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EDITORIAL

The 1980 St. Patrick's Day Parade, in Washington, D.C., is co-sponsored by the Parade Committee of the Irish-American Club and the National Capital Park Service, in conjunction with the John Fitzgerald Chapter of the Ancient Order of Hibernians. With the theme of the 1980 Parade that of "Ireland through the Ages", there is a fitting opportunity to reflect upon the cultural heritage of Ireland and her people. Also, it is fitting that the float of the Irish-American Club lead the St. Patrick's Day Parade.

Having added elegant floats to the Parade in 1978, along with an increased number of trophies and the availibility of unreserved grandstand seats, the 1979 Parade set the standard for the nature and number of marching units and novelty groups. From the 1980 Parade onward, selectivity among eligible groups within the various categories provides the basis for the annual Parade's tradition of good taste, family/fun orientation, and top-quality performance.

Paralleling the Parade's growth and development, the ST. PATRICK'S DAY PARADE MAGAZINE continues to provide original articles in keeping with the annual theme of the Parade. The magazine continues to spotlight the Gael-of-the-Year, the Parade's Grand Marshall, the Parade Line Up, and the lead group among the local Irish

"Ireland through the Ages" is exemplified by articles ranging from Dublin at the Time of St. Patrick to an original article on a distinguished, contemporary Irish-American, the Honorable "Tip" O'Neill, Speaker of the House of Representatives. The support of this year's Parade theme continues with articles concerning treatment of the Gaelic language and representative literary giants produced by the Irish.

This year's magazine offers an informative article on the Irish wolfhound in literature and contains an original poem, which is illustrated. Programs associated with Ireland's cultural heritage are included by featuring articles on Irish music and by noting the formation of the Irish Rugby Club for D.C.

The 1980 Parade Magazine and this year's ninth annual St. Patrick's Day Parade are presented in the tradition of a bold step forward in excellence. With a special expression of thanks to Becky Flanagan for all her hard work in producing this year's magazine, it is hoped you will enjoy this year's magazine long after the 1980 Parade!

JOHN JAMES BIBB, Ph.D.
Editor

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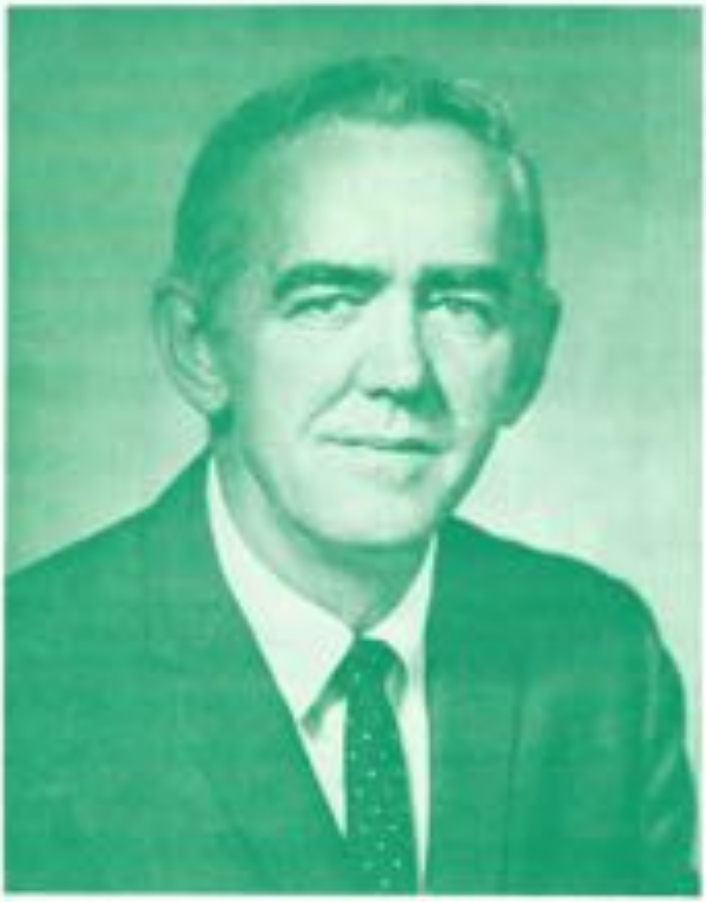
YOU KNOW IT'S RIGHT

JAMES P. GLEASON
Grand Marshal, 1980



James P. Gleason of Silver Spring, Maryland, has been selected to serve as the Grand Marshall of the 1980 St.Patrick's Day Parade. Each year, an outstanding contributor to the Irish-American community is selected for this honor. Past Grand Marshall's include: Walter F. McArdle, President of McArdle Printing Company; Maurice Cullinane, retired Chief of Police for the City of Washington and George Meany, Past President of AFL-CIO.

Mr. Gleason was born in Cleveland, Ohio, the second of seven children of John and Millicent Gleason. He received his BSS degree and LLB from Georgetown University, Washington, D.C. He is a member of both the Maryland Bar and the District of Columbia Bar. James Gleason served in the U.S. Army during WW II operating a railroad battalion in Iran for three years.

In 1951-1952, James P. Gleason was the Research and Legislative Assistant to then Senator Richard M. Nixon. He later served as an Aide to Richard Nixon during his term as Vice-President of the United States.

Between 1953-1958, Mr. Gleason was the Administrative Assistant to William F. Knowland, Republican Floor Leader, from California. In addition, he was a consultant to the Senate Foreign Relations Committee which studied and reviewed foreign aid programs.

Mr. Gleason was the Assistant Administrator of the National Aeronautics and Space Administration in Washington from 1958-1961.

James P. Gleason practised law in Washington, D.C. and Montgomery County, Maryland from 1961-1970. Mr. Gleasons career in Washington has included serving as a member of the Washington Suburban Transit Commission and as a member of the Washington Metropolitan Area Transit Authority. He was the chairman of the Washington Suburban Transit Commission during 1965, he served as Chairman of the Washington Metropolitan Area Transit Authority.

Between 1967-1970, Mr. Gleason served as a member of Atomic Safety and Licensing Board, U.S. Atomic Energy Commission. Mr. Gleason also served as a consultant to the U.S. Department of Transportation from 1968-1970.

In 1967 and 1968, James Gleason was a Delegate to the Maryland Constitutional Convention. In addition, Mr. Gleason has held several positions in Montgomery County, Maryland politics. From 1968-1970, Mr. Gleason was a Councilman on the Montgomery Council. James Gleason was elected county Executive of Montgomery County in 1970. He served in this capacity until 1978.

Mr. Gleason was a Fellow at the Institute of Politics at the John F. Kennedy School of Government at Harvard University in Cambridge, Massachusetts in 1979. In the fall of 1979, James Gleason was an instructor in the Honors Program at the College Park Campus of the University of Maryland.

James P. Gleason, his wife Georgette and Millicent, Patricia, James Jr., Mary, Catherine, and Thomas, their six children, presently reside in Silver Spring, Maryland.

The St. Patrick's Day Parade Committee of Washington, D.C. is proud to honor James P. Gleason by selecting him as Grand Marshall of the 1980 St. Patrick's Day Parade.

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From Clare To Here

by
Margie Bernard

The music of Ireland is as old as the mists of antiquity. Long before written records, the history of Ireland was maintained in poetry, much of it set to music, and passed on generation to generation. Music has had a long tradition in Ireland as illustrated by the following quote in an ancient poem, **Fair of Carman** (Wexford), from the Book of Ballymote and Book of Leinster:

Trumpets, harps, wide-mouthed horns;
Cruisechs, timpanists, without fail,
Poets, ballad singers and groups of agile jugglers,
Pipers, fiddlers, banded men,
Bow-men and flute players,
The host of chattering bird-like fliers,
Shouters and loud bellowers,
These all exert themselves to the utmost.

Throughout the centuries poetry and music have played an important and vital role in Irish heritage. When England, in its long attempt to subjugate the Irish people, forbade speaking Irish and denied education to the Irish people, the language, history and traditions of Ireland were kept alive by its story-tellers, poets and musicians.

Like the Irish, the music of Ireland has traveled to the far corners of the earth and had a great effect upon music of other nations, especially the United States. Therefore, it should come as no surprise that over the past several years a rare musical phenomenon has been occuring in the D.C. area.

Increasingly, Washington has become a mecca for musicians who play authentic Irish music. By a unique underground known only to musicians, this area has become known as a way station where these musicians are welcome and have places to play "The Music," as they term it. As a result, some of the finest performers of Irish music have found their way to this city.

Several groups — The Irish Breakdown, The Irish Tradition, The Celtic Folk, The Gaels, The Celtic Thunder — have been playing in the area for several years. Other groups are formed when musicians new to the area find each other and play one nighters or fill in for other groups for varying periods of time. Often as not these latter groups disband and re-form as musicians come and go — one outstanding example being Raglan, now renamed Bowfund.

The musicians stay in this area as long as they have work, then move on to other cities — St. Louis, St. Paul, Chicago, Philadelphia, New York, Boston, etc. But eventually, most of them return to D.C. because they have found here the most important thing a musician needs — an appreciative audience. It is an ever-growing audience, seeking respite from the current pop-rock-disco scene. An audience that spans generations, continents, occupations and national interests, one that appreciates not only the music but the musicianship of the performers as well.

So, for those of you looking for a place to spend the evening after the St. Partick's Day Parade, why not go to one of the following pubs in the area: Ireland's Four Provinces, Kelly's Irish Times, The Dubliner, Matt Kane's or E. J. O'Riley's in D.C., The Irish Inn in Silver Spring or Murphy's in Alexandria. And, if by chance you can't get in, go any evening during the year. The musicians are there nightly playing the music of Ireland. Music as old and new as Ireland itself.

1980 GAEL OF THE YEAR AWARD:

Harry & Margaret Schrecengost

by
Frank Basso & Terri McSweeny



Photo by Charles Vaughan

The Saint Patrick's Day Parade Committee is pleased to announce the selection of Harry and Margaret Schrecengost to receive the 1980 Gael of the Year Award. Harry and Margaret were chosen by acclamation to receive this honor for their numerous contributions to the Washington, D.C. Irish community and their promotion of Irish-American cultural activities.

Mrs. Schrecengost was born in Swoyersville, Pennsylvania to Michael and Anne McGroarty. She majored in Business Administration while attending Misericordia College in Dallas, Pennsylvania.

Harry A. Schrecengost, Jr. was born in New Kensington, Pennsylvania to Harry A. Schrecengost Sr. and Suzanne Lavery Schrecengost. He graduated from King's College, Wilkes-Barre, Pennsylvania, majoring in pre-med and education.

After their marriage in 1949, they resided in Swoyersville where Harry taught high school and dug coal for Lehigh Valley Coal Company. In 1961, they came to the Washington area. Here, Harry became general manager for the Baltimore-Washington GEM stores. Harry currently is employed by the Department of Defense.

Meanwhile, the distaff side was not sitting idly by. Margaret was busy raising five sons and a daughter. Her interests outside of the home were focused on school and their church.

Harry whose ancestry includes the Lavery, McManus, Kearny and O'Brien clans, and, Margaret, whose family stems from McGroarty and Rae stock renewed their interest in all that was Irish. In 1967, due to their interest in Irish dancing, classes were held in the Schrecengosts' kitchen and, thus, The Blackthorn Stick was formed. Participation in Ceili dancing grew as additional friends both Irish and non-Irish were exposed to "a gathering of good friends" making The Blackthorn Stick a reality.

As the numbers grew, it became clear that the trips to Baltimore to hear Paddy Noonan or to Wilkes-Barre with the Friendly Sons of Saint Patrick were no longer feasible. Consequently, in 1971, The Blackthorn Stick formed their own ceili band. This was the first of its kind in the Washington area. The Blackthorn Ceili Band first performed at Baltimore's Irish Ethnic Weekend.

During the ensuing years, Harry and Margaret promoted traditional Irish music and dance through monthly ceilis and other local cultural activities. During this period, they realized that the Irishness of the Washington area was not as visible as that of New York or Boston. In endeavoring to promote traditional Irish music and dance, Harry and Margaret instituted a program to bring the "Irish out of the closet". Ceili dance exhibition teams were sent into every corner of the area stressing the joy of Irish country dancing. Without this effort on the part of Harry and Margaret, many Washingtonians would be unaware of the cultural impact that Irish music has had on American country music and dance. This program continues today more vigorous than ever.

In 1975, The Blackthorn Stick in conjunction with Kings College and the University of Delaware began sponsoring the Annual Irish Teacher's Tour. This program hosts between thirty and sixty Irish teachers from "The Olde Sod" for a one week tour of the Washington area. While in Washington, the teachers meet the Irish Ambassador and visit the area monuments and the White House. The highlight of the program for both the teachers and the host families is the opportunity to share and enjoy the similarities and diversities of their common heritage.

In 1977, The Blackthorn Stick began classes in Irish ancestoral research. By 1978, the program had expanded to include Gaelic language lessons. During the 1978 Blackthorn trip to Ireland, the Lord Mayor of Dublin presented Harry and Margaret with a blackthorn stick in recognition of their many contributions to the Washington Irish community. In addition, for the past two years The Blackthorn Stick has awarded two scholarships for musical research in traditional Irish instruments.

The most outstanding contribution of this couple is their ability to bring both Irish and non-Irish together with a common bond — a love of Ireland; its music, its history, its dance and its culture.

The Saint Patrick's Day Parade Committee acknowledges the innumerable achievements of this fine Irish-American couple and proudly bestows the 1980 Gael of the Year Award on Harry and Margaret Schrecengost.

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The Fairy King

by Tom Rochford

Come on my friend,
Make haste with me.
Be swift to Turlough's waters.
This night the fairy king sets sail
Surrounded by his daughters.

Four hundred men will man the decks
With twice a dozen chiefs
To guide this fairy navy
Of a dozen giant oak leafs.

See how the moon, blown full and round,
makes speed across the night.
How it dances on the waters
To the fairy King's delight.

It's the king's celestial lighthouse
Suspended from a star,
To guide the way just once each month
From here to Castlebar.

The castle is lined with magic
And the castle is golden spell,
That no mortal in their absence
Might find where the fairies dwell.

For once each month the king sets sail,
His daughters and his navy.
To search from here to Castlebar
For a new-born human baby.



A BOOKSHELF OF IRISH LITERARY CLASSICS

by

Collin Owens, Ph.D.

Far beyond its native shores, the literature of Ireland is justly admired. This admiration often springs from a sympathy with Ireland's political cause (and indeed Ireland in several ways established an independence in letters more successfully than in politics). The admiration sometimes derives from a nostalgia for a simpler life on the part of busy modern world citizens (but this more than not leads to the elevation of second rate, sentimental works). The admiration that is most discerning, however, finds much in the literature of modern Ireland that approaches the status of "classic": works that are likely to remain interesting to future generations of readers everywhere, readers uninvolved in the immediate excitments of our day; works that permanently change the development of our ways of feeling and seeing the world about us. In the struggle for national liberation, great energies were released among Irish people of all social classes and religious or political persuasions; and we are fortunate today to avail of fruits of those long-suppressed energies.

If asked to select twenty five books from the literary productions of the past 180 years in Irish history, these would be my confident selections. They have in common that they were written by Irish people, and by Irish people whose individual imaginations have been formatively impressed by the national experience, its history, ancient and modern religious traditions, its folk memories, its language, and its struggle to enter the modern age with an identity that is intact and distinct.

#1 Castle Rackrent (1801), by Maria Edgeworth. This slim novel by the daughter of a Co. Longford landlord marks the beginning of the Irish Literary Revival. It tells the story of the decline of a "big house" family through several generations of absenteeism and loose living, and of the corresponding rise in the fortunes of their caretaker's family. The story is told with sly humor, abounds in colorful detail of rural life in pre-Famine Ireland, and documents the criminal negligence of many of the landed gentry of that time. The novel also signals a new attitude towards the masses of the Irish poor, who are no longer condescended to as "stage Irishmen," but are depicted as supremely capable of manipulating the foolish "quality" with flattery. The triumph of the novel is the management of the narrator, Thady Quirk, who poker-faced, tells the story of the apparently sad decline of the Rackrents, while his attentive readers are allowed to realize that he and his son are cleaning up the debts for themselves. Maria Edgeworth may have lived in a "big house," but she listened well to the people around her, and **Castle Rackrent** expresses her respect for their ability to survive, and more so, to make of it a good story.

#2 Traits and Stories of the Irish Peasantry (1830-33), by William Carleton. These stories are the first fictional treatments of Irish country life from the intimate point of view of one who lived it, for the author grew up in Co. Tyrone. The stories are packed with references to fairy lore, examples of local custom, and sketch scenes of the variety of rural life: hedge schools, faction fights, wakes, ambushes, sports, festivals and local events. They give the best report, for that time, of the English spoken by the people who were rapidly losing the use of their native language, Irish. Carleton's stories influenced many later writers in Ireland, such as William Butler Yeats and Patrick Kavanagh.

#3 The Love Songs of Connacht (1893), collected and translated by Douglas Hyde. Hyde's collections of folksongs and folktales, of which this is the most famous, are seminal works in the Irish literary, dramatic, and folk revival. This collection in particular became the inspiration of a generation of distinguished writers of the "Celtic Twilight." The lovely songs published here demonstrate the humorous, yet dignified imagination of Irish country people, through the vigor and expressiveness of the Irish language and the lyricism of the traditional airs through which these qualities express themselves. Hyde's experiences as a collector of folk materials convinced him that the loss of the Irish language would lead to the death of much of the spirit of the nation; and to counter this major victim of British cultural imperialism, he founded the Gaelic League.

#4 Riders to the Sea (1904), by John Millington Synge. This taut, austere one-act tragedy about an Aran Islandwoman's loss of her entire family of sons to the ocean is one of the great plays in modern literature. Synge was drawn to life in the Irish-speaking Aran Islands by Yeat's advice and Hyde's example; and through close observation of the daily lives of the people, was able to fuse the rhythms of their existence into a drama that is poetic, and realistically of Aran, yet world-wide in its relevance to everyone who admires courage, and who appreciates the shaping force of a mature imagination.

#5 The Playboy of the Western World (1907), by J. M. Synge. Perhaps the most famous Irish play: about the conflict in the minds and hearts of a Co. Mayo community when asked to shelter a man they believe has killed his father. An abundantly rich comedy, pulsing with exhuberant Hiberno-English speech, extravagant oaths and boasting, passion, violence, athletic contests, and exotic characters, all masterfully controlled by Synge's steady technique. It provoked angry riots in Dublin, Philadelphia and Chicago when it was first produced; but since then has become the Abbey Theatre classic, has been filmed more than once, interpreted as a musical (**The Heart's A Wonder**), and most recently, as a ballet.

#6 The Cock of Gold (1912), by James Stephens. One of the best fantasies in modern literature, it is a book for "children of all ages." This thoroughly Celtic-spirited romp features leprechauns and philosophers, policemen and fairy women, gods and ordinary citizens, who exercise themselves with witty chatter, fooling, and wise jokes.

#7 Responsibilities (1914), by W. B. Yeats. In this book of poems, Yeats writes about his dead ancestors and friends, his passionate love for the beautiful Maud Gonne, and about his public responsibilities as manager of the Abbey Theatre. He often felt that his poetic gifts were being wasted on petty details, and that his style was being cheapened by second-rate imitators; yet his dedication to the cause of his nation's imaginative freedom save him from growing too bitter to persevere. The Ireland of Yeats's past was of the "big houses" with their leatherbound libraries and leisurely afternoons free for the cultivation of conversation and intellectual refinement. He felt that the new Ireland should develop out of a mutual understanding and respect between the native aristocracy (like himself and his close friends), and the peasantry, with whose natural imagination he developed a sympathy — through his contact with the work of Lady Gregory and Douglas Hyde.

#8 Dubliners (1915), by James Joyce. This collection of short stories portrays the lives of the city's lower middle class at the turn of the century. Joyce considered that the lives of ordinary people like these were paralyzed by their inability to see beyond their freedom and lowered their dignity. Among these institutions, Joyce singled and lowered their dignity. Among these institutions, Joyce singled out for particular criticism the British colonial establishment, the Irish Catholic Church, the pubkeepers and pawnbrokers. These forces combined to create an ethos which ridiculed all ambition, and stifled the capacities for spiritual growth. These pessimistic little stories are very finely finished works, and repay richly the thoughtful reader.

#9 **A Portrait of the Artist as a Young Man** (1916), by James Joyce. The powerful study of the growth of a bright young Irishman, from childhood, through school and university, his personal struggles with this loyalties to family, fatherland, and faith, to his eventual emigration to work out his own destiny in new, creative terms. Among the striking qualities of this novel are its psychological accuracy, its evocative prose, and its echoes of the political conflicts that followed the fall of Parnell at the end of the last century.

#10 **Plays for Dancers** (1921), by W. B. Yeats. In his search for an appropriate dramatic convention which would convey his special concerns with refined poetic feeling, mystical vision and spiritual conflict, Yeats studied the traditional Noh drama of medieval Japan. There he adopted this highly stylized drama, with its slow, ceremonial dances, it masked figures who chanted their lines and acted as if in dream states, joining these conventions to various fragments from ancient Celtic tales of Cuchulain and various events in Irish history. In this manner, Yeats hoped to dramatize the "race memory" of the Irish. Like good music which is at first difficult, these plays increase in their hypnotic power on the attentive audience.

#11 **Ulysses** (1922), by James Joyce. Perhaps the most famous and influential work in the whole literature of modern Ireland. Basically a simple story of what goes on in the mind of a Dublin advertising salesman during the day and night of June 16, 1904, it is "about" an encyclopedia of issues: the relationship between modern city life and ancient cultures, contemporary political conflicts, the relationship between the mind (art-making) and the body (life-making), the conflict between science and faith, and the relativity of all efforts to express truth. This last idea is most brilliantly expressed through the wide range of literary styles employed throughout this awesome production.

#12 **Juno and the Paycock** (1924), by Sean O Casey. Growing up in the poverty of Dublin's slums, O Casey wrote his plays after his day on the construction site. This dramatization of the heroism of the ordinary women of Dublin takes a dim view of male posturing, especially with the nation torn asunder by the Civil War. It is, by turns, a very funny and tragic play. O Casey's triumph is the tragicomic fusion of hilarity and terror in his advocacy of a pacifist answer to Ireland's conflicts and suffering.

#13 **The Plough and the Stars** (1926), by Sean O Casey. Set against the backdrop of the 1916 Rising, and echoing with Pearse's most famous oration, this play develops the impact of these great events on the lives of Dublin's "little people." The play satirizes the various types of political activism, and elevates the survival instincts of the slum dwellers to heroic virtue.

#14 **The Tower** (1928), by W. B. Yeats. Nobel Prize winner for 1924. This is perhaps the most sustained book Yeats wrote: almost every single poem here is a masterpiece. From his Norman tower in Co. Galway, Yeats reflects on recent political events in Ireland — the War of Independence and the Civil War — and on the great changes occuring in Irish and European society at the time. He feels the approach of old age; he reflects on the turning wheel of history; and draws on deep resources in his own character to face what he considers the last phase in civilization.

#15 **Last Poems** (1939), by W. B. Yeats. In his last testament, Yeats recognizes that his public battles are behind him; he writes with the freedom of expression of a young man; he calls on Irish poets to be worthy of his example; and he dances on his own grave. The fine collection of poems shows that Yeats has passed the test of artistic genius: his resources have not dried up with age, but have become more expressively faithful. This book contains many of his best poems.

#16 **At Swim-Two-Birds** (1939), by Flann O Brien. A book with three beginnings and two endings; a book about a writer whose characters are writing a book about him; a book in which a character from one book falls in love with a character from another; a book in which Finn McCool, a posse of cowboys, Dublin workingmen, the Good Fairy, and various fantastical figures cavort through a maze of actions that would baffle a bishop: the soul of Irish literary humor, this novel.

#17 **Finnegans Wake** (1939), by James Joyce. This most daringly **avant garde** experimental novel took up the last seventeen years of Joyce's life, and he expected that it would take many generations of scholars to take it down. Designed like the Book of Kells, it appears to be about the unconscious life of a Dublin pub-keeper's family: through their dreaming brains flash all the events of history in a mixture of dozens of languages, and forecasting the future history of the family of mankind.

#18 **Cre na Cille** *(*The Clay of the Churchyard*)* (1949), by Máirtín O Cadhain. Like **Finnegans Wake** or **Spoon River Anthology**, this novel has the village dead converse beneath the sod, in a rich, allusive flow of Irish dialects. For the truly dedicated students of the Irish language, this its greatest modern expression.

#19 **Waiting for Godot** (1953), by Samuel Beckett. This highly original, painful, amusing, tragicomedy of hope and despair was an instant success, and remains a permanent one. It is the centerpiece in the contemporary theatre of existentialism: a blistering excursion into the depths of intellectual and spiritual suffering. Beckett, a disciple of Joyce, won the Nobel Literature Prize in 1969.

#20 **The Stories of Liam O Flaherty** (1956). All of these stories are set in O Flaherty's province: the west coast of Ireland. Many were originally written in Irish, and translated by the author. They depict the struggle for survival between man, nature, and animals. Some of the animal stories are superb.

#21 **Stories by Frank O Connor** (1956). This collection by another master of the Irish short story, spans a life time of involvement in Irish affairs, from the formation of the Free State to the Age of Tourism. A specialist in the humorous, easygoing, oral style of storytelling, O Connor examines the mores of the peasants and new bourgeoisie of provincial Ireland. His attitude shows, however, a certain degree of bitterness at the betrayal of the national aspirations by the new establishments of the Free State.

#22 **The Finest Stories of Sean O Faolain** (1957). A collection by a distinguished man of letters. His career as revolutionary, journalist, editor, public controversialist, and novelist shows his contributions to the maturing of Irish life. These stories reflect the conflicts experienced by the imaginative writer deeply committed to, yet thwarted by his country's provincialism, poverty, repression, and anti-intellectualism.

#23 **Collected Poems** (1964), by Patrick Kavanagh. Self-educated, a farmer and shoemaker, Paddy Kavanagh's work is more firmly rooted among the stones and weeds than Yeat's highly ideal constructions. Kavanagh's rendering of ordinary experience, familiar country speech patterns, sincere Catholic piety, and unpretty scenes of Co. Monaghan life, gave a fresh start to Irish poetry. His example as well as his work has a wide influence on many of the younger poets in Ireland today.

#24 **The Tain** *(*Cattle Raid*)* (1964), by Thomas Kinsella. This new translation of the Old Irish epic brings to life the heroic exploits of Cuchulain, in a pungent translation by a distinguished Irish poet. Here is one of the toughest and deepest roots of Irish culture.

#25 **North** (1975), by Seamus Heaney. This collection of poems announced the finding of a firm voice by the most acclaimed living Irish poet. Heaney's meditations on rootedness (on bogs, walls, fields, lakes) echo warmly with historical, mythic and topographic themes. At the same time, they reflect the current conflict in Northern Ireland against the ancient thorny relations between the western islands and the Scandanavian mainlanders.

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Murphy's Canvas Bag

A lone man with a slow gait steps surely from the horizon, a brown canvas sack in one hand and a guitar upside-down his back. So, Murphy would arrive unannounced as the sun swept the mist from the morning.

Those awake at the day's dawning would note his progress along the road and spread the news of his coming before him, so that his path was soon paved with smiles, waving hands and wishes of welcome. News of his arrival wrought change in the people of this small community for his presence added wonder to the daily as he seemed to breathe life into the surrounding air.

Everyone in the town knew him, though no one could remember his first name, if indeed he ever gave it. And while many guesses were ventured, no one knew from which country he came or what circumstance had placed his feet along the road. Questions about himself, he answered with a silent smile and a gentle shrug, remaining as mysterious as the contents of his canvas bag.

Still, he was well loved despite his anonymity and lack of a past, for his stories were fondly remembered and the sweetness of his music anticipated. These were the things that mattered to them and he would agree that only these were necessary.

Murphy's hands were the largest part of an otherwise small man. A fortunate happenstance since they wrapped easily around his guitar and served him well when heavy work was required and his music was not needed. He toiled beside farmer or smithie in the days of his visit, attempting to lighten the labors of the day as he would lighten their hearts at its closing.

After a hurried evening meal they would seek him out in a farmhouse parlor or under a tree if the weather was right. It was then, with his bag at his feet or pillowed behind him, that his work would truly commence. In a slow steady voice he would begin with the old myths and legends, recounting the righteousness of Conor Mac Nessa and the fierceness of Finn Mac Cool. Sometimes seeking the aid of the guitar in the tale's telling, he would lend his tenor to its tune as he sang of rebels and the rising moon.

He never seemed to tire, requiring only a stout or two to keep his throat moist before setting forth another well-worn tale or relating a new fable from an ever-growing collection. And the lilting cadence of his voice brought his listeners to older days where the faeries danced in fairer fields.

The length of his stay varied. But whether he stopped with them for a day or a week, it never seem long enough. There was always a wish for just one more story or a favorite song left unsounded. Yet, following an unseen path or answering some silent call, he would soon return to the road, leaving as quietly as he came, without word or warning.

His silhouette is no longer seen cresting the hill with the day's beginning, yet a part of him lingers long in each who encountered him. He lives still in the memory of the land — a strand in the fabric of a canvas bag, he is touched often in the telling of another's tale.

— shaughnessy
1980

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Mr. Speaker

by Bertie McNamara Fretz



Thomas P. "Tip" O'Neill

The Ard Righ of the US Congress, Thomas P. "Tip" O'Neill, like the early Celtic High Kings of Tara, proudly bears the ancient Gaelic name which means "champion."

Presidents come and go, while "The Speaker"—An Ceann Com-Haide, has continuity as the most powerful Irishman in America, the titular head of the legislative branch of government. Standing second in line to the Presidency of the United States, the Speaker of the House of Representatives, the kid who wore knickers in North Cambridge, has come a long way from Barry Corner, living to the clan name which stretches back to Niall of the Nine Hostages, the high king who legend has it, brought Patrick to Ireland as a slave.

"Tip" O'Neill has always been close to his Irish heritage. When he wasn't playing street football on Saturdays as a child, he attended Gaelic school. The youngest of three children of Thomas P. and Rose Ann Tolan O'Neill, Tip began his political career in 1936, the year he graduated from Boston College and was elected to the Massachusetts House of Representatives, where he later served as Minority Leader and Democrat Speaker.

The burly Irishman, who is at home in pubs and palaces, "warms up" to people . . . . like father, like son, like grandson. His father, a councilman who also served as Superintendent of Sewers, was once described in the *Cambridge Sentinal* as "ex-councilman with extensive acquaintances."

It was in the mid 1800's that Tip O'Neill's grandfather and two brothers were brought to America by the New England Brick Company. Like many third generation Irish Americans, Tip O'Neill has never been able to discover his O'Neill roots in Ireland, nor has he found any O'Neill kinfolk now living there. He only knows that his grandfather Patrick was married to Julie Fox and that they came from Mallow in County Cork.

The Speaker's sister, Mrs. Mary Rose Mulcahy, once got off a bus in the town square in Mallow and inquired if anyone knew of any O'Neills living there. It was like looking for a needle in a haystack. Every year, thousands of Irish Americans journey to the old country in search of their ancestors, but only a small percentage are able to find them. Knowing the name of the county is not enough, the name of the parish and townland is needed.

Not to be outdone, the Speaker's sister did manage to track down ancestral roots on the maternal side of the family and last summer, Tip and an entourage visited them.

It was an emotional pilgrimage that took him to the ruins of his maternal grandmother's cottage in Slithern, near Buncrana, in County Donegal. His journey to his roots carried him on one of Ireland's most picturesque scenic routes, to Inishowen and the Gap of Mamore, which rises to 800 feet and looks out on the neat rectangular fields of green and the stretches of land to Lough Swilly and the shores of the Atlantic, which beckoned his ancestors.

Tip's grandmother, Unity "Winnie" Fullerton, like many famine

immigrants, had lost track of her Irish relatives. She was the youngest child and only daughter of Alec Fullerton and Unity McCrawe Fullerton. During the Great Famine members of the family separated, some moving to Glasgow, Scotland; to Coventry, England, and others emigrating to Australia and to the States. Tip never knew his maternal grandmother, nor did he remember his mother, Ann Tolan O'Neill, who died nine months after his birth.

O'Neill named one of his five children, his son, Michael, for his mother's side of the family.

On the Speaker's journey of discovery last year, he found a whole country full of cousins. In fact fourteen of them have since visited him in Washington, and everyone still talks about the amazing family resemblance with the Buncrana kinfolk.

The people in Ireland don't quite understand the roots-mania of the Irish Americans. There is something almost sacred, however, in the silence an Irish American communicates with long departed ancestors when he first stands on the turf that was once home to his forebearers. It brings tears to many an Irish eye when an American of Irish descent finds his roots and walks on the land that was once home to the clan. Reflections on the hardship early kinsmen faced and the circumstances which forced them to leave their land brings out strong emotions. Pride in being Irish thus becomes more than a state of mind. It is a magnificent obsession.

While the Speaker's clan origins are tied to the O'Neill chieftains of the past, his wife, the former Mildren Ann Muller, has both German and Irish ancestry, with roots said to be linked to the famous High King Brian Boru.

Tip has made many pilgrimages to Ireland, but the last one, by far, was his most sentimental journey. His first Irish jaunt was in 1936, when Sam Rayburn, one of his predecessors, sent him to Wexford for the dedication of the Statue of John Barry. O'Neill has served in Congress since 1952, when he ran for the late President John F. Kennedy's former Congressional seat. O'Neill has represented the Eighth District of Massachusetts for 14 consecutive terms and was elected Majority Whip in 1971. In 1973, he was elected House Majority Leader, a position he held until his election as the 47th Speaker of the House of Representatives in 1977.

Irish Ambassador to America Sean Donlon refers to Tip O'Neill as the most outstanding friend of Ireland today. Many in Ireland, in fact, share pride in having one of their countrymen occupy such a high office in America. The *US News and World Report* once polled 1439 American decision makers about who really runs the country. Tip O'Neill came in third to Carter and Kennedy. He probably is the most powerful of all those who have ever borne the O'Neill name, the clan which dominated Irish history.

From the beginning of the Ui Neill dynasty, in 380 AD, to the Flight of the Earls, in 1607, the O'Neills have been powerful figures in Ireland. The era of Niall of the Nine Hostages has been called a remarkable one for Irish Unity. It witnessed the ruin and the reshaping of Roman Britain and the coming of the Christian faith to Erin. The O'Neill succession lasted for six centuries. Famous descendants of Niall include such noted O'Neills as Rory, Owen, Shane and Hugh O'Neill, the Earl of Tyrone, whose departure signalled the end of the Gaelic order in Ireland, when the Irish lost their opportunity to reverse the tide of English conquest.

Tip has a feel for tensions and tolerance. He has been called a "garrulous foreign windbag" by a London tabloid, but his Boston Irish accent is music to the ears of his constituents back home, as are his recitations and story telling. He can charm an audience, although he was once coached by the famed Michael James Curley, who told him his oratory needed improvement.

He likes to chide an Irish colleague about being a "two-boater," which was considered a rung down the ladder in the vernacular of the early Irish Americans. A "two boater," explains the Speaker, is an Irishman who didn't have enough money to book passage to America. So, he bought a ticket to Nova Scotia, where he got a job to earn enough to buy a ticket for the remainder of the voyage to the U.S.

A politician who believes there is a formula for everything, O'Neill, like many Irish Americans has expressed concern over the lack of political progress in Northern Ireland over the last few years. In fact, he touched off quite a controversy on his visit last year, with his reference to the Irish question as "British political football," a remark which caused considerable fury on Fleet and Downing Streets. Of the some 10,000 letters received in his Washington and Boston offices, however, only twelve were negative. Some in fact say he didn't go far enough. Nevertheless, Tip was accused of tip-toeing on unfamiliar ground and trespassing in a troubled land that wanted to solve its own problems.

O'Neill likes to talk about the enthusiasm of the Irish Americans for their mother country, its culture and heritage. He is quick to point out that Gaelic was frequently spoken in his home as a child, but that the early immigrants were encouraged to forget their language, to be American. Affluence, education and advantages have caused Irish Americans to look back, to learn about their roots.

He refers to Ireland as a "homeland" that is "sacred in our racial memories," and has expressed that "the Ireland of today remains precious to us of course as the land of our roots and the symbol of all that is Irish." He further notes that "those of us who visit Ireland and read about it have been surprised at the dramatic economic development of recent years and the significant role which Ireland now plays in the world and particularly in Europe."

"Ireland is no longer a beloved symbol of a tortured past," he emphasizes. "It has become for us, the Irish in America, a dynamic proof of the vitality and energy of our race."

These remarks were made last year at a function in Dublin Castle, a feat in itself that would have been unthinkable 100 years ago.

Another remarkable change over the last 100 years was addressed by former Prime Minister Jack Lynch, speaking to the National Press Club last year when he visited Washington. Commenting on the sign which once appeared in Boston shop windows, "Irish Need Not Apply," An Taoiseach noted that in today's job market, it seems that "only Irish need apply" when it comes to the position of President of the United States.

There's Kennedy, Connelly, Regan, Crane, Dole, and also Baker, Bush, Anderson, even Carter, all seeking to claim Irish ancestry.

No matter how you slice it, though, when it comes to ranking Who's Who among Irish Americans, no one can hold a candle to the grandson of a bricklayer named Pat from Cork and one named Mike, who was a currier from Donegal.

T.P. "Tip" O'Neill is the top banana. He doesn't have to share the spotlight with anyone. He dominates it.

30

(Bette McNamara Frets, is a syndicated newspaper columnist who writes the weekly column, "Out On A Limb.")

PARADE LINE UP

A

1. **D.C. Metropolitan Police** Motorcoomen 9 Unit "V" Police Chief Buried Jefferson
2. **Happy St. Patrick's Day** Irish American Club - Banner
3. **Honor Guard** Military District of Washington
4. **Major General Robert Arter** Commanding General Robert Arter US Army Military District of Washington
5. **U.S. Army Marching Platoon** 3rd U.S. Infantry Old Guard Ft. Meyer, Virginia
6. **Charles W. Gilchrist** County Executive - Montgomery County
7. **The Grand Marshal** Mr. James P. Gleason - Former Montgomery County Executive
8. **St. Patrick's Day Gael of the Year** Mr. & Mrs. Harry Schreckengost - 1980 Gael of the Year
9. **U.S. Park Police** Police Chief Parker T. Hill Motorcycles in "V" Unit & Mounted Horses
10. **Joint Armed Forces Color Guard** US Honor Guard Units
11. **U.S. Marine Corps** Honor Guard, Ceremonial Guard & Marching Unit - Washington, D.C.
12. **U.S. Navy** Ceremonial Guard & Marching Unit Washington, D.C.
13. **U.S. Air Force** Marching Unit & Color Guard, Washington, D.C.
14. **U.S. Coast Guard Precision Drill Team** Coast Guard Drill Team (Part of Washington DC Ceremonial Honor Guard)
15. **Colonial Pipes Bagpipe Band** Award winning Pipes Band from Rockland, Mass. Sponsored by DC Friends of Ireland
16. **St. Patrick's Day Float** Professional Float sponsored by Irish American Club of Washington, DC
17. **Irish American Club of DC** President Michael (Mike) Duffy leading members with flags and banners
18. **Mr. Dick Hite** Director National Capitol Parks, Dept. of Interior
19. **Mr. Jack Fish, Jr.** Director National Capitol Parks, Dept. of Interior
20. **Lieutenant Governor Sam Bogley** State of Maryland - 2nd Highest State Official
21. **Trotten To The Fair** Irish Cultural & Folklore Society (Donkey on way to ceremony with Friend Sean)
22. **St. Patrick's Day Float** Professional float sponsored by The Irish Inn
23. **Antique Car** 1929 Packard Sports Coupe - owned by Dr. Joseph Schertz
24. **Phillipsburg Catholic Tartan Band** 90 Member Band Highland Style Dress Phillipsburg, New Jersey
25. **Fire Chief Norman Richardson** Washington, DC Fire Chief
26. **D.C. Fire Dept. Equipment - Displayed** 1001 Aerial Ladder Truck, Fire Pumper and Hose Wagon
27. **Emerald Society of the D.C. Fire Dept.** Pres. Francis Murphy leading 75 member marching unit with antique Fire Equipment
28. **Mid-Atlantic Irish Wolfhound** Pres. John Alt Donovan leading 30 members
29. **Maryland Gaelic Dancers** Colleen Johnson TCRG directing Irish Dancers dressed in traditional Irish attire
30. **St. Patrick's Day Float** C & P Telephone Company float in green & White
31. **Linton Hall Military School** 60 member Drum & Bugle Corps
32. **Brookland Club** 50 Member Unit with banners & flags

B

1. **William T. Hannan** Marshal of Division B Unit
2. **Banner** Ceed Mile Failte (100 Thousand Welcomes)
3. **McLean Highlanders** 1979 St. Patrick Band Trophy Winner 150 Member - Musicians, Drill Team & Flag
4. **Arlington Police Color Guard** Motorcyclist with officers & flags
5. **St. Patrick's Day Float - Virginia A.O.H.** Professional Float sponsored by Virginia AOH State Board
6. **A.O.H. Virginia State Board** President James J. Hadley
7. **A.O.H. John Fitzgerald Div. #1** Pres. John Daly leading 150 member unit
8. **A.O.H. John Fitzgerald Div. #1** Ladies Auxiliary Unit from Arlington, Va. President Maria Hadley
9. **A.O.H. St. Brendons Division** Pres. Pete Walsh leading 70 member unit
10. **A.O.H. St. Brendons Division** Ladies Auxiliary Unit from Fairfax, Va. - President Dana Walsh
11. **A.O.H. Major John Dooley Division** Ladies Auxiliary Unit from Fairfax, Va. - President Dana Walsh
12. **Inverniek Gaelic Society Pipe Band** Pipe Band from Bridgeview, Illinois dressed in MacLean Tartan Kilts
13. **A.O.H. D.C. Board** President Martin J. Mannahan
14. **A.O.H. Michael J. Dowd Div. #6** Pres. John Murphy leading newly formed AOH D.C. unit
15. **Chillum Adelphi Cavaliers** 100 Members sponsored by Chillum Adelphi Volunteer Fire Dept. & American Legion Post #338
16. **St. Patrick's Day Float** Float created by The Blackthorn Stick Society - Sponsor by Harry Schreckengost, Jr.
17. **Woodsy The Owl** Agr. Dept. Forest Service. Ecology Symbol
18. **Smokey The Bear** Agr. Dept. Forest Fire Prevention Symbol
19. **Maryland Park Police** 6 Horse Mounted Unit
20. **Delaware High School Band** 60 Member Drum & Bugle Rank in blue & silver from Manassas, Va.
21. **McGrath Irish Dancers** Jean McGrath Directing Washington & Baltimore Irish Dancers in traditional dance costumes
22. **Jack Delaney's Award Winning Irish Plaza Pub** Irish Cadillac carrying Five Leprechauns
23. **Antique English Taxi** Sponsored by Brady's Pub, Manassas, Va. - sponsor of Taxi Service - courtesy of Rohr's Museum
24. **The Riggs Pipe Band** 35 Member Pipe Band in Scottish kilts - sponsor The Riggs National Bank
25. **Irish National Caucus** D.C. Metropolitan Chapter with banners
26. **St. Patrick's Day Float** Professional float sponsored by Ireland's Five Provinces
27. **Damascus High School Band** 150 Member band in green & white, from Damascus, Md. — Director Matt Kuhn
28. **Northeast High School Majorettes** Majorettes from Ft. Lauderdale, Florida
29. **Antique Car** 1936 Dodge Two Door Sedan owned by John Hull
30. **Antique Car** 1928 Lincoln - owned by Lloyd A. Porter
31. **The Pink Panthers** 50 Majorettes with drums
32. **Antique Car** 1926 Ford Coupe owned by Mr. Reed Martin
33. **Green Convertible Cadillac** Sponsored by Nahem Construction Company
34. **Ft. Washington Continentals** Majorettes, Honor Guard, Drummers & bell player
35. **Freestate Riding Club** Two ponies leading twelve horses

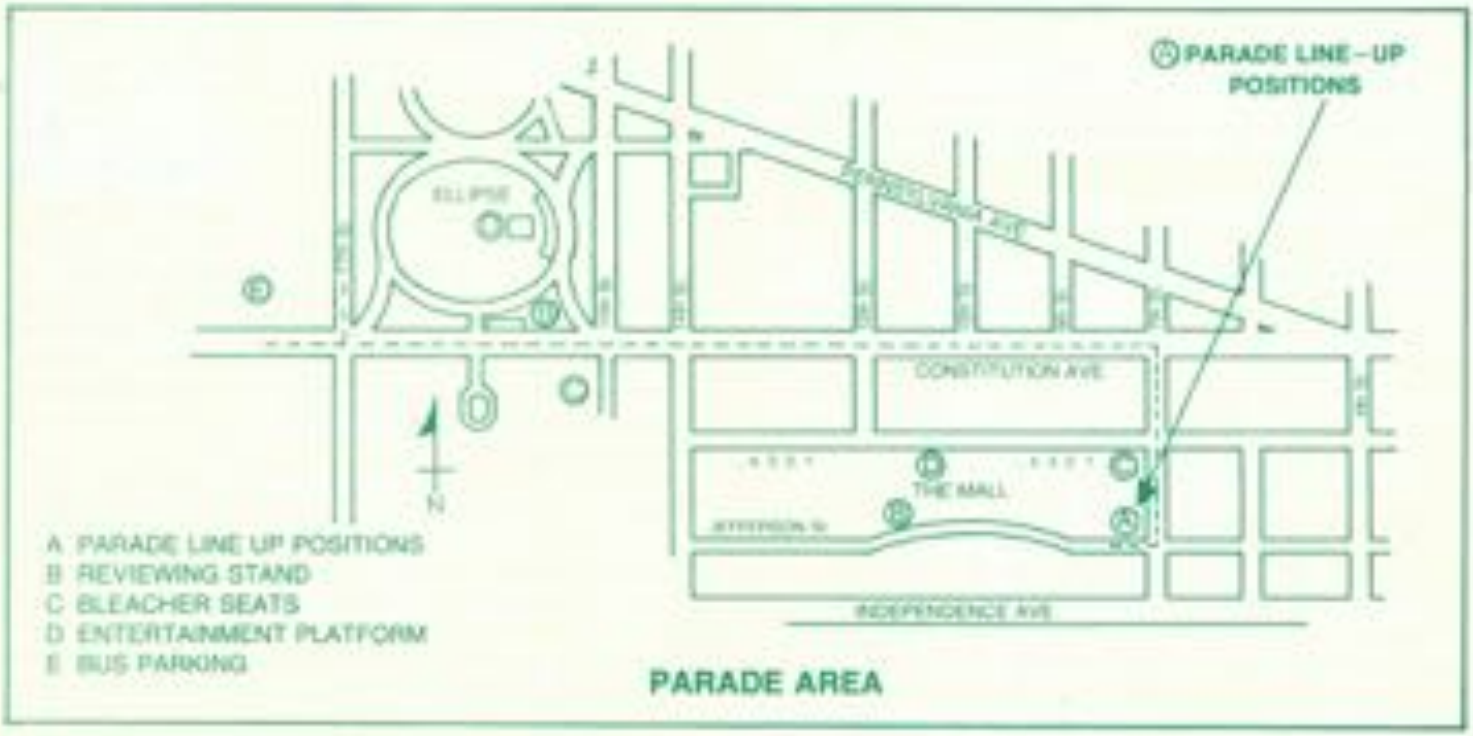
C

1. **John Moore** Marshall of Division C Unit - Past Parade Chairman of Love Up
2. **County Police Color Guard** Prince George's County color guard & Motorcycle Unit with colors
3. **McKinley High School Band** 70 Member Marching Band in maroon, gray & white
4. **St. Patrick's Day Float** Professional Float sponsored by Pat Troy's Ireland's Own
5. **Ronald McDonald** World famous McDonaldland Character
6. **King's Dominion** Yogi Bear, Scooby-doo - children's delight
5. **Ronald McDonald** World famous McDonaldland Character
6. **King's Dominion** Yogi Bear, Scooby-doo - children's delight
7. **The Wheelmen** Antique 1880's bicycles - lead by Mr. Sid Kane
8. **Patriots of Northern Virginia** 450 Member Unit - Director Sam Evans - Sands Drum Corps - Fife & Drums, Pam Porter - colors black, gold, white & red
9. **Leonard Hall Jr. Naval Academy** 81 Marching Unit Color Guard, Drum & Bugle Corps and Drill Team

10. **Bavarian Dance Club** Schuhplatter-u. Gebirgsmachen Verein "Washingtonia" Dancers in ethnic colors
11. **Irish Northern Aid** Marching Unit with flags and banners
12. **O'Neill-James School of Irish Dancers** Lauren James directing 80 children in Irish dance - dressed in tri-colors
13. **St. Patrick's Day Float** O'Neil James School of Dancing - Company built float with Irish colors
14. **Antique Car** 1916 Melbourne Electric 20 MPH travels 10 MPH, 7000 roads between 1914 & 1922 - owned by Mr. Wm. Lehlecker
15. **Antique Car** 1934 Two Door Sedan owned by Mr. John Hull
16. **John Hanson Fife & Drum Corps** The first band to participate in the St. Patrick's Day Parade from Indianhead, Md. (100 thousand thank you's)
17. **Antique Car** 1919 Model T Speedster - owned by Melvin J. Fletcher
18. **Antique Truck** 1925 Model "T" Truck - R.J. Bentley's Filling Station - owned by Mr. John Brown
19. **Winston Churchill High School Band** 106 Marching Band from Potomac, Md.
20. **St. Patrick's Day Float** School Engineered & Constructed Float in Irish Design - by Winston Churchill High School
21. **St. Pius X Performing Clowns** K. of C. Clown Unit
22. **Antique Car** 1930 Lincoln Phaeton - trophy winner owned by Mr. Ed Leal
23. **Antique Car (The Irish MOB)** 1932 Pierce Arrow with 4 happy Irishmen (Dunn, Lonergan, Donahue & Cleary) owned by Mr. Ted Dorsey
24. **American Salute** 115 Member marching unit with drum corps, color guard & Majorettes
25. **Antique Truck sponsored by J & H Burton & Sons** 1932 Dodge Huckster - truck used in landscaping by J & H Burton & Sons - owned by Mr. Ted Burton
26. **Old Dublin Cabs** Antique Cabs owned by Aiden Kirwan
27. **York County Fife & Drum Corps** 17 Member Unit dressed in American Revolutionary Period costumes
28. **Maureen Malcom Erin Dancers** Maureen Malcom directing 50 Irish dancers in traditional Irish Costumes
29. **Woodland Horse Center** 6 Parade Marching Unit (horses)

D

1. **John Rusk (Uncle Sam)** Marshal of Division D Unit
2. **Color Guard - American Legion** Chenerly Troopers - American Legion Post 108
3. **Stonewall Jackson Marching Band** 100 Member marching band unit dressed in maroon & gold, from Manassas, Virginia
4. **Manassas, Va. Knights of Columbus** George Brent Council #5532 - Bishop J.F. Flaherty Assembly
5. **St. Patrick's Day Float** Professional Float sponsored by The Dublins
6. **Potowmack Ancients** 30 Marching Members Fife & Drum Corps Unit in White linen hunting tracks
7. **Dahlgren Div. U.S. Naval Sea Cadet Corps** 50 Marching member unit in navy bell bottom trousers - color guard & drill team
8. **Oak View Exhibitional Activities Club** 40 Member Elementary school exhibitionist Tumblers, Unicyclists, Stilwalkers Triple ball ancers & German Gyron wheels
9. **St. John's College Regimental Band** 100 Member marching unit directed by Mr. Gilbert Costa
10. **St. Patrick's Day Float** O'Neil Development Corp - Contractor built Irish Designed Float
11. **The Arlingtonettes** Marching Majorettes Corp from Arlington, Va.
12. **Patti's School of Dance** Dancing units from Arlington, Va.
13. **The Supercycles** First Unicycle Club from Northern Virginia
14. **Bethesda-Chevy Chase Rescue Squad** Rescue Squad, Ambulance & Ladies Auxiliary
15. **Almas Temple Motor Corps** 1200 Harley Davidson Model Units 1967-1976
16. **Almas Temple Clowns** World famous Shrine Clown Unit with Mad Cap clowns from Washington Area
17. **Transportation Corps of Almas Temple** 2 Cushman Motors & Bus
18. **Gloucester City Marching (Lion's) Band** 80 Member Band from Gloucester City, N.J.
19. **Antique Car** 1931 Ford Model A (Victoria) owned by Mr. John Knowles
20. **Robert E. Peary Bag Pipe Band** 16 Member Scottish Band from Rockville, Md.
21. **Antique Car** 1930 Buick 4 Door Sedan owned by Mr. Harry Broderick
22. **Peggy O'Neill Irish Dancers** Peggy O'Neill A.D.C.R.G. - Directing Irish Dancers
23. **Irish Decorated Van** Irish designed van - Engineered and Constructed by Fitzgerald & Johnston
24. **Pat Troy (In Small Car)** Traditional Irish Small Car
25. **Chinese Consolidated Association** Mr. Franklin Dea Fung directing Chinatown's Lion's Dancing to Big Chinese Drums with marching Chinese Boxers
26. **Banner** St. Patrick's Day Banner "ERIN GO BRAGH" (Ireland Forever)
27. **Fire Dept. Arch (15th & Const. Ave.)** Two 100 ft. ladders with United States Flag



ST. PATRICK'S DAY PARADE AWARDS

Each year our St. Patrick's Day Parade gets better and better. As the number of units in our parade increases, so do the number of our parade Trophy sponsors. This year we are pleased to add the Flanagan family as new trophy sponsors. The Flanagan Trophy will be awarded for the Outstanding Antique Car in the parade. We are also pleased to announce that Flaherty Realtors of Montgomery Co. will sponsor the trophy for the most outstanding Majorette and Drum Corps. Last year James A. Dugan sponsored this trophy which was awarded to the McLean Highlander Majorettes.

This is the second year that Mr. Sam Evans, Director of the Northern Virginia Patriots, one of the largest Majorette and Drum Corps in the United States, is donating certificates to be presented to each group participating in the parade.

The Nellie Phelps Perpetual Trophy, which has been awarded each year since 1977, is given to the most outstanding marching unit in the parade. The 1979 Trophy was won by the McLean Highlanders Marching Band. The Pottsville Area Kilts from Pottsville, Pennsylvania, won the trophy in 1977 and 78.

The State Board of Virginia Ancient Order of Hibernians is again sponsoring a trophy to be presented to the best Local High School Band. The 1979 winner was the St. John's Regimental Band.

The Farley Family will sponsor the trophy for the Best Pipe Band for the second year in a row. Last year's winner was The Emerald Society Pipe and Drum Band of the Police Department of the City of New York.

A trophy for the best Out of Town Band has been donated by the Barry Nestor family. This is the second year for this trophy which was won last year by The Phillipsburg Catholic High School Terrier Band.

Selection of winning units is made by a team of judges stationed along the parade route. Following the parade, at the presentation stand located on the eclipse at 16th Street, category winners are announced and trophies presented to the winning units by the individual trophy sponsors and the Saint Patrick's Day Parade Committee. With so many outstanding units represented in our 1980 parade we expect the judges to have a difficult time with keen competition for each award.

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INTRODUCING THE WIRFC

by
John D. Adams, Ph.D.



It first happened at the public school at Rugby, in 1823. During a soccer match, a student named William Webb Ellis picked up the ball and ran with it. Thus was born the modern game of rugby. The game has literally spread around the world since then, being played on every continent and in virtually every country. The center of the rugby universe, however, remains in the Republic of Ireland and Ulster, along with England, Wales, Scotland and the Commonwealth nations.

Rugby in the United States got off to a fast start in the late 19th Century, only to suffer the same fate as that of soccer back at Rugby School - someone threw a forward pass during a rugby match, bringing "American-Style Football" into being. As the popularity of football rose, the popularity of rugby in the U.S. declined. Only a handful of clubs, survived mostly on the West Coast and in the Northeastern part of the U.S., the first two-thirds of the 20th Century.

However, in the late 1960's, interest in rugby was reborn and today there are over 600 clubs in the U.S. and very active national, regional and local rugby unions.

A rugby match consists of two forty minute halves, separated by a five minute break. There are no time-outs and only two substitutions are allowed (in the event of major injuries). There are fifteen players on a side, divided into eight forwards and seven backs. Everyone plays both offense and defense. Players do not wear expensive protective gear. A widely held notion among the rugby playing community is that the rebirth of rugby is largely because football has become: too commercial, too expensive, too mechanized, and too platooned. A free-flowing amateur game in which a serious athlete can continue to take an active part well into his 40's is bound to be a popular alternative to the warfare which separates weekend automobile commercials on TV!

One of the most active (and one of the best organized) of the local unions has been our own Potomac Rugby Union (PRU), which is the governing body for rugby in Maryland, D.C. and Northern Virginia. We have had more than our share of players selected for international match play. Today, the PRU includes 30 clubs and is divided into three equal-sized divisions, based on level of play. New clubs enter the lowest division and work their way up through a promotion/relegation procedure based on win-loss records.

The newest member of the Potomac Rugby Union is the Washington Irish Rugby Football Club, (WIRFC) which plays its first match on March 15, 1980, against a club from Richmond, Virginia. The WIRFC is composed of veteran players from many clubs around the U.S., along with a sizable complement of players new to the game, who are seeking a serious, fun-loving, and well-organized club. There is, of course, a strong Irish tradition behind a majority of the members — thus the name. In addition to membership in the PRU, the Washington Irish RFC are also loosely affiliated with the London Irish RFC. In the future, we anticipate exchange matches with the London Irish. We will also sponsor a St. Patricks' Day rugby tournament in years to come.

But, for the present, we have a club to build and a reputation to establish. We are still seeking players - both experienced and those new to the game. Social members are also welcome! For more information about the Washington Irish RFC contact the club secretary, John Adams (703-524-8126).

For those interested in watching rugby, our home matches are played on the Mall, between the Reflecting Pool and Independence Avenue. Matches begin at 1:00 p.m. Our schedule for Spring 1980 is as follows:

March 15	Home	Richmond Area Touring Side
March 22	Home	Dundalk
Mrach 29	Away	Loyola College
April 5	Away	U.S. Uniformed Health Services
April 12	Away	West Potomac
April 19	Away	Rock City
April 26	Away	Salisbury State
May 3	Home	U.S. Naval Academy
May 10	Home	George Mason University
May 17	Away	Western Suburbs

The author, solid jersey, tackles a ball carrier. The object is to spin the player around (rather than throw the opponent onto the ground) so that one's team mates can steal the ball.

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REF. NO.	DEPART	RETURN	DAYS
B042908A	Apr 29	May 07	8
B042915A	Apr 29	May 14	15
B042922A	Apr 29	May 21	22
B053608A	May 06	May 14	8
B053615A	May 06	May 21	15
B053622A	May 06	May 28	22
B051306A	May 13	May 21	8
B051315A	May 13	May 28	15
B051322A	May 13	Jun 04	22
B052008A	May 20	May 28	8
B052015A	May 20	Jun 04	15
B052022A	May 20	Jun 11	22
B052708A	May 27	Jun 04	8
B052715A	May 27	Jun 11	15
B052722A	May 27	Jun 18	22
B053010A	May 30	Jun 09	10
B053017A	May 30	Jun 16	17
B060322A	Jun 03	Jun 25	22
B060327A	Jun 03	Jun 30	27
B060610A	Jun 06	Jun 16	10
B060617A	Jun 06	Jun 23	17
B061022A	Jun 10	Jul 02	22
B061027A	Jun 10	Jul 07	27
B061310A	Jun 13	Jun 23	10
B061317A	Jun 13	Jun 30	17
B061771A	Jun 17	Aug 27	71
B061722A	Jun 17	Jul 09	22
B061727A	Jun 17	Jul 14	27
B062010A	Jun 20	Jun 30	10
B062017A	Jun 20	Jul 07	17
B062422A	Jun 24	Jul 16	22
B062427A	Jun 24	Jul 21	27
B062710A	Jun 27	Jul 07	10
B062717A	Jun 27	Jul 14	17
B070122A	Jul 01	Jul 23	22
B070127A	Jul 01	Jul 28	27
B070410A	Jul 04	Jul 14	10
B070417A	Jul 04	Jul 21	17
B070822A	Jul 08	Jul 30	22
B070827A	Jul 08	Aug 04	27
B071110A	Jul 11	Jul 21	10
B071117A	Jul 11	Jul 28	17

REF. NO.	DEPART	RETURN	DAYS
B071522A	Jul 15	Aug 06	22
B071527A	Jul 15	Aug 11	27
B071810A	Jul 18	Jul 28	10
B071817A	Jul 18	Aug 04	17
B072222A	Jul 22	Aug 13	22
B072227A	Jul 22	Aug 18	27
B072510A	Jul 25	Aug 04	10
B072517A	Jul 25	Aug 11	17
B072922A	Jul 29	Aug 20	22
B072927A	Jul 29	Aug 25	27
B080110A	Aug 01	Aug 11	10
B080117A	Aug 01	Aug 18	17
B080522A	Aug 05	Aug 27	22
B080527A	Aug 05	Sep 01	27
B080810A	Aug 08	Aug 18	10
B080817A	Aug 08	Aug 25	17
B081222A	Aug 12	Sep 03	22
B081227A	Aug 12	Sep 08	27
B081510A	Aug 15	Aug 25	10
B081517A	Aug 15	Sep 01	17
B081922A	Aug 19	Sep 10	22
B081927A	Aug 19	Sep 15	27
B082210A	Aug 22	Sep 01	10
B082217A	Aug 22	Sep 08	17
B082622A	Aug 26	Sep 17	22
B082627A	Aug 26	Sep 22	27
B082910A	Aug 29	Sep 08	10
B082917A	Aug 29	Sep 15	17
B090222A	Sep 02	Sep 24	22
B090227A	Sep 02	Sep 29	27
B090510A	Sep 05	Sep 15	10
B090512A	Sep 05	Sep 17	12
B090517A	Sep 05	Sep 22	17
B090922A	Sep 09	Oct 01	22
B090927A	Sep 09	Oct 06	27
B091210A	Sep 12	Sep 22	10
B091212A	Sep 12	Sep 24	12
B091217A	Sep 12	Sep 29	17
B091622A	Sep 16	Oct 08	22
B091910A	Sep 19	Sep 29	10
B091912A	Sep 19	Oct 01	12
B091917A	Sep 19	Oct 06	17

REF. NO.	DEPART	RETURN	DAYS
B092322A	Sep 23	Oct 15	22
B092610A	Sep 26	Oct 06	10
B092612A	Sep 26	Oct 08	12
B092617A	Sep 26	Oct 13	17
B093008A	Sep 30	Oct 08	8
B093015A	Sep 30	Oct 15	15
B093022A	Sep 30	Oct 22	22
B100708A	Oct 07	Oct 15	8
B100715A	Oct 07	Oct 22	15
B100722A	Oct 07	Oct 29	22
B101408A	Oct 14	Oct 22	8
B101415A	Oct 14	Oct 29	15
B101422A	Oct 14	Nov 05	22
B102108A	Oct 21	Oct 29	8
B102115A	Oct 21	Nov 05	15
B102122A	Oct 21	Nov 12	22
B102808A	Oct 28	Nov 05	8
B102815A	Oct 28	Nov 12	15
B102822A	Oct 28	Nov 19	22
B110408A	Nov 04	Nov 12	8
B110415A	Nov 04	Nov 19	15
B110422A	Nov 04	Nov 26	22
B111108A	Nov 11	Nov 19	8
B111115A	Nov 11	Nov 26	15
B111122A	Nov 11	Dec 03	22
B111808A	Nov 18	Nov 26	8
B111815A	Nov 18	Dec 03	15
B111822A	Nov 18	Dec 10	22
B112508A	Nov 25	Dec 03	8
B112515A	Nov 25	Dec 10	15
B112522A	Nov 25	Dec 17	22
B120208A	Dec 02	Dec 10	8
B120215A	Dec 02	Dec 17	15
B120222A	Dec 02	Dec 24	22
B120908A	Dec 09	Dec 17	8
B120915A	Dec 09	Dec 24	15
B120922A	Dec 09	Dec 31	22
B121608A	Dec 16	Dec 24	8
B121615A	Dec 16	Dec 31	15
B121622A	Dec 16	Jan 07	22
B122308A	Dec 23	Dec 31	8
B122315A	Dec 23	Jan 07	15

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Irish Dancing Through The Ages

by Colleen Johnson, T.C.R.G.



Photo by Pat Cady

In keeping with the theme for this 1980 St. Patrick's Day Parade, I'd like to share with you some of the fascinating history of Irish dancing which I have learned, much of it while preparing for TCRG examinations in Dublin.

Naturally I was aware of the great respect people have for traditional Irish vocal and instrumental music. I always assumed Irish dancing was equally as deeply rooted in my ethnic heritage. Imagine my chagrin to learn that medieval Irish literature contains no reference to dancing! In fact, as late as the 12th Century, they had no appropriate word to translate the Latin "saltare" into Irish. So in the Irish version of "The Passion of St. John the Baptist" Salome does not dance before King Herod—she "leaps". O'Curry and other Gaelic scholars found no evidence that an Irish synonym for dance existed in these days.

An 11th Century poem "Aonach Carman" listed many amusements enjoyed at that time: "horse racing, chanting of lays, storey telling, the music of varied instruments, and performances by bellowers and roarers". The latter two actions were not further identified or described. Patrick W. Joyce and others have commented on the absence of dancing from these listed diversions.

Personally I tend to agree with Donald O'Sullivan, J. G. O'Keefe, and Art O'Brien that it is wrong to assume dancing was unknown in ancient Ireland. That would be in conflict with the practices of primitive people in general, and is inconsistent with the musical attainments credited to the Irish of this era. Just try to sit still while those lilting tunes are played on harp, pipes and whistles.

The first reference to Irish dancing which is considered authentic, appears in a song entitled "Ich Am Of Irlaunde" which was published about 1300. It concludes with this line: "Come ant daunce wyt me in Irlaunde." A century later is the account of a dance performed by the O'Driscolls of Baltimore in company with the Lord Mayor of Waterford on Christmas Eve of 1413!

In early modern Irish, about mid-16th century, not one but two terms for "dance" appear—RINNCE and DAMSHA. These are apparently derived from the English "rink" and French "danse" respectively. Plays from this period often mentioned the jigs and Irish Hey or Hay. Sir John Davis wrote: "He taught them rounds and winding hays", and in marginal notes explained these were country dances. The Trenchmore, possibly a corruption of rince mor (country dance), reportedly was a popular and lively dance.

Four rinnce are mentioned specifically in a poem written about 1669: the withy dance, the warlike dance, the sword dance and the Rince Fada or long dance. We have no record of the steps for the withy or warlike dance; but the fada or "lading" dance has a long history. It was famous in Scotland by 1549; danced for the Duke of Ormonde at Dublin in 1662; and for King James II at Kinsale in 1689. Sir William Wilde and Petrie both describe May Festivals at Fiddown and Tibberoughny in County Kilkenny about 1800 when the fada was danced "with great spirit". We have the names, but know little else, about other old dances like the Cake dance and the Potatoe Planting dance.

Three great schools of Irish dance existed during the 18th and 19th centuries in Kerry, Limerick, and Cork. The dancing masters were respected artists who taught different steps and styles for men and women. O'Keeefe of Kerry is usually credited for crystallizing and standardizing Irish traditional folk dances; O'Scanlan of Limerick was nearly as well known and respected. Cork women of the era were criticized because they adopted steps usually reserved for men, while Limerick women were praised for their graceful and dainty steps. Surviving from this period are the reels, jigs, hornpipes, and various set dances which we know today.

The dances once held on the village green (moneen), at country crossroads, and in the family kitchen have nearly disappeared from the Irish scene. What a difference one generation makes! I grew up on tales about mother, visiting cousins, and neighbors all begging Grandmother Katie to get out the button accordion so they could have a ceili in the kitchen. Or equalling enjoyable stories of adventures they had after attending "platform" dances at the "cross". Especially memorable were those held annually after the "Pattern of St. Mullins" at Mullinahill.

Many respected authorities are critical about modern Irish dancing. They argue that too much stress is placed on competition for medals and trophies. That the steps have become so complex and energetic; delivered at such accelerated speeds; that they resemble athletic contests more than dance competitions.

In my own teaching efforts I stress traditional steps but am forced to include modern ones for competitors. I am proud and feel rewarded for my efforts when a student wins a medal in competition. But I am equally as thrilled when a little child who has spent months mastering a simple traditional reel or jig confidentially whispers that "My grandparents were so proud when I danced for them."

Regardless of whether one performs modern or traditional steps; both now constitute Irish dancing. And whether in competition or at a pleasant ceili, stop for one moment and take pride in the graceful and beautiful dances which are a part of your Irish heritage.

Saint Patrick and Saint Brigid, pray for us.

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THE IRISH WOLFHOUND IN IRISH LITERATURE AND ART

by
John K. Donovan

The Irish Wolfhound appears in Irish literature and art for more centuries than any other animal. It is always depicted lying at the foot of the round tower; it appears as the trademark on the base of every piece of Belleek ware; its figure is portrayed in pictures, on towels and all kinds of household goods. At Gettysburg a monument of it lies on the base below the Celtic cross memorial in the structure commemorating the Irish regiment from New York. Curiously, the regiment did not have a sculptor in its midst so they employed a Confederate veteran, one William Donovan of West Virginia, to fashion the statue.

In the beginning of Irish legend, Setanta, twelve years old, unintentionally killed a wolfhound with his hurley stick while on the way to a banquet at Cullan's castle. In remorse, he said to Cullan "Henceforth I will be the hound." Then, of course, he became Cuchulain, the great legendary hero. A statue of Cuchulain reposes in the General Post Office on O'Connell Street in Dublin in memory of the heroes of the 1916 rising. It displays the hero who tied himself to a tree so that he could not run from his enemies. They did not know that he was dead until a crow perched on his shoulder. The protruding foot of the statue is worn smooth by passers-by reverently stroking it.

The great Irish author, James Stephens, in his play Deirdre, penned these lovely lines on the subject:

"Do you remember the day Cuchulain came
Playing hurley into Emain?
And the way he took the troop under his protection?
And the night he went out a boy and came back a hound?

The great Irish playwright, Samuel Beckett, who won the Nobel prize for literature in 1969, writes in his novel WATT no less than twenty six pages about feeding a starving hound. Here is a brief extract:

". . . . . the number of times that the hound went full away was small compared with the number of times it came away as empty as it came. For it was more usual for Mr. Knott to eat all his food than to eat only a part, and to eat only a part than to eat none at all, much much more usual. For while it is true that Mr. Knott very often rose very late and retired very early, yet the number of times was very great on which Mr. Knott rose just in time to eat his lunch, and ate his dinner just in time to retire. The days on which he neither rose nor retired, and so left both his lunch and dinner untouched were of course wonderful days for the dog. But they were very rare."

Another well-known Irish writer and woodcut artist, Robert Gibbings, in his work LOVELY IS THE LEE, wrote about the hounds:

"The village once boasted a very famous doctor. There wasn't the equal of him in London, and he owned two Irish Wolfhounds and there wasn't the equal of them in all Ireland. And one day; he was out with the two hounds, and they put up a hare and away they went out of sight and never stopped until the three of them fell stretched outside a cottage near Fermoy, and that's fifty miles away. And the doctor was behind in Ballingeary, and he went not knowing where the devil were his hounds. So the man in the cottage came out, and he seen the two hounds stretched, but he never seen the hare. And he took the hounds into the cottage and gave them milk and eggs, and with that he brought them back to life. And the next day what did he see in the paper but a reward of fifty pounds for the two hounds. 'Twas the doctor in Ballingeary was after offering it. But they were the grandest pair of hounds the man at Fermoy had ever seen and he couldn't bring himself to part with them. And the next day it was a reward of a hundred pounds and the day after that it was two hundred. 'I must take them back', says he to his wife, 'and get the two hundred.' But his son says to him, he says, 'Let us have one run with them, before you take them back.' So the two of them, the father and the son, took the two hounds out onto the mountain, and they were there no time before they put a hare, and wasn't it the selfsame hare and didn't the doctor find the three of them stretched before his door in the evening. So the fellow at Fermoy lost his two hundred pounds."

An interesteing anecdote is written about an Englishman who owned a fine Irish Wolfhound and who was acquainted with a member of the Dail (Irish Parliament) who operated a good hotel in the west of Ireland, and who asked whether it would be satisfactory to bring his hound with him when he wished to stay at the hotel. He received the following amusing reply:

"I have been in the hotel business all my life and I have never had to call on the guards to eject a disorderly hound. Neither has any hound ever attempted to pass off a bad cheque on me. No hound ever set the bedclothes afire while smoking, nor did I ever find a hotel towel in a hound's suitcase. Your hound is most welcome - and you are welcome also if he will vouch for you."

In the foregoing article, I have touched upon only a fraction of one per centum of the works of art and literature on the subject of the Irish Wolfhound. I write books and many articles on the subject in dog publications, here and in Ireland. The supply is practically limitless.

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Irish Week At George Mason

by Cóilín Owens, Ph.D.

Times and names may change, but the Washington area Irish lecture series goes on each April at George Mason University.

This year's Irish Week (formerly the Irish Fortnight) will be held April 17-23 at the George Mason Law School, (in the old Kahn's Department Store in the Virginia Square Shopping Center, Arlington.

Sponsored by the Irish American Cultural Institute and George Mason University, and supported by many hundreds of Virginia, D.C. and Maryland residents, there will be a week of lectures and performances by visiting Irish artists and authorities in a variety of fields.

The theme of the series is "The Irishness of Ireland": delivering a multi-faceted account of the character of the Irish. We will hear the viewpoints of the archeologist, the contemporary artist, the dramatist, the poet, the traditional balladeer, the Gaelic revivalist, and the contemporary literary journalist. The character of the Irish people will be represented in a more complex manner than normally gets to us through the news media, the tourist brochures, or the Irish-American race memory. The various presentations will be, therefore, informative, lively, controversial, educational. In the tradition of this series, nothing will be stuffy or déjà vu; but we will hear some of the best thinking, talking, and singing going on in Ireland today.

Leading off the week will be one of Ireland's most prolific traditional singers, Paddy Tunney. Paddy is a walking anthology of the lore and songs of the Lower Erne Valley. He has recorded and performed widely in Ireland, Britain, and the United States. An enormously popular talker with strong views on the merits and demerits of the folk revival, he says that he is "Irish to the marrow, a dedicated hater of pop and cant and shamrockery, a lover of the old ways and rare songs and raving poetry." He is the author of a new book on collecting Irish folk songs, *The Stone Fiddle*.

The distinguished archeologist, Professor Michael Herity of University College, Dublin, will give a slide presentation on some of the recent work in uncovering the traces of prehistoric Ireland. He is widely published in the field of Celtic Archeology, is an authority on Irish passage graves, and a pioneer in the area of early farming in Ireland. His presentations are always clear, humorous, detailed, and informed by the very latest first hand experience.

The literary journalist, poet, novelist, and critic, Anthony Cronin, will describe Dublin's literary life over the past twenty years. His book *Dead as Doornails* (1976) has many anecdotes of such writers as Brendan Behan, Patrick Kavanagh, Flann O'Brien, and Seán O Faoláin. His novels are *The Life of Riley* (1964), a comic tour of Dublin's bohemia, and the recent *Identity Papers*.

Michael Hartnett, the bilingual poet who many may remember from the 1978 Irish Fortnight, returns this year. He has written several collections of poetry in Irish and English, has done literary translation, and journalism for *Radio Telifís Éireann*, *Hibernia*, and the *Irish Times*, in both languages.

Albert Fry, President of the Gaelic League, engineer, and native and lifelong resident of Belfast, manages an Irish-speaking school in that city. He has made some long-playing records of Irish songs and music. He will lecture on social anthropology.

Dublin artist Robert Ballagh has been developing an international reputation in recent years. He has just completed two highly praised exhibitions of his work: one in the "Celtic Triangle" of Belfast, Cardiff and Edinburgh, the other more recently in Dublin. His ironic, witty narrative style is a counterpart to his highly individualistic, and even controversial artistic expression. He will give a slide presentation of his own works.

The final evening of the Irish Week will feature a distinguished Irish actor in a portrayal of Irish characters in drama.

The Irish American Cultural Institute is an organization which promotes cultural exchange between Ireland and America. Princess Grace of Monaco is the honorary chairman, and Dr. Eoin McKiernan of St. Paul, Minn., is the Director. Through the quarterly journal of Irish Studies, *Éire-Ireland*, and such projects as the annual Irish Week, Irish-Americans are encouraged to develop a deeper appreciation of their cultural heritage.

The IACI has been recognized by the Irish Government for signal service to the arts in Ireland—to which it has contributed over $200,000 in the past ten years. It has patronized Irish art, music, theatre, literature, science, and various other activities. It distributes books of Irish interest, promotes tours of Ireland, and produces a cultural newsletter, *Duchas* (Heritage). Membership is tax-deductible: IACI, 683 Osceola Avenue, Saint Paul, Minnesota, 55105.

This year's organization of the Irish Week at George Mason is coordinated by Dr. Cóilín Owens, Assistant Professor of English, with the help of members of the local chapter of the IACI and of the Gaelic League. Enquiries to: Department of English, George Mason University, Fairfax, VA. 22030 (tel: 323-2220).

George Mason Law School is easily accessible to all: one block from the Virginia Square Metro station. There is plenty of parking around the building (at the junction of Washington Boulevard and Fairfax Drive), which is 5 minutes drive west of Rosslyn along Wilson Boulevard. The program will commence each evening at 8:30. There will be a book and record sale each evening, and refreshments will be served. All events are free and open to the public.

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GAELIC

by Kevin DeVany

"The sweetest music of all is the Irish Language" Seamus Ennis, the great piper from County Clare. "Without the Irish language there can be no Irish nation" Patrick Pearse, poet and patriot.

As we celebrate St. Patrick's Day with parades, parties, Ceili dancing and much talk of genealogy, ancestors and distant relations still living on in the "Auld Sod", we are showing that we are conscious of our Irish heritage, and proud of it.

Most of us are well acquainted with the history of Ireland, the pagan Celts, the medieval monasteries, the Book of Kells, King Brian Boru and the 800 years of oppression that the Irish have endured under English rule. And yet, few of us have ever stopped to consider the important role that the Gaelic language has played in that history.

"An Ghaeilge mhilis bhinn" (The sweet-sounding Irish) has always been, and still is the soul of the Irish nation. The spirit of her past glories and her suffering have been recorded for us in her beautiful songs and poetry. Her literature goes back to the sixth century, the oldest in Western Europe after Latin. But it is still a live and continuing tradition, with a number of excellent writers who continue to reveal the true Irish character through the Irish language.

Until the great famine of the nineteenth century, Gaelic was the vernacular language of the vast majority of the Irish people. After the famine period, the Gaelic speaking population began declining from app. 6 million (1840 est.) to 78,564 (1961 census). In part this was due to famine and disease, but a greater cause of the decline was the disasterous economic system imposed on Ireland by British landlords. The only alternative available to the Gaelic-speaking Catholic Irish was emmigration. Therefore, there was a tremendous economic pressure to abandon Gaelic in favor of English, as the specter of having to emmigrate to an English speaking world would be eased somewhat by some degree of fluency in the language.

In the 1880's, a group of nationalists and scholars banded together to try both to halt the erosion of the use of Irish as a vernacular, and to encourage all Irishmen to relearn it. They were instrumental in seeing that Gaelic was given legal status in the Constitution of the Irish Republic. They founded Conradh na Gaeilge, The Gaelic League, which is not only active today in Ireland, but has several branches in the U.S., including one here in the D.C. area. Classes, films and lectures are offered by the local group.

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Robert Emmett (1778-1803): Ireland's Romantic, Protestant Rebel

by Michael N. Morgan

On Massachusetts Avenue between the Irish and English embassies stands a seven foot bronze statue of the sensitive-looking Irish patriot, Robert Emmett. His counterpart up and across the avenue is Winston Churchill, the late British prime minister. Churchill, assertive as ever in bronze, can be seen clearly from the avenue, squarely facing the traffic, a low, clipped hedge under his feet and his form lit up at night—as to life he frequently was. On the other hand, Emmett has been placed "tawways," as the Irish say, at a sharp angle to the direction of the road. Moreover, when proceeding in a southerly direction on the avenue, one has to be especially vigilant to see Emmett tucked in behind a barrier shrub and an evergreen tree, as if he were still a fugitive from the British law.

To understand the cult that has grown around Emmett, we need to examine briefly his family background and the Irish political climate that nurtured him. He was born into a prominent Dublin family in 1778. The family home was in St. Stephen's Green, a square in the center of Dublin, known in the modern English speaking world because of its associations with Irish writers, such as Joyce and James Stephens, no relation to the martyred saint, after whom the Green is named.

To those who superficially explain its history by dividing the inhabitants of Ireland into two hostile camps, the Catholics and the Protestants, let it be known that Robert Emmett, patriotic champion of the Catholic Irish, was a Protestant. And he is only one of a number of Protestants who lived and died for the cause of Irish freedom. Tone, Parnell, Davis, Grattan, Plunkett, Mitchel, and McCracken were all Protestant defenders of the Catholic Irish.

Emmett's father, state physician to the vice-regal court at Dublin, had an older son, Thomas Addis Emmett, who was jailed by the British for several years because of his Irish nationalism. After the execution of Robert, Thomas went into exile in France and, in 1804, left there for the United States. Seven years after his arrival in the U.S., he rose to the position of Attorney General of New York State. He is buried in New York in a magnificent tomb. His success in New York is one reason why the name Emmett gained currency in America. Another may well be that in the predominantly Protestant America of the early 19th century, a Protestant Irishman had a better opportunity for renown.

To understand the independence movement that the brothers were involved in, we need to backtrack to 1791. That year, in Belfast, spurred on by the revolutions in America (1776) and France (1789), a secret society called the United Irishmen was formulated among Presbyterian dissenters. The leading figure in the movement was Wolfe Tone.

To confute the popular modern assumption of a wholly Catholic Ireland struggling for independence against Protestant Britain, it should be emphasized that modern republicanism grew in Ireland in the 1790's from this Belfast Protestant base. Moreover, the Catholic hierarchy of the time was royalist in sympathies and gave little or no support to the drive for independence. Not many years later, Daniel O'Connell, the great Irish orator who gained emancipation for the Catholic Irish, had to wrestle it as much from the Irish Catholic Church as the British Parliament. O'Connell was a Catholic.

During the 90's, the United Irishmen prepared for the Irish rebellion of 1798, which was unsuccessful. Its leading figure, Wolfe Tone, cheated the scaffold by committing suicide; Thomas Emmett was imprisoned in Scotland; and Robert was kicked out of Trinity Col-

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lege , Dublin, for defending the United Irishmen. Wolfe Tone, who became the prototype of the modern Irish rebel, had also attended Trinity, which had been founded by Good Queen Bess.

Robert left for Paris in 1801 to join his brother Thomas, who had taken up residence there after his release from prison. In working to collect aid from the French, the brothers were continuing an established rebel tradition. During the centuries of the Irish struggle for independence, many of England's enemies—Scotland, Spain, France, Germany—had been allies of the Irish rebels.

The French had sent two abortive expeditions to help the 1798 rebellion, but now the Emmett brothers could wheedle no more troops from Napoleon, only promises. And Napoleon, as the Irish claim, said more than his prayers. Following Robert's unsuccessful rebellion in 1803 and his subsequent execution, Thomas, with understandable exaggeration, declared bitterly that Napoleon was "the worst enemy Ireland ever had."

Robert had returned to Dublin to collect men and munitions for the coming revolution, which has been called by Conor Cruise O'Brien "a postscript to the great 1798 rebellion." On July 16, 1803, an explosion in Dublin in one of Emmett's munition centers killed a man, forcing a premature beginning of the rebellion one week later. Robert, in his green general's uniform, strove gallantly to revive the spirit of the United Irishmen. However, the rebellion was not much more than a scuffle in a Dublin Street, from which Robert managed to escape.

Commenting on the rebellion some years later, Daniel O'Connell said: "Was ever a madder scheme conceived outside of Bedlam than that of facing, with seventy-four men and 1200 pounds, King George and one hundred and fifty thousand of the best troops in Europe—with finances unlimited." O'Connell could not have foreseen that in 1916 a handful of Irish rebels against greater odds than Emmett faced would launch a rebellion that was ultimately successful in defeat, as was Emmett's. It was not until 1966—and then only after the leaders of the rebellion were executed—that Robert Emmett's picture on many an Irish wall was rearranged to make room for his executed Easter week compatriots.

But it was the manner of Robert Emmett's capture that itself captured the hearts of the romantic Irish. Robert had made good his escape, but, returning to see for the last time his sweetheart Sarah Curran, he was taken by the British. This romantic "flaw" enthroned Emmett with Tristram and Diarmuid in the pantheon of Celtic lovers. Thomas Moore lionized him in verse, and Emmett's own epitaph rang round the world. As E. Curtis says, "The idealism of the whole affair placed it in the realm of poetry and tragic romance rather than politics."

In his long epitaph, which took Emmett one hour to deliver, after he had been on his feet for the twelve hours of his trial, the patriot declared: "When my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written." Subsequently, the impetus to fulfill Emmett's prayer inspired an unflagging yearning for Irish independence.

Emmett's myth would not be complete without mention of that prevalent counterpart to the hero in Irish annals: the informer. The best known lawyer in Ireland at the time of Emmett's arrest was John Philpot Curran, the father of Sarah, Robert's sweetheart. Curran dropped Robert as a client when he learned of his liaison with Sarah. Thereupon, Leonard McNally, assistant to Curran, took over Emmett's defense. Not until years later was it revealed that McNally was in the pay of the British police and that he had been informing on Emmett all along. Playing the role of Judas with exquisite sensitivity, McNally had affectionately kissed Emmett in the court room when the verdict of death was handed down.

So, Robert Emmett's story is a dramatic collusion of rebellion, romance, and betrayal. This is the stuff from which myth is made. When we add to this Emmett's being a Protestant and his having a brother who on his own merit achieved renown in the United States, then Robert's fame in America can be better understood.

Sculptures identical to the one on Massachusetts Avenue are on display in San Francisco's Golden Gate Park, Emmettsburg, Iowa, and St. Stephen's Green, Dublin. The Washington, D.C. statue of Emmett was presented to Woodrow Wilson in 1917 and sheltered in the National Gallery of Art until it was erected on its present site in 1966 to commemorate the 50th anniversary of the 1916 rebellion. All four statues are by the same sculptor, Jerome Connor.

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Ireland At The Time Of St. Patrick

by Breandán Ó hUiginn

It is generally accepted that one of the earliest known references to the city, now known as Dublin, was made by the Alexandrian geographer, Ptolemy, who writing about the year 130 AD referred to it as Eblana, inhabited by the Eblani tribe, and said that it was a maritime city, situated on an estuary mid-way on the east coast of Ireland.

Ireland never formed part of the Roman Empire as did Britain and many of the old Celtic lands. As a result, the native Kingdoms and native culture survived and kept their independence in Ireland. Ireland was not isolated and cut off from the rest of Europe. The Roman writer, Tacitus, mentions the busy trade that went on between Scotland and the Roman Empire. Ireland exported hides, cattle and the famous Irish wolfhounds and she imported wine, oil, pottery, glass and other articles. But when the power of the Roman Empire began to decline in the fourth and fifth centuries, the Irish traders turned into raiders who plundered Roman Britain for gold and valuables and for slaves. According to tradition, one of the great leaders of such raids was the Irish King better known as Niall of the Nine Hostages.

By degrees the Irish raiders conquered and settled in parts of Britain, and they set up Kingdoms all along the west coast of Britain. In Wales, the Laigin (Leinstermen) the Dejsi and the Ui Liathain set up and ruled Kingdoms in the fourth and fifth centuries. In the north the people of the Irish Kingdom of Dál Riada conquered the Western isles of Scotland and eventually founded a powerful Gaelic Kingdom in Scotland. The Irish Kingdom in Wales and the south did not survive, but the Irish Kingdom of Dál Riada became the Kingdom of Scotland, with the same Gaelic language as Ireland. Christianity spread slowly westward along the Mediterranean Sea, from the Holy land. At first Christians were persecuted by the Romans but in 313 AD the Emperor Constantine the Great (274-337) issued the famous Edict of Milan which gave the Church official recognition and encouragement. The Celtic lands slowly became Christian, and parts of Gaul (France) had been Christian by the second century. By 395 AD all of Gaul was organized into dioceses with bishops ruling and living in the towns. We know that by the year 200 AD there were Christians in parts of Britain under Roman Rule. By 350 AD the Church in Britain was well organized and had its own bishops ruling.

We do not know when Christianity first reached Ireland, but it is certain that by the year 400 AD there were some Christian communities there. Some very early traditions have it that the south of Ireland, the part of Ireland most in contact with Gaul, was the first to receive Christianity. It may have been brought by wine merchants and other traders, by Irish contacts with Britain and perhaps by Scholars from Roman Gaul, fleeing before barbaric invasions. By 431 AD the Christian communities in Ireland had grown large enough to require a bishop and in that year Pope Celestine ordained Palladius and sent him as first bishop to the Irish believing in Christ. We know very little of the mission of Palladius but it seems that he and other missionaries laboured in the east and south of Ireland with some success.

However, it is the British missionary, Patrick, who received the credit for the conversion of Ireland, and became the Christian hero of Ireland. Because of his popularity, because of the writings he left behind him, and because of the writings of the clergy of Armagh, a great number of stories and legends grewup about St. Patrick from the seventh century on, and it is now very difficult to separate the fact from the fiction. We do not know when exactly, St. Patrick came to Ireland, how long his mission was, or when he died. However it is likely that he was working in Ireland from about 460 to 490 AD. St. Patrick left behind him two documents, The Letter to Coroticus, and a work written in his old age, The Confessions. These two documents tell us all that we know with certainty about St. Patrick. He tells us that his father, Calpurnius, was a well-off official in a city in Roman Britain. The family had an estate and villa near the city and Patrick was captured on the estate by Irish raiders and sold into slavery in Ireland. At this time he was about sixteen years of age. He was sold to a farmer, Milchú, and for six years he tended sheep and pigs for this master on the mountain known as Slieve Mish in Co. Antrim.

In his loneliness he turned to God in prayer and he tells us he prayed a hundred times in a single day and almost as many times in the night. At last he heard a voice which said "Look, your ship is ready." He made good his escape and travelled about 200 miles to the port where he boarded a ship manned by pagan Irish sailors and after many adventures made his way back to his people in Britain. However, he had visions and he heard voices of the Irish asking him to return to them. Patrick interpreted this as an order from God to go as a missionary to the Irish. He does not tell us where he received his clerical training, but it is likely that he received some of it in Gaul, from his uncle, St. Martin of Tours, on the river Loire, in the province of Judre-et-Loire. He was ordained and despite the objections of his superiors who thought him unsuitable he set out with his companions on his great mission to the Irish. He was to have been active in the midlands, the west and the north. He was constantly on the move, accompanied by nobles, preaching, baptizing and founding churches. He made thousands of converts, ordained priests everywhere and organized the Irish church. Patrick as we know him from his writings, was a humble man who made no claim to learning or holiness. He said of himself, "I am Patrick, a sinner, most unlearned, the least of all the faithful and utterly despised by many". His enemies believed him unsuitable for his mission but Patrick insisted that, unworthy as he was, he had received a divine call to convert the Irish. Patrick then was the greatest of missionaries to the Irish and well deserves the name of national apostle.

Ireland was not converted to Christianity in a single generation. For a long time the learned orders, the judges and poets, stood out against the new religion. For a hundred years after the coming of St. Patrick large areas of the country and a large part of the population were pagan, or Christian in name only. We even have Irish Church laws from the sixth century laying down how the Christian is to behave towards his pagan neighbors. The most important Kings, the Ui Neill Kings, seem to have remained pagan for several generations. In 560 AD King Dermot MacCarroll still celebrated the pagan feast of Tara, and he was cursed by the clergy for doing so. And even when the country became officially Christian, many pagan beliefs and practices survived in spite of Christianity and still do. The country was divided up into dioceses, each ruled by a bishop. The diocese corresponded in boundary to the Irish Kingdoms and each diocese had a number of churches which the bishop visited from time to time. In the beginning, most priests and bishops were married; later clerics were unmarried. The clergy shaved their heads and wore tunics to distinguish themselves from the pagans.

IRISH RECIPES

How to Have Your Cake and Drink It

8 oz. butter (or margarine)
8 oz. dark brown sugar
4 eggs
10 oz. flour, mixed with two level teaspoons of mixed spice
8 oz. seedless raisins
8 oz. sultanas
4 oz. mixed candied peel
4 oz. walnuts, chopped
8-12 oz. Guiness

Cream butter and sugar. Beat in eggs and fold in flour and spice. Add fruit and nuts. Mix well. Add 4 tablespoons Guiness (more, as necessary, for soft dropping consistency). Put mixture into 7-inch prepared round cake tin. Bake for one hour at 325° F., and for a further 1½ hours at 300° F. Allow cake to become cold and remove from tin. Prick the base with a skewer, and spoon over the remaining Guiness. Allow to soak in overnight. Wrap in foil, and keep for one week before cutting.

Irish Stew

2½ lbs. stewing beef, cubed
¾ lb. onions
¼ lb. carrots
1½ teaspoons salt
¼ teaspoon pepper
1 Tablespoon parsley (chopped)
water or stock
3 stalks celery
2 lbs. potatoes

Trim excess fat from meat cubes. Peel potatoes. Slice onions. Slice carrots. Chop celery. Place a layer of potatoes in stewpan, season lightly with pepper and salt. Add a layer of meat and a sprinkling of vegetables. Repeat layers, finishing with potatoes. Add water (or stock) almost to cover. Cook, covered, over a very low heat about 2½ hours or until meat is tender. Skim away excess fat. Serve sprinkled with parsley.

Irish Soda Bread

(This recipe for Irish soda bread was given to Florence by her mother-in-law, Elizabeth McGuirl Hannon. It has been enjoyed in the Hannon family ever since Matt's mother brought it with her to America from Ireland).

4 cups sifted flour
3 tsp. double-acting baking powder
1 tsp. salt
½ tsp. baking soda
1 cup raisins (or, currants)
1 Tbl. caraway seeds
2 cups buttermilk

Combine flour, baking powder, salt, and baking soda. Sift this mixture over raisins (or, currants), which have been mixed with caraway seeds. Stir well, and add about two cups of buttermilk to make a soft dough. Turn the dough onto a lightly-floured board, and knead gently for about a minute – or, until it is smooth and not sticky. Divide the dough in half, and shape into rounded loaves. Use a knife to shape across on top of each loaf. Place on a very lightly buttered baking sheet, and bake in a moderate oven (350° F.) for 35-40 minutes until the loaves are a delicate brown. Cool before cutting. Serve with lot of butter, and tea.

Traditional Irish Potato Cakes

½ lb. cooked potatoes
¼ teaspoon salt
½ oz. butter or margarine
a little milk
2 oz. flour
¼ teaspoon baking powder

Sieve flour, salt and baking powder into a bowl. Add sieved potatoes and melted butter. Turn onto a floured board. Knead until smooth. Divide into two. Roll out each piece into a circle ¼ inch thick, and cut into 6 or 8 triangles. Heat and grease a griddle well. Cook cakes until nicely browned on both sides.



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There is a Book here which tells us that wheresoever men are in chains, we are bound with them. George Meany endeavored to live by the full scope of that Writ.

Strangers did come and try to teach him their ways. Some, indeed, scorned him just for being what he was. But they came and went and George Meany abided.

Certainly he was not of the right. Surely he was not of the left, nor was he anchored in the center. He stood above such transient categories in resistance to all power directed against the rights of man and woman, and in affirmation of the role and the interests of plain people.

And it is to the honor and the credit of this trade union movement that we clung to his leadership as long as we could; that we kept him as long as the Lord would let us, for he was, to his last day, the best there was.

For many years he presided with a gavel and a wooden block made and given him by the Carpenters' Brotherhood. His last light tap of that gavel, before he yielded it, split that old battered block apart—a sign, perhaps of the honorable completion of his apprenticeship here and of an impending summons to a higher call.

That call came 63 years to the day of his admission to membership in the United Association that was his pride.

Now he is young and strong again, free of pain, blessed with the rich store of grace, starting over with the steadying—and, when needs be, humbling—force of Eugenie at his side.

And we now fave faith that better days lie ahead for the working people of America, and of the world, because George Meany is up there, negotiating the matter with God.

Now we take our last leave of what remains of him here.

Goodbye, George. Fare thee well.

—*AFL-CIO President Lane Kirkland's eulogy*

THE FIDDLER OF DOONEY



IRISH-AMERICAN? JOIN THE CLUB!

by Michael B. Duffy

The Irish-American Club of Washington, D.C. is dedicated to the preservation of Irish culture and to the presentation of activities in support of the heritage of Irish-Americans. Its monthly newsletter, THE AMERIGAEL, is the central source of information regarding Irish-oriented events and activities in the Greater Washington area.

The Irish-American Club provides a continuing forum on topics of interest and concern to Irish-Americans. Through its various activities, it seeks to promote pride in the continuing noble heritage of Ireland and of the Irish-Americans through various cultural, educational, humanitarian, and social events.

One of the distinguishing features of the Irish-American Club is its events which are fun-filled and family-oriented. The Club is the founding organization and continuing sponsor of the St. Patrick's Day Parade, and since its inception, Club members have faithfully supported fund-raising activities on behalf of the Parade. At Christmas-time, the Club hosts a party for children of its members.

Throughout the year, the Club sponsors cultural and athletic events involving groups and teams on tour from Ireland. On St. Patrick's Day, the Club hosts its annual Dance. As interest warrants, the Club also sponsors a charter flight each summer to Ireland. As an annual event, the Club hosts and sponsors its Washington Feis, which features international competitors in Irish folk dancing, Gaelic compositions and recitations, bag pipers, and competitions on the tin whistle. Lately, the Feis activities have been enhanced by displays of Irish crafts and wares.

For membership information, call Alice Lynch during the day at 593-7315. If you support the purpose and activities of the Irish-American Club of Washington, D.C., you are invited to "Join the Club!"

"THE LITTLE PEOPLE"

Of all the European countries, none is as rich as Ireland in stories about "The Little People" or "The Good Folk." The leprechaun is said to mend shoes under a hedge, vanishes like a puff of smoke if you take your eyes off him, and often is associated with guarding a pot of gold at the end of the rainbow.

The poet, W. B. Yeats, edited a leaflet, FAIRY AND FOLK TALES OF IRELAND, (published by Colin Smythe, of London) which reprints something of the definitive study. The leaflet introduces over a dozen of the "little people."

There are the sociable fairies, the Sheoques, and the water fairies, known as the Merrows. The idle Ganconer is solitary, nearly always gloomy or terrible in some way. The Far Darrig is a practical joker while the Pooka appears in nightmares. As an omen of death when at you door, there is the Dullahan.

In the leaflet by Yeats, there is the quotation, "Be careful, and do not seek to know too much about us." If you insist on searching, however, places to look are the "raths" – the little fields circled by ditches and supposed to have been ancient fortifications of the Tuatha De Danann, an early ancient Irish race said to possess magical powers before the Celts drove them underground. The Ganconer will be in a lonely valley, smoking a pipe; the Clericaun will be riding a sheepdog – but, remember, you have been warned . . .



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