of Noah. The main preoccupations of antiquarianism were non-classical antiquity, comparative linguistics, and the recuperation of non-classical older literature from medieval oral sources.

Antiquarianism in Ireland was a local variation on British antiquarianism generally; thus, Charlotte Brooke's *Reliques of Ancient Irish Poetry* (1789) was a counterpart to Bishop Percy's *Reliques of Ancient English Poetry* (1765), and the archaeological investigation of Ireland's Gaelic past matched growing interest in pre-Conquest, Anglo-Saxon England. What made the Irish situation special, however, was that the pre-Conquest antiquity of Ireland was not quite a closed book or a bygone period: it was still remembered by a living (though rapidly fading) tradition of native Gaelic scholarship. That tradition was largely active in religious exile in the Irish colleges on the Continent, but to some extent within Ireland as well. Thus, it was usual for antiquarians to rely for information on native assistance. Ware employed, in the 1650s, the bardic scholar Dubhaltach Mac Fir Bhisigh; the Welsh antiquarian Edward Lhuyd was helped, in his Irish investigations *c.*1700, by Roderic O'Flaherty; Walter Harris in the 1740s drew on Hugh Mac Curtin; Vallancey relied, in the 1770s, on Charles O'Connor of Belanagar; Charlotte Brooke and Joseph Cooper Walker were assisted in the 1780s by Theophilus O'Flanagan. That model persisted into the nineteenth century, when Gaelic scholars like Edward O'Reilly and Eugene O'Curry provided native expertise to the Ulster king-of-arms Sir William Betham and to the Royal Irish Academy.

Another specific feature of Irish antiquarianism was the fact that its researches had direct political importance. English supremacy in Ireland had from the beginning been based on the axiom that England was entitled to rule Ireland owing to its superior civility and culture, as opposed to the benighted barbarianism of the natives. It was this perception which the Gaelic, bardic intelligentsia was trying to controvert by pointing out its rich cultural legacy and the ancient achievements of the Gaels in arts and letters. Such insights squared oddly with the contemporary culture-political relations (of perceived Gaelic squalor and rusticity) that

Anglo-Irish antiquarians worked in. Various hypotheses were advanced to account for the contradiction. One school (the more conservative, anglocentric one) dismissed the stories of ancient Gaelic greatness and civility as mere boastful invention and held that Ireland had until the advent of English-imported civility been buried in barbarism; they tended to see the Gaels as a branch of Scytho-Celtic tribes, and their dour scepticism could vindicate itself by pointing out the patent absurdities of some of the other, more credulous and speculative antiquaries. These latter accepted that there had been an ancient, refined Gaelic culture (traced back, in accordance with native mythography, to Phoenician or Carthaginian roots), but that it had been destroyed in internecine wars; or that it had been destroyed by the spoliations of the Danes; and there were some who said that the barbarous policy of English hegemonism was to blame. This last interpretation was closest to the one advanced by the native scholars themselves, and had the most subversive and politically dangerous implications.

Thus the speculations of Irish antiquarianism were not only of a scholarly nature, but had political overtones as well. The most positive, appreciative interest in Gaelic antiquity was taken by those closest to the Patriot movement end of the political spectrum. Similarly, the decline of such appreciative antiquarianism after 1800 was partly dictated by an anti-patriotic backlash after the 1798 rebellion, as well as by the advent of new, more scientific methods of investigating the past.

The most important long-term effect of Irish antiquarianism was probably that the Anglo-Irish intelligentsia (which until 1700 had been fervently aware of its English roots and its non-Irishness) slowly came to see itself as the cultural heir of Gaelic antiquity, and began to affiliate itself at the affective level to Ireland's Gaelic past. In short, Anglo-Irish historical self-awareness 'went native'. This development made it possible for Ireland's urban, English-speaking population to adopt



a Gaelic iconography for its cultural nationalism.

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JOEP LEERSSEN

**Aosdána** Established by An Comhairle Ealaíon, the Irish Arts Council, with the support and encouragement of the Irish government in 1982.

Its purpose is to honour those artists whose work has made an outstanding contribution to the arts in Ireland and to encourage and assist them to devote their energies fully to their art. Membership is limited to 150 artists of distinction and vacant places are filled by a democratic if rather complicated process of election.

Members are eligible to receive an annuity, known as a Cnuas, to enable them to concentrate their time and energies on the full-time pursuit of their art. There is no doubt that eligibility for this has released many from the sorts of exigency which were once endemic in the artist's situation.

Aosdána meets in general assembly at least once a year to discuss issues of concern to it as a body or generally relevant to the status of the artist and the arts in society. It recognizes especially significant achievement in an art form by electing members as Saoi. To date those elected include Samuel Beckett, Sean O'Faolain, Patrick Collins and Francis Stuart.

Aosdána came into existence partly as a result of the realization that while provision for the performance and dissemination of works of art had improved, not enough was being done to honour individual artists for their achievement or to enable them to go on producing works of art. One of the most remarkable things about its inception was the welcome accorded to it by the general public.

C. J. HAUGHEY

**Apprentice Boys of Derry** On 7 December 1688, 13 apprentices shut the Ferryquay gate minutes before Lord Antrim's Catholic forces would have gained entry. This inauguration of the siege became the focal point of Protestant/loyalist enthusiasm in Derry and beyond. Apprentice boys' clubs developed, the earliest in 1714, but especially in the mid-nineteenth century. A general committee was established in 1859. A memorial hall, with elaborately furnished council chambers, opened in 1877 overlooking the city wall, the Walker Pillar and the Bogside. In 1988 the Apprentice Boys claimed 12,000 members in 200 branch clubs. Annual siege commemorations have been organized every 12 August. The Boys' insistence on marching on 5 October 1968 and on 12 August 1969 helped precipitate the disturbances in Derry, the latter leading to the introduction of British troops on 14 August.

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W. HARVEY COX

**Aran Islands** (Oileáin Árann) Three islands famous for Celtic grandeur, medieval sanctity, persistence of folk-ways and flourishing Gaelic. Administratively part of County Galway, geologically and ecologically they belong to the Burren, being the broken

remains of a limestone escarpment extending west-north-west across the mouth of Galway Bay.

The smallest island, Inis Oírr (from 'Inis Oirthir', island of the east, anglicized as Inisheer), has close social ties with Doolin on the Clare coast. Inis Méain (middle island, anglicized as Inishmaan), the least visited, was selected by J.M. Synge for his sojourns in 1898–1902, as its life was perhaps the most primitive left in Europe. The largest, Árainn or Inis Mór (big island, Inismore), has the islands' capital, Cill Rónáin (Kilronan), home to a small but modern fishing fleet, and greets perhaps a hundred thousand tourists each year. Many of these are drawn by the spectacular triple-ramparted cashel, Dún Aonghasa, on the brink of a 300-foot cliff over the Atlantic, and traditionally ascribed to Aonghas, a leader of the mythical Fir Bolg.

There are also five substantial inland cashels, a fine promontory fort, and several early oratories and medieval chapels in the islands. Cill Éinne in Arainn was the site of a monastery said to have been founded by St Enda in about AD 480 and to have numbered such celebrities as Columcille Ciaráin of Clonmacnois and Jarlath of Tuam among its alumni. But perhaps the islands' most amazing monument is the nineteenth-century field system, defined by about a thousand miles of drystone walling, which is largely intact, modern farming being impracticable in this terrain.

The islands belonged to the O'Briens of Munster, who built a towerhouse in Inis Oírr, until they were ousted by the O'Flahertys of Connemara in the 1570s. Because of the islands' strategic importance in the context of her Spanish wars, Queen Elizabeth bestowed them on an Englishman in 1582 on condition he kept a force there. A fort was built at Cill Éinne, which saw some action after the surrender of Galway to Cromwell's general in 1651: when it was finally secured by the Cromwellians, it was rebuilt and enlarged with stone from the long-deserted monasteries close by. The absentee landlords of Aran from 1744 onwards were

the Digbys of Landenstown, County Kildare, by whom it was rackrented and neglected until the 1880s, when the Congested Districts Board began to develop the fishing industry. In 1922 the estate was bought out and divided among the tenants.

The population was at its peak (3,521) just before the Great Famine, which it seems was less severe there than in neighbouring mainland areas. Nevertheless, emigration had started as early as 1822, and the current population is about 1,350. The island community responded to its rediscovery by the Irish cultural revival of the late nineteenth century by producing its own writers, including Máirtín Ó Direáin (1910–88) and Liam O'Flaherty (1897–1984). Breandán Ó hEithir (1930–90), the latter's nephew, was also born in Árainn.

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TIM ROBINSON

#### architecture

##### *Ecclesiastical Architecture from 1829*

The immediate post-Emancipation Irish church was typically a rectangular box with a low-pitched roof, usually Perpendicular Gothic in the provinces and classical in Dublin. Only the largest examples had internal columns, usually wooden as at Naas, Tuam Cathedral and Ennis Pro-cathedral. Among the more elaborate Gothic designs was the T-shaped St Malachy's, Belfast (Thomas Jackson, 1840–4). Neo-classical churches included St Mary's, Pope's Quay, Cork (Kearns Deane, 1832–9), Longford Cathedral (J.B. Keane, 1840–56) and, in Dublin, St Paul's, Arran Quay (1837),

St Audeon's, High Street (1841), and Rathmines (1854), all by Patrick Byrne. Byrne also worked in the Gothic idiom and became aware of the archaeologically correct Gothic revival being wrought in Britain by the young architect and writer Augustus Welby Pugin. Pugin assisted Byrne with the chapel at Loreto Convent, Rathfarnham, County Dublin (1839). Through connections in County Wexford Pugin obtained further commissions, including Enniscorthy Cathedral (1842). His Irish masterpiece was undoubtedly Killarney Cathedral (also 1842), of which only the walls had been built at the time of his death in 1852.

Pugin's influence was to dominate Irish ecclesiastical architecture for the rest of the century, though his successors were to introduce French elements into the Early English and Decorated Gothic styles that he had advocated. From the 1850s the most significant architect was Pugin's sometime Irish associate J.J. McCarthy, known as the 'Irish Pugin', who cultivated the hierarchy and obtained commissions for four cathedrals – Derry (1851), the completion of Armagh (1853), Monaghan (1861) and Thurles (1865) – as well as numerous churches throughout the country. The majority were Gothic, though Thurles is Pisan Romanesque. From 1860 the practice set up by Pugin's son Edward and George Coppinger Ashlin competed with McCarthy for major jobs, of which Cobh Cathedral (1867–1919) was the most important. Although the partnership broke up in 1868, Ashlin was to become the foremost church architect after McCarthy's death in 1882, designing substantial buildings like the O'Connell Memorial Church, Cahirciveen (1886), and, with his partner Thomas A. Coleman, completing Killarney Cathedral in 1908–12.

After Pugin, the only English church architect with a significant Irish practice was George Goldie, who obtained commissions as far apart as Waterford, Cork, Limerick and Sligo, where he designed the cathedral (1869–75). Another Englishman, P.C. Hardwick, architect to Lord Dunraven,

designed Limerick Cathedral (1856–61), spire by M.A. Hennessy (1878). Among the more significant late Victorian church architects were William Hague (Letterkenny Cathedral, 1891–1901) and William H. Byrne (Loughrea Cathedral, 1897–1901). The critic Robert Elliott's remark, in 1907, that Loughrea was an example of worn-out Puginism, coupled with his comment that Gothic was a British style, effectively marked the end of the Gothic revival and sent architects and clergy off in a hunt for a national style. Elliott's friend William A. Scott had just designed a church at Spiddal in the Hiberno-Romanesque style, but this and Scott's later basilica at Lough Derg (1921) were too individual to be copied, the mainstream of Romanesque revival churches being distinguished from their Gothic predecessors more by detail than by form. Tired and shop-worn as it soon became itself, the Romanesque revival was accompanied by a major encouragement of native artists and craftsmen, with stained glass artists like Michael Healy and Harry Clarke supplanting the ubiquitous Mayer of Munich.

During the inter-war years some architects managed to design interesting buildings within the stylistic constraints of the Romanesque theme, among them Padraic Gregory (St Malachy's, Coleraine, 1937) and the firm of Robinson and Keefe, whose Dublin churches included the Italianate Foxrock (1934) and the Byzantine Deco Whitehall (1938). The only really modern church of the period, Turner's Cross, Cork (Barry Byrne of Chicago, 1927–31), proved to be too controversial for the experiment to be repeated. The master of combining details from different classical and European sources was undoubtedly Ralph Byrne (son of William H.), whose major works were Mullingar Cathedral (1932–6), SS Peter and Paul, Athlone (1935–7), and Cavan Cathedral (1937–41).

The growth of Irish cities after World War II saw the construction of many new suburban churches, the Dublin examples

being mostly Romanesque and red-brick, giving way in the early 1960s to the modern basilica, typified by low-pitched roofs and angular or angled windows. After the introduction, from 1963, of the liturgical reforms of Vatican II, new plan forms, often based on a circle or square, replaced the basilica layout. Among the more interesting are the churches of Liam McCormick, the most striking being the award winning Burt, County Donegal (1967). The liturgical reforms also led to the remodelling of existing churches and regrettably many fine vernacular and High Victorian interiors and fittings were lost in the scramble for modernity.

*The Church of Our Lady of Refuge, Rathmines, Dublin* dates from 1854. The last of Patrick Byrne's great Dublin classical churches, it is said to have been built with the contributions of servants in this expanding suburb. Unusually for Dublin, its plan is a Greek cross, with a dome, originally slated, rising above the crossing. As with Byrne's earlier St Audoen's (1841), the walls are built of calp limestone. The facade, though, is faced with granite ashlar, and the Portland stone tetrastyle corinthian porticos were completed in the 1880s by William M. Byrne. Following a serious fire in 1920, the church was rebuilt by his son Ralph Byrne, with a copper dome of Roman proportions. Internally, the original pilasters and frieze were integrated into an elaborate scheme of stucco decoration.

The original design for the *Cathedral of St Patrick, Armagh*, was an exercise in Perpendicular Gothic with two towers at the west end and a great tower over the crossing. This was the work of the Newry architect Thomas Duff, under whose supervision building began in 1840, only to be suspended during the famine years. Work did not recommence until 1854, Duff having died in the interval. The new architect J.J. McCarthy preferred Decorated Gothic, so that the building, above the level of the aisles, was completed in that style (but without the central tower) in 1873. A remarkable and costly scheme of interior decoration was undertaken in 1900–4

by Cardinal Logue. Of this, the intricately carved marble pulpit and rood screen were removed in 1982.

Work on Augustus Welby Pugin's great *St Mary's Cathedral, Killarney, County Kerry*, began in 1842. The design, in Early English Gothic, was relatively severe, depending on contrasting stonework, form and massing for effect, rather than an elaboration of carved detail. Work was suspended between 1848 and 1853, when the shell was open to the elements. Pugin having died in 1852, it was left to his associate J.J. McCarthy and son Edward Welby Pugin to resume construction and roof the cathedral, enabling it to be opened for worship in 1855. A major building programme in 1908–12 saw the erection of the 285-foot spire under the supervision of Ashlin and Coleman. By the 1970s, it was felt that the interior was a 'museum of Victoriana' inappropriate to the modern liturgy, so that all the plaster was stripped out, together with the floors, altar, pulpit and reredos.

*The Church of SS Augustine and John, John's Lane, Dublin* was the first and best of Pugin and Ashlin's Dublin churches, commissioned apparently in 1860, but not begun until 1862 and not finished (by William Hague) until 1895. Major design credit must go to Edward Welby Pugin, who sent his pupil George Coppinger Ashlin over to open a Dublin office on the strength of the job. The *Dublin Builder* wrote that 'this church promises to be one of the finest in the kingdom'. The design exploited a dramatic site on falling ground, the composition, in polychromatic sandstone with limestone dressings, rising to a 160-foot stone spire (not completed until 1884).

Pugin and Ashlin were one of three firms asked to submit designs in 1867 for a new *Cathedral of St Colman at Cobh, County Cork* (then Queenstown). Following a row between the other competitors and the building committee, partly over the £25,000 cost limit, the commission went to Pugin and Ashlin. Owing to a difficult site and a client intent on elaborating the design after work had begun, construction was extremely protracted. The final

cost, in 1919, was £235,000, making it probably the most expensive single building constructed in Ireland to that date. The walls are faced externally with Dalkey granite with Mallow limestone dressings. The 300-foot spire, one of the landmarks of Cork harbour, was erected in 1911–13.

*Spiddal Church, County Galway*, a compact Hiberno-Romanesque building, was built in 1904–7 from the designs of William A. Scott of Dublin. The claim of the commissioning parish priest Fr. Mark Conroy that it was ‘the first effort at a revival of the native architecture developed by the Gael before the coming of the Gall’ ignores the scholarly examples, including some churches with round towers, erected by the Church of Ireland as early as the 1860s. Spiddal, which almost got a round tower, owed much to Scott’s Arts and Crafts training in London and was more a building of its time than a revived form.

*The Church of St Patrick, Newport, County Mayo*, built by Sisks in 1917–18, was R.M. Butler’s attempt at adopting the Hiberno-Romanesque style for a relatively large building. Its construction, on the hilltop site of its predecessor, was made possible by the £10,000 legacy of a parishioner. It is faced with local red sandstone, with Dumfries sandstone for the entrance and carved work, complemented by a roof of green Tilbertwathie slates. The interior, which tapers towards the east end (with Harry Clark window), has classical columns and a fibrous-plaster vault not stylistically related to the elevations. The west end square tower, surmounted by a flagstaff, gives it the appearance of an English parish church.

In 1937, the newly appointed Bishop of Kilmore, Dr Lyons, commissioned Ralph Byrne of Wm H. Byrne and Son to design a new *Cathedral of SS Patrick and Felim, Cavan*, after seventeen years of fund-raising. It was begun by Sisks in September 1938 and completed in 1941. Like Byrne’s earlier cathedral at Mullingar and church at Athlone, the style is classical. Gothic was

considered too expensive, but Dr Lyons wanted a spire and got one, based on Francis Johnston’s (Protestant) church of St George’s, Dublin. The nave is of the Roman basilica type, with a richly plastered ceiling, dome over the crossing and coffered vaults over the transepts.

#### *Other Public Architecture*

Leinster House, which today as part of the *Leinster House Complex* houses the Irish Parliament, was built from 1745 for James, Earl of Kildare, to the designs of the German-born architect Richard Castle. Its plan and generous site gave it the appearance of a country house. In 1815 it was sold to the Royal Dublin Society (RDS), which added new drawing schools to the north in 1827 (architect H.A. Baker). The Natural History Museum, on the south side of Leinster Lawn, built by the government in 1856–7 (architect F.V. Clarendon), was subsequently mirrored by the elevation of the National Gallery, privately promoted in 1853, but completed with Treasury funding in 1864 (architect Captain Francis Fowke CE, in succession to Charles Lanyon). The complex, the Dublin equivalent of South Kensington, was completed with the erection of the National Library and National Museum in 1885–90 (architects T.N. Deane and Son). Leinster House became the temporary home of Dáil Éireann in 1922, and was subsequently purchased by the state, the RDS erecting new premises at Ballsbridge.

*The Government Buildings, Merrion Street, Dublin*, a quadrangular Edwardian baroque building faced with Portland stone and granite, was built in 1904–22 to house the College of Science (opened by King George V in 1911) and, facing Merrion Street, the offices of the Department of Agriculture and Technical Instruction, and the Department of Local Government. The design was entrusted to Sir Aston Webb of London, with Thomas Manly Deane as local executant architect. Although traditional in appearance, it had such novel features as concrete floors

and roofs, electric power and elevators. In 1990–1 the College of Science (latterly the School of Engineering of University College, Dublin) was converted to house the offices of the Department of the Taoiseach.

*The Parliament House, College Green, Dublin*, now the Bank of Ireland, was built in 1728–39 on the site of its predecessor Chichester House, where the Irish Lords and Commons had sat since 1661. The design of the new building was entrusted not to the then surveyor-general Thomas Burgh, but to the young Edward Lovett Pearce, a protégé of the speaker William Conolly. Pearce had probably been a pupil of his cousin Vanbrugh and had studied Palladian architecture at first hand in the Veneto. The octagonal Commons chamber, at the centre of the plan, has been destroyed, but the House of Lords survives. James Gandon made additions to the House of Lords (1784–c.9) and was one of the architects involved in the Foster Place extension to the Commons (1786–93). The conversion to a bank was carried out by Francis Johnston in 1804–8.

The design of the *Belfast Custom House* was entrusted by the Board of Public Works to the local firm Lanyon and Lynn. The building, erected in 1854–7, is in the form of an Italian palazzo, a style previously used by Lanyon for country houses. The leading architect in Ulster, Lanyon was the son-in-law of the board's architect Jacob Owen. Built to an E-shaped plan on an island site, the elevations are faced with Glasgow freestone. As well as the customs, the building originally housed several other government departments as well as a post office. The carved figures in the pediment and spandrels of the east front were designed by S.F. Lynn, sculptor brother of the architect, and executed by Thomas Fitzpatrick.

In 1845 two Irish education acts were passed. Under the first, *Maynooth College*, the national seminary, was to get £30,000 for extensions and repairs. Under the second, £100,000 was provided 'to endow [three] new [Queen's] colleges for the advancement of

learning in Ireland'. Maynooth and the *Queen's Colleges* were placed under the charge of the Board of Public Works, each college being entrusted to a private architect: Maynooth (A.W.N. Pugin), Belfast (Charles Lanyon), Cork – now University College, Cork (Sir Thomas Deane) and Galway – now University College, Galway (John B. Keane). All the designs were Gothic, Cork and Maynooth being the most interesting. The Cork contract ran smoothly, but the Belfast and Maynooth designs were over budget and had to be cut back, while both the builder and the architect for Galway got into financial difficulties, the Board of Works taking over the supervision after Keane's imprisonment in the Dublin Marshalsea.

*Our Lady's Hospital (formerly Eglinton Asylum), Cork*, was built to house 500 patients. It was the largest of seven district lunatic asylums commissioned by the Board of Public Works in the late 1840s to supplement the nine establishments erected by Johnston and Murray in 1820–35. Like the earlier buildings, the new institutions were 'corridor asylums', but with the emphasis on wards rather than cells. There was a change in style from classical to Gothic. Designed by local architect William Atkins, the Cork asylum was one of the longest buildings in Ireland (almost 1,000 feet), originally split into three blocks, punctuated with towers and gables. Atkins made good use of polychromy, contrasting Glanmire sandstone with limestone dressings. The elevated site, overlooking the River Lee at Shanakiel, appears to have been chosen by the local governors for dramatic effect rather than practicality, great difficulty being encountered in providing exercise yards on the steep slope.

*Parliament Buildings, Stormont, County Down*, was the last great neo-classical building erected in Ireland (1927–32). It was built on a dramatic hillside site approached by a three-quarter-mile-long avenue. The 27-bay facade has a hexastyle Ionic portico and a richly carved attic storey over the breakfront. Like the Dublin Government Buildings, it is faced with Portland stone on a granite base.

The original proposal, in 1922, was for three blocks – a parliament house and two administrative buildings as at Pretoria and New Delhi. After the parliament house was begun, the architect Arnold Thornley of Liverpool was asked to incorporate all the offices within it. The main interiors are the travertine-clad central hall and the Commons and Senate Chambers, fitted up by the firm that did the transatlantic liners.

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FREDERICK O’DWYER

**archives** There are three official archival repositories for records relating to the government of Ireland: the National Archives, Dublin, the Public Record Office of Northern Ireland in Belfast and the Public Record Office in London. The Public Record Office of Ireland was established in 1867 in the Four Courts building in Dublin. In the succeeding 40 years local and central government records were transferred there and a guide to the contents was published in 1919. But in 1922, at the beginning of the Irish Civil War, the four courts building was attacked and the Public Record Office destroyed by fire. All that survived was a small collection of original records and transcripts and calendars of the burnt manuscripts. Fortunately

the records of the Chief Secretary's office which were kept in a tower in Dublin Castle (the State Paper Office) escaped the fire, as did some government records which had not yet been transferred to the Four Courts building. Among these were land surveys from the seventeenth century in the Quit Rent Office and records concerned with law and order in the eighteenth century. These records were subsequently deposited in the Record Office: but generally, government departments in the new state were reluctant to allow public access to their archives and were under no legal or official pressure to do so.

In 1991, however, as a consequence of the National Archives Act (1988), the management of Irish government archives was transformed. Under the act the Public Record Office was renamed the National Archives and its premises moved from the Four Courts to Bishop Street, Dublin. The records in the State Paper Office were relocated in the new premises. The legislation also facilitated the depositing of official records in the National Archives. From January 1991, government records can be made available for public inspection after 30 years. It is left to the discretion of individual government departments to withhold confidential or sensitive material; but in the first year of its operation, historians were agreeably surprised at the wealth of records made available for public consultation. Apart from official documentation, the National Archives has a large collection of business records from offices and companies all over Ireland, and a smaller collection of private papers. The National Archives receives court and probate records 20 years after their creation and also has responsibility for pre-disestablishment parish registers of the Church of Ireland.

The Public Record Office of Northern Ireland (PRONI) in Belfast was established under legislation passed in 1923. It is the depository for the records of Northern Ireland government departments and also holds records relating to the six countries which pre-date the founding of the state and were

transferred to Belfast from government offices in Dublin. A 30-year rule applies to government records in Northern Ireland, as in the rest of the United Kingdom; in recent years, because of the troubles, access to what are considered sensitive files has been restricted. Apart from central government records, local authorities in Northern Ireland deposit records in PRONI, as do some church authorities. PRONI also has an excellent collection of private papers. Among the most important are the estate papers of the Downshire and Gosford families and those of the marquis and marchioness of Dufferin and Ava. PRONI is also the repository for the papers of prominent Ulster unionist and nationalist politicians, including Lord Edward Carson and Viscount Craigavon. In addition, there is a large collection of papers from solicitor's offices and archives of many organizations and societies based in Northern Ireland. These include the records of the Irish Unionist Association and the Irish Unionist Council as well as many Orange lodges. PRONI has also collected archives and documents relating to industrial and commercial development in the province. Among the most substantial collections in this category is the archive of the shipbuilders Harland and Wolfe.

The Public Record Office (PRO) in London holds a very large collection of documentary material relating to Ireland. One of the most continuous series is that of the Irish state papers from the earliest years of Henry VIII's reign to 1782. These papers contain a great variety of documents relating to Ireland including the correspondence of successive Irish administrations, financial accounts, military surveys and reports from government commissions. They have been calendared for the sixteenth and seventeenth centuries. Since the destruction of the Irish Public Record Office, the state papers in the PRO have been the main source for the history of early modern Ireland. The records of the Home Office, which had overall responsibility for the affairs of Ireland until 1922 and



for Northern Ireland 1922–72, have a great deal of material concerning most of the main political events in Ireland from the late eighteenth to the early twentieth century. The Home Office also had responsibility for Irish public services and institutions such as hospitals and the Royal Irish Constabulary. After 1922, the Colonial Office dealt with the Irish Free State, and its records contain documentation on the Irish Free State as well as Northern Ireland in the 1920s. The records of the British Cabinet after 1916 are also available in the PRO and include many references to Ireland.

Local government archives are deposited in a variety of institutions including town and county halls and local libraries. In recent years many local authorities have begun to provide facilities for researchers. The largest collection of municipal records is in Dublin and can be consulted in the manuscripts room in the City Hall. Records of local institutions such as hospitals and schools are usually still preserved *in situ* and may be consulted by private arrangement.

The records of the Roman Catholic church are organized on a diocesan basis, with the largest archive to be found in the Dublin Diocesan Library. The Church of Ireland has its own library and archive (in the Representative Church Body Library in Dublin), as do the Quakers. The Presbyterian and Methodist churches have archives and libraries in Belfast. The Jewish Museum, Dublin, can provide information on records relating to the community in Ireland. Copies of parish records can be found in PRONI, the National Archive and the National Library of Ireland; or can be seen, with the permission of the relevant ecclesiastical authorities, in local parish churches. Other ecclesiastical institutions such as convents, friaries and schools have archives usually dating back to the nineteenth century, and these can often be consulted on inquiry. Public libraries, founded by ecclesiastical figures in the eighteenth century, such as Marsh's Library, Dublin, Armagh Public Library and the Guinness

Peat Library, Cashel, all have archival collections which are mainly concerned with Church of Ireland affairs.

The largest public library in Ireland, the National Library of Ireland, has a large miscellaneous collection of manuscript material, mainly in the form of private or family papers. Among the most important are the estate papers of the Leinster (Fitzgerald), Ormonde (Butler) and Devonshire (Boyle) families. Papers relating to prominent political figures such as Daniel O'Connell, Patrick Pearse, Roger Casement and John Redmond can also be found in the National Library. Irish writers represented in the library's collections include Maria Edgeworth, Patrick Sheehan, W.B. Yeats and Patrick Kavanagh. The library has also accumulated a significant number of manuscripts in Irish. In addition it has a collection of Irish maps, topographical prints, portraits and original drawings as well as an impressive collection of early photographs of Irish towns in the Lawrence Collection. Attached to the National Library is the Genealogical Office, which has a small archive of genealogical material relating to Irish families.

All Irish universities have archive collections. The manuscripts room in Trinity College, Dublin, has manuscripts relating to many individuals associated with the college including James Ussher, William King and Jonathan Swift. The papers of the Land League leader Michael Davitt and the playwright John Millington Synge are also in Trinity. The library has as well an important collection of early Irish manuscripts including the Book of Kells, the Book of Armagh and the Book of Durrow.

The Archives Department in University College, Dublin, has over the last 25 years accumulated a large collection of papers relating to government ministers of the Irish Free State, including Richard Mulcahy and Desmond Fitzgerald; and for more recent times, the papers of Desmond's son, Garret. The papers of Eamon de Valera were left to the Franciscan Library in Killiney.

## ARMS TRIAL

The Chester Beatty Library in Dublin was the private library of Sir Alfred Chester Beatty and was bequeathed on his death to the Irish people in 1968. It has an internationally respected collection of eastern manuscripts including clay tablets as well as Arabic, Indian, Burmese, Siamese, Tibetan and Mongolian manuscripts.

Other, smaller and more specialized collections of archives in Ireland include literary manuscripts in Irish in the Royal Irish Academy, trade union records in the Irish Labour History Museum, legal records in the library of King's Inns, Dublin, and architectural drawings and photographs in the Irish Architectural Archive, also in Dublin.

Apart from the PRO in London, the most important collections of manuscript material relating to Ireland in Britain are in the British Library and the Bodleian Library, Oxford. The Irish material in these institutions has never been adequately catalogued but includes a wide variety of material relating to Irish officials, politicians and literary figures.

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MARY O'DOWD

**Arms Trial** On 5 May 1970 Jack Lynch dismissed his finance minister, Charles Haughey, from his cabinet. Later the same year Haughey and others went on trial accused of illegally attempting to import arms. All were acquitted. The trial, the sensation of the decade, was notable *inter alia* for a conflict of evidence between Haughey and James Gibbons, who had served with him in cabinet as defence minister. Afterwards the Dáil committee of public accounts investigated the disposal of £100,000 voted for relief of distress in Northern Ireland and concluded that a large proportion of the money had been appropriated to other purposes. In May 1980 *Magill* magazine stated that almost one-third of the money had gone to the two wings of the IRA. The circumstances of Haughey's dismissal in 1970 alarmed many opposition, especially Labour, politicians, some of whom claimed that the purpose of the attempted importation was to mount a *coup d'état*. There is no doubt that an attempt at importation was made, but that the arms were meant for the use of 'Republican' elements in the North. After his acquittal Haughey, believing correctly that he had no political future outside Fianna Fáil, set about reconstructing his position and was ultimately rewarded by his election as Fianna Fáil leader, and as taoiseach, in December 1979. But the 'arms crisis' shadowed the whole of his later career.

JAMES DOWNEY

### Arne family

*Thomas Augustine (1710–78)*

English composer and violinist; the leading figure in English theatrical music in the mid-eighteenth century, and teacher of

numerous singers. He paid extended visits to Dublin between 1742 and 1756, conducting theatrical works and oratorios. His *Alfred* and *Comus* became perennial favourites there. His sister Susanna Maria was the singing actress Mrs Cibber, who took part in the first performance of *Messiah*.

*Cecilia (née Young) (1711–89)*

Soprano. A sister of Mrs J.F. Lampe and pupil of Geminiani, she came to Dublin with her husband Thomas, remaining there after the marriage broke up, where she followed her career as a singer and looked after her niece, Polly Young the singer. They both returned to London in 1762.

*Michael (c.1740–86)*

Composer and organist. He came to Dublin with his third wife, the singer Anne Venables, in 1775, remaining for about five years. He performed his father's organ concertos and operas, and conducted his own opera *Cymon*. The lure of alchemy led him into debt and confinement in the Marshalsea prison.

BRIAN BOYDELL

**art 1913–23** Throughout the years from 1913 until 1923, a momentous period in Irish history, the development of art was determined more than anything else by the growing ascendancy of the international modern movement. This, however, was linked to and influenced by the nationalism of contemporary politics and the desire among many to establish a distinct Irish school of art, what at the time was often referred to as a 'national' art.

In the visual arts, the period is not self-contained; rather, those forces which we find present in 1913 have their beginnings a decade or more earlier, during the *fin de siècle*, and they were to reach their natural conclusion later in the century. Yet, nevertheless, the period did see the formalization of those paths which both the Modernist and the nationalist painters would pursue in the future.

By 1913 Modernism, that is, that which is generally understood as representing the

main stream of development in art from the time of Manet and the Impressionists in France, was already well established in Ireland. As early as 1884 the Dublin Sketching Club had exhibited paintings by James McNeill Whistler, the leading avant-garde painter in England. In 1899 George Russell, better known as 'AE', a painter, poet and writer, had arranged in Dublin an exhibition of 'Modern Paintings' which included, amongst others, works by the better-known French Impressionists. Russell's hope was that the exhibition might stimulate the development of modern painting in Ireland and, more importantly, encourage artists to draw upon Irish themes, as the literary men had done, and so create a distinct Irish school of art. In 1901 Sarah Purser arranged the celebrated exhibition of paintings by John Butler Yeats and Nathaniel Hone, held in St Stephen's Green, Dublin, and this event saw the introduction of Hugh (later Sir Hugh) Lane to Irish art. Lane, as is well known, hoped to establish a recognizably Irish art, and in 1908 his activities culminated in the opening of the Dublin Municipal Gallery of Modern Art, which he considered a prerequisite to this. Other important exhibitions which promoted Modernism in Ireland were 'Works by Post-Impressionist Painters' and 'Modern French Pictures', held at the United Arts Club, Dublin, in 1911 and 1912 respectively. These years, 1901–11, also coincided with the residence in Dublin of George Moore, who had known Manet in Paris, and who was then at the height of his powers as a novelist and critic. It was through Moore that William Orpen, one of the most distinguished painters of the time, became involved with the Irish cultural revival.

Of these events, the appearance of Hugh Lane was the most consequential and with him the two strands of development, namely Modernism and the search for an Irish school of art, are united. To begin with the Municipal Gallery had opened in temporary premises, but the Dublin Corporation had undertaken to erect a suitable building to

house the collection. Lane in turn agreed to donate to the Gallery a group of 39 important French Impressionist pictures if the corporation kept to its word. By 1912, however, no final decision having been made on the matter, Lane began to feel that the corporation was procrastinating and he removed his 39 Impressionist works to the National Gallery, London. In 1913 he made a will bequeathing these pictures to London, but in 1915, before sailing to America, wrote a codicil to this will leaving the pictures to Dublin provided that a suitable building was found for them within five years of his death. However, the codicil was unwitnessed and was therefore invalid when Lane drowned in the *Lusitania* later in 1915. Subsequent events regarding the pictures – of which the best known are, perhaps, Degas's *Sur la Plage*, Manet's *Éva Gonzalès*, Monet's *Vétheuil: Sunshine and Snow*, Pissarro's *Printemps, vue de Louveciennes* and Renoir's *Les Parapluies* – stem from this point. In brief, despite well-substantiated protestations from Lane's executor, his aunt, Lady Gregory, and others that the pictures should be returned to Dublin, they remained in London, and in 1924 the British government appointed a committee of inquiry to determine whether Lane, when he signed the codicil, thought it to have legal force. This committee published its findings in 1926 and decided in favour of the Dublin argument, but resolved that had Lane known of recent developments at the Tate Gallery he would have destroyed the codicil. While the legal aspect of this whole affair has never been in doubt, the moral aspect is not yet permanently resolved. The Hugh Lane Municipal Gallery of Modern Art, as the institution is now called, is the most tangible memorial we have to Lane and his efforts to stimulate the development of Irish painting, yet the gallery has never been at the forefront of developments in Irish art.

The years before 1920 in Ireland saw a growing awareness of national identity. The literary revivalists had contributed to this awareness and in the visual arts

William Orpen raised the issue in a number of compositions such as *Sowing New Seed* (1913), a picture symbolizing Irish rejuvenation, *The Western Wedding* (1914) and *The Holy Well* (1916). But Orpen, who had a flourishing portrait practice in London, was to an extent ambivalent towards events in Ireland, although as a part-time teacher at the Dublin Metropolitan School of Art he exerted an enormous influence on a younger generation of painters. Orpen, however, never returned to Ireland after the end of World War I, so that his essays in the cause of a distinct Irish art must be treated with some circumspection.

Sean Keating studied under Orpen at the Metropolitan School and later worked in London as his studio assistant. In 1916 he returned to Ireland to find his inspiration in the west, in particular in the Aran Islands, which he had first visited in about 1913 or 1914. Henceforth, the area dominated much of his subject matter and he forged from it a strongly nationalist art. From 1916, in compositions such as *The Men of the West*, until the Civil War – with *Men of the South* (1922), *On the Run: War of Independence* (c.1924) – and later, Keating chronicled Ireland's emergence to nationhood; while in *An Aran Fisherman and his Wife* of the 1920s, *Half Flood* and *The Race of the Gael*, both of the 1930s, he set down an idyllic vision of rural Irish life and character which perfectly matched the mood of the period.

Ireland's struggle for independence greatly affected Jack B. Yeats, the most important Irish painter to have emerged this century. In a number of paintings done in the years immediately before and after the gaining of independence Yeats recorded the revolutionary events of the time. *Bachelors Walk, In Memory* (1915), a seminal image of the period, *On Drumcliffe Strand* (1918), *The Island Funeral* (1923), *A Westerly Wind* (1921), a picture rich in metaphor, and *Communicating with Prisoners* (1924), for example, show him at his best and illustrate his sense of universal human experience which characterizes so

much of his work. Yeats, who was something of a loner, was an observer of events, working from what he called ‘a pool of memories’, and throughout his career he recorded the changing circumstances of Irish life.

In August 1920, amid the uncertainties of the time, Jack B. Yeats, Paul and Grace Henry, Mary Swanzy, E.M.O’R. Dickey, Letitia Hamilton and a few others founded the Society of Dublin Painters, their aim being to circumvent the hostility of the art establishment towards avant-garde painting. With the Dublin Painters we see the beginning of the steady ascendancy of Modernism in Irish painting. The society took rooms at 7 St Stephen’s Green, Dublin, and there held regular single and group exhibitions of members’ work. From its inception until the 1940s the Dublin Painters’ Society represented all that was progressive in Irish painting. Its members espoused no common aesthetic, but rather were united in their individuality and common interest in avant-garde painting.

Paul Henry, a prominent member of the society in its early days, had spent much of the decade before 1920 living and working on Achill Island, where he recorded the harsh life of the people in images set down with a Post-Impressionist rigour. In 1919, however, Henry and his wife, Grace, settled in Dublin and the following year conceived the idea of founding the Dublin Painters’ Society. These and the immediately subsequent years saw Henry at the height of his powers with compositions such as the various versions of his *Potato Diggers* (1910–12), which show his debt to the French painter J.F. Millet, or *Dawn, Killary Harbour* (1922–3) which, with its closely modulated forms and atmospheric tones, betrays the influence of Whistler, whom Henry knew and admired as a student in Paris.

Another founder-member of the Dublin Painters’ Society was Mary Swanzy. Like many of her contemporaries, she had studied art in Paris and in the early years of the century had developed a style which, in terms of her use of bright colours briskly

applied, was greatly influenced by French Fauvism. She had first shown such paintings in Ireland at her exhibition in the Mills’ Hall, Dublin, in 1919 and thus when she joined the Dublin Painters her work was already known. In the mid-1920s she developed a style which, in terms of the simplification of forms and sense of dynamic energy, is part Cubist and part Futurist in derivation, but she did not long persist in this.

In 1923, at the Dublin Painters’ autumn exhibition, Mainie Jellett showed two abstract paintings which were a development from her experiments with Cubism. These works, both simply titled *Decoration*, were the most advanced paintings by an Irish artist to have been exhibited in Ireland by that time. The pictures caused a considerable stir in the press, George Russell (AE), for example, betraying the critical mood of the period, describing them as examples of ‘artistic malaria!’ In the following years, however, Jellett and her friend Evie Hone continued to show similar works at the Dublin Painters’ gallery, although they met with little acclaim. Mainie Jellett is the most important Irish Cubist painter and she is one of the few Irish artists of her generation to espouse a distinct theory of art, which, in terms of her search for ‘inner rhythms’ and ‘inner principles’ derived from nature, she saw as being a spiritual matter.

Those artists whom we have mentioned, without exception, looked to France for their inspiration, but Cecil Salkeld, another member of the Dublin Painters’ Society, had studied in Germany and it is due to him that an influence from the *Neue Sachlichkeit* movement, which greatly influenced European art in the inter-war years, can be found in Ireland. Salkeld first exhibited at the Dublin Painters in about 1923 or 1924, showing in all probability works such as *Composition* (1922), a watercolour with extremely angular and stylized forms, *Cinema* (c.1922), a woodcut, and *The Tennis Party*, an oil of 1923. All of these pictures illustrate the German influence on his work at that time. Like

Mainie Jellett, Salkeld held a distinct philosophy of art, which he set down in the journal *To-Morrow* in 1924. There he defined art as 'the crystallisation of idea into form' which the spectator, through thought, transmutes into idea again. This theory, which he held to throughout his life, is essentially Expressionist and again shows the influence of his time in Germany.

In sculpture, the period from 1913 until 1923 saw little innovation. Oliver Sheppard's *Death of Cúchulain*, of 1911–12, which characterizes his work at the time, is in the Belle Époque tradition of late nineteenth-century sculpture, although his '*In Mystery the Soul Abides*' (c.1920–8) is less heroic. The work of Sheppard's foremost pupil, Albert Power, is more naturalistic, as can be seen from his *1916 Memorial* in Limerick and his *Madonna and Divine Child* (1921–2). Other, more minor sculptors working in the period include Roasmond Praeger, Frank Wiles, Morris Harding and Joseph Higgins. They are more sentimental in approach than Sheppard and Power, as Praeger's *The Philosopher* (c.1920), Wiles's *Dawn of Womanhood* (1918) and Higgins's *Boy with a Boat* (c.1910), for example, show, although Higgins's head of *Michael Collins*, carved in wood in 1922, is a boldly Expressionist piece of work.

As we have said, the period under discussion in Irish art is not self-contained, yet in it one sees the gradual polarization of those paths along which future developments were to proceed. Perhaps this polarization was in itself the major achievement of the time, for with it artists both articulated the critical issue facing them – the need for some kind of genuine expression of the national consciousness – and mapped out ways of achieving it.

S.B. KENNEDY

**art, contemporary** In summarizing the developments in Irish art practice over the last three decades, it is necessary to make some prefacing remarks. These pertain to periodization, patronage and critical structures.

In terms of periodization, the following loose chronology is proposed; 1960–72, 1972–83, 1983–present. Beginning with the establishment of the Independent Artists Group in 1960, we may identify a period characterized by the conflict between the three organizational nodes of the Royal Hibernian Academy (RHA), the Irish Exhibition of Living Art (IELA, founded 1943) and the Independents. This period ends with the reconfiguration of the IELA Committee in 1972, the crisis in art education practice at the National College of Art and Design (NCAD) and the restructuring of the Arts Council of Ireland in 1973.

In the period 1972–83, art practice in Ireland is marked by the conflict between what may be termed an 'internationalist Modernism' and a 'Romantic Modernism', which can be very loosely identified with the IELA and the Independents respectively. This period comes to an end in the controversial exhibition of 1983, '*Making Sense: Ten Artists 1968–83*', and the furore around the selection of the Irish contributors to the international exhibition ROSC 1984. The current period of art production may be identified with the generation of artists in the newly restructured art colleges who have been educated within the framework of the debates around Modernism and postmodernism, identity and difference, and the poststructuralist critique of 'the sign'. The suggestion implicit in this crude chronology is that the development of contemporary art practice in Ireland since 1960 is to some degree autonomous from the extraordinary political, economic and social upheavals of this period. This must, of course, be corrected. Indeed the development of a complex field of contemporary art practices in Ireland in recent decades might itself be seen as a manifestation of the dramatic transformations of Irish political, economic and social life. The proposed chronology might equally be justified in terms of the transformations of political and economic processes.

In terms of patronage, an understanding of the role of state and corporate sponsorship is crucial. The Arts Councils, Allied Irish Banks

(AIB), Guinness Peat Aviation (GPA) and other large financial institutions have played a determining role in the construction of a canonical body of late twentieth-century Irish art. There is a significant overlap between the Arts Council initiatives and, say, those of the AIB Collection, as evidenced in the key role played by Dr Frances Ruane of the NCAD in contributing to Arts Council Exhibitions and ventures both curatorially and critically and in acting as advisor to the AIB on its collection. Correspondingly, the direct involvement of private collectors such as Patrick Murphy with the organization of state cultural initiatives such as the ROSC series of exhibitions from 1967 to 1988 should be remarked as indicative of the concentrated patterns of patronage and exhibition in place.

Finally and in summary, a pattern of criticism can be discerned whereby a handful of practitioners in the 1960s and 1970s championed the cause of certain individual artists in relation to one or more of the valorized terms 'Irishness', 'Modernity', 'individuality', 'expressivity', 'sensitivity' and 'landscape'. Dorothy Walker's writings on the work of Louis Le Brocquy are an appropriate example of this tendency. With the establishment in 1981 of *Circa* by the Artists' Collective of Northern Ireland, the initiation of a critical discourse around contemporary art practices began in earnest. This project, a journal devoted to contemporary visual culture in Ireland, was complemented by the occasional foray into issues of visual culture by a journal such as *Crane Bag*. The importance of *Circa* since 1981 has been its commitment to rigorous public and critical debate around contemporary visual culture. Rather than simply reinscribe the pre-valorized set of terms identified above, *Circa* sought to interrogate these and provide a much-needed critical forum for the discussion of contemporary visual art production.

The dominant mode of art practice in Ireland in the early 1960s was characterized by the academicism of the RHA, which preoccupied itself with landscape, portraiture and to a

lesser extent still life. Such a hegemony was maintained by two established RHA figures, Sean Keating and his pupil Maurice McGonigal, and their role in the then National College of Art. They operated within a paradigm of traditional painting techniques harnessed to a conservative nationalist politic which saw painting and sculpture as very much in the service of the nationalist project. Explicit in this project was a resistance to change and a deep suspicion and hostility towards Modernism with its cosmopolitanism and formalist approach to material.

By the late 1960s, there was pressure to change the rigidified aesthetic of the RHA which dominated the National College of Art. An attempt on the part of some staff to produce students with a 'comprehensive vision [and] a flexible critical sensibility' met with resolute resistance. The ensuing conflict led to disputes between the college authorities and the students who were seeking transformations to curricula in line with the limited Modernism of the newly developed foundation studies course. Eventually, after a long and hard dispute, some compromises were achieved. A new managerial system of education was introduced, based on the British model. This brought with it a conception of artistic production which 'laid great emphasis on the evolution of an individual, marketable style on the part of each student'.

Abstract Modernists such as Patrick Scott and Cecil King developed a hard-edged formalism which by 1970 began to acquire a limited hegemony in its promotion as a national style. This was supported at state level by the Arts Council of Ireland led by Donal O'Sullivan SJ. This apparent shift in patronage was greeted with vociferous criticisms on the part of the Independent Artists. Chief amongst the members of this group were Michael Kane and James Mc Kenna, who subscribed neither to the modern abstractionist ILEA nor to the anti-Modernism of the RHA. They advocated a range of informal figurative and semi-abstract styles which they believed constituted a more organic and democratic

aesthetic. The Independents further identified this informal aesthetic as particular to Irish experience and culture.

Their position was in some way vindicated by the community of painters living and working in Ireland from the late forties and early fifties. These painters displayed a pre-occupation with nature, rural life and the landscape. Patrick Collins, Nano Reid, Tony O'Malley, Camille Souter, and later Sean McSweeney and Barrie Cooke all applied a semi-abstract, lyrical approach to their subject matter, producing a 'poetic genre' of painterly work which represents a school of Irish landscape that spans three decades. This work was produced in a High Romantic mode which treats the landscape as an enduring repository of native value and identity. The personal response to this centrally important motif was posited as an alternative to an imported modernity and celebrated as a moment of transcendence. This work was claimed as quite 'independent of mainstream international movements...not so much a rejection of the international avant-garde, but a tacit recognition that these styles may not be wholly appropriate in an Irish context'. Landscape was promoted as the quintessential subject matter in Irish art, where artists articulate their 'Irishness' and express their 'Celtic imagination'. Beyond landscape as the privileged signifier for this Celtic sensibility, the portraiture of Louis le Brocquy has also been presented by this discourse as essentializing and reifying this Celtic imagination.

The Committee for the Living Art was radically transformed in 1972 by the displacement of the older 1943 membership by a younger generation. Under the chairmanship of sculptor Brian King, IELA changed its complexion and policies. IELA had always been open to international Modernist influences and was represented in Ireland at this time as a conduit for conceptualism and minimalism as these were circulating and diversifying in the international art world. Some of its members included Robert Ballagh,

Charles Harper and Michael O'Sullivan, who were painters and sculptors. Regular participants in IELA exhibitions included Michael Farrell and John Burke. Abstract formalism dominated these shows, although as an organized group the artists managed to maintain a degree of heterogeneity and a plurality of approaches, materials and concerns, such as responses to events in Northern Ireland. However, any antagonisms which may have been subsumed throughout the 1970s between those who pursued an international Modernist aesthetic, on the one hand, and those who pursued a more Romantic Modernism which manifested itself in expressionism and painterliness, on the other, certainly re-emerged in the controversy surrounding the selection of Irish artists for ROSC 1984.

ROSC's importance for contemporary art in Ireland cannot be overstated, in that it became the first showcase of late twentieth-century modern art in Ireland and contributed to an assessment of Irish art in an international context. Its originator, Michael Scott, was well known for his interest in the development of an Irish Modernism with its 'criteria of transcendental excellence and visual poetry'. However, ROSC 1984's committee, which included two European collectors, failed to come to a decision on the 10 places set aside for Irish artists. The strong implication was that Irish art was not on a par with the international work to be shown. Another selection jury was set up to deal with this problem and it too failed, coming up with 22 names instead of 10. When forced to choose, Michael Kane protested and resigned his position. His promotion of Romantic Modernism and neo-Expressionism did not find favour with the ROSC committee. Finally Ronald Tallon, an architect and colleague of Scott, was appointed to complete the list, which ended up reproducing the abstract Modernism that Kane had railed against in his protest. The ROSC episode is instructive in that it brought to the fore the tensions that had crossed the art scene in Ireland over the previous 20 years.



The role of the Arts Council is also crucial to any understanding of contemporary Irish art. In the early eighties, it addressed itself to the visual arts with increased vigour. This development reinforced earlier initiatives such as the radical restructuring in 1973, increased funding and resources, new proactive policies, and the extending of the council's remit to encompass most areas of cultural welfare. In its short history, it has proven a major force in the developing and profiling of the arts and cultural agendas. The Arts Council promoted business sponsorship of the arts, finding its most powerful expression in major financial institutions such as the major banks (Bank of Ireland and AIB) establishing collections of contemporary art.

Arguably the most controversial and remarkable development in the international art world of the early 1980s was the foregrounding and prioritization of a range of expressive, painterly, figurative styles. Particularly central in this renovation of 'Expressionism' was the presentation of this work along national categories, as evidenced in the debates around the 1981 exhibition '*A New Spirit in Painting*'. In the art capitals, this neo-Expressionism was based on a reinvigorated art market. It thus seemed that entering into the new decade the Independents and the practices endorsed by this grouping were well positioned to claim the mantle of 'Irish art', particularly within the international arena. Paddy Graham was propelled centre-stage due to the rise of neo-Expressionism, and was joined by a generation of younger artists who were returning to painting as a reaction against the conceptualism and minimalism of the late 1970s. Some of these artists were represented in a show in 1983 which was an attempted response to '*A New Spirit in Painting*'. '*Making Sense: Ten Artists 1968-83*' was funded by the Arts Council of Ireland. However, as a show it drew criticism for its failure to include any women and for the male artists' obsessive preoccupation with their own identities, thus reaffirming the resolutely masculine myth-making that

neo-Expressionism had established in Europe and North America. The artists Michael Mulcahy and Brian Bourke, for instance, represented the convergence of metaphysical concerns with references to indigenous cultures and symbols using Expressionist gestures which excavated myth and mythologies.

There were of course others, some of whose work roughly fits into the idiom of neo-Expressionism but who had been passed over (Eithne Jordan, Cecily Brennan and Gwen O'Dowd), and others again who sought to move beyond the pure formalism of some of the Modernist work that had preceded them. Sculptors like Eilis O'Connell and Alistair Wilson combined an abstract use of colour and material with formal elaboration. This period is also marked by a dispersal of previous groupings away from the encampments of the previous decades into new configurations. For instance, the Independents' group suffered a major decline and subsequent death in the mid-1980s. IELA was also discontinued at this time, although the annual open '*Exhibition of Visual Arts*' (EVA) held in Limerick has in many ways replaced it.

After 1983, Irish art saw the emergence of young artists who had assimilated the debates around the prominent discourse of national/cultural identity and art production in Ireland. This discourse of cultural nationalism in the visual arts may be seen to have culminated in the '*Sense of Ireland*' series of exhibitions in London in 1980. A new generation of practitioners were now beginning to articulate themselves outside the ambit of this essentially conservative discursive frame. These would have been seen as continuing the tradition of IELA and its outward-looking attitude to international influences and concerns. Artists such as Alanna O'Kelly, Dorothy Cross, Willie Doherty and Kathy Prendergast engaged with art discourses which privilege conceptual and theoretical concerns, and their work might be termed 'issue-based'. This period also witnessed a more vigorous and concerted effort on the part of these artists

to address the social, historical, political and cultural dimensions of the conflict in the North.

Critics have remarked upon an apparent commonality of approach among artists towards issues arising out of the current political crisis. They suggest there is an oblique, often understated mode of address employed which allows critical response to the prevailing rhetorics and media representations. Brian McAvera argues that the northern artists use 'strategies of subtext [whose] angle of approach is layered and subterranean'. This understated and tentative mode of articulation was remarked upon particularly by the US art critic Lucy Lippard in 1984, when she came to Ireland in search of political and activist art. This contention was also made by critics and historians in *'A Sense of Ireland'*, where it was suggested that such an approach may well in fact betray an underlying 'Celtic imagination' or some putative notion of 'Irishness'. Later in 1988, McAvera went even further and termed this a 'genetic' predisposition to oblique modes of address within Irish culture. It may be remarked that the work of Willie Doherty has contained within its thematic concerns and rhetorical strategies an implicit critique of power and domination played out not on human bodies, although this is certainly implied, but on the borderlands – cityscapes and militarized zones – through surveillance. Doherty's photo-texts continue the landscape tradition so privileged within the canon of art production in Ireland, and yet they undermine the neutrality and 'innocence' of any representation of the land. Likewise Victor Sloan's images, through their violation and disruption of the pristine surface of photographic meaning, produce critiques of the triumphalism of the Loyalist community. Some Northern painters also combine comment on the historical roots of the conflict with the tradition of landscape. Dermot Seymour employs ironic images of the militarization of the landscape, while Micky Donnelly makes use of symbol and

political allegory in elaborating the conjunction of landscape and the contestation of power. Rita Duffy's tragi-comic paintings seek to represent women in their quotidian existence and share with John Kindness's work a wit and incisiveness that deconstructs traditional and dominant images of Ireland and Irish culture. The late eighties were marked by the rejection of the earlier, unreflexive debates around 'Irishness', while an investigation of the politics of place and the local has emerged. Important in this development beyond the narrow preoccupation with the particularity of the 'Irish' is the assertion by key artists of the politics of gender as the premise and agenda for their work.

Coming to the fore with this work are women artists who have been politicized and galvanized by critiques of Modernism's seeming intractable gender bias, and the debates around gender and representation which emanated from feminist art practices and theories and cultural criticism in North America and Britain during the 1970s. This process of politicization must be seen as concomitant with the socio-political cultural upheavals and controversies of the 1980s in the Republic. These have arguably impinged very differently on women's lives and on men's: the abortion and divorce referenda, the feminization of poverty and the rapid growth in unemployment. A number of women artists were producing critiques of the traditional role and image of women in Ireland that they found oppressive. Much of the art of this period concerned itself with the representation of the nation as female. Produced across diverse media, this work has engaged a broad series of thematics and concerns related to the (female) body, identity, history and the land. There is too a concerted effort to articulate a gender specificity in this art with a particular feminist revision of landscape. These developments may be identified in the work of Kathy Prendergast and Alanna O'Kelly. Dorothy Cross's sculptures and installations are preoccupied with the issues of sexual identity, gendered power relations and the gendering

of objects and processes. The problematics of the 'gaze' and the 'fetish' may be said to operate as pivotal elements in many of her installations.

It would be difficult not to remark upon the significance of James Coleman's contribution to the development of avant-garde art practices in the Irish context. Since the late sixties Coleman has acted as an invaluable agent for international influences and developments around time-based art, performance and video art in particular. He is not, however, the only art practitioner working in these media. Nigel Rolfe from England and Alastair McLennan from Scotland arrived in the 1970s, and have through their own practices and their teaching acted as considerable forces in the initiation of an indigenous performance praxis. Symptomatic of the general post-modern pluralization of practices are the difficulties presented by any attempt to summarize the period from 1983 to the present. The older blocks of affiliations have dissipated. Thus, the cosmopolitan pop art of Elizabeth Magill and the theory-based multimedia group Blue Funk co-exist with the Expressionism of David Crone, Michael Cullen and Anita Groener. Abstraction and formalism, so dominant in Irish painting and sculpture in the 1970s, continued into the 1980s and 1990s. The paintings of Mary Fitzgerald, Richard Gorman and Felim Egan, and the sculpture of John Aiken, all indicate that the impact of abstract formalism has been formidable in contemporary art practice in Ireland.

Contemporary art in Ireland bears the traces and marks of a series of struggles and institutional shifts that have occurred in the last 30 years. This has amply demonstrated the need to examine the institutional frames of art education and production when seeking to identify the continuities and discontinuities, movements and traditions, that make up the contemporary art environment. Contemporary art production and consumption in Ireland is a complex of sites where particular contestations around representation are being

acted out. In the past the agenda has been to establish a canon of specifically Irish art and the legitimacy of a given practice as appropriate to Ireland, and hence the correctness of a particular conception of Ireland. Recent work has attempted to change this agenda and establish a plurality of concerns and alternative models of artistic value. However, this very pluralism is in itself a contestable and contested frame. On the one hand it can be mobilized as a testament to the advanced cultural life of Ireland in the interests of cultural diplomacy or international business. On the other hand the seeming pluralism may erase the unresolved conflicts central to contemporary social experience.

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MARTIN MCCABE AND MICHAEL WILSON

**art education** A significant development in Irish art since the 1970s is that the majority of younger artists to have emerged since then hold academic qualifications in their subject. The 'self-taught' artist and the artist who trained through evening classes are now in a minority. Today there is a marked distinction between the amateur artist and the concerns

and practices which constitute the professional artist, even while very few Irish artists earn a living through their art alone. In secondary education, art is a recognized subject and is taught in the vast majority of schools, though its prestige is slight compared to the traditional academic subjects and, particularly in the Republic of Ireland, 'art' is predominantly understood in terms of naturalism. This view has been contested within tertiary education since the 1970s largely as a result of the introduction of Modernist and, latterly, postmodernist concepts, which coincide with a general expansion of art courses in the sector during the period.

The philosophy and structure of art courses in tertiary education is similar to the model established in England in the 1960s, which, in turn, is based on the Bauhaus school in Weimar Germany. The course structure is built around an induction to various materials in which the nature of the end product is open-ended. The course develops through increasing specialization in an area of study. For the most part this has been governed by Modernist beliefs; for example, the integrity of the material and work processes and an emphasis on individual interpretation and understanding.

Prior to this the old system of art education was centred in schools in Dublin, Belfast, Cork and Limerick. These institutions survive but they have been transformed into the National College of Art and Design, the University of Ulster at Belfast, the Crawford Municipal School of Art and the Limerick College of Art, Commerce and Technology, respectively. The oldest of these, dating from 1746, is the National College of Art and Design in Dublin, which, until it was restructured in the early 1970s, epitomized the eighteenth-century academy by its exclusive emphasis on the learning of techniques, particularly drawing. The nineteenth-century schools at Cork and Limerick had similar emphases.

The school in Belfast was established as a school of design in 1849 and was one of

several created by the British government to encourage better standards of design. While the Belfast school had closer links with industry than its counterparts in the rest of Ireland, it too developed art classes, which became central to its existence. Since the 1960s, the school has undergone dramatic structural changes, and is now part of a university. In the Republic, the art schools experienced a dormant period after the Irish Free State was established in 1922. It was not until after (though not as a direct result of) student protests at the National College of Art between 1969 and 1971 over the perceived irrelevance of their courses that the present system was created.

A major development in tertiary education in the Republic since the 1970s is the emergence of the Regional Technical Colleges. The purpose of the RTCs is to provide higher technical education, and to provide higher-level courses in regions of the country where these were not previously available. Art and design courses were part of the new development, and art courses became available in RTCs at Waterford, Galway, Sligo and Letterkenny. Meanwhile diploma-level art courses were also offered at Dun Laoghaire School of Art, and later at the College of Marketing and Design in Dublin. As a necessary part of this expansion, new teaching posts were created, which brought an influx of teacher-artists, many of whom were from the United Kingdom and who introduced the philosophy and attitudes of the new English system. The art departments within the RTCs, as well as those within the older colleges, became sites of conflict between Modernists and traditionalists. By the 1980s, the Modernists had gained the upper hand within tertiary art education, but in the 1990s this dominance is under threat as art colleges and art departments are under increasing pressure to conform to product-based models of higher education with more quantifiable learning outcomes.

Other tensions have emerged. The Republic of Ireland has a highly centralized

education system, and the modern, non-university tertiary sector was planned in such a way that 'centres of excellence' were to be identified; many courses are maintained with low-level qualifications in the expectation that students will move elsewhere to achieve higher ones. This may be understandable from a planning point of view in a country with scarce resources, but it creates hierarchies rather than offering genuine differences and therefore choices between courses, and is a source of political rivalry between regions. In art education, only Dublin, Cork and Limerick offer degrees while other colleges offer diplomas and certificates. A comparable situation exists at Belfast, where for decades the college has struggled against a self-image of being small and provincial compared to colleges in mainland Britain. As in the Republic of Ireland, many of the best students move to the larger centres.

Since 1970 art education has witnessed extensive growth. It has also become part of a national system of higher education in both Northern Ireland and the Republic of Ireland. There are many benefits from this development; for example, art is linked to other tertiary subjects, which brings status and opens the possibility of postgraduate study. In this regard, the MA course in fine art at Belfast is well regarded in Ireland and abroad. While greater emphasis on higher qualifications for artists within a national system has helped to establish better standards of professional practice and has helped to reinstate theoretical premises in fine art practices, it also encourages greater conformity than was the case three decades ago. The enhanced institutionalization of art education brings with it a growing inability to directly address changing conditions in art and society.

JOAN FOWLER

**Arts and Crafts Movement** The visual counterpart to the Yeatsian literary revival and driven by political and romantic nationalist ideologies, it began c.1886, when Irish home industries, especially lace, were

acclaimed in Edinburgh; by 1925, when the Arts and Crafts Society of Ireland (founded 1894) held its seventh exhibition, the Irish Free State was established and the original momentum had been lost.

Although rooted in the utopian socialism of Ruskin and Morris, the Irish movement was led not by architect/craftsmen but by philanthropic patrons concerned to educate and employ unskilled, mostly rural labour faced with severe poverty. By 1910 the desired skilfully executed, apposite interpretations of a mythical past expressed in a contemporary idiom were being exhibited. While the Dublin School of Art became the centre of activity, with lectures, demonstrations and exhibitions in its immediate vicinity, particularly at the National Museum, there were notable workshops and short-lived industries throughout the country.

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NICOLA GORDON BOWE

**ascendancy** The word (deriving from astrology) first appears with precision in Richard Woodward's *Present State of the Church of Ireland* (1787, *recte* 1786) where it connotes the predominant status of one religious denomination in a state; Protestant ascendancy, with regard to Ireland, is only one of several instances therein. The fuller term is deployed with some conceptual rigour in the February 1792 Irish parliamentary debates on Catholic relief. Edmund Burke's scathing analysis of it – linking it to jobbery and municipal corruption – occurs in his May 1792 'Letter to Richard Burke'. Thereafter, Protestant ascendancy has a mixed press and the term does not occur with any great frequency in the Union debates (1799–1800.) The shift from the term's signifying a political or social condition to its naming a

quasi-aristocratic elite is not completed until well into the nineteenth century. Its latter-day connotations (of an early eighteenth-century hegemony based on landed estate) continue to appeal to nationalists and revisionists alike, despite the evidence summarized above. W.B. Yeats (cf. 'Commentary on "A Parnellite at Parnell's Funeral"', 1934) can take some credit for this.

W. J. MCCORMACK

**Ashford, William** (1746–1824) Painter. Born Birmingham; died Dublin, 17 April. In 1764 he came to Dublin to work in the Ordnance Office and from 1767 exhibited elegant amateur flower-pieces and still lifes with the Society of Artists, perhaps teaching himself. He first showed landscapes in 1772. His fresh topographical views of Dublin and of country houses (engraved by Milton and others), painted with a realism and vitality that differed from the more romantic Irish style, soon became popular. He was honoured by his contemporaries in being chosen first president of the Royal Hibernian Academy in 1823.

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HILARY PYLE

**association football** Football in various forms was played in most parts of medieval Europe, but all the evidence suggests that stick-and-ball games were dominant in Ireland. Football was most probably introduced by the soldiery, and became popular in the garrison towns and their hinterlands in the seventeenth century. O'Maolfabhail argues that the game played at that time was more like modern Rugby, but that two variants of hurling were more widespread.

The rules of modern field sports were codified in the second half of the nineteenth century, and the organized structure of football in Ireland took a form which has changed little in the interim. The Gaelic Athletic Association (GAA) codified a version now called Gaelic football, initially strongest in the towns but eventually through the countryside. The same association inherited hurling, which appears to have been stronger in the early days of the GAA. But the codification in England of the rules of association football resulted in the attraction of adherents in Ireland, especially in Dublin, where the Shelbourne and Bohemians clubs were formed around the time of the GAA's foundation.

The national organization split in the 1920s, the only field sports body to do so. Professional club football in the Republic was at its peak of popularity in the 1930s, when crowds of several thousand people used to gather outside newspaper offices in Dublin on Sunday afternoons to learn the fate of their teams playing in Cork or Limerick. Club matches between the top Dublin teams attracted crowds of 30,000 and upwards on a regular basis.

As a participation sport, soccer was largely confined to the urban areas until recent times, but there has been a rapid expansion in rural areas. In 1991, a survey by the Football Association of Ireland found that there were over 3,000 clubs registered, with 110,000 players (excluding schools). This included active junior leagues in every county in the Republic. The professional club game has, however, declined dramatically, with the better players opting to ply their trade in Britain and the leading English and Scottish clubs enjoying active support, including regular travelling spectators, from Ireland. The Republic's clubs have lost out to television.

The international team has, after decades of near misses, enjoyed great success since the mid-eighties. The team, consisting entirely of players from British clubs, reached the quarter-finals of the 1990 World Cup in

Italy, and each of their games there attracted record television audiences in Ireland. The game in which they were eliminated, in Rome, attracted over 20,000 spectators who had travelled from Ireland.

Eamonn de Valera remarked that Rugby and hurling were the games most suited to the Irish temperament, but the public appear to have, as in other matters, voted with their feet.

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COLM MCCARTHY

**astronomy** The remarkable blossoming of astronomical activity which took place in Ireland during the nineteenth century was influenced by the founding of observatories at Dunsink near Dublin in 1783 and at Armagh in 1790. These institutions were later complemented by private observatories at Markree, Parsonstown and Daramona and by the work of many talented individuals who made useful contributions both within Ireland and abroad. The scientific activity provided a stimulus for the successful telescope-making firm of Thomas and Howard Grubb.

Dunsink Observatory was established by Trinity College as a result of a bequest of a former provost of the college, Francis Andrews. The first professor of astronomy, Henry Ussher, was responsible for choosing the site and for designing the building, which was completed in 1785. The main objective of astronomy at that time was the accurate measurement of the positions of stars, and special attention was paid to the circulation of air around the telescopes in order to achieve observations of the highest possible quality.

The first student at Dunsink was a 14-year-old lad, Francis Beaufort, from Navan, County Meath, who had a passion for the sea. During 1788 he spent five months with Ussher studying astronomy and meteorology before embarking on a naval career. He

was a courageous captain and devoted himself to making meticulous surveys of uncharted coasts, perhaps motivated by being shipwrecked at the age of 15. He was appointed hydrographer of the Admiralty in 1829, a post he held for 26 years. He is probably best remembered for his table for estimating the force of wind at sea – the Beaufort Scale. It was Beaufort who got approval for Charles Darwin to sail with Fitzroy on board the *Beagle*.

The most renowned resident of Dunsink was William Rowan Hamilton. Born in Dublin in 1805 and educated by his uncle, he had a prodigious command of languages. While still an undergraduate, he was appointed professor of astronomy and he lived at Dunsink until his death in 1865. He made fundamental contributions to the mathematical theory of optics and mechanics and is regarded as Ireland's greatest mathematician. He is probably best known for his idea of quaternions, which came to him in a flash of inspiration on 16 October 1843 when he was walking with his wife to a meeting of the Royal Irish Academy, of which he was president. He recorded the famous quaternion equations in his diary and scratched them with his penknife on the stonework of Brougham Bridge, which crosses the Royal Canal. Each year it is the custom for mathematics students to retrace his steps along the canal, perhaps in the hope that they may have an idea that will make them as famous as Hamilton.

Hamilton was followed in the chair of astronomy by F.F. Brunnow, R.S. Ball, A.A. Rambaut and C.J. Joly, all of whom pursued observational work, which had been somewhat neglected under Hamilton's tenure. Robert Ball went to Dunsink in 1874, where most of his observational work was done with the 12-inch refracting telescope, erected in 1868. He is best remembered as an accomplished public lecturer and for his many popular books on astronomy. In 1892 he was appointed Lowndean professor of astronomy and geometry at Cambridge.

The story of Armagh Observatory is dominated by two men named Robinson: its founder, Archbishop Richard Robinson, and its long-serving director, T.R. Robinson. Thomas Romney Robinson was born in Dublin in 1793 and spent his childhood in Belfast. A child prodigy with a reputation as a poet, he was appointed director at Armagh in 1823. His manual and observational skills enabled him to make many technical improvements in telescope design and he became one of the most respected practical astronomers of his time. He played a key role in encouraging Thomas Grubb to establish his telescope-making firm in Dublin. His varied interests included meteorology, to which he contributed by his invention of the cup anemometer for measuring windspeed. Beset by financial problems and failing eyesight, Romney Robinson died in 1882 after being in office for 59 years, a record unlikely to be surpassed.

The next director was J.L.E. Dreyer, who was born in Copenhagen in 1852. Dreyer's work on nebulae at Birr led him to revise John Herschel's catalogue of galaxies and to produce in 1888 a *New General Catalogue of Nebulae and Clusters of Stars*, which is still widely consulted; this is the origin of the prefix 'NGC' used for such objects.

The earliest private observatory of significance was built at Markree Castle near Sligo, the home of the Cooper family. Edward J. Cooper was born in Dublin in 1798 and he spared no expense in equipping his observatory. In 1831 he bought a 13.3-inch lens (then the largest in the world) which had been made by Cauchoix in Paris and mounted it on a temporary wooden stand. Acting on advice from Romney Robinson, Cooper ordered a permanent mounting from Thomas Grubb of Dublin and this was put in place in 1834. Cooper employed several assistants, the longest serving being Andrew Graham, who discovered the minor planet Metis in 1848.

The best-known private observatory in Ireland was at Birr where William Parsons, the third earl of Rosse, completed a 36-inch

reflector in 1839. It was surpassed in 1845 by his great 72-inch telescope, the 'Leviathan of Parsonstown'. Among the assistant astronomers attracted to Birr were G.J. Stoney, W.H. Rambaut, R.S. Ball, C.E. Burton, R. Copeland, J.L.E. Dreyer and O. Boeddiker, all of whom made significant contributions.

Daramona Observatory was set up by William E. Wilson on the family estate at Streete, County Westmeath. In 1870, at the age of 19, Wilson took part in an expedition to Iran to observe a total eclipse of the sun, and the following year he bought a 12-inch reflector from Grubb. Ten years later it was replaced by a 24-inch Grubb reflector, which was used for stellar photography and for pioneering experiments to measure starlight electrically. Wilson measured the temperature of the sun's surface and obtained a value which compares favourably with modern estimates.

The existence of these institutions inspired many private individuals to attempt astronomical work; the most eminent include:

- 1 Wentworth Erck (1827–90) of Bray, County Wicklow, had an observatory equipped with a fine 7.5-inch refractor. In 1877 he was the first in the British Isles to observe the two moons of Mars, which had been discovered a few weeks previously in Washington with a much larger telescope.
- 2 Isaac Ward (1832–1916) of Belfast had a 4.3-inch refractor and was renowned for his keen vision. In August 1885 he discovered a new star in the Andromeda nebula. When the distance of the nebula was estimated 30 years later it was realized that Ward had actually observed a supernova – the first to be seen in an external galaxy.
- 3 William H.S. Monck (1839–1915) was born near Borris-in-Ossory, not far from Parsonstown. A lawyer by profession, he bought Erck's telescope and in August 1892 made the first electrical measurements of starlight from his Dublin home



at 16 Earlsfort Terrace. He was among the first to realize the existence of giant and dwarf stars and has been described as ‘a brilliant amateur astronomer’.

- 4 Agnes M. Clerke (1842–1907), born in Skibbereen, County Cork, is best known for her *Popular History of Astronomy during the Nineteenth Century*, which was acclaimed on its publication in 1885. As a result of the high quality of her work, she became an internationally recognized authority on astrophysics.
- 5 John E. Gore (1845–1910) grew up near Cooper’s observatory at Markree. After a short career as a civil engineer in India he returned to Ireland at the age of 34. He was a skilled observer of variable stars and published eight books and over 80 papers, as well as a translation of Flammarion’s best-selling *Popular Astronomy*.
- 6 Charles E. Burton (1846–82) was born in Cheshire of Irish parents. He was employed at Birr, Dunsink and Greenwich. He learnt the art of grinding speculum at Birr and made his own high-quality silver-on-glass mirrors. An expert planetary observer, he made many original observations of the planet Mars. He suffered from persistent ill health and died suddenly at the age of 35.
- 7 Margaret L. Huggins, née Murray (1848–1915), was born in Monkstown, County Dublin. She married William Huggins, who was 24 years her senior and who had his own observatory in London, where he carried out fundamental work in stellar spectroscopy. The marriage has been described as ‘one of the most successful husband-and-wife partnerships in the whole of astronomy’.

The nineteenth century was a golden age for astronomy in Ireland. In spite of a poor climate, the observational work was pursued with considerable success and much of the theoretical work was of lasting benefit to science.

IAN ELLIOTT

**Atkinson, Sarah** (1823–93) Writer. Born 13 July, in Athlone. At 25 she married a young Dublin physician, George Atkinson, following the death of her only child. She ploughed her energies into writing and charitable works. With her friend Ellen Woodlock, she established a school in Dublin, St Joseph’s Industrial Institute, and organized a girls’ school inside the South Dublin Workhouse. Their aim was to train girls to earn an honest livelihood.

Sarah Atkinson’s writings include biographies of Mary Aikenhead (the foundress of the Irish Sisters of Charity), John Hogan, and studies of various Irish saints.

She died 8 July.

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*Irish Monthly*, XXI–XXIII.

RACHEL FURMSTON

**autobiography** Modern Irish autobiographical writing dates, roughly speaking, from 1800, and its history may be divided into three main periods. These loosely correspond to the major phases in the articulation of modern Ireland’s political and cultural consciousness. Distinct though these periods are, their autobiographies share certain thematic, formal and ideological interests. Among the most persistent of these are a preoccupation with the fashioning of social and cultural identity, an ethnographic approach to place and people, and an oppositional point of view. The relative prominence given each of these interests distinguishes a particular period’s autobiographies. From within the familiar spectrum of reminiscences, diaries, letters and other conventional autobiographical outlets, each period produces a particular autobiographical pretext which typifies, for the time being, the form’s possibilities and establishes its specific cultural relevance and aesthetic presuppositions.

The prototype for the narratives of opposition and recuperation which are representative of the first period of modern Irish

autobiography is *The Life of Wolfe Tone* (1826). Foremost among other noteworthy works in the same vein is John Mitchel's *Jail Journal* (1854), and from that date to the end of the nineteenth century there is a steady flow of similar titles, culminating in the autobiographies of William O'Brien. This period's themes are legitimacy, empowerment, agency and integrity. These are articulated as correctives to the clandestinity, subversion, deracination and judicial reprisal in terms of which a ruling oligarchy allegedly characterizes the matter of Ireland. The tone of these narratives is extrovert, and their focus is on action, organization and the discovery that public events possess a permeable structure. The narrators speak as embodiments of a collective aspiration rather than as instances of individuation. The point of view is retrospective and compensatory, not reconstitutive and analytical. Print bears permanent witness to the values which action was unable to install, with the result that the personal dimension of autobiography is subsidiary to the form's putative power as a manual of possibility and a rhetoric of commitment.

The personal element, critically considered, typifies the second period of modern Irish autobiography. Dating from George Moore's *Confessions of a Young Man* (1888), this period features not only autobiographies by, most notably, W.B. Yeats, in addition to Moore's *Hail and Farewell* trilogy, but also reformulations of the autobiographical impulse in works as diverse as James Joyce's *A Portrait of the Artist as a Young Man* and the travel works of J.M. Synge. In a period when the political aspirations of earlier radical autobiographers appeared to be realized in action, autobiography as a form virtually overlooked the fact, Ernie O'Malley's *On Another Man's Wound* (1936) being the most outstanding exception. Dissident thought, shaped by the oppositional personality, keynotes the moral landscape of Irish autobiography during the period of the separatist climacteric.

This shift in emphasis replaces self-aggrandisement with self-awareness, a change

accompanied by innovative formal developments. Among these may be noted the imaginative deployment of commonplace autobiographical forms such as diaries, the compression of temporal and spatial conditions for dramatic effect, and a tendency towards a pictorial aesthetic. In terms of content, these works deal intimately with family matters, with a particular emphasis on childhood. Structures of inner life, dwelling on sexual identity and theoretical thought, are also to the fore. Mind is considered of more consequence than world. Criticism is implicitly claimed to be a higher form of politics, thereby becoming synonymous with a rhetoric of self-actualization. The enactment of this synonymity, and the ethos of modernization to which it subscribes, constitute the presence of these autobiographies' most important innovation, the persona. The intellectual sophistication implicit in this ethos appears under stress in Sean O'Casey's sequence *Mirror in My House* (1939–54), and is absent from the personae of the autobiographical romances of Liam O'Flaherty and Francis Stuart, works which have been virtually overshadowed by modern Irish autobiography's third period.

Inaugurated by such works as *Twenty Years A-Growing* (1933), *The Islandman* (1937) and *An Old Woman's Reflections* (1939), this period rejects the persona and opposition in favour of community and recuperation. The works in question not only encode a nativist moment in modern Irish letters but establish expectations which subsequent autobiographies have found difficult to outgrow. These nativist works convey recollection as self-possession, and provide a repertoire of themes concerning affiliation, language, place, and the rituals which inhere in them. The reactionary appeal of these themes is unwittingly identified in Patrick Kavanagh's *The Green Fool* (1938), while the response to them of even writers with the nationalist credentials of Frank O'Connor and Sean O'Faolain is ambivalent, as may be noted by comparing their autobiographical

works with Robert Harbinson's tetralogy depicting Northern Irish realities, or with Brendan Behan's *Borstal Boy* (1958). Despite its problematic populism, the nativist narrative of communal and cultural integrity still informs much contemporary Irish autobiography, where it appears as self-deceiving nostalgia. Notable exceptions are Noel Browne's *Against the Tide* (1986), Denis Donoghue's *Warrenpoint* (1991) and Hubert Butler's republished essays. The huge international success of Seamus Deane's autobiographical novel *Reading in the Dark* and the much-acclaimed *Angela's Ashes* by Frank McCourt both attest to a powerful new trend in Irish autobiographical writing which is now exploring the darker and more disturbing aspects of growing up in Ireland. Without the insights of feminism, the testimony of emigrants, and other sources likely to develop the form, the third period of Irish autobiography is typified by a glut of works whose uncertainty and evasiveness perhaps reveal a larger cultural anomie but which seem to counteract modern Irish autobiography's literary and historical significance.

GEORGE O'BRIEN

**aviation** The first aircraft to fly successfully in Ireland was built and piloted by Harry Ferguson – better known for his tractors – in County Down in December 1909, six years after that of the Wright brothers. In the following decade serious flying was largely confined to the operations of the British Royal Flying Corps, which set up bases in several parts of the country; but following independence in 1921 the growing importance of both military and civil aviation was recognized with the establishment of an Army Air Corps in June 1922 and of a national airline, Aer Lingus, in April 1936. The latter's first revenue flight, from Dublin to Bristol, took place on 27 May utilizing the company's first aircraft, a DH84 Dragon named *Iolar* (*Eagle*).

Whilst Aer Lingus was to confine itself until 1958 to European operations, Ireland's geographical position caused it at an early stage to become the focus for those attempting, in both a public and a private capacity, to fly the Atlantic. The pioneer crossings of Alcock and Brown (west–east, 1919) and *The Bremen* (east–west, 1928) either began or terminated in Ireland, and in the 1930s international interest in the opening of commercial flying-boat services resulted in the establishment of a base at Foynes on the Shannon estuary and the first proving flights by Pan-American and Imperial Airways of Britain in July 1937. At the same time work had started on the site of a landplane base – Rineanna – on the opposite Clare shore; and with the supremacy of the landplane established following World War II this airport, thereafter known as Shannon, became a mandatory refuelling stop for transatlantic services until the advent of the big jets. In the meantime Foynes had created Irish Coffee to warm flying-boat passengers ferried ashore in inclement conditions, and Rineanna had inaugurated the world's first duty-free shop.

Though Cork airport was opened in 1961, domestic routes were not seriously developed until the 1980s with the establishment of a private airline, Ryanair, which began serving provincial centres, linking them directly with British destinations. Aer Lingus responded, but some of these routings have proved at best marginally viable.

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BERNARD SHARE