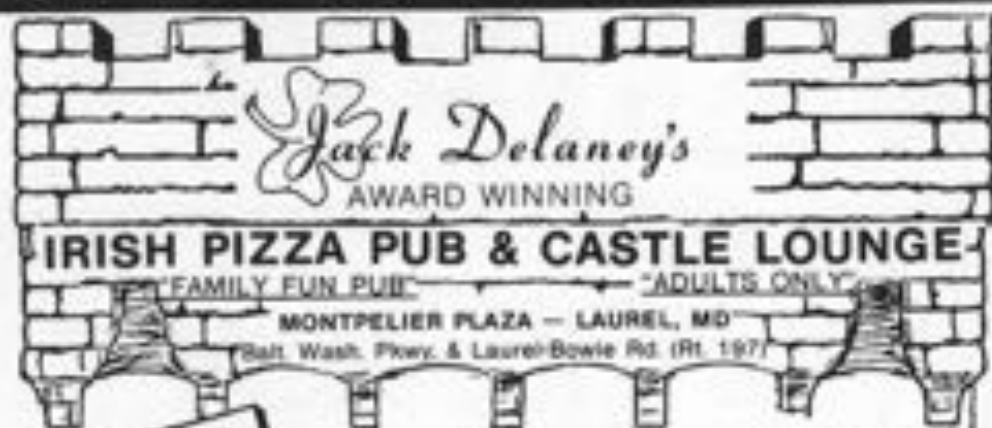


# ST. PATRICK'S DAY PARADE MAGAZINE



Before the Parade



EMERALD BAR  
.....  
KNIGHT BAR

490-7777

Delaney's  
HAS EVERYTHING!

CÉAD MILE Fáilte  
(100,000 Welcomes)  
TO THIS WEE BIT OF IRELAND  
IN AMERICA

GAME ARCADE  
(IN BOTH PUBS)  
.....  
BIG SCREEN TV



MEET MOVIE STAR  
SAMMY ROSS  
IN PERSON  
Sunday 3 til 9pm  
Friday 5 til 1am  
A REAL 3'11"  
LEPRECHAUN

MARYLAND'S ONLY AWARD WINNING FAMILY PUB—1st place Delaney's (Laurel); 2nd place Jim Pucci's, Waukegan, Wisc.; 3rd place Green Dolphin, Tucson, Ariz. Results of tavern contest sponsored by the National Licensed Beverage Assoc.



#### About our cover:

*Brendan Sheridan is a member of the popular local band, the Irish Breakdown, that plays both Irish and Bluegrass music.*



# St. Patrick's Day Parade Committee of Washington, D.C.

2532 Lindley Terrace, Rockville, Maryland 20850 (301) 424-2200

Chairman  
MATTHEW J. HANNON

Co-Chairman  
JAMES J. HENRY  
THOMAS A. HENRY  
JOSEPH F. O'CONNOR  
FRANK FERNAN

Secretary/Treasurer  
HELEN KOELLE

Guest Advisors  
HELEN HARRIS  
ROBERT KOOH

Committee  
BETTY BROWN  
PAT CASH  
P.J. CAMPBELL  
JAMES CARROLL  
TOM CRYEN  
JOHN CROWLEY  
BOB DUNN  
WILLIAM DUFFY  
CECELIA FARLEY  
MARY MARGARET FITZGERALD  
P.J. FITZGERALD  
FRANK FITZPATRICK  
BECKY FLANAGAN  
PAUL FLANAGAN  
JIM GILSON  
FLORENCE HANNON  
MARTIN J. HANNON  
PATTY HANSEN  
KEITH HANSEN  
JOHN HENRY, JR.  
PAUL R. JEFFREY  
TOM KEANE  
PATSY KOEHLER  
CHUCK LANGSTON  
JOHN LYNCH  
TERESA MAQUINE  
JAMES MULLAGHAN  
CAROLE MULLAGHAN-MCCARTHY  
BARBARA NESTOR  
CATHY NESTOR  
JIM O'NEILL  
JIM SPILLANE  
CHARLES E. VAUGHAN  
NANCY WALSH  
PAT WALSH

Fund Raising  
MICHAEL BRENNAN  
PAT CASH  
SHANNON SARGENT

Master of Ceremonies  
MAC MCGARRIN

The 1984 St. Patrick's Day Parade of Washington, D.C. is co-sponsored annually by the Irish-American Club of Washington, D.C. and the National Capitol Park Service, in conjunction with the John Fitzgerald Chapter of the Ancient Order of Hibernians. This parade is presented as a family affair for the enjoyment of all—Irish, Irish descent or those who just wish they were.

The Parade theme for 1984 is "Ireland—America: Myth, Legend, Reality." This theme serves as a focal point for the Parade Magazine and is reflected in the articles contained herein. We are pleased to present original articles on "The Mythology of Old Ireland"; "Irish Songs of Resistance: A People's History"; "Get Your Irish Up—But Do It Right"; "Irish Women: Myth, Legend and Reality" and "Ancient Irish Visited North America". We have also included an original poem "A Poem for St. Patrick's Day". As 1984 marks the bicentennial anniversary of the death of Honora "Nana" Nagle, we present an article on her life, "Nana Nagle: Ireland's Patroness of the Poor". This year is also the 100th anniversary of the birth of John Count McCormack, whose son, Cyril Count McCormack, is the Grand Marshal of this year's Parade. The article entitled "Grand Marshall, 1984" includes information about both these men.

The St. Patrick's Day Parade Committee is proud to present the outstanding work these writers have labored long and hard to prepare. Please take this magazine home with you and read it at your leisure. We are sure you will find it entertaining and educational.

We wish to thank all of our advertisers, whose continued support makes this magazine possible. And a special thank you to the Shoreham Hotel in Washington, D.C. and Aer Lingus for providing accommodations and transportation for Count McCormack during his stay here.

EDITORS  
Becky Flanagan  
Helen Harris

ASSISTANT EDITOR  
Paul Flanagan



*Happy St. Patrick's Day*



## Ha'Penny Lion

Pub & Restaurant

Spend St. Patrick's Day  
with us at downtown Washington's  
most exciting new spot for dining, dancing  
and rip-roaring good times

**OPEN FOR**

Breakfast • Lunch • Dinner  
Happy Hour (5:30-7 p.m.) • Music • Dancing

1101 17th St., NW  
(corner of 17th & L)

Monday-Saturday

296-8075



## Black Rooster Pub

*We're So Proud on St. Patrick's Day,  
Our Bird Even Changes the Color of His Feathers!!*

An American Pub—In the Irish Tradition—Featuring  
Hearty Refreshment • Challenging Dart Matches  
Spirted Music • Serving: Harp & Guinness Stout on Tap  
Bass Ale & John Courage • Rollicking Good Times

***Come Party With Us!***

1919 L Street, N.W.

659-4431



## THE MYTHOLOGY OF OLD IRELAND

by Dr. Collin Owens

One fine day, long ago, when Finn MacCool and the Fianna were hunting by the Lakes of Killarney, they saw coming towards them a graceful white horse, and riding on it a beautiful, mysterious woman with long, flowing, golden hair. She introduced herself as Níave Cinn Óir (Níave of the Golden Hair), and before she had told them much of her story—that she was the daughter of the king of Tir na nÓg, the Land of Youth, a distant land over the wide Atlantic—Oisín, Finn's son, and one of the finest warriors of the Fianna, had fallen in love with her. He persuaded his father to allow him to travel away with Níave to visit Tir na nÓg. So off they went.

They traveled away west over the ocean for what seemed like a very long time, passing through many wonderful adventures on the way. They saw strange monsters and beautiful animals, the like of which Óisín had never seen before. Eventually they arrived at *Tír na nÓg*, where Óisín was introduced at court. In due course, he married Níave, and lived happily in a land where nobody ever knew illness or age.

But one day Oisín began to think back to his former life among the Fianna, hunting over the woods and plains of Ireland. The more he thought of it the more restless he became. Finally, he asked Níave if he could pay a quick visit to Ireland to see, once more, his father and comrades. Reluctantly, she consented, but on one condition: that he not set foot on the soil of Ireland, never descending from the back of the majestic steed which had brought them to *Tír na nÓg*. He agreed to these conditions and set out East, over the ocean.

But when he reached Ireland, he found it greatly changed. The people seemed to have gotten small and timorous, and the countryside was dotted with strange buildings topped with iron bells. Oisín came upon a group of these puny men trying to lift a large stone to clear a roadway. He stopped his horse and leaned out of his saddle to help raise the stone. Suddenly his stirrup snapped under the strain and Oisín tumbled to the ground. To the astonishment of the men, he immediately turned into a shrivelled old man. His horse galloped off and disappeared over the western hills.

Oisín enquired about Finn and the Fianna, but was told that they were dead for hundreds of years. It was now the time of Saint Patrick. He asked to meet the saint, and was taken to him. After a considerable discussion between warrior and saint, Oisín was baptized. He died within hours.

Here we have one of the most poignant tales from a group of stories from ancient Ireland known as the Fenian cycle. They center on the exploits of a company of noble warriors who defended Ireland against all invaders, spent much of their time in sport and hunting, and were received hospitably all over the land. Members of the Fianna were rigorously selected and were bound to one

another by a strong sense of loyalty. They held discussions on all aspects of life—love, food, swordsmanship—and recited poems on the beauties of nature. These men left their mark on the countryside in the names and shapes of prominent hills, lakes and rivers. Some of the Fianna were wise, some great lovers, some valiant in battle, one is bald, another one-eyed. They combine valor, integrity, eloquence and foolishness.

The story of Oisín and Níave exemplifies many features of this cycle: the manly strength of Oisín, his loyalty to the Fianna, his romantic nature, and his impulsiveness. But it also expresses the relationship between Celtic and Christian elements in the national psyche, insofar as Oisín, a survivor of one age into the next, embodies the spirit of the nation persisting through historical changes. Like Rip Van Winkle in America, Oisín sleeps through radical changes in the nation's development, and paradoxically is able, therefore, to encounter the new age in a manner that is personally unique, but socially typical.

Like most of the tales in the Fenian cycle, this story has come down to us by means of the oral tradition, through generations of shanachies. Even today, almost every part of the country has some lore associated with the Fenians: in place and family names, local customs, songs, and stories. During the last century this lore was collected and published, thus becoming popular in cities and towns where there was no living memory. It is with purpose, then, that the Irish revolutionaries of the 1860's chose the name "Fenians," and that one of the symbols of Ireland's distinctive tradition became, like Finn's own Bran, the Irish wolfhound. The Fenian tales became, in turn, the inspiration of the works of a group of writers committed to the development of a modern literature in Ireland: William Butler Yeats, John Millington Synge, James Joyce, James Stephens, Austin Clarke, Flann O'Brien, and many others. In the case of the story "Oisín i dTír na nÓg", for example, we find that it provides the framework for Yeats' first long symbolist poem, "The Wanderings of Oisín," and for a substantial portion of the fourth book of Joyce's *Finnegans Wake*, the last great work of the Irish Literary Revival. Yeats' Oisín experiences various states of spiritual awareness on different islands during his journey, and contends with a demon representing alien authority, before returning to encounter Saint Patrick's message. Joyce's treatment focuses on the argument between Oisín, representing the free-ranging Celtic imagination, and Saint Patrick, representing the consistency and objectivity of Christian dogma. The tale can be retold in many ways, each one offering a symbolic or dramatic stage to convey complex or abstract ideas. But the story of Oisín and Níave Cinn Óir still remains, for school children, one of the most enchanting tales from the Irish tradition.

Besides the stories of the Fianna, there is another group of tales featuring a hero as famous as Finn, the Ulster

cycle of Red Branch tales, centered on Cuchulain (originally named Setanta). An incident during the boyhood of Setanta foreshadowed the later exploits of the adult Cuchulain. Arriving after dusk at the house of a kinsman named Cullen, Setanta was confronted by a ferocious hound set to guard the premises. The boy having nothing to defend himself but his hurling stick and ball, hit the ball with such force and accuracy that he drove it deep into the animal's throat and killed it. Thereafter, taking the hound's place, he guarded his master's place after dark, becoming Cú Cullen, the Hound of Cullen.

The central tale in this group concerns Cuchulain's defense of the province of Ulster in a series of single combats against the warriors of Queen Maeve of Connacht. Queen Maeve had gotten into a dispute with Conor, King of Ulster, over a famous bull, the Brown Bull of Cooley. This led to a cattle raid (a *táin*) upon Ulster by Maeve's army of Connachtmen. But the men of Ulster contracted a mysterious illness at a vital stage in the dispute, so that Cuchulain was left to stand alone at the ford on the River Dee to take on all challengers. One by one he did so, and one by one they were killed. Finally, a warrior Cuchulain thought he vaguely recognized presented himself. Only when this challenger too lay dead at the ford, killed by Cuchulain's marvellous sword, did the hero recognize Ferdia, his own son, born twenty years previously in Scotland. In his despair, Cuchulain rushed from the scene (now named Ardree, Ferdia's Ford), and waded into the sea slicing the wavetops until he drowned. In another version of the hero's death, Cuchulain became so debilitated from loss of blood through his series of battles that he had himself tied to a pillar so as to appear capable of further slaughter. This ruse succeeded in keeping the Connachtmen at a distance until they observed carrion crows descend. They then knew that he was really dead.

Cuchulain's life story is packed with accounts of his deeds of war and love. But the Ulster cycle also contains many satellite stories including the famous tragedy of Deirdre. These stories are preserved mainly in Old Irish texts, the work of Christian scribes, taken down from an earlier oral tradition. The figure of Cuchulain and the tales surrounding him were translated and adapted, at the end of the last century, by such writers as Standish O'Grady and Lady Gregory. They found their way into popular culture through publication in school texts, and to a smaller audience, through the work of Yeats, who wrote a series of plays based on selected incidents from the life of Cuchulain. Many other Irish writers of this century adapted episodes from the Red Branch cycle for the stage and radio, most notably the story of Deirdre, which has versions by Synge, George Russell, Yeats, and others. The heroic death of Cuchulain has since become associated with the 1916 rising, as the famous statue in the General Post Office and Yeats' poem "The Statues" indicate.

Our inheritance from the literature of ancient and medieval Ireland includes several other groups of tales: one dealing with the early kings, another with the Christian saints, another a number of satirical stories, and a further group of visions or journeys. The most ancient, *The Book of Invasions*, recounts the relationships between the first

settlers at the dawn of history. This mythological-historical book accounts for six successive peoples who first arrived in Ireland, each displacing the previous ones, or arriving at an accommodation with them to shape a new social or political order. These earliest settlers, according to *The Book of Invasions*, included an all-female contingent (drowned by the Flood), a tribe of helots (the Fir Bolg), a band of fierce pirates (the Fomorians), a tribe of metalworkers and magicians (the Tuatha Dé Danaan), and finally the "true Gaels," the Milesians. *The Book of Invasions*, therefore, gives a mythological justification for the variety of peoples who make legitimate claim to the name "Irish" and implies that from the very beginnings, to be Irish meant to belong to a diverse culture.

The mythology of a people is more than a collection of outmoded stories. It is a record of how our ancestors were amused, and thus has historical significance in its form as well as in some of its content. It is a repository of the values and ideas of our forefathers. It shows how our ancestors made themselves at home, how they found space for one another, how the struggles of material life shaped their feelings, and how the practical world was made to yield to their deeper instincts.

#### Recommended Reading:

Prisonias MacCana, *Celtic Mythology*

Thomas Kinsella, *The Táin*

P. W. Joyce, *Old Celtic Romances*

Alwyn & Beinsley Rees, *Celtic Heritage*

Mary McGarry, *Great Folk Tales of Old Ireland*

—Dr. Colín Owens is an Associate Professor at George Mason University.



Music Provided: From and to the Hibernians

#### Ladies' Auxiliary, Ancient Order of Hibernians

(OF IRELAND)

FOUNDED 1848

Best Wishes for a Great Parade

and

A Happy St. Patrick's Day

from

Division #1 L.A.A.O.H. Arlington, VA

Anna O'Neill, President

# Physician Placement

Services provided by Navy Medical Corps for all specialties in unique multi-specialty hospital-based group practices coast-to-coast with choice opportunities for overseas assignments.

Have more latitude in making professional decisions. Openings immediately available for U.S. citizens under age 42 who are graduates of AMA or AOA accredited General and Orthopedic Surgery, Anesthesiology, Otolaryngology, and Urology Programs. Competitive salary and personal benefits, plus paid relocation expenses and professional liability insurance. Regular hours and no overhead.

For a better picture of current opportunities in the dynamic world of NAVY MEDICINE, please call:

Monday—Wednesday

9 AM to 2 PM

800-492-0326—Maryland

800-638-0317—Virginia

Delaware

W. Virginia

Pennsylvania



**Be The Doctor  
You Want To Be. In The Navy.**

**AMERICA'S FAVORITE  
FOOD STORE  
HELPING  
FEED AMERICA'S  
FAVORITE ATHLETES**



*We're proud to be part of your life!*

**SAFEWAY**



**Happy  
St. Patrick's  
Day**

- Complete line of quality paints
- Unlimited color matching by experts
- Nationally advertised brands of wall-coverings
- Nationally advertised Ball & DeL Mar window treatments

**DURON**  
PAINTS & WALLCOVERINGS



CHECK THE YELLOW PAGES  
FOR THE STORE NEAREST YOU.

**IN MEMORIAM**

BOBBY SANDS	MAY 5, 1981
FRANCIS HUGHES	MAY 12, 1981
RAY McCREESH	MAY 21, 1981
PATSY O'HARA	MAY 21, 1981
JOE McDONNELL	JULY 8, 1981
MARTIN HURSON	JULY 13, 1981
KEVIN LYNCH	AUGUST 1, 1981
KIERAN DOHERTY	AUGUST 2, 1981
TOM McILWEE	AUGUST 8, 1981
MICKY DEVINE	AUGUST 20, 1981

IRISH NORTHERN AID  
Mary Baggerly, Secretary  
301-627-1019

**COMPLIMENTS  
OF  
CANADA DRY**

*Mix with  
the Best*





## Grand Marshal, 1984 Cyril Count McCormack

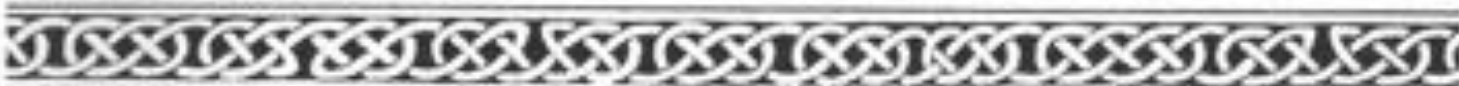
This year marks the centennial of the birth of John Count McCormack (June 14, 1884), the incomparable Irish tenor. John Count McCormack is especially known and beloved in the United States for his singing and recording of Irish ballads. In recognition of this centennial, the Saint Patrick's Day Parade Committee is proud to present Cyril Count McCormack, the son of John Count McCormack, as the Grand Marshal of the 1984 St. Patrick's Day Parade of Washington, D.C.

Cyril Count McCormack was born in Dublin on March 27th in the year 1907. His family moved to New York in 1914. He attended several schools in New York and Connecticut. However, he went to college in London, England.

He returned to Ireland in 1935 to start his own business. Cyril Count McCormack was commissioned in the Irish Army's Supply and Transport Corps in 1940. He was appointed Supply Officer—2nd Brigade and was promoted to the rank of Captain in 1942. Six years later he resigned from the Irish Army and reopened his own business.

In 1956, Count McCormack was appointed to establish the United States office of the Irish Industrial Development Authority. He remained in this position for three years before returning to Ireland in 1959. He retired and sold his business in 1977. Currently, Count McCormack proudly describes himself as a "garden laborer in my own garden." He also adds that he "never worked so hard before."

The title of "Papal Count" was bestowed on Cyril McCormack by the Vatican. This is an honor presented by the Vatican for special activities. His father, John McCormack, was awarded the title of Papal Count by Pope Pius XI in recognition of his services to Catholic charities.



*B*  
*Bethesda Engravers Ltd.*  
*Fine Artwork - Gifts*

*Ed. Cogan*  
636-8587

*2809 Bethesda Avenue*  
*Bethesda Avenue Row East*  
*Bethesda, Maryland 20814*

Michael J. Sullivan, CPA  
Partner

Sullivan + Hardison  
Certified Public Accountants

4826 Montgomery Lane  
Bethesda, MD 20814  
301/854-3201

# IRISH SONGS OF RESISTANCE: A PEOPLE'S HISTORY

by Turlough Faolain

It has become commonplace to note that the Irish, far more than other peoples, live in their storied past. There is little question that the headlines of the Irish Today are intricately rooted in the bewildering twists and turns of Irish history. What is perhaps less well known outside Ireland itself is the crucial role of balladry in determining the manner in which the Irish view that past. Irish poets have never stopped re-writing, rationalizing, shaping, and, yes, even creating a mythical Irish Yesterday that, while often bearing little resemblance to historical fact, has nonetheless become the history that the Irish, themselves, are inclined to believe.

Scholars have always justified the academic study of history by the perhaps optimistic presumption that we moderns will be pleased to learn from man's past imbecilities. One weary line in particular is often trotted out to make the point. George Santayana's suggestion that those who do not learn from history are doomed to repeat it. If we accept the academician's premise, even a cursory study of the "recurring" Irish political past sadly forces us to conclude that perhaps we still have much to learn from history. Indeed, we find ourselves sorrowfully agreeing with that great Irish iconoclast, Bernard Shaw, in his disdainful assessment that:

"we learn from history that we never learn anything from history."

What is missing from all this, however, is the obvious: average folk are rarely interested in learning the lessons that the scholars are so ready to teach each other. As disconcerting as it may be to the intellectuals, the common folk act, as always, based on their own perception of events. It has always been, after all, no more than a scholar's postulate that what actually happened in history is of any particular importance. What is of far more importance is the people's perception of the past. And in Ireland the people's perception of the past is found in the songs.

For all the hand-wringing it may cause within the groves of academe, it is the folk-history of Ireland that is real to the common people, and it is the folk-history (accurate or not) that serves as their inspiration to the future. It is plainly not enough to smugly dismiss the balladry as "mere" myth. Rather, we must face the fact that the people hear and sing more songs than they read books. This simple certainty is apparent even in the United States, a country with a musical and poetic tradition far younger, and far less central to its culture, than is Ireland's. For example, Pulitzer Prize winner Barbara Tuchman has probably sold more books than any historian of the modern era. Yet it would be the worst sort of academic myopia to suppose that she has had an impact on American soci-

ety anywhere near that of Bob Dylan, say, or many another folk troubadour. In Ireland, we have the added factor that eight hundred years of Anglo-Hibernian history—and perhaps fifteen centuries of Gaelic tradition before that—have been woven into the rich, evocative tapestry of the National Music. If there are more Americans who listen to Bob Dylan than read Barbara Tuchman, it is certain that, in Ireland, more people sing along with the Wolfe Tones than read Margaret MacCurtain.

That the National Poetry exists at all is due to a hoary Irish verse tradition that pre-dates recorded history itself. To get a feel for that tradition, it is well to heed scholar Eleanor Knott's injunction about the relatively "recent" Irish poetry of "only" a millennium ago:

"Verse was the common literary medium. There is one essential fact that must never be forgotten—it is, and at all periods of its history has been, associated with music."

Now compare that with Patrick Galvin's observation of our own time:

The tradition of writing and singing ballads at street-corners or in the market place has never died out in Ireland: it is still a living tradition to the very day. Ireland's songs reflect Ireland's history with a fidelity probably unparalleled in the world.

Irish poetry takes many forms, of course, and the political songs are only one facet of a rich tradition of verse. But it is the National Poetry—the rebel songs, if you will—that most closely reflects Ireland's political past. After all, if history, as Carlyle would have it, is merely a distillation of rumor, it makes little difference if that rumor is reported by a Macaulay or an Irish folk poet. And, if the historian usually writes for other academics, the bard sings for the people. The Irish national balladry is both historical literature and, at least in the popular perception, history itself.

Of what sort is the National Music? Well, it is largely romantic, usually emotive, sometimes poetic, often rabble-rousing, and certainly historically uneven. In counselling rebellion against the established order, and exalting rebels of times past, the folk-balladry swirls unchecked amidst the lyrical mist of centuries. What is of particular interest is that the national poetry not only reflects Irish opinion; it also anticipates it. For if historians have largely ignored the songs, political propagandists have not. Unlike the best of history (which is objective), even the best of the national balladry is written for a political purpose. Irish balladeers sing precisely because they have something to say. And these folk poets have not only helped create the atavistic beast within Irish breasts, they have also shown genius in invoking it. Thomas Davis, the uncrowned prince of rebel poets, unabashedly described the uses of the balladry more than 140 years ago:

Exact dates, subtle plots, minute connections and motives rarely appear in ballads, but these are not the highest ends of history. To hallow or accurse the scenes of glory and honour, or of shame or sorrow—to rouse, and soften, and strengthen, and enlarge us with the passions of great periods . . . and to set up in our souls the memory of great men, who shall then be as models and judges of our actions—THESE are the highest duties of History, and these are best taught by a Ballad-History.

Irridentist songwriters before and after Davis, well aware of their ability to supplant fact with myth, have shown no hesitation in investing the emotional capital of historical incident to gain momentary revolutionary return. In short, the rebel poets of Ireland have never been content with preaching to the choir; rather, they are responsible for adding new voices to the chorus.

The Irish song of resistance, then, is a sword whose mettle was forged in the dim mists of Gaelic antiquity. Its point was first felt by the Stranger in Elizabethan Ireland. Its martial gleam grew brighter as the Ulster Plantation, Oliver Cromwell, the Battle of the Boyne, and the Penal Times eclipsed the native Gael. Its rapier-edge received its final republican, English-language honing in the hands of the United Irishmen less than two centuries ago. It has not since lost that sharp edge. In the hands of a master, its lyric can be withering weaponry indeed. Such a man was the splendid Irish orator and political leader, Daniel O'Connell.

During one of *The Liberator's* many travels about Ireland, he stopped off one night at Finn's Hotel in Killarney. It chanced that the British Secretary for Ireland, Mr. Goulburn, was staying at the same inn. The two political gentlemen happened to get rooms that opened onto the same corridor. O'Connell rose with the dawn to take his customary morning walk. As it was raining outside, he decided to take his constitutional in the corridor. While he tramped up-and-down, he began roaring aloud some lines from the Irish poet Thomas Moore, presumably to exercise his lungs as well as his legs:

"We tread the land that bore us,  
The Green Flag flutters o'er us,  
The friends we've tried are by our side—"

At that instant, the British Secretary popped his sleepy head out to see what the noise was all about. Without skipping a beat, O'Connell pointed an accusing finger, and finished the verse in the stentorian voice for which he was so famous:

"And the foe we have before us!"

If the story is apocryphal, no matter. It has been told fondly for 150 years. Like the lyrics of the balladry, the very re-telling of such stories have given them a reality that depends very little upon historical accuracy.

The culture of Ireland has drawn the heroes and villains of history in sharp detail, and recurrently returned to the weapons of an earlier day to fight the Stranger. Such vestiges of the Celtic past as martyrdom, hunger-strike, and, most especially, the power of the poet have been bequeathed in song and story down through the generations from Irish pre-history. Over the long centuries, the

Irish have responded to the balladry as flowers do to spring sunshine. Through a sort of musical metamorphosis born in the twilight of the Gael, the larger-than-life figures of Celtic lyric have become one with the hapless, if largely legendary, creatures on the ubiquitous gallows tree. Sadly, but in a very real way, Conn the Hundred-Fighter is still alive on the streets of modern Belfast . . . with a poet by his side.

We should never forget that the National Music exists—as does any folk music—simply because the people sing it. And because it is *of* the people, we ignore it at our peril.

*Turlough Faolain is the author of the recently published Blood on the Harp: Irish Rebel History in Ballad. He lives with his word processor in St. Mary's County, Maryland.*



## Brendan O'Neill



builder of  
Early American Homes  
Potomac, Maryland  
340-1984

# Happy St. Patrick's Day

from the



Family

## **Payroll**

Accounts Receivable •  
Accounts Payable • General  
Ledger/Financial State-  
ment Preparation

**770-5400**  
George Whitehouse



## **the threepenny bit the irish corner**

Featuring the best of Ireland in the  
heart of Georgetown.

- handknit Irish fisherman sweaters  
and accessories
- Galway and Cavan crystal
- our exclusive line of  
shamrock sportswear by Izod
- walking hats
- caps
- jewelry
- Bealeak
- Tara china
- fine selection of albums and tapes



3122 m street, nw. • washington, d.c. 20007  
(202) 338-1338



# 1984 GAEL OF THE YEAR

The St. Patrick's Day Parade Committee is pleased to announce the selection of Dr. C       Owens as the recipient of the 1984 Gael of the Year Award. This award is presented to Dr. Owens in recognition of his energetic promotion of Irish culture in the Washington, D.C. area and the positive image of an Irish-American he projects to the entire community.

Dr. Owens, a native of Ireland now residing in Virginia, is an Associate Professor at George Mason University where he teaches Irish and American literature. In addition to his academic workload at the university, he has taught and fostered Gaelic classes throughout the Washington, D.C. area and provided presentations on Irish culture to various organizations on short notice and often at personal expense. He is the founder and current chairman of the D.C. Chapter of the Gaelic League (Conradh na Gaeilge/Washington) and for many years he organized and presented the Irish Fortnight cultural series at George Mason University. Along with these activities, Dr. Owens has contributed, extensively, to the D.C. Metro Irish American Culture Institute and was responsible for both the concept and execution of Irish language competition within the framework of the Washington, D.C. Feis. He was instrumental in securing George Mason University's participation in the display of Celtic antiquities at the Maryland State House for the St. Brendan Celebration in Annapolis, Md. and his byline has appeared in the St. Patrick's Day Parade Magazine from its inception.

Dr. Owens' efforts on behalf of the Irish-American community, in both leadership and support positions, more than qualify him for this award. His willingness to give of his time, talent and expertise is greatly appreciated by the entire community.

Congratulations C       and thank you for all you've done and continue to do. Happy St. Patrick's Day from all of us on the St. Patrick's Day Parade Committee.



**Happy St. Patrick's Day  
From  
Audrienne and Bill Toomey**

**Knights of Columbus**



FAIRFAX COUNCIL, No. 4522  
6729 Little River Turnpike  
ANNANDALE, VIRGINIA 22003  
Ronald J. Plavchan, Grand Knight  
Telephone: 941-9800

# For St. Patrick's Day

entertainment all day by

THE IRISH BREAKDOWN

AND

JOHN LONGBOTTOM

## ***murphy's***

A Grand Irish Pub

Lively, Spacious  
Great Food, Reasonable Prices  
Sunday Champagne Brunch 10-3 P.M.

Entertainment Nightly

713 King Street    Alexandria, Virginia    548-1717



# **SINCE 1881... MORE THAN 100 YEARS OF SERVICE!**

Featuring:

High-Yield Money Fund Accounts  
Free Interest-Bearing and  
Super NOW Checking Accounts  
High-Yield Term Savings Accounts  
IRA & KEOGH Retirement Accounts



**WASHINGTON FEDERAL**

Savings and Loan Association

MAIN OFFICE: 5101 Wisconsin Ave., N.W. • 537-6200



17 OFFICES TO SERVE YOU



559-6400

CUSTOM PLAQUES  
TROPHIES & AWARDS

RYANS TROPHIES

808 HAMILTON STREET  
WEST HYATTSVILLE, MD.



ADVERTISING SPECIALTIES  
BINGO SUPPLIES  
CONTRACT FURNISHINGS

# **CHARITY**

804-285-0118

2707-2709 ELLIS LANE  
RICHMOND, VA 23229

# NANO NAGLE: IRELAND'S PATRONESS OF THE POOR

by Bettie McNamara Fretz

Ireland's patroness of the poor, Honora "Nano" Nagle, who defied the crown and the penal laws to establish schools for the poor in the mid-1700's, and who laid the groundwork for Ireland's modern missionary movement, has been proposed for sainthood, and may well become Ireland's first woman to be sanctified through the process of canonization.

This year marks the 200th anniversary of Nano Nagle's death on April 26, 1784, an event that was greatly mourned by the people of Cork, as reported at the time in the *Hibernian Chronicle*:

Last Wednesday, the indisposition of Miss Nagle was announced in the sorrowing countenances of the poor of this city, for whom she was the best of benefactors and patronesses . . . Indescribable is the extreme of universal lament.

Nano Nagle's importance to Ireland has been likened to that of St. Patrick, as evidenced in documents in the Archives of the Presentation Convent, St. Georges Hill, Dublin, where a letter dated March 1785, proclaims, "we have much comfort to hear from the best divines in this city that there never was so much good done since St. Patrick's time as has been promoted by our holy Foundress' Establishments . . ."

While the canonization of an obscure Eighteenth Century Irish nun might not seem relevant in today's society, those supporting Nano's cause feel that the recognition is long overdue for Cork's beloved "Lady with the Lantern," who reopened the doors for Catholicism in Ireland, brought education to the masses, and inspired generations to follow in her footsteps.

While Ireland has been known traditionally as the land of saints and scholars, most of those so designated as saints are done so in the historic tradition, without documentation, reaffirmation or the process of canonization. Although there is said to be a saint in Ireland for every day since Christianity began, the epics of many of the early saints are mingled with myth, and while numerous Irish women are revered as saints, not one woman is among the relatively small number of Irish saints to be elevated through the modern process of canonization.

It is significant, moreover, that the modern Irish religious foundations have not received the same attention as those among the French, Italians and other European orders whose founders have achieved sainthood. Even among American designated saints, two are women.

Nano Nagle is one of several founders of modern Irish religious orders whose names have been proposed for sainthood, although observers of protocol feel assuredly that those sons and daughters who followed her in the founding of Irish congregations should surely not be tapped for sanctity until the mother of Ireland's women's religious movement is so designated.

It was Pope Paul VI who expressed a desire that there be groups of canonizations of groups of founders, which may well happen with the Irish proposed saints. The canonization process, however, is a lengthy one, and the introduction of a cause, particularly a historical cause, demands a diligent and precise verification of the person's reputation and holiness. Equally important is the public's recognition of the person whose cause is introduced; therefore, the 200th anniversary of Nano Nagle's death is significant to the success of promoting her name and her cause.

Nano Nagle's name is revered in Ireland, but few Irish-Americans know of her fearless and uncompromising insistence to serve the poor and destitute of the Eighteenth Century, or how her bold actions also influenced education and the church in America. It was against this background of social disorder, poverty, prejudice and injustice that Nano Nagle began her efforts on behalf of Ireland's poor. Her determination sowed the seeds for a religious revival in Ireland at a time when the Church was underground, when religious freedom was denied Irish Catholics. Her influence on a Church emerging from a penal system of government, had far reaching significance, both in her country and throughout the English speaking world.

Those who came after her, performing missionary and educational tasks in five continents, were only able to do so because of her pioneer efforts, and those of her eminent cousin and contemporary, Edmund Burke, leading statesman, philosopher and member of the British Parliament who orchestrated the Irish Relief Acts which first eased the punitive restrictions against Catholics. While there is no concrete evidence to show their collaboration, inasmuch as secrecy was the mode of the times, Burke frequently in his correspondence and dealings with Catholics in Cork, referred to the importance of education as a means to aid the Catholics in Ireland. It is also extremely significant that while his cousin Nano was essentially breaking the law, organizing schools, motivating religious zeal, Burke's first Catholic Relief Act was to release the clergy and teachers from threat of imprisonment.

Burke and Nano attended a hedge school together as children in a sheltered setting near the ruins of a Nagle castle on the Blackwater River in County Cork. Dublin-born Burke, as was the custom, followed his father's expressed State religion, rather than that of his Catholic mother, Mary Nagle. Burke, however, spent much of his childhood with his Nagle relatives in County Cork, and historian Thomas McKnight, in *The History of the Life and Times of Edmund Burke*, insists that the hedge school experience of Burke so provoked an influence on the famed statesman's life, that unless it is steadily born in mind, much of his history and political career is quite unintelligible. Few historians, however, have ever delved



into Burke's "Nagle" connections, and the divine plan of Nano Nagle.

Nano was born at Ballygriffin, in the valley of the Blackwater, between the modern towns of Mallow and Fermoy. It was on the Blackwater that noted Elizabethan poet Edmund Spenser, wrote *The Faerie Queene*, and whose son Sylvester Spenser married an Ellen Nagle. Another Nagle who achieved immortality was *Lovely Kate of Granoceffe*, the Nagle beauty who inspired the *McLysaght* poem. The Hennessy family also married into the Nagle family and its famous cognac was first served in the small village of Killavullen near the Nagle mountains. The landed-gentry Nagles had been a prominent Norman-Irish family, however, they shared the fate of all Irish Catholics, suffering under the penal laws which were imposed on Ireland for espousing the Stuart cause.

One of the leading members of the family was Sir Richard Nagle, who served as Chancellor, Attorney General and Speaker of the Irish Parliament at a period when Catholics were permitted to hold office. A leader in the Jacobite movement, Sir Richard was instrumental in bringing King James to Ireland in the Stuart King's abortive attempt to regain the English throne. Following defeat against William of Orange forces at the Battle of the Boyne, Sir Richard followed James II into exile, and served as Secretary of State at the Pretender King's court at St. Germain in France. Sir Richard paid the penalty for his loyalty, forfeiting thousands of acres of family estate lands along the famed Blackwater.

Although education was outlawed for Catholics in penal days, it was the practice of many Irish families to send their children to the continent to school. When Nano and her sister Ann became of age they went to France and spent nearly 10 years, there they were introduced to the prominent centers of influence in Paris by their cousins, who were among the numerous remnants of Irish families serving in the military and other significant posts. Nano's first biographer, Dr. Coppinger, wrote in 1794, that "she was introduced into the most brilliant circles of the fashionable metropolis, even to the court of Louis XV." But Ireland was never far from her thoughts.

The death of her father brought a change in family circumstances, and she returned home from Paris to her mother in Dublin, where, according to Coppinger, she was brought "face to face with the religious and social degradation of her people." Not having the means to repair the ruin, she was determined to withdraw from the sight of it, Coppinger contends. She left Ireland and entered a convent on the continent, however, she soon discovered her vocation laid elsewhere. As Patrick heard the voices of Ireland urging his return, Nano likewise was reportedly haunted by the faces of Ireland's poor and neglected children. She left the convent and went to live with her brother in Cork city, keeping her plans to herself, not even sharing them, initially, with her family.

Nano established her first school in a mud cabin on Cove Lane in Cork city, where there were two earthen floor rooms, a garret and a thatched roof. Her first students were 30 girls from Penders Alley, Willow Lane, Gould's Lane, Maypole Road and Donovan Lane. Growing

numbers of children soon clamored for admission. Another cabin a few yards away from the first school house was then opened, also at her own expense. In a letter she wrote on July 17, 1769, she relates, "in about nine months I had 200 children."

It was only when a poor enthusiastic parent approached her brother begging that his child be admitted to Nano's school that her relatives in Cork first learned about her silent conspiracy against the penal laws, an action which could bring arrest, deportation, or even death. Her family soon joined in her efforts, however, supporting her financially, and her schools spread throughout the entire city. Her first schools were for girls, but eventually she was urged to also establish schools for boys.

Nano's little schools were patterned after the "petite ecoles" for the poor children in France, which consisted of private dwellings. The children were taught to read the Douai catechism, to write and do simple arithmetic. The girls were also instructed in lace making, sewing, mending and needlework, domestic accomplishments providing them with a means of earning a living, one of the earliest efforts in modern times to liberate women.

Her schools were not enough for Nano, however, and she sought out the sick and the poor throughout the city, visiting the alleys, lanes and quays of Cork, where public hygiene was almost unknown. It was said there was not a single garret in Cork city that she did not visit or did not know her. She established a home for aged and destitute women, providing for reduced householders, widows and other victims of poverty. When she had depleted her resources, she begged in the streets, soliciting money from wealthy merchants.

Her efforts moved others and with Nano's help, a milliner named Theresa Mulally of Dublin, started a school patterned after those in Cork, to bring education to the poor children on the North bank of the Liffey in Dublin. A Dublin visitor to Cork at the time was reportedly astonished upon first meeting Nano Nagle, the aristocratic beauty who once graced the salons in Paris. The visitor wrote in 1778, "there entered a little elderly woman with a shabby silk cloak, an old hat turned up, a soiled dark cotton gown, and a coarse black petticoat dabbled halfway and dripping wet—for it had rained heavily." A sketch given of her by Dr. Coppinger, which inspired the poet Gerald Griffin to call her "The Lady with the Lantern," reminisces:

How often have we seen her passing with steady compassion through the rigors of every season to tend her little flock. How often have we seen her after a well spent day, returning in the darkness of the night, dripping with rain, mingled in the crowd, moving thoughtfully along by the faint glimmering of a wretched lantern, withholding from herself in this manner the necessities of life to administer the comfort of it to others.

Nano was the sole supervisor of her schools from 1755 to 1771, which she managed alone with the help of paid teachers. Civil authorities made no attempt to interfere with her work, which they reportedly looked on as a philanthropic experiment of an amiable lady of a good family. Although they were aware that religious instruction was



conducted in her schools, they felt her efforts had an overall beneficial effect on the numerous children who had previously wandered through the streets of the city. The Ascendancy of Cork, thus, silently showed appreciation.

It was concern for the continuity of the schools that motivated Nano to establish them on a more permanent basis, so that they might endure following her death. She ultimately decided to use nuns to carry on her schools, however, there were no nuns available in Ireland. There were some Dominicans who lived along the banks of the Boyne in a mud cabin, and in Drogheda. Some Carmelites also were known to live singly or in pairs in the villages of Connaught, but no one dared to wear a religious habit, and it was unlawful for persons to call themselves nuns.

Nano therefore negotiated with the Ursulines in Paris to attend her pupils, and thus established the Irish Ursulines, building them a convent in Cork with money she inherited from family interests abroad. The entire arrangement was conducted clandestinely and the Ursulines arrived by ship, under cover, although the ship's manifest indicated—"no passengers, only ballast." It was with great secrecy that the imported sisters moved into their convent in the middle of the night.

The Ursuline order, however, did not entirely fit into the design of Nano Nagle, inasmuch as they were bound by their constitution to enclosure, and could not go out into the streets to visit the sick and the poor and instruct them in their homes. Thus, when Nano could not fulfill her goal within the framework of that order, she formed another, The Sisters of Charitable Instruction of the Sacred Heart of Jesus, and at the age of 57, on December 24, 1775, she herself took her vows as a nun.

Approval of Nano's new religious foundation presented somewhat of a dilemma to the Vatican, however, inasmuch as the pursuit of Catholicism was denied the Irish. There were many questions to be deliberated in Rome, questions concerning what form a religious revival could or should take in Ireland. Thus, it was some 20 years following her death before the new order won approval, under a new name, The Sisters of the Presentation of the Blessed Virgin Mary. Final approbation was not granted until April 9, 1805, by Pope Pius VII.

Nano's efforts were instrumental in the establishment of the Presentation Brothers, who initially staffed her schools for boys and which grew into the Christian Brothers headed by Ignatius Rice. The Sisters of Mercy, the largest women's religious foundation, likewise, was patterned after the rule of Nano Nagle by Catherine McAuley, who was a Presentation nun when she founded the Mercy order, which became known as the "walking sisters" because they were not confined to a cloister. There are movements currently underway for the canonization of Catherine McAuley, Ignatius Rice and Mary Aikenhead, founder of the Irish Sisters of Charity. There is likewise support for others revered among the Irish, including Matt Talbot.

It was Nano Nagle, however, who pioneered the rekindling of a religious movement which set the stage for reviving the Church in Ireland. Nano's schools spread



*Nano Nagle*

throughout Ireland in great number, expanding first to Kilmaree, Waterford, Kilkenny. When the school was initiated in Clonmel, there were 500 children on the rolls within a short time and 500 adults for evening instruction. In Galway, a Breakfast Institute was conducted for starving children, and in later years, during the famine, the Presentation Sisters were a daily shelter for children who would have otherwise died by the wayside.

Soon, religious orders from the continent rebuilt schools in Ireland, and other Irish religious orders were founded. The Irish women's religious movement gave women the opportunity to utilize their talents and abilities in administration, management, teaching, nursing, social work and in other areas where there was a need for service.

In analysing the success of Nano Nagle's schools for the poor and their influence as a forerunner of national education, it is necessary to look at the political circumstances that forced the experiment of public education upon government. State supported schools such as the Charter Schools in Ireland had heretofore been those of proselytizing societies, which Nano's schools ultimately forced the state to disown. Inquiries were conducted into education in Ireland and high praise was expressed for the Presentation schools. When the British ultimately sought to establish a nationalized school system, rather than appropriate

expenditures to create a new system, they merely established a state program of subsidized support and management of the existing denominational schools: a pattern found in national schools throughout the entire Commonwealth.

While education has seemed a minor issue to many historians, it nonetheless was central to the future of Ireland. The Irish had always possessed a great sense of scholarship, from the days of the bardic schools of the Celts to the efforts of Irish monks to keep knowledge alive during the dark ages. Education, moreover, was an important factor in the emancipation of Ireland. The Catholic education question, in fact, was regarded by Patrick O'Farrell as "of paramount importance to Anglo Irish relations." The expanded schools for the poor became a powerful weapon for Catholic bishops. Education not only provided the Irish hierarchy with a vital tool which gave them political clout, but also became a key factor in British concessions to the church and the Church's concessions to the British.

The significant relationship of Edmund Burke with the clergy is, likewise, one that grew out of Burke's involvement in education and in Catholic Relief legislation. Burke's influence with Dr. Thomas J. Hussey, whom he supported as the first president of Maynooth, must also be recognized, in that it was Dr. Hussey who issued the edict forbidding Catholics to send their children to schools that imperiled their faith. The school movement also provided the impetus and climate for the influential rise of Daniel O'Connell and help set the stage for the monster meetings which ultimately led to Catholic emancipation in 1835.

Moreover, following massive immigration to the United States, when it was deemed necessary to establish a separate Catholic parochial school system in America, it was the Irish priests who were the most experienced in education and therefore took the lead in importing Irish nuns to America to develop the parochial school system. The schools, hospitals, clinics, orphanages and other institutions staffed by nuns brought significant prestige and influence to the diocesan leaders, thus enabling the Irish clergy to ultimately assume control of the mission church in America.

T. J. Walsh's scholarly book *Nano Nagle and the Presentation Sisters* (1959), documents the life and achievements of Nano Nagle and portends that she was called "to herald a movement of religious and social recovery at a time when the Irish people were leaderless and condemned to poverty".

Although Nano's work and that of her cousin Edmund Burke offered Eighteenth century solutions to Eighteenth century problems, many of the same problems are still with us today. It was in 1741 that the Bishop of Cloyne deplored the glaring gap between the rich and the poor, a symptom which later caused Edmund Burke to refer to the Ascendancy class of his day as "a sort of colonial garrison to keep the natives in subjection".

History has a way of repeating itself in the manner in which society responds to the plight of the impoverished, and the charisma of Nano Nagle of Cork city can be seen among third generation Irish-Americans serving in parish

ministries for the poor, the hungry and the homeless, participating in overnight shelters and in such programs in the Washington area as SOME—So Others May Eat; Christ House, Harvest House, the House of Ruth and countless others, easing the burden of those displaced by unemployment and the economic crunch.

This continuity of charisma was demonstrated, likewise, in the Sisters of Mercy decision to sell its motherhouse in the affluent Washington suburbs of Potomac, and to share the profits of the sale of its generalate with the poor, to finance a Shelter the Homeless program—the McAuley Institute, named for the founder of the first House of Mercy in Dublin.

A Nano's Network program is also encouraging others to open their homes to women in transition who are in distressed circumstances. Offering friendship and outreach services to older women who are alone, lonely and unable to find safe affordable housing, Nano's Network is named for Ireland's patroness of the poor, Cork City's Lady of the Lantern, who was immortalized in the poem of Jerome Kiley, NANO NAGLE:

Lanes her hem touched were cured of hopelessness;  
Her cloak was motherskirt that cuddled crowds;  
Her lamp  
Brought life to minds . . .

Bettie McNamara Fretz, whose grandmother was a Nagle, is a free-lance writer and public relations consultant.

In Memory of  
**John (Jack) Joseph Curtin**  
a Parade Marshal  
for six years.

The Second  
most important  
address in  
Pennsylvania  
Avenue . . .

For the most  
important people  
in our  
Nation's Capital.

OUR  
CUSTOMERS



The Main Office of  
National Permanent  
Federal Savings and  
Loan Association  
has been placed at  
the heart of the  
growth and vitality of  
the community since  
1890.

Main Office  
1775 Pennsylvania Ave.,  
N.W.  
Telephone 357-1000  
In other communities  
offices are open.

NATIONAL PERMANENT  
FEDERAL SAVINGS  
and Loan Association



# St. PATRICK'S DAY PARADE PATRONS

CDR & Mrs. J.W. Baldwin, USN  
Jerry Bargdill  
Sarah C. Blank  
Amy, Julie & Melva Boatright  
Paddy Boyle, IPOW  
Vanessa A. Braccioforte  
Capt. & Mrs. Daniel A. Brandon, USN  
Lt. Peggy J. Breaux, NC, USN  
Dr. & Mrs. Michael Brenyo, USN  
Meg & Stan Brown  
Rita Brown  
Vol. Eddie Byrne, IPOW  
Flo & Pat Cady  
P.J. Campbell  
The Carey Family  
Seamus Clark, ASU  
Sarah & Bill Connelly  
Mr. & Mrs. John Connors  
The Creakmore Family  
Jack & Vickie Cummings  
Gerard & Rose Cunningham  
Bob Curtin  
Joe Curtin  
D & P Printing & Graphics  
Jack R. Davis  
Ed & Rita Downey  
Fran Dunkerley  
Dessie Ellis, IPOW  
The Farley Family  
Paul & Mary Finnerty  
Mary Margaret FitzGerald  
Paul & Becky Flanagan  
Father Frank  
Mrs. J.A. Freeman  
Freddie Fubar  
Mr. Larry J. Graddis  
Fluffy Gargullo  
Hon. John J. Garrity & Family  
Joe & Mara Gormley  
Arthur & Eleonore Grimley  
The Grouton Family  
LCDR & Mrs. Brian C. Hand & Preston  
Matt & Flo Hannon

Helen Harris  
Joe & Mike Healy  
Mr. & Mrs. Joseph C. Healy  
Jack & Mary Herlihy  
Capt. & Mrs. L. Carey Hodges, USN  
CDR & Mrs. R.B. Holmes & Kirk  
HMCM J. Hood & Family  
Dave Horswell  
The Irish Breakdown  
Timothy P. James  
Marylou Jarwin  
Paul & Corrine Jeffrey  
Capt. & Mrs. Raymond B. Johnson, USN  
Mr. & Mrs. Thomas W. Keelan  
Tommy & Colleen Keelan  
Maryellen Kelly  
Sue & Bill Kelley &  
Pat, Chris, Mike & Laura  
Tony Kelly, ASU  
Rosemarie & Ed Kennedy  
Helen Koelle & Emmett Lauer  
Marjorie O'Keefe Koelle  
LCDR Richard Kurtich, MSC, USN  
Daniel Patrick Leahy  
Matt Lee  
Robert & Alice Lee  
Mr. & Mrs. George F. Leidig  
Esther & Bill Leyden  
John & Nikki Libert  
John & Dottie Lynch  
Albert J. McAloon  
Albert J. McAloon, Sr.  
Patrick C. McAloon  
Carole & Ed McCarthy  
Jerry McConnell  
Nick McConnell  
Joe, Kathleen, Kelly & Pat McGinness  
Lt. & Mrs. Michael McKenna & Virginia  
Marge & Jim McMahon  
The McNally Family  
Charles B. Moore  
Pat & Ann Murphy  
Robbi & Mrs. F. Natkin

Capt. J.T. O'Brien, NC, USN  
Jack O'Brien, INA  
Pat & Dutch O'Connell  
Col. & Mrs. Joseph F. O'Connor  
Hugh & Ann O'Hara  
Robert & Ann O'Hara  
M. Clare O'Keefe  
Nancy & Bard O'Neal  
Alice & Tony O'Veitekunas  
Ruth T. Penn  
Tommy & Peggy Ponion  
Lawrence Post  
Denise Ramier  
Maggie Riley  
Liam Riley  
Lu & John Rowley  
Jim & Kathleen Roland  
Matt Ryan  
Rich & Mel Ryder  
Mr. & Mrs. V.R. Sanford  
Janet Savko  
Capt. M.K. Shaughnessy, MSC, USN  
Jack, Lynn & Johnathan Shepherd  
Chester R. Smith  
Jim Snyder  
Mr. & Mrs. James W. Snyder  
Cinnamon Sugar  
Liam Townson, IPOW  
Truck #1 Downtown Gypsies  
S.E. Tador  
Bryan M. Walsh  
Jane M. Walsh  
Mary & Joe Walsh  
Mary & Joseph C. Walsh  
Nancy P. Walsh  
Pete & Dianne Walsh  
Janet M. Walther  
Mr. & Mrs. B.P. Warner  
Don Williamson & Family  
Walter R. Wright  
Pete Wykoczek  
Mr. & Mrs. Jim Leary  
Mr. & Mrs. Tim Cross





# Parade Line Up as of February 14, 1984

## A

1. **D.C. Metropolitan Police**  
D.C. Police Chief Maurice T. Turner, Jr.
2. **Honorable Marion Barry**  
Mayor of the District of Columbia
3. **Happy St. Patrick's Day Irish-American Club Banner**
4. **The Grand Marshal Cyril Court McCormack**
5. **Honor Guard Military District of Washington**
6. **McLean Highlander Band**  
100 Member Musicians, Color Guard and Drill Team
7. **Major General John L. Balantyne III** Commanding General, U.S. Military District of Washington
8. **Joint Armed Forces Color Guard** U.S. Honor Guard Units
9. **U.S. Army Marching Platoon** 3rd U.S. Infantry Old Guard, Ft. Meyer
10. **U.S. Navy Ceremonial Guard and Marching Unit**
11. **U.S. Marine Corps Honor Guard, Ceremonial Guard and Marching Unit**
12. **U.S. Air Force Marching Unit and Color Guard**
13. **U.S. Coast Guard Drill Team** U.S. Coast Guard Precision Drill Team
14. **St. John's Regimental Band** 100 Members, Gilbert Costa, Director
15. **Fire Chief Theodore Coleman** Washington D.C. Fire Chief
16. **St. Patrick's Day Gael of the Year Dr. Colleen Owens**
17. **U.S. Park Police Police Chief Lynn H. Herring**
18. **Mr. Jack Fish, Jr.** Director Nat'l Capitol Parks, Dept. of Interior
19. **McKinley Senior H.S. Band and Color Guard** Peter D. Ford, Director
20. **St. Patrick's Day Float** Sponsored by the Dubliner
21. **Cead Mile Failte IAC Banner** carried by the family of the late John D. Moore
22. **Irish-American Club of D.C.** Pres. Tom Keane and IAC Marching Members
23. **St. Patrick's Day Float** Sponsored by the Irish-American Club of Washington, D.C.
24. **Patowmack Ancients Fife and Drum Corps** Wearing 18th century costumes from Arlington, Virginia

25. **D.C. Fire Dept. Emerald Society Marching Unit**, President Joe Healy
26. **Peggy O'Neill A.D.C.R.G.** Irish Dancers and The Claddagh Ring Cell Band
27. **The Calvert Clowns** Sponsored by Knights of Columbus Council 7870 Calvert County, Maryland
28. **The Bishop Hoban H.S. Band Marching Argents** 123 Members from Wilkes-Barre, Pa., Edward A. Richards, Director
29. **Dahlgren Div. U.S. Naval Sea Cadet Corps** 150 Member Unit in Navy bellbottoms
30. **St. Patrick's Day Float** Sponsored by the O'Neill Corporation
31. **Maryland Medieval Mercenary Militia Marching Unit** in costumes
32. **Anheuser-Busch Inc., Clydesdale Horses**

## B

1. **William T. Hanson** Marshal of Division B Unit
2. **Springbrook High School R.O.T.C.** Marching Unit from Silver Spring, Maryland
3. **Bishop O'Connell H.S. Marching Band** LaFayette Jackson, Director
4. **A.O.H. Virginia State Board and Divisions** Nat. Dir. James J. Herlihy
5. **A.O.H. Virginia State Board** Banner, State Officers, President Paul M. Finnerty
6. **A.O.H. State Board-Commonwealth of Virginia** President Paul M. Finnerty
7. **A.O.H. John Fitzgerald Div. #1** Marching Group, President John O'Neill
8. **A.O.H. John Fitzgerald Div. #1** Ladies Auxiliary, President Anna O'Neill
9. **Pope John XXIII H.S. Band and Drill Team** Clair M. Mishler, Director, Sparta, N.J.
10. **St. Patrick's Day Float** Sponsored by the Touchdown Club
11. **A.O.H. St. Brendan's Division #1** Marching Group, President Arthur T. Grinsley
12. **A.O.H. St. Brendan's Division #1** Ladies auxiliary, President Mary Finnerty
13. **Karenettes Majorette and Drum Corps** 55 Members from Beckley, W.Va., Karen Fama, Director
14. **A.O.H. John Dowd USMC Division #1** Marching Group, President Mike Timan

15. **A.O.H. James Dooley Division #1** Marching Unit, President Ernie Mackinaw
16. **A.O.H. District Board** President Frank T. Herbert
17. **A.O.H. COMO John Barry Division #1** Marching Group, President John Flanagan and The Barry-Brendan Curragh Club of Annapolis, Maryland
18. **Md. Nat'l Capitol Park Police** Prince George's County Mounted Color Guard
19. **Cardozo High School Band** 120 Member Band, Director, Mr. Gill, Washington, D.C.
20. **St. Patrick's Day Float** Sponsored by Irelands Four Provinces
21. **Kapitol Klowns** 50 Member Clown Unit from D.C., Md., and Va.
22. **John Hanson Patriots of St. Mary Star of the Sea** Bob Painter, Director, Indian Head, Maryland
23. **1983 Rose of Tralee Beauty Queen** Miss Margaret Simpson McNerney from McLean, Va.
24. **Maryland Gaelic Dancers** Dancers in Traditional Costume, Director Colleen A. Johnson
25. **Irish-American Families of Laurel, Md.** 60 Member Marching Group
26. **Lil Irish Marching Band** 100 Members wearing black, white and red, Director H. David Martin III, Rochester, N.Y.
27. **The Blackthorn Stick** Authentic Irish Cottage and Marchers
28. **Md. Nat'l Capitol Park Police** Mont. Co. Special Operations Division mounted police
29. **Clan Campbell Pipe Band** 17 Member Band from Columbia, Maryland
30. **Irish Cultural Society** Potomac Valley Irish Wolfhound Club
31. **Patriots of Northern Virginia** 450 Member Unit, Mr. Samuel Evans, Director, Arlington, Va.

## C

1. **Eddie Gallagher** Marshal of Division C Unit
2. **Galthersburg High School R.O.T.C.** Color Guard and Drill Team, Galthersburg, Maryland
3. **Perth Amboy High School Band** 100 Members from Perth Amboy, N.J., James Young, Director
4. **Irish Leprechaun** Mr. Ed Wholey Himself
5. **Leonard Hall Jr. Naval Academy** 83 Members in naval uniforms, Director, Tom Galligan



6. Irish Northern Aid 50 Marching Members
7. St. Patrick's Day Float Sponsored by Auger Extr.
8. Vernon Township High School Band 75 Members from Vernon, N.J., David S. Jones, Director
9. Eastern Amateur Arabian Horse Show Circuit Arabian horses in show costumes
10. Washington Bureau Cat Larger than Life Cat Costume
11. O'Neill-James School of Irish Dancing 150 Members in costume, Lauren James, Director
12. Seneca Valley High School R.O.T.C. From Gaithersburg, Maryland
13. Sayara Unit All Ghan Shrine Temple 26 Antique Cars driven by Hagerstown members
14. Gov. Thomas Johnson H.S. Band From Frederick, Md., Dr. Thomas E. Silliman, Director
15. Antique Car 1936 Packard Sports Coupe Owner Dr. J. Schertz
16. Antique Car Lincoln Convertible Owner Randolph Peyton, Sr.
17. Antique Truck 1929 Model "A" Owner Joe Waring
18. St. Mary's Historical Parish Band 10 Piece Band and Fire Truck from the oldest Catholic Church in Va.
19. Antique Car 1930 Lincoln Sports Phaeton Owners, Garry & Ed Lail
20. R.J. Bentley's Marchers and Antique Vehicles Sponsored by R.J. Bentley's Restaurant and Bakery
21. Mr. Oscar Austin "Stay in School Drive"

22. Roosevelt Junior H.S. Band 130 Members from Altoona, Pa., John F. Sears, Director
23. The Erin Dancers 50 Dancers in traditional Irish costumes, Maureen M. Maloolin, Director
24. St. Patrick's Day Float Sponsored by C&P Telephone Company
25. The Irish Mob Antique Car 1932 Pierce Arrow, Owner, Ted Doran
26. Fort Washington Continentals 55 Members in colonial uniforms from Fort Washington, Md.
27. Eagle-ettes Majorette and Drum Corps 40 Members wearing red and black costumes
28. Almas Temple Shrine of D.C. Marching Unit with float, clowns, mini motors and horse patrol, E.N. Saunders, Sr., Director
29. Keno Temple Motor Corps Harley Davidson Motorcycles
30. "Washingtonia" Inc. Bavarian Dance Group

## D

1. John Rusk Marshal of Division D Unit
2. High Point High School R.O.T.C. Honor Guard and Drill Team
3. The Michael Smith Rince Na n'Og Dance School Dancers in traditional Irish costumes, Michael Smith, Director
4. St. Patrick's Day Float Sponsored by WASH Radio
5. Thomas S. Wooten H.S. Patriot Band 100 Members wearing red, white and blue uniforms, Tim McManus, Director

6. Oakview School Exhibitional Activities Club Unicycles, tumblers, gym wheels and stilt-walkers
7. The Threepenny Bit Inc. Irish Horse Drawn Cart
8. Colonial Pipers Band From Rockland, Mass., Sponsored by D.C. Friends of Ireland
9. Pink Panthers 50 Marchers wearing pink and white costumes
10. American Legion Post 86
11. Four Corners Leprechaun Cadillac convertible and 1 golf cart
12. Antique Car 1929 Ford Model A Coupe Owner, David C. Yinger
13. Phillipsburg H.S. Terrier Band Members from Phillipsburg, N.J., wearing Scottish Highland uniforms, David Auerbach, Director
14. Ascension Youth Group Clowns 12 Member Clown Unit from Silver Spring, Maryland, J. Gibson and A. Royce, Directors
15. Company A 1st Md. Cavalry, C.S.A. 23 Members wearing Confederate Civil War uniforms with horsedrawn covered wagons
16. The Wheelmen Antique 1880 bicycles led by Sel Kass
17. Woodway the Owl Agriculture Dept. Forest Service, Ecology Symbol
18. Smokey the Bear Agriculture Dept. Forest Fire Prevention Symbol
19. Archbishop Carroll H.S. Band Members wearing white, gold and green uniforms, Barbara A. Nines, Director
20. Foggy Bottom Cloggers Precision clogging Team, John R. Reinhold, Jr., Director
21. Emerald Shillelagh Chouder and Marching Society, Inc. Marching Unit from Shillelagh/American Travel Club
22. Middleburg Silver Saddles Quarterhorses with silver saddles
23. St. Patrick's Day Float Sponsored by the U.S.O.
24. Kings Dominion-Hanna Barbera Characters Scooby Doo and Yogi Bear
25. Knights of Columbus COMO John Barry Assembly Color Guard and Marching Unit
26. Paul Junior High School Band 50 Members wearing yellow and black uniforms, Gwendolyn A. Bailey, Director
27. The Brookland Club Marching Unit 135 Marching members



① REVIEWING STAND  
② BUS PARKING

PARADE AREA

# GAELIC GAMES CENTENARY

Dr. Jim McCabe

Special celebrations are being conducted throughout Ireland this year to commemorate the founding of the Gaelic Athletic Association (GAA) in Tipperary in 1884. The GAA, from its headquarters and national stadium at Croke Park, Dublin, organizes, supervises and promotes Gaelic Games, especially the two ancient national games of Hurling and Gaelic Football, for all the 32 counties of Ireland. From a humble beginning, the Association has proved phenomenally successful, boasting up to 3,000 affiliated clubs, and is now rated one of the most highly organized amateur sports societies in the world.

On the 1st and 3rd Sundays of September each year, the GAA holds its Hurling and Gaelic Football "superbowls" in both minor and senior competitions—the All-Ireland finals. These games represent the climax and culmination of the Irish sporting year. For each final about 80,000 excited, cheering fans congregate in Croke Park. As partisan tension mounts, the senior teams, in contrasting colors, are led in parade by the famous Artane Boys' Band, over the emerald green sward, past the flag-waving hosts in the Cusack, Nally and Hogan stands, to center field for the formal introduction of captains. Then for a few memorable moments the crowd falls silent, and rising to face the orange, white and green flag, burst into full-throated singing of the National Anthem. With the dying sounds of the music, the stands re-echo to thunderous cheers of support before the referee starts the game. All this time, Michael O'Hehir, Ireland's best known sportscaster conveys, through radio and television, all the color, excitement and glamour of the great occasion to countless homes throughout the land.

It is appropriate however, to recall that the GAA's road to success was long and arduous, and to give a brief historical background. For like our national language, traditional music and art, our games are major repositories of our national heritage and the GAA played a major role in the struggle for national independence. The Statutes of Kilkenny in 1367 prohibited the Norman settlers from playing Hurling as their Gaelicization effect was feared. During the 1798 Rising, the Irish leaders, Hope (a Belfast Protestant) and Lord Edward Fitzgerald, urged the promotion of Gaelic games. Following the failure of the '98 Rising and enforced Union with Britain, national feelings became increasingly depressed. Then, just as Davis, Mitchell and the Young Ireland Movement of the early 1840s were beginning to revive patriotic spirits, the worst tragedy of all struck—the Great Famine (1844-1848). By the start of the next decade, 4 million of the country's 8 million population vanished. One-half had died and the remainder emigrated, mainly to the United States. A demoralized and fearful nation was thus ill-fitted to support the ill-timed and ill-fated Smith-O'Brien Rebellion of 1848. The Fenian Rising of 1867, while considered a failure, still marked a vigorous rooting of a small but important independence movement.

At this time, a new interest in the study of ancient Irish culture began to develop, though with a mainly antiquarian slant. This was typified by the growth of archaeological societies and was fueled by a new interest in the study of Celtic culture, emanating from the European continent. Thus, a new pride in Irish games and pastimes, generally coupled with an anti-colonial feeling towards British-sponsored sports, led to the founding of the GAA in 1884 with the aim of fostering Gaelic games and athletics. Simultaneously, successes were achieved by the Land League in regaining ownership of their land for the Irish people and in 1893, the Gaelic League was established to foster the Irish language.

The GAA, from the start, was viewed by the British authorities as subversive and its activities were closely monitored by the police. However, despite initial difficulties, the Association grew from strength to strength, powered mainly by a genuine native interest in the games which satisfied, through keen local and national competition, the innate Irish pleasure in participating in tough, manly sports. Obstacles to the advancement of the GAA were not confined to the antagonism of the authorities; the Press also virtually excluded coverage. In addition, prestigious, exclusive schools, frequented by the better-off Catholics, had a contemptuous attitude towards the games, which they largely excluded in favour of rugby and hockey. On the other hand, the games had the widespread support of the ordinary people and they were especially promoted by Christian Brothers' and Diocesan Colleges. The GAA, also, in an overprotective fashion against these obstacles, banned its members from playing or supporting rugby, soccer or hockey. This controversial ban was removed only in recent times.

Hurling is much older than Gaelic Football, with its origin lost in the mists of time. It is enshrined in ancient folklore, as exemplified by the pre-Christian Red Branch Knights Cuchulainn Saga where the boy, Setanta, confronted when returning late to the King's Palace by Cullen's mighty wolfhound, slays the watchdog by striking the skothar (ball) with his hurley straight into its throat. To make amends, Setanta assumes the new name, Cuchulainn (Hound of Cullen), and becomes Cullen's guard-dog. The Annals of the Four Masters in the 12th century describe the quinquennial Tachean games, including Hurling and Gaelic Football, held near Royal Tara in Co. Meath. We saw earlier where the Statutes of Kilkenny in 1367 proscribed Hurling. Gaelic Football is first mentioned in the Journal of the Ibero-Celtic Society in 1712, describing a game between Meath and Louth played at Slane near the shores of the Boyne.

Modern Hurling and Gaelic Football teams are comprised of 15 players, a goalie, six defenders, two mid-fielders and six forward players. The pitch is 140 yards long by 84 yards wide and the crossbar is 8 feet high. An under-crossbar score gains three points, an over-crossbar

one point. Running with the ball is limited to three steps, so the game emphasizes high catching, accurate punting, passing movements and side-stepping. While shoulder tackling is allowed, holding or grounding is disallowed and the games are generally reckoned to be among the most physical. Two halves of 35 minutes each are played with no stoppage permitted except for serious injuries.

The GAA is a very highly organized, democratic society which is thoroughly amateur and has four tiers of authority. Firstly, the Central Council, headed by an elected President, conducts the overall affairs of the Association through a small permanent administrative staff (under the authority of the Director-General) at Croke Park. Secondly, the elected Chairmen and County representatives of the Connacht, Leinster, Munster and Ulster Provincial Councils conduct regional affairs. Thirdly, the Chairman and officials of each of the 32 County Committees conduct county affairs through decision-making at monthly meetings. Fourthly, each Club elects its Chairman and officials annually to conduct local affairs. Typically, motions passed by Clubs at annual meetings in January are considered at annual County meetings in February. These motions proceed to annual Provincial meetings in March, in readiness for the big annual Central Council Convention, traditionally held each Easter Sunday.

The knock-out, inter-club and inter-county championship games, held each year from Easter till September for under 18 and under 21 age-groups and for junior and senior teams, are the most competitive events. Primary

and secondary school, college and University competitions, played earlier in the academic year, also have long traditions and are very keenly contested. There is at least one major park, well developed with stands and facilities, in each county. Many clubs also have developed high-class grounds with other games and social facilities, including a lounge where many sporting events are discussed over a glass of Guinness.

With the exception of Australian Rules Football, which has a major following "down under" and which evolved from Gaelic Football played by Irish emigrants of the mid-19th century, Gaelic games have not spread outside Ireland. However, the games are widely played among Irish emigrants in Britain, and, to a diminishing extent, in the United States. However the Irish national champions have been making regular foreign tours since the 1930s to play exhibition games. The only All-Ireland Final ever played outside Ireland was won by Cavan over Kerry in the Polo grounds, New York in 1947. Then, a U.S. team represented by New York, defeated Cavan in the League final in Dublin in 1950.

The Gaelic Athletic Association has come a long way since 1884 and plays a central role now in Irish sporting and social affairs. If you have the good fortune to be present at an Irish "superbowl" in September, you will understand that, and enjoy an unforgettable sporting occasion.

Dr. Jim McCabe is Senior Education Planner at the World Bank.

# the IRELAND REPORT ©

A Monthly Magazine Featuring Ireland's News, Culture, and History

Published by  
BRENDANWOOD PUBLICATIONS

**For Additional Information Call:**

**301-952-0866**

(Washington Area Exchange)

Investment Inquiries Welcome

# DUNMOR'S TAVERN



of  
Bethesda



**Wishes You A Happy St. Patrick's Day**

- The original Irish Pub in Bethesda
- Happy Hour 4–7 p.m. Mon.–Fri. 1/2 price drinks
- Fabulous Food—Eat In or Carry Out
- Open 7 days a week

**Phone 654-6366**

4824 Bethesda Avenue  
Bethesda, Maryland

Mark Dunn  
Proprietor

Manny Morris  
Proprietor



# Get Your Irish Up—But Do It Right

by Pat Cady

If you are running an Irish Feis, céilí, concert, business, fundraiser, parade, demonstration, meeting, Mass, service, dinner, jamboree or jubilee, set your Irish flag up, but do it right. No matter how green, or Irish your affair is, if it is to be held in the United States, you should follow the United States' guidelines for displaying this country's flag with other flags. In this country, you can fly the Irish flag alone, any way you choose, but I am assuming you are good Irish-Americans and plan to fly Old Glory with the Irish Tricolour.

The official United States Flag Code rules can be found in Public Laws: 77-829 of 1942; 83-107 of 1953; 83-396 of 1954; and the latest revisions in 94-344 of 7 July 1976. Here are some of the standards translated for most types of display:

- The United States flag has the place of honor on the right of marchers, speakers, presentations and all other flags.
- When the flags of two nations are displayed, they are to be flown from separate staffs of the same height, and the flags should be approximately the same size. In times of peace, international usage forbids the display of the flag of one nation above that of another.
- When carried by marchers in a parade or procession, the U.S. flag should be on the marcher's right and the Irish flag to the left of it.
- When displayed on a vehicle, the flags should be flying from a staff with the U.S. flag on the right and the Irish flag on the left side of the vehicle.
- Flags on floats should be flown in the same manner as above, but may also be displayed flat.
- Once a display is set up in a theatre, church, meeting room or window, put yourself into the middle of it and look toward the audience. The U.S. flag should be on your right and the Irish flag on your left, either on a staff or on the wall.
- If the flags are to be displayed flat, turn around and look at them. The blue field and stars of the U.S. flag should be in the upper left-hand corner. The green of the Irish flag should be topmost if displayed vertically, and on the left side, if displayed horizontally.

Rules for flying the Irish flag in Ireland are almost identical to the rules for flying Old Glory in this country. The most noticeable difference is that the U.S. flag is never dipped for any occasion, while the Irish flag may be dipped to the Sacred Host during religious ceremonies, or to the dead during memorial ceremonies.

The Irish Tricolour may play second fiddle to Old Glory in this country, but remember, it is a national flag and should not be considered at the same level as state, local and organizational flags. There is a rule that states,

The U.S. flag should be at the center and at the highest point of a group when a number of flags of states or localities or remnants of societies are grouped and displayed from staffs.

Along with these standards for displaying the flags, there are some "don'ts" that apply to the U.S. flag in this country and to the Irish flag in Ireland. The rules that apply to the Irish flag in Ireland should be respected here:

- The flag should never touch anything beneath it—ground, floor, water or merchandise.
- The flag should never be used as a decoration or drapery—festooned, drawn back or up in folds. (Bunting is used for this type of display).
- The flag should never have placed upon it, or attached to it any mark, insignia, letter, word, figure, design, picture or drawing of any nature.
- The flag should not be carried flat, but always aloft and free.

By all means, show your heritage and set the Irish Tricolour up along with Old Glory. Treat them both with the respect they are due and make sure the U.S. flag is always on its own right.

*Pat Cady is a free-lance photographer who has photographed many improperly displayed flags.*



CIS'  
FOREMOST DELI  
"Cead Mile Failte"



559-1919

Breakfast/Lunch/Dinner/Beer/Your Neighborhood Restaurant

Mon. Thru Thurs. 7:30 A.M.—11:00 P.M.  
Sat. 10:00 A.M.—1:00 A.M.

Fri. 7:30 A.M.—2:00 A.M.  
Sun. 10:00 A.M.—11:00 P.M.

5406 Queens Chapel Road Hyattsville, Md.



3910-12th St. NE  
Washington, D.C.  
635-9192

With this coupon  
Buy one Dinner  
2nd Half Price

Rail Drinks \$1.25  
Draft .75

## A Poem for Saint Patrick's Day

What do you care  
If one day out of the year  
I wear a little patch of green  
That says, a century or so ago,  
My people were driven over the water,  
Lost their land, their homes,  
Forever lost their language.  
What is left?  
A name, a face, a look,  
A quick brightness of the mind or speech,  
And also loyalty,  
And the Faith,  
And sometimes, a generous giving hand.  
The brooding vindictiveness we hold tight,  
The enormous troubled conscience.  
Today, their loves and hates we cannot understand,  
Their strange parish of judgments,  
But neither do we know their close and narrow ways.  
All behind. It was a Saint who said "Call me one  
Who turned his back on Ireland."  
And so, to you, my brothers in this broad strange land,  
To you, today, I say "Sláinte."

Hugh Whittington

**Thanks  
to our  
many  
contributors!**

## SETON CENTERS

**Special Education Resource Programs  
available in the following schools:**

St. Agnes	St. Louis
St. Joseph's	St. Philip's
St. Leo's	St. Bernadette's
St. Ann's	

**Tutorial Program—  
Bishop Ireton High School**

**—Also Available—**

- Educational Testing
- Psychological Testing
- Counseling
- Parent Consultation

**115 Hillwood Avenue  
Falls Church, Va.**

**533-7670**



**SUPPLIES • GROOMING  
ALL BREED OBEEDIENCE TRAINING**

**APPLEWOODS DOG CENTER**

**MARGOT WOODS  
301-488-8778**

**#1 MAIN STREET  
LAUREL, MD 20707**

**AOH Div. 1  
Fairfax, Virginia**



**Compliments of  
Arthur T. Grimley, Pres.**

HAPPY SAINT PATRICKS DAY

# Emerald Society

D.C. FIRE DEPARTMENT



Joseph Healy  
President

James Reilly  
1st Vice President

Robert Harrington  
2nd Vice President

Guy Moorman  
Secretary

Frank Wise  
Treasurer

Edward Kelly  
Sgt. at Arms



*Happy St. Patrick's Day*



*from the Irish Breakdown*  
**660-6246**

# RIGGS

THE MOST IMPORTANT BANK  
IN THE MOST IMPORTANT CITY  
IN THE WORLD  
THINKS YOU'RE IMPORTANT, TOO.

The Riggs National Bank of Washington, D.C.  
Member FDIC. Member Federal Reserve.

**CERTIFIED LOCKSMITH**  
Keys Made  Locks Repaired

Emergency Openings

MICHAEL E. GROLTON  
8300 Seven Locks Rd.  
Bethesda, MD 20817  
Phone 489-9418

PROFESSIONAL SECURITY CONSULTANT

**Happy St. Patrick's Day**  
**From**  
**The Normandy Inn**

(IRISH INNS INTERNATIONAL, INC.)  
2118 Wyoming Ave., N.W.  
Washington, D.C. 20008  
**(202) 483-1350 (800) 424-3729**

# IRISH WOMEN: MYTH, LEGEND AND REALITY

by Rona M. Fields, Ph.D.

There's an Irish irony in the proximity of the days associated with St. Patrick (March 17) and St. Joseph (March 19). The former saint is well known as the patron saint of Ireland. The latter, the patron saint of Virgins has had the prayerful allegiance of Irish women since the extirpation of Celticism from their island and the imposition of puritanism along with the subjugation of that island through British colonial law.

Irish women of myth, legend and Celtic history have had the most equitable status of any European women, but the contemporary reality, in sharp contrast, places their salary equity at the lowest of the EEC countries; and their pregnancy options are constitutionally dictated. If they live in the rural areas, Irish women may anticipate earlier mortality than their British or American sisters because life is particularly harder on rural women in Ireland than on their fathers, husbands and sons. They are also more likely to migrate to the cities and emigrate to England or America than the men.

There is particular irony in the fact that if they live in the northeastern six counties of Ireland, the last part of the island to give up the ancient law and family system, they are likely to have been imprisoned for their political beliefs or actions. Except, during the years 1916 through 1922, there were never so many Irish women prisoners as there have been through the past decade. But these young women are not regaled as the reincarnation of the Celtic women of myth and legend. Instead, they are reviled as criminals because that definition has been imposed on their nationalism by the unique system of jurisprudence through which native peoples under British colonial rule have customarily been presumed to be "foes" and their political aspirations therefore antagonistic to the institutions of law and order imposed on them.

Besides the legendary feats of historic Irish women such as Maude Gonne McBride, Anne Devlin and Countess Markievicz as organizers of revolution, there are the mythical queens of Ireland—Maeve and Macha whose feats in love and lust are as prodigious as their successes in combat. Irish history in myth and legend is repetitive generating archetypical myths and stereotypical legends. The leading figures in these myths and legends are at least as often female, as if the message echoing down the convoluted corridors of Irish history, is the image of the conquered but unwavering nation. Proof of its transcendent courage is portrayed through these, the "gentler" sex.

Myth and reality in any instance will be likely to differ from each other. The difference may be one of proportions or degrees or, as in the Irish case, it is paradoxical. The myth embodies the values of the society in regard to hu-

man relationships, the supernatural and the interaction between the individual and the natural world. Myths embody the attributes credited to classes and categories of people. Thus, the myths embodying Ireland as a woman attributes to women admirable courage; spiritual power; idealism; inspiration; fertility; perseverance; nurturance; wisdom and transcendent beauty.

It is not surprising then, that in their adventures the mythical Irish woman demonstrates a greater range of attributes than possible to a woman in reality. These mythical women, as symbols of Ireland itself or as actors in the drama of values and beliefs are warriors, virgins, harlots, rulers, leaders, religious mystics, connivers, traitors, hags, healers, and the embodiment of the demigod or the goddess through whom royal status is conferred.

Contemporary reality is the 59% parity Irish women face in their pay scales and their continued status as chattels whose legal residency is determined by their husband's domicile. The contradictions are even more obvious when we consider the difference in women's status under Brehon Law in Ireland wherein women enjoyed higher status than amongst any European peoples then and since. Contrast this with the status of women in Ireland today who have lower parity and fewer rights than in any EEC country, or contrast the legendary Countess Markievicz' assumption to combat leadership and union organizing with the reality for the majority of Irish women of her own time. They were, as James Connolly described them, more likely to be "Slaves of slaves."

Irish myth and legend have tied the fate of the country itself to the behavior of Irish women. Women have conquered, ruled and betrayed their homeland. But Irish reality has not been kind to Irish women. They have long suffered higher rates of immigration, morbidity and mortality than their sisters in England and most of western Europe. In reality, life has been very hard on the women of Ireland.

Perhaps, we can, through examining some of the more paradoxical status issue trace of psycho-historical background to the contemporary distortions that frame their personal reality for Irish women.

## For Love and Lust

Grania O'Malley, the pirate queen of sixteenth century Cleve Island and Clew Bay, became a legendary figure in her own time. So remarkable was her reputation, that Queen Elizabeth requested a meeting with her. The Virgin Queen was so impressed with this woman, who had manipulated the political and economic fortunes of her island through her various husbands, sons and lovers, that Elizabeth found herself somewhat pale in comparison. A con-



temporary of Grania O'Malley, Ineen Dav O'Donnell (nee MacDonnell) wove the political fate of her country through the fibers of her sons, lovers and husbands. In a time when women named the fathers of their sons and shared rights and responsibilities equal to their brothers and circumscribed only through class and familial boundaries, she was described by the Four Master as "joining a man's heart to a woman's thought." She was known for her relentless hatred of the English. Her valor and cunning were behind many of their defeats—both diplomatic and combative.

Irish women of myth and legend were not subject to the stigma of out of wedlock pregnancies nor the humiliation of abuse and abandonment. If they were victimized by rape, they were not disgraced, nor subjected to questioning of their morals and modesty, nor of their sexual history. The rapist was punished for his act.

Contemporary reality places a heavy significance on women's sexuality. There are two constitutional articles that prescribe and constrain their loves and lusts. Article 41 of *Bunreacht na hÉireann* (Constitution of Ireland) mandates the priority of women's household responsibilities as their biological destiny by stating that:

... the State recognizes that by her life within the home, woman gives to the State a support without which the common good cannot be achieved.

The State shall therefore endeavor to ensure that mothers shall not be obliged by economic necessity to engage in labor to the neglect of their duties in the home. (Article 41, 2-1 and 2-2)

Despite the concern expressed therein for their economic support, women were not allowed to receive the Children's Allowance until about ten years ago after the publication of the Report of the Commission on the Status of Women Report, to Minister for Finance, Dublin, the Stationary Office in 1972 specified this as one of the many inequities that gave Irish women lower status than women in any other EEC country. Recently, a constitutional amendment recognized the equal right to life of the mother with that of her fetus.

### The Ulster Cycle

The Ulster cycle is the name applied to the group of tales and legends that is the oldest cycle of tales in Irish literature, antedating the other famous ancient Irish cycle—the Fenian Tales—by some centuries. Look at the stories of Maeve and the cattle raid and of the Ulster Queen, Macha, whose distress in advanced pregnancy when she was made to race against swift horses, resulted in the incapacitation of the men of Ulster when Maeve entered their province to kidnap the brown bull of Ulster. Only Cuchulain, who was not born in Ulster, was able to fight the invaders. The disorder that attacked the Ulstermen was Macha's curse of unmanliness whenever their property was under attack. Thus, only Cuchulain, who was not born in Ulster could defend the Ulster bull against the raids of Queen Maeve's forces.

A psychodynamic interpretation of the Ulster cycle reveals Cuchulain as the embodiment of the struggle to defend masculinity against the supernatural powers of

women to emasculate him. He unknowingly fathers a son (the weakness of the male parent symbolized by his uncertainty of parenthood in contrast with the use woman can make of her fertility) and equally unknowingly slays him in battle. In his bitter despair, he hates all women. Finally, he is driven insane by the sight of naked women. The great hero of Ulster is thus brought down, not by an arrow or a club, but by the reality of the woman's body. Could this tale have provided the rationale for Ireland's first misogynists?

On the other hand, but quite in keeping with the view of the woman as having supernatural powers and free choice agency in matters of politics and love, we find Queen Maeve. She must have been the embodiment of the ideals held by contemporary feminists. She made it clear to her husband (and to everyone else through a series of bloody wars) that her status would be no less than his. She had her royal position apart from her marriage since she was the best warrior of a king's four daughters. She selected her husband rather, than the other way around. She picked him, she said, because he was generous, fearless and not jealous. She required such a mate because a generous partner would not feel belittled by her own generosity which like everything else about her was prodigious. She required a fearless husband because she herself was unafraid. She required a mate who lacked jealousy because she habitually took one lover after another and had no intention of changing her habits.

Obviously, the Ulster cycle like the later Fenian cycle reflected the equal status of men and women under Brehon Law and in a society in which sexuality was neither a blushing nor pornographic matter.

Sadhb, the daughter of Dunchan Ua Briain, was celebrated for her beauty and generosity because, it was said of her that she had children by four great lords in three different provinces. She was written up in the *Banshenchas* (History of Women) as "she never refused her bed to any lover of her class."

Then there was the later Queen Macha who was red-haired and had power over souls. She touched a sleeping king with her lance and when he saw her his soul went out to her. He disclaimed his love and desire for marriage but when he tried to embrace her, Macha bound his hands with willow saplings. She left him bound and helpless and did the same to one after another until she met "the right man" and when he seized her in his arms she responded to him and became his bride.

Irish women were not celebrated by their ancient poets for their passive qualities. They were celebrated for the initiative, power and independence.

Later Irish poets described another view of women. In the *Aisling*, or dream poem, Ireland is a passive, beset female awaiting her deliverance. Her savior is, of course, the male poet.

### History and Legend

As far back as the third century, when the Celtic women on the continent of Europe had achieved an extraordinary reputation for their power, Hannibal proclaimed to his legions, as they marched into Italy, that it would be only

with the permission of the Celtic women that they would be allowed to pass through these lands. In the treaty drawn up between the Carthaginians and the Celts, it was stipulated that "... if the Carthaginians have anything to law to the charge of the Celts it shall be layed before the Celtic women." The Celts believed in audacity and courage and their adherence to these values made them formidable foes to would-be conquerors. Putting women down in the Irish remnant of ancient Celtic society would be tantamount to imposing a submissive, slave mentality on the whole race. This self-ideal and ideal of women was in sharp contrast to the descriptions of eighteenth century Irish "ladies" of the middle and upper classes.

Even during the middle ages, Irish women were not limited to a narrowly defined domestic role. The Norman women took to the freedom their native Irish sisters possessed and took many and varied roles in the economic and political life of their times. The contemporary historian, Katherine Simms, notes that:

At a time when the morals of the Irish Church were at a low ebb, we find the bishop of Arleagh's concubine, Katherine O'Farrell, retaining church property after his death on behalf of herself and her son and refusing to deliver up even the episcopal ring to the primate of Armagh. On the other hand, there was a general move to restore discipline by encouraging ascetic orders like the Observantine Franciscans. The wife of Ruaidhri MacSweeny, lord of Fena, set an outstanding example of piety ... and the manner of her death, after victory over the devil and the world was in the habit of the friars of Mary, in the monastery which she herself had founded. (Katherine Simms, *Women in Irish Society*, p. 23).

It was the imposition of English Common Law that not only changed the system of inheritance, family law and property rights, but destroyed the last remnants of Celtic culture in Ireland and the concomitant Druidic feminism that even Christianity had not eliminated. The Celtic worship of the Mother of the gods, instead, has been replaced with Mariology in the belief that she intervenes in human affairs and visits the nations in her care. Significantly enough, Protestantism rejects Mariology, but, contemporary Irish protestant men, through the rituals of the Orange Order, have adopted a kind of female deity by their professions of loyalty to Queen Mary of Orange. This carry-over from the historically most long-lived Celtic people, the Irish, obviously transcends religious divides as it does time itself in Ireland.

Ireland's goddesses went underground for several centuries after the imposition of English Common Law. The subterranean myth and value system occasionally evidenced its continuity in folk customs and beliefs. We see their re-emergence quite dramatically in the Gaelic revival of the late nineteenth and early twentieth century that preceeded and laid the foundations for the political movements for an independent republic. In January, 1922, a secretary of Cumann na mBan, Bealtaine si Choindealbhaín, summarized, the significant events of the year past and besides mentioning the teen-aged girls (presumably members of the organization) who had been imprisoned, referred to Mother Eire, intermingling the an-

cient Celtic/Druidic ideal with her Christian symbols to impose meaning on the events of the past year. This passage is significant for the intermingling of these ideals integrated by the ethos of becoming the new/old Celtic Nation:

On a couple of occasions the Officers of the Council were instrumental in having girls removed from the Bridewell. One girl aged about 14 was locked up for a whole week by herself. Three other girls were for a period of seven weeks in the Bridewell, with never an opportunity of going to mass. (One cell for the three and a small concrete yard for their recreation ground). In this latter case it had but come to the knowledge of the Council's officials and they immediately had steps taken for the removal of the prisoners.

This brings us to the closing chapter of a memorable year—a year in which our Country struggled in the throes of anguish and death—when the soil of Mother Eire clasped many of her gallant sons to her breast—it was truly a veritable Gethsemane. Thank God, Ireland's day of Resurrection has dawned bright and hopeful, bringing with it the augury of brilliant promise and realization. The Sun of Freedom has lit up Eire's dark firmament and we march onwards to a Higher Destiny.

(Signed) Bealtaine si Choindealbhaín

(Lil Conlon, *Cumann na mBan and the Women of Ireland*, 1969, p. 233).

The legendary republicanism of Maude Gonne McBride and Constance Gore-Booth Markievicz do not ignore their absorption in Irish history, culture and mythology. Clearly they adopted their role models from the uniquely Irish in their antecedents. Although these women were from the upper classes they used their positions of privilege to violate the role models established for "proper ladies" and assumed that their own freedom as women was inextricably bound with the freedom of all of Ireland from the British yoke. They took on the human rights struggle before there was a European name, movement or precedent for so doing. Out of their efforts an Irish woman (the Countess) was the first woman elected to a European parliamentary body and the first woman cabinet minister. Irish women became hunger strikers for their right to vote in keeping with the ancient Celtic tradition of the hunger strike as non-violent resistance. When they later refused nourishment in protest of the internment, execution and exile of republican activists, they fully awakened the slumbering goddesses from their subterranean passage-myths to create the modern Celtic nation. They went to prison and chose to hunger strike again against the depredations of the Free State government, against the anti-treaty forces. The legends emanating from the lives and deeds of these valiant Irish women filled volumes even before they died.

But something happened to damage the integrity of the Irish woman. The Irish Constitution, as we have seen, sent half the population back to the scullery and penalized them if they attempted to participate in the professional, civic and economic life of their country. Women again went "underground." The Irish Country-woman's Association was, for many years, the only organizational vehicle through which they could even glimpse their potential.

The Gaelic League persisted in its commitment to sex equity and, in the northeastern six counties, Cumman na mBan unfurled its flag in secret hiding and transmitted its legend behind prison bars and internment camp wires. Women's reality on that divided island, deviated extremely, in the twenty six counties, from the myths and legends. In the six northeastern counties, as had been historically the case, women's aspirations and Irish independence remained inextricably bound.

### Contemporary Irish Reality

At some point in the decades since Irish independence and perhaps derived from the restrictions imposed on women in the Irish Constitution, Irish women separated the ideas of republicanism/nationalism from feminism. Perhaps, in their all out struggle to achieve a nation state and the subordination to the national question of their struggle for sexual equality, Irish women asserted a specious dichotomy that has plagued Irish women ever since. As the current Irish women's movement evolved simultaneously with the civil rights struggle in the north of Ireland, and a revival of republicanism quickly emerged from the latter movement, women's rights activists in the twenty six counties fell into believing that a united Ireland was a controversial political issue and unrelated to their objectives. They argued that it would cause dissension in their ranks, and, therefore, became self defeating for the nascent women's movement. So, they steered away from the national question. In fact, when the imprisonment of republican women in Armagh was raised as a feminist issue by the writers Magereta D'Arcy and Nell McCafferty, they were criticized for "politicizing" or "subverting" the women's movement to republican ends. This is a far cry indeed from the recognition of the confluence of these objectives by their antecedents. Nonetheless, Nell McCafferty brought the feminist issue to the attention of all the men and women participating in the United Nations Mid Decade Conference on the Status of Women, in Copenhagen in August, 1980. The statement, as she presented it passionately and aggressively, was entirely consistent with the Celtic women whose words and potential for war made even Hannibal cautious. Nell McCafferty said:

There is a war in Northern Ireland.

It has not been mentioned at the United Nations Women's Conference in Copenhagen.

It affects the women who live there just as conflict affects the women of Palestine, South Africa, and Latin America.

Neither Britain or the Republic of Ireland, both of whom claim responsibility for Northern Ireland, have mentioned this war, although thousands have died, many more thousands have been injured, and there are on the streets armoured cars, tanks and soldiers with guns.

Why won't their delegations talk about it?

Women in Northern Ireland have borne the brunt of keeping their families and communities going, while more of the male population find themselves out of work or in jail.

Women find their homes raided and smashed, their very families broken up.

Women worry about whether their children will return from school safely or whether they will be called to find them in jail, hospital, or the morgue—just like women in Palestine, South Africa and Latin America.

Why is the war in Northern Ireland not mentioned here in Copenhagen?

Is it because, according to Britain, the problem is criminal, not political?

32 women in Armagh jail, Northern Ireland, say they are not criminals. They are political prisoners.

If this is true, then there is a political problem in Northern Ireland which has led to killing, death, and war since 1969.

To draw attention to the fact that there is war going on, and that they are political prisoners, these women have engaged in a protest within prison, the inevitable consequences of which will include possible sterility and death, since February 8th, 1980, those women have not washed their bodies or used toilets, and live in cells smeared with their own excreta, urine and menstrual blood.

Is this why the war in Northern Ireland is not mentioned in Copenhagen?

In seeking the image of "respectability" consistent with the sex role expectancies imposed on them as a subject people, Irish women often act in contradiction with their own heritage. This is the kind of schizophrenic dissonance that results in feelings of alienation—both from others (social) and from one's self (intra-psychic).

Irish women today are no less painfully divided (as a group and as individuals) than is their home island. Those who are immersed in their Gaelic heritage through the language movement have integrated their Irishness with their quest for personal freedom and equality to achieve a sense of personal worth. Clo Daese, a young woman active in the Gaelic League in Belfast, shared her own pride of identity by creating for 1983, *An Feilire Femeineach* (A Feminist Calendar in Gaelic). She had no difficulty incorporating into it drawings celebrating motherhood, Irish freedom, women in Armagh prison, and the hardships of "women's work."

If Clo Daese and Nell McCafferty represent the reality of Irish women today, then there is a continuity and consistency with myth and legend. Ironically, both of these women were born and raised in the northern six counties of Ireland in which Celtic traditions and Brehon Law persisted long after the rest of Ireland had discarded that heritage. Maybe, for that reason, the rocks and heather transmit stronger signals of their identity for those most at risk for expressing it.

*Dr. Rose Fields is a clinical psychologist and consultant on health care delivery systems and the author of Northern Ireland: Society Under Siege; The Future of Women (1984).*





HAPPY SAINT PATRICKS DAY



JOHN FITZGERALD  
DIVISION 1  
ARLINGTON, VA  
President John O'Neill



TIM P. MURPHY



*Arlington Florist Inc.*

3011 WILSON BOULEVARD  
ARLINGTON, VIRGINIA 22203

TELEPHONE  
(703) 527-0500

**J.L. DeHAHN**  
AIR CONDITIONING HEATING SERVICE  
Residential & Commercial

- AIR CONDITIONERS Heat Pumps
- REFRIGERATION
- FURNACES ELECTRIC-GAS
- AIR CLEANERS—METAL DUCTS

24 HOUR SERVICE  
365 DAYS A YEAR

**870-3618**

WASH. AREA  
TEL NO

**934-1311**

LA PLATA

AUTHORIZED **RUUD** DEALER  
LA PLATA

(301) 949-2363



*Al Cousen Florist Inc.*

FLOWERS FOR ALL OCCASIONS  
WEDDING SPECIALISTS

CHARLES W. THORPE

10655 CONNECTICUT AVE.  
KENSINGTON, MARYLAND 20746



*Happy St. Patrick's Day*

JOHN D. TOLSON  
Massachusetts Mutual Life  
Insurance Company  
Springfield, Massachusetts 01111  
Life, Health, Group

Baltimore (301) 539-7578

Washington 621-4762

STATE BOARD  
COMMONWEALTH OF VIRGINIA



President: Paul M. Finnerty  
Vice President: Jeremiah Gorman  
Secretary: James Connolly  
Treasurer: Jerome P. Trehy

Past Presidents  
Edward Ryan  
Roger Furey  
James J. Herlihy

**ANCIENT ORDER**  
**OF HIBERNIANS** IN AMERICA  
FOUNDED 1803  
Organized in New York City, May 4, 1803



# BUTTERFINGERS

By Brendan Sheridan

It was a black, cold March day in the little village. The usual cloud of oily smoke signalling his arrival reflected in the watery puddles of the narrow street. The old black Vauxhall car limped to a stop as two muddy sheep stared blissfully out the back window. Padraic turned around and looked at the door of the little sweet shop that Maura kept next to the cinema. He had come to make amends. The sun glistened on the tiny safety pin that held his old glasses together. "She'll believe that my eyes are not what they used to be," he murmured, as he climbed out of the car. He still could not understand how he got the envelopes mixed up, sending her a bill for "services rendered" while the love letter, meant for her, went to one of his customers, who shared it around town within a couple of hours. He straightened himself up. He was tall by Irish standards. He was forty-five now, with curly brown hair and a black suit that shone with age. He wore an impressive white shirt and a tie, offset by muddy black Wellingtons. He had a perpetual red nose, which was strange because he never touched a drop in his life. He was a kind, religious man, a jobber, who sold livestock and traded all kinds of things for and to the local farmers.

As children, we used to help him round up sheep. We'd grab the ends of our overcoats and flap them like so many demented hens trying to fly. We'd shoo them into the lorry for the trip to the Prussia Street Market in Dublin. Sometimes we would paint rusty farm equipment for him to sell to unsuspecting farmers. In return he would load us all into his car and take us to the lake to swim. In the fall we'd go to the woods to collect hazelnuts. On the way home to town he would always stop to collect a calf or a lamb to stuff into the already crowded car. Then there was the rosary. "We'll just say of couple decades of the rosary," he would announce. It was always the fully fledged version, however, with all the trimmings. He'd even pray for other people's sick animals, sometimes slowing the car down to five miles per hour, making sure to finish before we returned.

Times were hard during the war and Padraic had to supplement his income at odd times by smuggling butter across the border. At confession, Father Brennan would always forgive him if he promised not to do it again, which he always did. One morning, basking in the glow of forgiveness and trying to look as humble as possible, he walked ceremoniously up the aisle to receive communion. His well worn black beads fell with a tinkling clatter on the mosaic floor. "Butterfingers!" came the loud whisper from his left elbow. He looked around and there she was. Maura's pale skin glowed like fine Beilisk china in the steely dark interior of the old chapel. The faintest shadow of a smile crossed her lips and he knew that he had met a kindred spirit.

They were seen everywhere together after that. Although everyone said the match wouldn't last, it did. Despite his odd ways and haphazard appearance, they seemed to draw strength from being so opposite. Her keen

wit and uncluttered view of life in a small town cheered him at the worst of times.

Padraic wiped the brown mud off his Wellingtons in the grass by the edge of the road in a vain effort to make himself more presentable to his true love. The little bell that jingled as he turned the handle of the door seemed a thousand miles away. "God bless all here," he said to the lone figure of Maura as he nervously entered the tiny shop.

She raced from behind the counter, pulling off her apron as she ran, always a signal to beware of. He stiffened and stepped back as she threw her arms around him. Maura looked up at Padraic's bewildered face.

"I just heard," she said. "And I think it's the funniest thing that's happened around here in a long time."

"You mean you're not mad at me?" he said.

"Not at all," she said lightly. "It will give the townspeople something to talk about. Maybe they'll get a laugh or two to help them through the day. Now what could be more important than that? God knows, life is harsh enough without worrying about every little thing."

Padraic decided that this was the sight he would ask Maura to marry him. He had agonized all day about the right moment. Then he directed his energy on deciding what kind of tie to wear to the dance, settling on a gaudy red one, long out of fashion.

Even though it was the end of March, the Christmas fairy lights twinkled around the Spanish style arches of the El Dorado Ballroom—"The Ballroom of Romance"—the papers said. Pink and yellow painted stripes meandered up and down the stucco walls. The suspended floor was the first in the country thirty years ago, but now, due to age and neglect, it swayed erratically under the feet of an unexpected large crowd.

The labored strains of the local band playing an old-time waltz greeted Maura and Padraic as they strolled into the ballroom, past the barely concealed sniggers of the locals. They joined in right away, twirling around and around the length of the swaying floor.

"I think it's time you and I got married," he blurted out nervously.

"Ah, sure, but who would have us?" she replied, absent-mindedly thinking of the punch line of a popular joke. When Maura looked at Padraic she realized he was serious. They stopped dancing.

"Did you just propose to me?" she said.

"Yes," he replied.

"Then do it properly," she said.

He did and she accepted then and there. They danced and whirled around the ballroom of romance until the band stopped playing. He even forgot to say a decade of the rosary on the way home that night.

Brendan Sheridan is an Irish artist, musician and writer residing in Virginia.

# St. Patrick's Day Parade Committee

## PARADE OFFICIALS



Matt Harrison  
Chairman



Joe Herlihy  
Co-Chairman



Tom Herlihy  
Co-Chairman



Joe O'Connell  
Co-Chairman



Frank Timmer  
Co-Chairman



Helen Kozak  
Secretary/Treasurer



Max McNamara  
Master of Ceremonies

## COMMITTEE



Sarah Stone



Rita Brown



Pat Daly



R.J. Campbell



Pat Conner



Joe Connolly



John Cronin II



Bob Curtis



Al Evans



Gerald Farley



Ed Fitzgerald



R.J. Fitzgerald



Frank Fitzgerald



Betty Flanagan



Paul Flanagan



Joe Griffin



Florence Harman



Martin Harman



Betty Heenan



Helen Healy



Scott Healy



John Herlihy Jr.



Paul Jaffrey



Tom Keane



Patsy Koshak



Matt Lee



John Lynch



Norma Maguire



Cecile McCarthy



Jim McLoughlin



Shannon Menzies



Jim Smyke



Joe Spillane



Charles Vaughan



Nancy Walsh



Mark Wheeler

### Not Pictured

Mike Brennan

Tom Cronin

William Duffy

Bob Kuch

Chuck Langdon

Betty Reule

Cathy Reule

Ray Walsh



## Ireland In Motion

Irish Artists Management

MARKETING and  
SALES PROMOTION SPECIALISTS  
for

giveaways, incentives,  
premiums, promotional  
Tee shirts, and cassettes.

All Guaranteed Irish Products  
For information on our activities  
write to:

"IRELAND IN MOTION"

419 West Broad St.

Falls Church, Virginia 22046 USA.

or call in Maryland

(301) 935-5469

Wishing you the Best on St. Patrick's



from the Gang at  
**BRADY'S PUB**  
9412 Main Street  
Manassas, Virginia  
(703) 369-1469



Roni & Reg Campbell

## Olde Towne Flowers & Gifts



"Send Your Love - Show Your Care"

361-6533 Metro 631-0608

ALL MAJOR CREDIT CARDS ACCEPTED BY PHONE

•Weddings •Parties •Custom Silk Flower Arrangements  
•Sympathy Bouquets  
•Fruit Baskets •World Wide Flower Delivery Service  
9129 Center Street Manassas

## Tom Weston's RESTAURANT

4221 John Marr Drive  
Annandale, Virginia  
750-1413

For the Finest in Diamonds, Watches, Sterling Silver,  
China and Crystal, visit

### FLEISHER'S JEWELERS OF MARYLAND

3108 Queens Chapel Road, Hyattsville, Maryland  
Phone 699-5552

Repair Department on Premises — Fraternal Jewelry  
Waterford Crystal Patek Philippe Watches  
Rolex, Omega, Bulova Watches  
Bulova & Lorus China

## Commodore John Barry Assembly

Knights of Columbus  
Fourth Degree

Robert Hernandez Faithful Navigator  
Northern Virginia



# ANCIENT IRISH VISITED NORTH AMERICA MYTH? LEGEND? REALITY?

by John Herlihy, Jr.

The local folks called them "turkey tracks" for some of the strange markings seemed to resemble footprints left by the wild turkeys of the area. Some considered them to be a meaningless series of vertical and diagonal lines incised at random by some long forgotten Indians who had once inhabited the area. These rock carvings or petroglyphs, as they are more properly called, had evidently been there for a very long time, although nobody had an idea how long. But there they were, etched in the face of this sandstone cliff. If anyone had seriously suggested that this jumble of indecipherable markings might have been inscribed by ancient Irishmen they would have been laughed to scorn. But not today!

In 1964, this Wyoming County (West Virginia) Petroglyph was visited by two amateur archeologists who filed the first known written report describing the inscriptions on the cliff face. Subsequently, it was investigated by several professional archeologists, who were unable to identify the etchings and concluded that they were the work of persons of an unknown culture who lived, perhaps, between 1300-1500 AD. Finally, Robert Pyle, a U.S. Government archeologist located in West Virginia, having learned of the petroglyph from his assistant, Tony Shields, decided to visit the site in early 1982. Upon examining the petroglyph, he immediately sensed something unusually special about this one. There was a message on that cliff. He knew of other American petroglyphs with Old World origins. He reasoned that if this script could be traced across the Atlantic, then, either the local ancient Indians had learned the script from voyagers from across the sea, or the incisions on the cliff had been done by one or more such voyagers, themselves. His decision to pursue the matter led to a series of events which included the active participation of Mrs. Ida Jane Gallagher, a free-lance writer specializing in historical research, and culminated in the involvement of Professor Barry Fell of Harvard University, America's foremost expert on ancient languages of the world. Pyles, Shields, and Gallagher, with Arnot Hyde, Jr., editor of "Wonderful West Virginia" magazine, and a few other helpers, together visited the site in November 1982. Having agreed on which were the meaningful markings on the petroglyph, they chalked and photographed it, then made tracings on cloth sheets with indelible felt-tip pens. The pictures were forwarded to Fell, who had agreed to examine them for script identification and, perhaps, even translation. The results were nothing short of astounding.

Professor Fell identified the script as a type of Ogam, the alphabet used by the ancient Celtic peoples of Europe. This particular type of Ogam, he stated, was peculiar to Ireland. Furthermore, he was able to translate the Ogam

inscriptions into the Old Irish language, and from Old Irish to modern English. The message was thus determined to be Christian in nature and reads as follows:

"At the time of sunrise a ray grazes the notch on the left side on Christmas Day. A feast-day of the Church, the first season of the (Christian) year. The season of the Blessed Advent of the Savior, Lord Christ (Salvatoris Domini Christi). Behold, He is born of Mary, a woman."

Fell suggested that his translation could be tested for accuracy by observing the winter solstice sunrise on December 21-22 at the site of the petroglyph. This the team did and observed that at sunrise on that day, the sunlight funneled through a 3-sided notch on the cliff overhang and gradually illuminated the entire petroglyph as the sun steadily rose higher on the horizon. The correctness of Fell's script/language identification and translation were verified! (The reader will note that Christmas is not celebrated on December 22. However, since 1752 North America has used the Gregorian Calendar, instituted in Europe in the 15th century. Prior to that, the Julian Calendar was in use, in accordance with which both the Winter Solstice and Christmas were observed on December 25. Under the Gregorian Calendar, Christmas remains on the 25th, but the Solstice, the shortest day of the year, occurs on the 22nd. Thus, at the time this petroglyph was inscribed, the Julian Calendar was in use).

As though this discovery and revelation were not enough, the team was promptly informed of a similar petroglyph over in Boone County, West Virginia. This proved to be what is thought to be the longest Ogam inscription known to exist anywhere in the world. Having recorded the etchings in like fashion, the copies were forwarded to Professor Fell at Harvard. He, at once, recognized them as also being Irish Ogam and again translated the script to Old Irish and then to modern English. He was able to decipher another Christian message, consisting of three lines:

"A happy season is Christmas, a time of joy and goodwill to all people." "A virgin was with child; God ordained her to conceive and be fruitful. Ah, behold, a miracle!" "She gave birth to a son in a cave. The name of the cave was the Cave of Bethlehem. His foster-father gave him the name Jesus, the Christ, Alpha and Omega. Festive season of prayer."

Professor Fell, based largely on the distinctive characteristics of certain religious symbols also incised in the cliff face, calculated that each petroglyph must have been inscribed sometime during the sixth to eighth century! Approximate age also is estimated by the degree of weathering erosion and the age of covering lichens, which grow at a known rate. But, recognizing that the inscrip-



tions are genuine and not frauds, the next mystery to be solved was who, either directly or indirectly, could have been responsible for Christian messages being inscribed on the face of these cliffs in Irish Ogam script, which translates only into the Old Irish Gaelic language?

It just so happens that there was once an Irish ecclesiastic known as St. Brendan the Navigator. He was born about 489 AD near Tralee, Co. Kerry and was buried about 570 AD at Clonfert Abbey, one of several monasteries he had founded. Ancient legends told of at least one, perhaps two, voyage(s) that he and a number of fellow monks had made to a land far to the west. This exploit was documented in Latin texts, the oldest being written about the year 800 AD. These are generally entitled "Navigatio Sancti Brendani Abbatis," more commonly known simply as the "Navigatio." In the fabulous style typical of the Middle Ages, the facts of the voyage became so embellished with fantastic descriptions and accounts, that the story came to be considered a mere fable concerning an impossible event. But in the early 1970's, the legend caught the interest of an American named Tim Severin who, with his wife, decided to research the story. Having eventually separated fact from fantasy, they concluded that such a voyage, along the northern "stepping stone" route across the North Atlantic, was, at least theoretically, possible. Being unable to leave it at that, he decided to determine if such a voyage was practically possible. He built a boat made of hides exactly as described in the "Navigatio," assembled provisions and a crew, and on May 17, 1976, set out from Brandon Bay, Co. Kerry for North America. Following the route derived from the "Navigatio," they sailed to the Faeroe Islands north of Scotland, then on to Iceland, Greenland and to Newfoundland, where they landed on June 26, 1977. They thus proved, beyond all doubt, that Brendan's voyage was possible! (An account of this exploit was featured in the December 1977 issue of National Geographic Magazine.) Scholars have since become convinced of the probability that St. Brendan's voyage actually happened. Furthermore, it is known that other monks, and perhaps adventurers, followed in his wake. Records of Norse explorers, such as Eric the Red and Thorfinn Karlsefni indicate that Irish seafarers and settlers had already been to Iceland and Greenland before them. They reference a land called Ireland the Great lying west over the ocean near Vinland the Good. Once the route had been found and reported, the way was open for hundreds of years of travel back and forth, down the coast of North America and up its rivers! Such voyaging probably ceased after the Vikings began raiding Ireland in the early 800's AD.

Additional evidence of the presence of ancient Irish in North America has been discovered. It may be safe to say that the Irish were the first Christian Europeans to visit, and perhaps settle, North America. This would be about 400 years before the Norsemen and about 1,000 years before Columbus! It has been determined that many words in the dialects of the American Indians of Algonquin stock have identifiable word roots also found in Celtic words of the same meaning.

One can only speculate why some ancient Irishmen may have gone to West Virginia. But the rock bound evidence is there. Future years will, undoubtedly, unveil additional clues. 'Tis a great day for the Irish.

#### Recommended reading:

- Wonderful West Virginia Magazine, March 1983
- National Geographic Magazine, December 1977
- The Brendan Voyage by Tim Severin, McGraw-Hill 1978
- America B.C. by Barry Fell, Simon & Schuster 1976

John Herlihy, Jr. is a member of the St. Patrick's Day Parade Committee of Washington, D.C.



## Now we're Citizens of 16 Maryland Communities.

#### West Office 100-4900

9425 Fenton Street  
Silver Spring, MD

#### Bethesda 104-2421

4550 Montgomery Ave.  
Bethesda, MD

#### Olney Office 104-2154

1410 Woodson Ave.  
Olney, MD

#### Columbia 120-4222

Columbia Corporate Center  
10451 Little Patuxent Pkwy.  
Columbia, MD

#### Bethesda 120-2000

8011 Main Street  
Bethesda, MD

#### Frederick 160-9438

Frederick County  
Airport Shopping Mall  
1612 West Patrick Street  
Frederick, MD

#### Catharpine 120-4640

210-A Frederick Ave.  
Catharpine, MD

#### Kensington 144-2300

2120 Garfield Ave.  
Kensington, MD

#### Lanham 176-0000

370 Washington Blvd.  
Lanham, MD

#### Waldensville Plaza 100-0814

1215 Huntingdon Road  
Rockville, MD

#### Olney 124-2300

11670 Georgia Ave.  
Olney, MD

#### Frederick 120-4222

Frederick Plaza  
Shopping Center  
17022 New Road  
Frederick, MD

#### Spring Branch 177-4222

17112 Germantown Road  
Spring Branch, MD

#### Rockville 120-2101

414 Rockport Drive  
Rockville, MD

#### Wheaton Community

140-4151

#### Germany Shopping Center

12340 Georgia Ave.  
Wheaton, MD

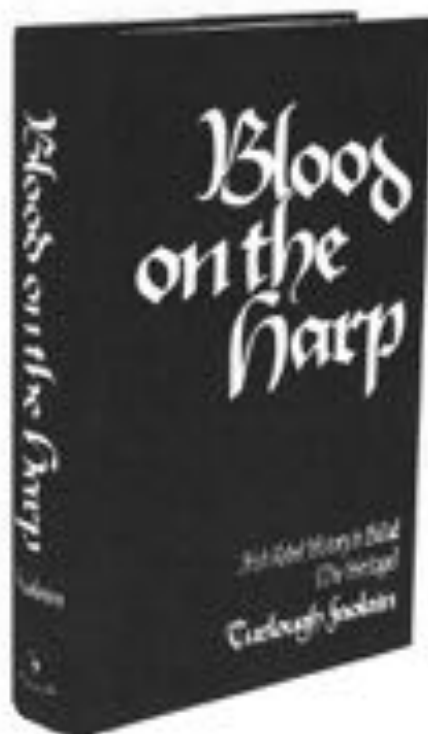
#### White Oak 120-7000

1701 New Hanover Ave.  
Silver Spring, MD



**CITIZENS** Savings and Loan Association, Inc. 

## Announcing a New Direction in Irish Historical Narrative



533 pages  
clothbound \$28.50  
paperbound \$15.00

"A novel, well researched account of the history of Ireland. The author explores some myths which may raise a few traditionalist eyebrows, but the history behind many of the ballads is alone worth the price. This large book is a valuable contribution to the understanding of a complex subject... a unique presentation with broad appeal for everyone from historians to music lovers."

*Irish Echo*

### **Blood on the Harp:** Irish Rebel History in Ballad

by  
**Turlough Faolain**

There is little question that the headlines of the Irish Today are rooted in the bewildering twists and turns of Ireland's storied past. For those who have long since despaired of conventional ivory-tower histories helping them understand that past, Mr. Faolain's new book offers renewed hope. Here is a volume at once a reference, a popular history, and/or a songbook.

**Blood on the Harp** traces the story of Hibernian Resistance from its roots in the bardic tradition of pre-history through the time it assumed its modern republican character. The format is unique. By using 136 ballads from the irrepressible balladeers of Ireland as counterpoint to his admirable prose, the author gives the reader a truly Irish feel for the National Tradition not found in textbooks. And yet this is no polemic. Mr. Faolain's objective scholarship extends to annotated Reference and Bibliography sections, an Irish/Gaelic Glossary, and a spectacular 53-page Index.

from your bookseller or directly from  
**The Whitston Publishing Company**  
P.O. Box 958, Troy, New York 12181

# Happy St. Patrick's Day



## La Feile Padraig!

# IRELAND

## SPECIAL TOUR!

Spend 8 days/7 nights in Ireland  
for Only . . . FROM

Groups Welcome.

**\$499**

per person  
double occupancy  
plus 15% service  
charge

### INCLUDES AIRFARE

- \* Roundtrip jet Transportation to Shannon Ireland
- \* Deluxe accommodations for 7 nights. Room with private bath.
- \* Breakfast Daily.
- \* Sightseeing, including Dublin, Kerry, Cliffs of Moher, Killarney and more.
- \* Services of Driver and Guide.
- \* Baggage Handling
- \* All taxes and charges.

(Does not include U.S. & Irish Departure taxes)  
*Departures from Baltimore (BWI)*

June 15 to June 23 **\$499**

July 1 to July 9 **\$529**

Aug. 24 to Sept. 1 **\$529**

Sept. 14 to Sept. 22 **\$499**

Oct. 7 to Oct. 15 **\$499**

## **Emerald Tours**

113 S. Washington Street  
Alexandria, Virginia 22314

**703/684-2129**

**800/368-3267**



KEVIN FINNIE INVITES YOU TO..  
**IRELAND'S FOUR  
PROVINCES**



**Restaurant and Pub  
Featuring Irish Entertainment  
Seven nights a week**

Open for lunch 11:00 AM  
Dinner served 5 to 11 PM  
Enjoy Happy Hour 4 to 7 PM  
Large party facilities available

"FAILTE—AGUS—SLAINTE"  
"Welcome & Good Health"



**THE BEST IN IRISH ENTERTAINMENT  
NIGHTLY**

**IRELAND'S FOUR PROVINCES**

3412 Connecticut Avenue, N.W.  
Washington, D.C. 20008 Ph. 244 - 0860  
1/2 block from Cleveland Park Metro