

Rte Stills Library Goes Online



Jim Larkin, Sackville Street, 1923 © RTÉ Stills Library.

RTÉ's historic and contemporary collection of Irish images goes online.

The RTÉ Stills Library has scanned and digitised over 130,000 images to date. It is now possible to view and purchase a selection of these images online through the RTÉ Libraries and Archives web portal at: <https://stillslibrary.rte.ie>

The combined RTÉ Stills Library collections span the history of RTÉ Radio and Television production, as well as Irish social, historical and political events dating back to the early part of the 20th Century.

The powerfully statuesque Jim Larkin, co-founder of the Irish Transport and General Workers Union, can be seen addressing a crowd on Dublin's Sackville Street (now O'Connell Street) in 1923, while at the other end of the century an early shot of rising international rock band U2, outside RTÉ in 1979, is also part of the collection.



© RTÉ Stills Library.

Jim Larkin was photographed by Joseph Cashman and his work is one of a number of historic collections acquired by the RTÉ Stills

Library. An early electric tram on the Dalkey route around 1901 forms part of the Shard Collection of images, also available to view online.

There is an abundance of rich imagery to browse through from early RTÉ television and radio programmes, including guests, presenters and the staff involved in the production of light entertainment, drama, music and current affairs output over the years. More recent images of the weekly goings-on in 'Fair City' are also available. Library staff continue to select and add new images to the site on a weekly basis.

Images for publication, broadcast or personal use can be viewed and purchased through the online service, with both simple and advanced search options available to help find a specific image or a range of suitable photographs. This new service will benefit the RTÉ Stills Library's existing customers, which include national and international publishers, newspapers, magazines and television programme makers, as well as making the collections accessible to the wider public. It is possible to view both thumbnails and watermarked versions of the images without restrictions; online registration is necessary to avail of the purchasing service.

Pearl Quinn, RTE Stills Library.

Launch of Dublin City Sports Archive

The Dublin City Sports Archive was launched by Lord Mayor Gerry Breen, with special guest speaker Ireland's Olympic Gold Medallist, Ronnie Delaney on 11 September at Dublin City Library and Archive, 138-144 Pearse street, Dublin 2.

The Dublin City Sports Archive is an initiative of Dublin City Library and Archive which aims to collect and preserve archive material from clubs, sporting organisations and individuals relating to the city. The Sports Archive will focus on local clubs across a wide range of sports, and is accepting donations of archive material which reflects Dublin's rich sporting heritage. This could be programmes, photographs, flags and banners, cups and medals, – or it could be a scrapbook, or correspondence or the minutes of club committees.

City Archivist, Dr. Mary Clarke said "We set up the Sports Archive so that Dubliners would have a

memory bank of sporting thrills, victories, near-misses and even losses to draw on – so that they can write history. It's also intended as a legacy of Dublin's term as European Capital of Sport – something tangible which will continue on beyond 2010".



Lord Mayor of Dublin Gerry Breen and Olympic Gold Medallist Ronnie Delaney at Sports Archive Launch.

The Sports Archive has received the support of one of Ireland's greatest ever sportsmen and ambassadors on the world stage, Ronnie Delaney, who has donated a signed copy of his autobiography. Speaking at the launch Ronnie Delaney said "I commend Dublin City Library and Archive on this timely initiative, whilst sport continues to play such an important part in the everyday life of Dubliners. Sports history instils pride and continues to inspire and motivate the athlete, the sports person, to even greater effort".

The Sports Archive has already received the archives of the second-oldest hockey club in Ireland, Three Rock Rovers, which date back to 1894. A selection of sporting images from Dublin City Library and Archive is available online on Dublin Public Libraries Flickr account. www.flickr.com/photos/dublincitypubliclibraries

The launch was preceded by a day long seminar at Dublin City Library and Archive titled "Sport and the City". The seminar celebrated Dublin's sporting history with talks on the Maids of the Mountain Hockey Club, Bohemians football club, Dublin's historic playing fields and stadiums, the GAA and the Irish Revolution in Dublin, and how Dublin saved hurling-the 1880's and the making of the modern game. Key note speaker was commentating legend Jimmy McGee whose talk was titled "My life in Sport" and included reminiscences of Dublin's sporting heroes across a multitude of sporting disciplines.

A number of the talks and presentations from the "Sport and the City" Seminar will be available to download as podcasts on www.dublinheritage.ie in October 2010.

For Further Information please contact: Ellen Murphy, Dublin City Archives, Tel. 647 4997/674 4848. Email: cityarchives@dublincity.ie
Ellen Murphy, Dublin City Archives.

'Big Houses' Exhibition at National Photographic Archive

The public have a rare opportunity to view photographs of life in Ireland's 'Big Houses' during the mid 1800s and early 1900s following the opening of the **Power and Privilege: photographs of the Big House in Ireland 1858-1922** exhibition at the National Photographic Archive in Temple Bar, Dublin in August.

Mary Hanafin T.D., Minister for Tourism, Culture and Sport formally opened the exhibition which features a selection of photographs taken between 1858 and 1922. These are divided into six main themes: gardens and landscape; employees; transport; entertainment and recreation; the arts and sciences; and family life. They are drawn from the National Photographic Archive's collection of 630,000 images, the world's largest collection of Irish photographs dating from 1840s to the present. Many of these photographs have never previously been on view to the public.

Minister Mary Hanafin said "*this marvellous photographic exhibition is a window on the past and gives us an insight into family life in what are now some of the most iconic houses throughout the country. The photographs will be of interest to a wide audience and particularly those with a curiosity about their local history, as well as photographers interested in the early craft. Landscape scenes from many counties in Ireland are included in the exhibition, while the life and times of the families who lived in these big houses is also documented. While the pictures may all be black and white, their story is part of the colourful history of life in Ireland at that time.*"

Some of the images are of homes that remain famous landmarks: Ashford Castle in Co Mayo; Carton House in Co Kildare, and Curraghmore, Co Waterford. Others, such as Castleboro, Co Wexford and Moydrum Castle Co Westmeath have long since vanished, while Tollymore Forest Park, Co Down is now owned by the Department of Agriculture, Northern Ireland, and Woodstock gardens Co Kilkenny is run by Kilkenny County Council.

The oldest photographs in the **Power and Privilege** exhibition are drawn from the collections of wealthy amateur photographers such as Luke Dillon, 4th Baron Clonbrock and his wife Lady Augusta, and were taken between 1860 and 1930.

Of the 87 copies from the National Library of Ireland's late-nineteenth and early-twentieth century photographic collections on display in the exhibition, many were generated by commercial firms such as William Lawrence in Dublin, AH Poole in Waterford, and the Dublin-

based professional photographers James Simonton and Frederick Holland Mares.

The exhibition ***Power and Privilege: photographs of the Big House in Ireland 1858-1922*** continues at the National Photographic Archive in Temple Bar, Dublin until Spring 2011. Admission is free.

Construction of the new Carlow County Museum

In April 2010, Carlow Town Council appointed Bam Building Ltd, Kill, Co. Kildare as the main contractor to construct the new Carlow County Museum premises. After eighteen weeks on site it is pleasing to report that construction is progressing well and is on schedule.

The new development involves the restoration of the former Presentation Convent on College Street, Carlow Town. Speaking in the Town Hall at the contract signing Cllr. Des Hurley, Cathaoirleach of Carlow Town Council welcomed the development stating that *"the building is in a prime town centre location and is part of a complex that already houses the County Library, Archive and the Tourist Office"*. The majority of the project costs are being met from within Carlow Town Council's own resources.

Carlow County Museum is being developed in association with the Carlow Historical & Archaeological Society (CHAS). The Society, founded in 1946, originally opened the museum in 1974 and it was relocated in 1979 to the former Theatre of the Town Hall, a space provided by Carlow Town Council. Dan Carbery President of CHAS said that *"the Society operated the Museum on a voluntary basis and the redevelopment of the Museum by the Town Council is a source of pride for both the Society and its members"*.



Making Progress: Construction work on new museum extension.

The Society will retain a role in the development of the County Museum, through the medium of a Museum Board devising the County Museum's policies. The Board comprises seven members, three from the Town Council: Chairman Cllr.

Walter Lacey, Cllr. John Cassin, Cllr. Roddy Kelly & Joe Watters, Town Clerk is the County Manager's nominee. The Carlow Historical & Archaeological Society is represented by three of its members, Ms Noreen Whelan, Seamus Murphy & Martin Nevin. The chairmanship of the Board rotates on an annual basis between the members of the Town Council and CHAS. Dermot Mulligan, Museum Curator acts as secretary to the Board.

The Museum will help cater for the cultural and educational needs of the community and provide a much needed indoor heritage tourism amenity for the county. The Museum already contains a growing collection of over 5,000 artifacts. The collection represents a wide range of periods and topics including natural history specimens, stone and bronze age archaeological objects, coins, medals, stamps, religious objects, military and police artefacts and memorabilia, agricultural implements, trade, craft and industrial items, sporting memorabilia and a large collection of photographs and archival material. It is a good representative collection of the county, containing many interesting objects some of which are of national and international importance.

Dermot Mulligan, Museum Curator said that *"the role of Carlow County Museum is to collect, preserve, conserve, document and display the history of the county. County/ City Museums are significant in that they are a home for a county's many historic treasures and maintain high standards of collections care"*. Currently there are twelve County Museums in Ireland. Carlow is now the second County Museum in Leinster, the other being in Co. Louth.

Carlow County Museum works closely with the National Museum of Ireland, particularly in the area of Archaeological Finds. The National Museum of Ireland is the authority responsible for the care of all archaeological artefacts. Significantly when the Museum reopens archaeological artifacts found in Co. Carlow can finally be displayed in the county in which they were found. Also under the Designation Status Carlow County Museum will be able to request archaeological artifacts previously sent to the National Museum to be returned to the County Museum for display. Joe Watters, Town Clerk said that *"the development of the Museum is an historic occasion and the culmination of a shared vision by the Town Council and CHAS to secure the future of Carlow's many historical objects"*.

The Museum Construction Design Team is made up of Ivor Bowe, Bowe Consulting Engineers, Andy Quinn of McCullagh Lupton Quinn quantity surveyors, Eddie Doyle of Doyle Environmental and representing the Town Council are Joe Watters, Town Clerk, Tim Madden, Clerk of Works and Dermot Mulligan Museum Curator.

The Museum will be opened in mid 2011 which is also the 200th anniversary of the Presentation Order's arrival into Carlow Town.

Dermot Mulligan, Museum Curator, Co. Carlow

Tyrone Guthrie Theatre Collection

The Annaghmakerrig archive, numbered D3585 within PRONI's catalogue, contains papers of the Moorhead and Power families of Annaghmakerrig, Co Monaghan, mainly dating from 1804-1930s. The last and most famous private owner of the house was the distinguished 'Man of the Theatre', Sir Tyrone Guthrie, whose mother was the heiress of the Powers family. Annaghmakerrig is now administered by the Tyrone Guthrie Centre, to carry into effect the provision of Sir Tyrone Guthrie's will, for the house to become an artists' retreat. The existing Annaghmakerrig archive was recently augmented by the addition of Tyrone Guthrie's papers, some 50 boxes of papers and correspondence. The purpose of this article is to raise awareness of the expanded collection, now at the Public Record Office of Northern Ireland

There is now a vast amount of raw material relating to Guthrie's creative work, including manuscripts of his plays with annotations and amendments; a huge amount of correspondence that illustrate important social networks; theatrical photographs and descriptive texts relating to stage layout and acting companies/players, as well as items of a more personal nature, relating to his family, social ephemera and personal photographs that reveal the man behind the stage.



Tyrone Guthrie (1900-1971)

Tyrone Guthrie was born in July 1900 in Tunbridge Wells in Kent. His family life was typically Edwardian, where he and his younger sister were educated in the nursery at home until he was eleven, and sent to a local preparatory school before moving away to a boarding school and finally to Wellington College.

His mother was fond of the arts and theatre, and both were to play an important part in the young Guthrie's childhood. Furthermore, the family spent every summer at Annaghmakerrig in Monaghan, and Guthrie thus grew up with a strong Irish connection. Having won a scholarship to Oxford to study history, Tyrone Guthrie became involved in the Dramatic Society and worked for the Oxford Playhouse before graduating and

taking up his first permanent post with the BBC in Belfast, based at the Linenhall Street Broadcasting Station. It was only a few hours from Belfast to his beloved Annaghmakerrig and Guthrie soon fell into step in the quirky Northern Irish capital city, where he needed a curfew permit to walk freely at night. Throughout his life, he spoke fondly of the 'real' people that he met on the streets of Belfast, which must have been a stark contrast to his rather privileged upbringing.

Guthrie is often considered the pioneer of the radio play, clocking up many scriptwriting successes for both the BBC and the Canadian Broadcasting Co in the 1930s. On a personal level, he married Judith Bretherton, his sister's best friend, whilst his sister married his pal from Oxford days, Hubert Butler. Guthrie's career was successful, long and often controversial. His love for theatre took him all over the world including the States, Canada, throughout Europe, the Middle East and Australia. He worked closely with the Old Vic and Sadler's Wells theatres in London, eventually becoming Governor thereof in 1956. He directed many famous players including Laurence Olivier, Alex Guinness, James Mason and Vivien Leigh in both contemporary plays and Shakespearean revivals, the latter being a particular favourite of Guthrie's. He later received a Knighthood and continued his love of theatre, through until his death in the Spring of 1971. He died at Annaghmakerrig, Newbliss, Co Monaghan.

The Guthrie collection is split into the following sections: Literary Writings by Tyrone Guthrie which includes plays, scripts and books; Scripts written by others and submitted for critique by Guthrie; Lady Guthrie's papers, including her own scripts and correspondence; Photographs; Correspondence from 1906-1971; Printed Material; Family History and a section on Guthrie's personal papers which include the majority of his talks and lectures and articles but also including his Early Years material from school.

The archive collection contains 86 individual folders of photographs (at D3585/F/4), all of which provide glimpses into the life of Guthrie, both on a personal as well as professional level. It is clear to see, in the many photographs, his dedication to his work and his total affection to his family. This affection for his family and his love of theatre are equally portrayed within the 61 folders of correspondence (D3585/F/5) that – in a sense – catalogue his life from when he was a small boy through until his demise in 1971. Guthrie's documentary heritage is rich and inclusive, offering a wide variety of documentary sources to absorb. Besides the photographs and correspondence, there are a great many scripts (D3585/F/1) as well as talks and articles he wrote (D3585/F/7/5) and that's without the other

'miscellany' of materials within the archive (D3585/F/7/7).

Guthrie was passionate and dedicated, and having read all of his letters, his plays and his talks, it is clearly apparent that the theatre was his life. In his own archive where the textual identities of the greats like Laurence Olivier, Alex Guinness, Anthony Quayle, John Gielgud and Vivien Leigh rub shoulders, it is Guthrie himself who is the biggest player.

Note: PRONI is closed to the public on 3 September 2010 to facilitate its move to new premises within Belfast's Titanic Quarter. Reopening is scheduled for April 2011 and full details can be found on PRONI's website at www.proni.gov.uk

Dr Bethany Sinclair

Archivist, Public Record Office of Northern Ireland

Email: bethany.sinclair@dcalni.gov.uk

Pre-1900 Church of Ireland Records Online



Minister Mary Hanafin T.D., The Most Rev. Dr. John R.W. Neill and Dr. Raymond Refaüssé RCB Library.

The second phase of the government genealogical website – www.irishgenealogy.ie - was launched in St Werburgh's church, Dublin, in June by the Minister for Tourism, Culture and Sport, Mary Hanafin TD. This phase of the project has seen hundreds of thousands of pre-1900 Church of Ireland records of baptisms, marriages and burials from the collections of the Representative Church Body Library made accessible on-line. An initiative of the Department of Tourism, Culture and Sport, this free website includes records from parishes in the city of Dublin and from Cos Carlow and Kerry.

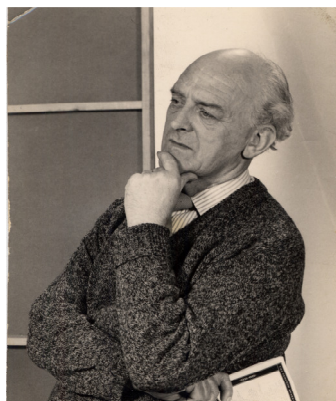
Ray Refaüssé, RCB Library

Christopher Casson Exhibition at Dublin City Library and Archive

"Christopher Casson: The First Gentleman of the Irish Stage" Exhibition will be launched at Dublin City Library and Archive, 138-144 Pearse Street, Dublin 2 at 6pm on Monday 4 October.

Best known to television audiences as Canon Browne in the long running RTE series *The Riordans*, Christopher Casson was an actor of

immense charm and an impressive technique, and has been affectionately described as "The First Gentleman of the Irish Stage". This exhibition is designed to celebrate his life and career, and to mark the transfer of the Christopher Casson Papers to the Irish Theatre Archive at Dublin City Library and Archive



Christopher Casson (1912-1996)

Born on 20 March 1912 in Manchester, Christopher was the younger son of the celebrated theatrical couple, Dame Sybil Thorndike and Sir Lewis Casson. He made his stage debut at age 3 in a crowd scene in *Julius Caesar* at the Old Vic.

After training at the HMS Worcester and at the Royal Naval College Dartmouth, and a brief naval career, Christopher enrolled at Elsie Fogarty's Central School of Dramatic Art at the Albert Hall. His professional theatrical life began in 1930, when he toured with Ben Greet's company, playing Shakespearean roles. He also toured to Egypt, Palestine, Australia, and New Zealand, where he appeared with his parents.

In 1938, Christopher joined the Edwards and MacLiammoir company at the Gate in Dublin and in 1941 married the Irish artist and stage designer, Kay O'Connell, with his mentor Micheal Mac Liammoir as best man. By 1946, Christopher had become an Irish Citizen, and converted to Roman Catholicism. He moved to Longford Productions at the Gate Theatre, where he acted and directed until becoming a freelance actor in 1950, working in television, radio, stage and screen.

His celebrated roles on stage include the title role in Hofmannsthal's *Everyman* at the Old Capital Theatre and the lead role in *This Other Eden* by Louis D'Alton, which enjoyed a record breaking run at the Abbey Theatre in 1953. Christopher attained national recognition when he joined the cast of RTÉ's *The Riordans*. He also had parts in BBC and ITV productions, notably *The Irish RM*, *Autumn Sunshine* and *Strangers and Brothers*. His film credits include *Captain Lightfoot*, *Shake Hands with the Devil*, and *Frankie Starlight*.

Christopher was a deeply spiritual and intellectual man. He was a distinguished harpist and ballad singer, and a talented visual artist. He taught dramatic speech to Irish priests at All Hallows College for over forty years.

In July 1984, Christopher was honoured with an 'Equity for Life Membership', presented to him at

the Gate during a run of *A Woman of No Importance*. In 1995, while performing as Sir William Lucas in the Gate's *Pride and Prejudice*, Christopher celebrated his eighty-third birthday and his eightieth year on stage. This was marked by a surprise dinner hosted by the Gate Theatre at the Berkeley Court Hotel, with over 400 guests in attendance. Christopher died on 9 July 1996.



Christopher Casson with Milo O'Shea in Yeat's *Purgatory*, 1951.

The exhibition explores all aspects of his character through a display of letters, spiritual writings, paintings, and a series of photographs which span his entire career. Also on view will be the poignant documentary produced by Esperanza Productions "A tribute to Christopher Casson" which was filmed just two weeks before Christopher's death.

To launch the exhibition a special evening of musical memoirs will take place in Dublin City Library and Archive on 4 October. A programme of song, poetry and harp, selected to celebrate and reflect on Christopher's life will be performed by Christopher's daughter Glynis Casson and harpist Cormac De Barra. The exhibition will be on display at Dublin City Library and Archive from 4 October -29 October from Mon-Thurs 10am-8pm; Fri-Sat 10am-5pm. It will then tour the Dublin Public Library Branch network in 2010 and 2011. Further information: Ellen Murphy, Dublin City Archives: Phone, 01 674 4997/4848, Email: cityarchives@dublincity.ie
Ellen Murphy, Dublin City Library and Archive.

Worth our while: A field-trip to Scotland

At National University of Ireland, Galway (NUIG), the archival research collections (as apart from the university archives) are part of Special Collections. As a division of the James Hardiman Library, we will face a few logistical challenges over the coming year: NUIG was recently granted PRTL funding for a new research building for the Humanities and Social Sciences, physically connected to the Library, and it was decided early on that Special Collections (with its concomitant research library, and microfilm), will move into that new building, taking with it the Institutional Repository and digitisation centre.

With that in mind, and with funding for benchmarking activities from our university Quality Office, a group set out to visit our counterparts in the libraries of Glasgow, and Edinburgh University, to add to the "best practice" impressions staff had picked up in Irish repositories similar to us. The group was comprised of the Librarian, the head of Research Services, the manager of the Institutional Repository, the two Special Collections librarians, and the two archivists. In the process we found much to admire, some familiar points to commiserate on, and a good many other points of interest: the following can only give a few impressions but should underline the general usefulness of such an exercise - even if target cities don't happen to be as richly worth-a-visit as these two!



Head of Archives Lesley Richmond facing rows of ship plans (Archives Service GU)

At Glasgow University (GU), the Archive Services (university archive and Scottish Business Archive) and Special Collections (including private archives), are under separate management, but the Archives have recently become part of the library as a whole. One of the activities that the archives staff highlighted for its perceived effect and usefulness is a blog which has become popular with students and interested professionals alike. In Ireland, a few such blogs have surfaced over the last months, and it would be interesting to see what feedback they receive. At the Glasgow Archives Service, we also picked up two hints for the reading room: a notice-board informs users who the assistants and archivists in charge are on the day; and a staff kitchen (with a view over the reading room) was opened to researchers also, allowing for some useful exchange of information -not to mention "archival gossip".

We were especially interested in visiting Edinburgh University (EU) because similarly to us, book and archive collections share space and front desk-staff, and have recently formed the Centre of Research Collections (CRC). Special Collections and Archives are at the core of this centre, headed by archivist Arnott Wilson. Wrapping up what unifies its parts, the CRC is called "the main space for anyone using the University of Edinburgh's historic collections".

Digital imaging and copying services were strategically made a part of this section. Regarding reproductions, it is always interesting to ask that question, "do you permit people to bring their own cameras?" At Glasgow University (Special Collections) and at Edinburgh University the answer was "no", for the fact that they have no control over the image quality of matter that might be published and then reflect badly on their collections. The fees imposed also raise some small amount of revenue. At Glasgow University (Archives Services), however, the answer was a definite "yes" (copyright permitting) since it saves so much staff time – this way of thinking has informed our own practice at NUIG so far.

Special Collections in both Edinburgh University and Glasgow University moved into their new premises only a couple of years ago, and what we observed were bespoke staff quarters and storage areas, including a conservation lab at Edinburgh University that we are unlikely to be able to replicate: it would have been interesting to stay and watch, in a space designed in a way that dry-based and wet-based operations could be undertaken in separate rooms. How would it be to have a professional clean and flatten your collection before it lands on your desk? Some of us might miss the dust, rust, and the ribbons, of course.

Another point of interest at Edinburgh University was the way the air-conditioning systems "enveloped" the storage room rather than being arrayed inside, for greater ease of access and maintenance. EU is obviously very particular about who has access to what, and we were impressed by their key-locker system, tracking the movements of each key for the storage rooms, by personnel. Paradoxically of course, the main aim is to open up collections. Keeper of Special Collections and Assistant Director David Weston put it most succinctly: "*a collection of treasures is not a research collection*".

The actual logistics of moving will be difficult, but two useful pointers were given by David Weston: "involve staff in the detail from the very beginning", and "double-check your suppliers" specs before delivery". Warnings were given by Arnott Wilson (Edinburgh University) against sockets in floor-wells, because their caps are never adequately secured and provide stumbling blocks. Both institutions looked after us most hospitably, and we would like to think that sometime in the future we could host similar expeditions ourselves.

Prior to travelling, we had been admiring the rich amount of online exhibitions hosted by both universities. On a self-promoting note: NUIG has only started on that path, and most recently for Heritage Week, a permanent and full digital

record of the *Balfour Album* was put online (curated by Marie Boran and Fergus Fahey): this is an album of photographs by John Welch, presented to the former Chief Secretary for Ireland Arthur J. Balfour, in recognition of his support for the building of the Galway-Clifden Railway. Anybody with Western proclivities and an interest in Connemara, rural Ireland in the 19th century, and railways, might be interested to visit <http://archives.library.nuigalway.ie:8080/balfour/>

Some things, however, you cannot benchmark yourself against: the views over both cities from their respective 12th and 6th-floor premises will not quite be matched in Galway, but we might prove nonetheless that "the West is alive".

Vera Orschel (contract archivist), Special Collections, James Hardiman Library, NUI Galway

..... **First Collection of Irish Music Republished**



Music has been performed in oral tradition in Ireland now for some ten thousand years, but it was 1724 before the first notated collection of Irish music appeared.

Consisting of forty-nine tunes and far older than any surviving manuscript collection, *A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy* was published that year in the yard of Christ Church Cathedral in central Dublin by the musical-instrument makers John and William Neal, a father and son of obscure origins who dominated the Dublin music trade in the first half of the eighteenth century.

Sold for the new and fashionable instruments of the violin, German flute and oboe, the collection proves on examination to consist almost entirely of traditional Irish harp music and the melodies of traditional Irish-language songs, many with titles in Irish. The famous blind harper Turlough Carolan, who composed several of the tunes, was alive at the time of their publication here, aged fifty-four. Many of the tunes reveal a sympathy with the defeated but still powerful Jacobite cause, surprising in a publication produced in the heart of ascendancy Dublin.

A new facsimile reprint of the *Celebrated Irish Tunes* has now been published by the Irish Traditional Music Archive. It has been made from the single surviving copy of the original publication, and it makes generally available again a collection of Irish traditional music that was current three hundred and more years ago, music that differs greatly from the Irish traditional

music of today. A document of social and political significance, the collection is chiefly important as a foundation source of Irish music, offering insights into its distant past and providing melodies for modern re-creation and study.

The illustrated introduction and notes on the tunes by Nicholas Carolan, Director of the Irish Traditional Music Archive, contain new information on John and William Neal, the earliest important publishers of music in Ireland, and on the state of music in the capital and the country in the late seventeenth and early eighteenth centuries. As an aid towards the re-creation and understanding of the tunes in the collection, early Irish-language song texts have also been provided, with translations, for the some half of the tunes which are song airs rather than instrumental melodies.

The publication costs €30 plus postage and packaging charges and can be purchased from the Irish Traditional Music Archive, 73 Merrion Square, Dublin 2, Ireland.

Telephone: +353-1661 9699; email: sales@itma.ie, website: www.itma.ie.

Nicholas Carolan, Irish Traditional Music Archive

Irish Archives to be Launched 5 October



The forthcoming volume of *Irish Archives* celebrates the 40th anniversary of the establishment of the Irish Society for Archives. This special edition features contributions which discuss the

Robin Dudley Edwards. © Courtesy of the School of History and Archives, University College Dublin

development of the archival profession and the role of the Society in promoting the place of archives in Ireland since its foundation by University College Dublin Professor Robin Dudley Edwards in 1970. His clarion call to "Rescue the Records" and the manner in which archivists and Irish society at large have responded to that call is analysed by this year's contributors, most of whom are former committee members of the ISA.

This year's journal retrospective, which is lavishly illustrated, will be distributed through bookshops, libraries and archives following a high profile launch by the Minister for Tourism, Culture and

Sport, Mary Hanafin TD. The launch will take place at 6pm on Tuesday 5 October, at Dublin City Library and Archive. All ISA members are welcome to attend the event.

Dr Susan Hood and Elizabeth McEvoy, co-editors, Irish Archives

ISA MATTERS

ISA JOURNAL LAUNCH

Tuesday 5 October 2010 @ 6pm

Launch of *Irish Archives* by Minister for Tourism Culture and Sport, Mary Hanafin TD. Venue: 138-144 Pearse Street, Dublin 2.

ISA LECTURE SERIES 2010/2011

Lectures are held at Dublin City Library and Archive, 138-144 Pearse Street, Dublin 2. Lectures will begin **promptly at 7pm**. Please join is for a glass of wine before each lecture from 6.30pm. All are welcome.

Tuesday 2 December 2010

Talk by Dr. Fiona Ross, Director of the National Library of Ireland.

Tuesday 1 February 2011

Talk: 'The Irish Women's Franchise League: nationalism, unionism and votes for women 1900-1922' by Mary Cullen, Center for Gender and Women's Studies, Trinity College of Dublin. The lecture will be preceded by the Irish Society for Archives AGM at 6 pm.

ISA NEWSLETTER

Items for inclusion in the Spring 2011 Newsletter are welcome and must be received by 14 February 2011. Please send items to Ellen Murphy, ellen.murphy@dublincity.ie or Dublin City Library and Archive, 138-144 Pearse Street, Dublin 2.

ISA FACEBOOK PAGE

The Irish Society for Archives has set up a Facebook page where you can get regular updates regarding our events and activities. To join log on to www.facebook.com. ISA members will also receive an email invite to join.

ISA MEMBERSHIP

To become a member or renew membership of the Irish Society for Archives, please contact: Ms Antoinette Doran, Hon. Membership Secretary, Irish Society for Archives, c/o UCD Archives, James Joyce Library, UCD, Belfield, Dublin 4. or download an application form at: www.ucd.ie/archives/isa/isa-membershipform.html and send it to the above.

ISA Committee Officers:

Dr Raymond Refausse, Chairperson; email raymond.refausse@rcbdub.org

Andrew Whiteside, Hon. Secretary; email: andwhiteside@gmail.com

Dr. Kerry Houston; Hon. Treasurer, kerry.houston@dit.ie

Ms. Antoinette Doran, Hon Membership secretary, antoinette.doran@ucd.ie

Ms. Elizabeth McEvoy, Co-editor *Irish Archives*, emcevoy@nationalarchives.ie

Dr. Susan Hood, Co-editor *Irish Archives*, susan.hood@rcbdub.org

MS. Ellen Murphy, Newsletter and Website editor, ellenmurphy@dublincity.ie