



Newsletter Summer 2014

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A Word from the Chair

Dear Members,

Welcome to the summer edition of the Newsletter.

In March we held our AGM at the Hunt Museum. Three new committee members were elected and I am delighted to welcome Caitríona Ní Dhúnáin as Recording Officer, Fergus Brady as Publicity Officer and Ross Higgins as Treasurer.

On 12th June we are having a training event and business meeting at the Public Record Office of Northern Ireland. The theme of the training day is 'Security and Marketing'. Security is an issue which is paramount in all archive services, and the speakers from ARA's Security and Access Group, will give valuable advice from their experiences of thefts from UK archives services. On the theme of marketing, the speakers will give helpful advice on low cost marketing ideas which can be used to help promote an archive service and its holdings.

In the autumn we will be having our joint event with the Information and Records Management Society. The theme of the day will be legislation, and as soon as the

programme is finalised it will be circulated to members.

The Explore Your Archives campaign has been very successful and the campaign will again be celebrated in November. This year ARA are launching a records management campaign, 'Don't Risk It'. This is aimed at the private sector to highlight the importance of records management. Details of this campaign are on the ARA website. Please keep watching the Learn About Archives website for more information on Irish events for the Explore Your Archives campaign.

The ARA Conference will be held in Dublin in August 2015. The conference will be held in the Hilton Doubletree in Ballsbridge. I hope many of you will be able to join us at the conference.

See you in PRONI on 12th June.

Best wishes,

Hazel Menton
Chair, ARA, I

Why the Universal Declaration on Archives (ICA) was translated into Irish



file:///C:/Users/user/Downloads/ICA_2014_UDA_IR.pdf

Mar is eol daoibh, rinneadh aistriúchán ar an "Dearbhú Uilechoiteann ar Chartlanna" agus cuireadh ar líne é, ar suíomh idirlín an International Congress on Archives (ICA) mar aon le cáipéisí in ocht dteanga is fiche eile. Cén mhaitheas atá leis, dar linn?

The Universal Declaration on Archives (with its unfortunate acronym) was compiled by the ICA in 2010 and was endorsed by UNESCO in November 2011. It is a powerful tool of advocacy and besides naming the essential reasons "why archives matter", it deftly summarises the core points of the ICA's Code of Ethics (adopted in 1996).

Why translate it into Irish if (so a gainsayer might ask) it is a tool of advocacy and if there is hardly a government official or employer in Ireland who will be impressed by receiving a copy of the document in that language? Surely it isn't done out of a token nod to the "first national language", or in order to keep up with the Joneses who have had their Welsh translation online years ago? The reason, as far as I see it, is two-fold:

Firstly, we all know archives in general preserve records not of a single monolithic establishment culture, but of all diverse (and possibly endangered) cultural groups that create records within a nation. Translating the Universal Declaration into as many languages as possible is symbolic of this. In that way, Irish-language collections will share a *raison d'être* with what is preserved at the Breath of Life Archival Institute for Indigenous Languages (Washington, DC), the Sorbian Institute (Bautzen, Germany), and the Archivo Histórico

Nacional's collections of Basque, Valencian, Catalan and Galician origin (Madrid). And by the same token they also share a *raison d'être* with the Irish Queer Archive collection (National Library of Ireland), the Black Dance Archives (Great Britain), and at least two remarkable attempts by international scholars in Kurdish Studies at creating online archives for their people where there is no state to dedicatedly preserve that culture.

Secondly, archives are a fragile and contested part of Irish history, as of any national history. We are unfortunate in having lost the irreplaceable hoard of records that went up with the Four Courts in 1922, but we are fortunate that since then, no wars have sent us smuggling archives in the dead of night for safe-keeping (as in Timbuktu, 2013), or have forced us to face the fact that 60% of your archives were destroyed by an outgoing regime and fanatical clerics (as happened, of course, at the Iraq National Library and Archives in 2003). It is to be hoped that, without any wars on the horizon, the spread of archival awareness of diverse cultures will help us negotiate shared history without descending into destructive and divisive violence. So, in a general sense, our translating the Declaration into Irish is a gesture, something like an endorsement of the Declaration by the Irish nation.

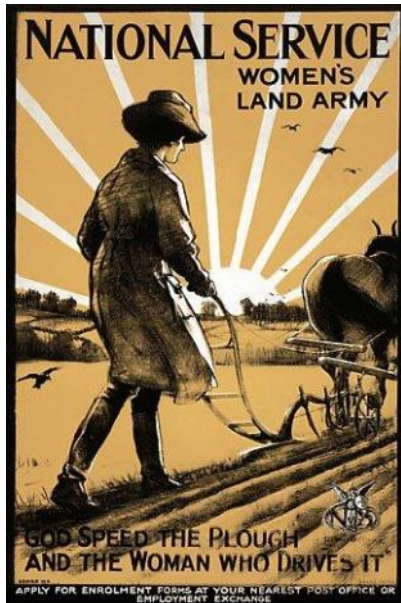
And, on a more topical note, having a good grasp of the Declaration's content (in English, likely) will help in discussing difficult topics such as the Boston College project, and All Hallows' plan (now jettisoned) to sell at auction Jackie Kennedy's private letters. - To declare your individual support for the Universal Declaration on Archives, you can sign the ICA's online register.

Ba mhaith leis an Choiste ARA, I buíochas speisialta a rá le Damien Burke (a bhí an chéad smaointe aige), leis an bheirt aistritheoir, Antoin Mac Lochlainn agus Helen Hegarty, in éineacht le Gregory O'Connor (NAI) agus Caitríona Ní Dhúnáin a chuir snas ar an téacs ó thaobh téarmaíocht cartlannaíochta dhe.

Vera Orschel,

Rúnaí Oinigh, Cumann Cartlann & Taifead, Éire.

Lady Londonderry and the First World War



World War 1 - Women's Land Army poster

Lady Londonderry - The leading light of London society - was a glittering socialite who was a symbol of wealth and power. She played a leading role in Irish and British social and political life from her estate at Mount Stewart in Co Down and Londonderry House, Park Lane in London. She inspired awe and affection in equal measure and many found her energy and enthusiasm hard to resist.....but she was so much more than a Grand Dame. She was devoted to helping other women in the search for equality and sometimes, against very personal criticism, she strove to gain women the vote and challenge views commonly held at that time regarding women and their role in society.

Edith Londonderry also inspired great loyalty and confidence in her many military friends who served in the frontline (and behind it) in the Western Front. She received insights into the conditions and effects of the war that few outside the high military command could possibly know. Such was her charisma and position that a lot of correspondence bypassed military censors and she knew what conditions on the Western Front were actually like and not the 'great adventure' view held by the newspapers.

The Women's Volunteer Reserve formed by Evelina Haverfield, began to organise a role for women in the early stages of the First World War. It was one of the

most prominent women's voluntary organisations but members had to pay for their own uniform, which at £2, excluded many potential members. This was an influence in the establishment of the Women's Legion which would have a more widespread appeal. Lady Londonderry, writing in her book *Retrospect* published in 1938, thinking about what could be done:

"It became obvious that there was room for some organisation of women on a large scale, not only for emergency work as and when required, but for all those other duties where women could take the place of men called to the colours"

Women could play their part in the war effort by working on farms doing essential jobs that men had left to fight at the front. These included ploughing, driving tractors, thatching, threshing and fruit picking etc. Lady Londonderry had been at the heart of this. She used every amount of influence to recruit women to the movement she established in July, 1915, known as the Women's Legion.



Women's Legion Drivers - D1982/2

After setting thousands of women to work on the land, Lady Londonderry set up a military cooking section that became the nucleus of the future

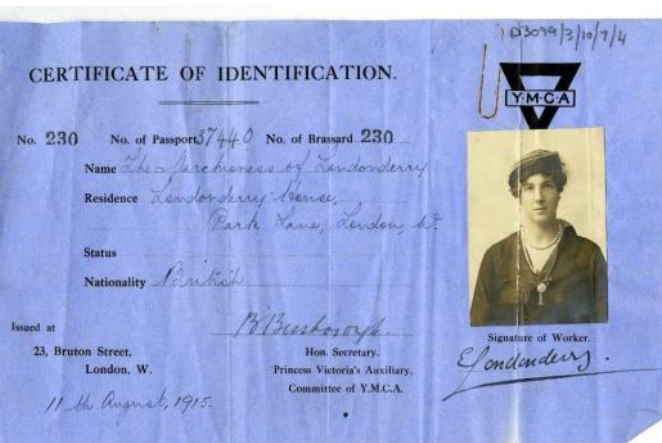
Women's Auxiliary Army Corps of the British Army. This section produced as many as 40,000 trained cooks of whom many worked at army camps and military hospitals during the war. Other Women's Legion members would become motor and ambulance drivers, despatch riders and technicians from whom the Motor Transport Section was later formed. She also helped to establish a military hospital in Boulogne with the help of the YMCA, behind the lines of the Western Front.

Legion and of women to the war of 1914-1918 paved the way for the Representation of the People Act of 1918 when 8.4 million women gained the right to vote.

Another fascinating aspect of Lady Londonderry and the First World War is the often candid correspondence she received from influential figures she was friends with serving in the military. Such is the range and depth of her friendships that she was privy to information that surely was able to bypass strict military censorship.

A great friend of Edith Londonderry was General William Pulteney, commander of the British Army III Corps from 1914-1918. These letters describe in detail the German First Army retreat from the Marne river. The first battle of the Marne fought between 5-9 September, 1914, was a strategic victory for the Allied forces and halted one of the major objectives of the Schlieffen Plan to capture Paris. One of the famous events in the defence of Paris is the military governor of Paris sending 600 Parisian taxis carrying French reinforcements to the front. These became known as the Taxis of the Marne. General Pulteney, in this letter to Lady Londonderry, voices his displeasure in taking over a Chateau formerly occupied by the Germans.

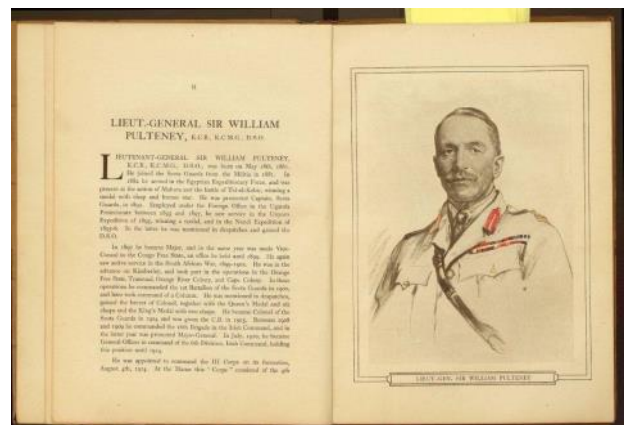
" Took good care to take the sheets off the bed the last two nights as Germans had slept there the previous nights, the brutes had drunk all the champagne here the previous nights "
D3099/3/9/1/1



Lady Londonderry's YMCA travel pass for war work in France, 1915- D3099/3/10/7/4

HH Princess Victoria and Lady Londonderry made a personal visit to France in August 1915. This visit was to confirm their commitment to the work as part of the war effort of the YMCA. In the spring of 1915, the Germans introduced poison gas to the Western Front in an attempt to gain the initiative. The gas scalded and destroyed the lung tissue of soldiers and full recovery took a long time. Morale within the army was very low. The visit by Princess Victoria and Lady Londonderry to the hospitals and field support units of the YMCA was of paramount importance for the spirit of British Soldiers fighting at the front.

The success of the Women's Legion was a definite factor in influencing the government to organise female labour along official lines during the latter part of the war. Lady Londonderry's contribution was formally recognised by being awarded the Order of Knighthood of the British Empire in 1917. There can be little doubt that the contribution of the Women's



General Pultney T3942

Another close friend of Lady Londonderry's was Captain William Cavendish-Bentinck of the Royal Horse Guards. The letters he wrote describe poison gas being used on the Western Front for the first time. At 5pm on 22 April, 1915, the German Army released chlorine gas over a 4 mile front of the line held by divisions of the French Army. The French troops caught up in the cloud of gas had over 6,000 casualties many of whom died within ten minutes from the effects of the gas. Chlorine gas, being denser than air, forced troops out of the trenches and into heavy fire. This was part of the 2nd battle of Ypres fought between April and May 1915.



Capt. Bentinck's letter describing poison gas on the Western Front D3099/3/8/1

This letter records the effect on the Allied lines and the near mutiny of the French troops in what would prove to be a dark day in the history of the First World War:

"The scene the first night of this affair in Poperinghe was awful, as all the French Territorial's and Zoaves who bolted from the gasses let off by the Germans, on their way to Poperinghe met their transport coming up and told them that all was lost and that the Germans had got hold of Ypres, we put a cordon of Infantry across the road with fixed bayonets, it was only with this persuasion that order was restored and the French troops persuaded to go back to their trenches" (D3099/3/8/2/5).

The Londonderry Papers contain a vast range of unique and valuable material and are a major resource for the study of local and international history. Please contact PRONI in advance if you wish to undertake in-depth research using this collection so we can ensure that all the necessary records are made available to you. Images used with permission from the Deputy Keeper of Records, Public Record Office of Northern Ireland.

Brett Irwin,

PRONI

The ARA Registration Scheme Sub-committee is looking to recruit mentors in the Irish region – can you help?

As we continue to promote the Registration Scheme and the ARA's CPD offer in the Irish region, it has become clear that potential candidates are experiencing some difficulty in finding a willing mentor.

The advantages of working towards Registration are

often stated, from demonstrating a commitment to CPD to improving one's employability. However, there are also many advantages to becoming a mentor. It allows a person to continue their own programme of CPD whilst supporting other professionals in a personal and fulfilling way.

Having spoken to delegates at recent Registration Scheme workshops it seems as though there may be some confusion regarding who can be a mentor. The only formal requirement is that you are a Registered member of the ARA. It doesn't matter whether you were Registered under the current Scheme through submission of a portfolio or via the previous qualifications and experience routes. In addition to being Registered, we ask that you have an interest in CPD, a knowledge of professional developments, and the time to commit to supporting an enrolled candidate (perhaps two meetings a year plus email communications).

In order to improve knowledge and understanding of the Registration Scheme within the Irish region we have run workshops in Dublin over the past two years. We would be interested to know whether you have attended a workshop and whether or not you found it useful. We are also considering running an event

targeted specifically at mentoring within the Registration Scheme. In order to gauge demand, we would be grateful to hear from you if you have comments or queries about such an event.

We are keen to hear from any registered members of ARA who have an interest in becoming a mentor. For an informal discussion of what might be involved, please contact the mentors' representative, Barbara Sharp at regschemementors@archives.org.uk, you can also find more information on the ARA website at <http://www.archives.org.uk/registration-scheme/guidance-for-mentors.html>.

Richard Wragg

Communications Officer

Registration Scheme Sub-committee

Irish Record Linkage, 1864-1913 Project

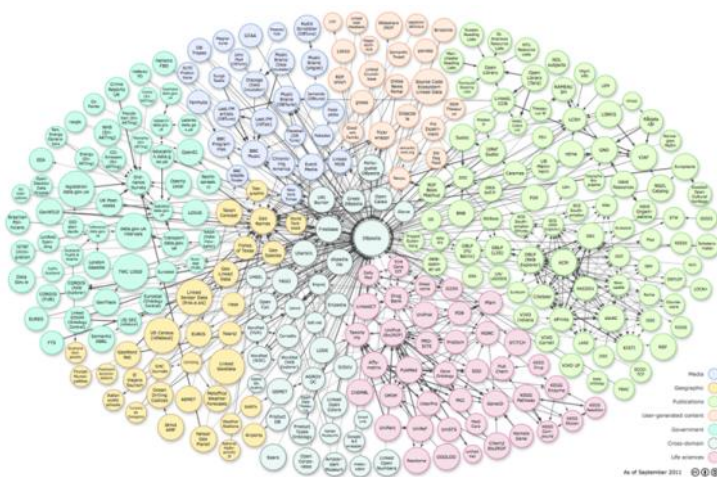
The Digital Repository of Ireland (DRI) is an interactive, trusted digital repository for social and cultural content held by Irish institutions. By providing a central internet access point and interactive multimedia tools, the DRI facilitates engagement with contemporary and historical data, allowing the public, students, and scholars to research Ireland's cultural heritage and social life in ways never before possible. As a national digital infrastructure, the DRI is working with a wide range of institutional stakeholders to link together and preserve Ireland's rich and varied humanities and social science data. The DRI is also acting as a focal point for digital best practices by collaborating on the development of guidelines, and working to inform national policy on digital preservation and access.

In addition to its core project of building a trusted digital repository, the DRI is engaged in a growing number of exciting collaborative projects. The Irish

Records Linkage 1864-1913 project is currently being undertaken by the DRI, together with project partners at the University of Limerick, including Principal Investigator Dr Ciara Breathnach, and INSIGHT @ NUIG. This project uses pre-digitised births, deaths and marriages records, generously shared by the Office of the Registrar General. These vital registration records are stored and used in line with data protection best practice for the research purposes of the IRL project. Semantic Web and Linked Data technologies are applied to create a platform to store and link the records. The resulting platform will provide a powerful research resource to enable the University of Limerick's project participants to study Irish infant and maternal mortality rates and patterns during this period of Irish history. The project aims to provide a comprehensive map of infant and maternal mortality for Dublin from 1864-1913.

Archives & Linked Data

Linked Data involves publishing structured data on the Web, allowing it to be connected and enriched and facilitating linking between related resources. Linked Data refers to data published on the Web following a set of principles designed to promote linking between entities. An essential requirement to enable this linking is that each entity (for example a personal name) is given a unique identifier, generally in the form of a Uniform Resource Identifier (URI). Having determined these URI identifiers, Linked Data reuses other data models such as the Resource Description Framework (RDF) to specify the links, and their type, between two URIs. As well as serving the purpose of identifying and expressing the objects, the assignment of a URI removes any ambiguity between people of the same name; a key concern in relation to vital registration data from 19th and early 20th century Ireland.



Linking Open Data cloud diagram, by Richard Cyganiak and Anja Jentzsch. <http://lod-cloud.net/>

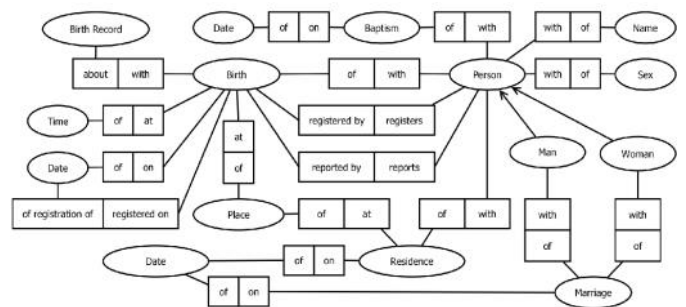
Linked Data is an incredibly powerful tool when applied to archives collections as it has the potential to greatly enrich archival cataloguing and searching. Translating archival catalogues into Linked Data allows for linking to other digitised collections and reveal interrelations in vast archival collections. There is also great potential to enrich collections through providing further contextual information; for example by linking to geographic coordinates, place name information or statistical

information. Using Linked Data can greatly benefit the archival community as it enables archives services to keep pace with the digital environment, meet ever increasing online access demands and provide a rich resource for stakeholders.

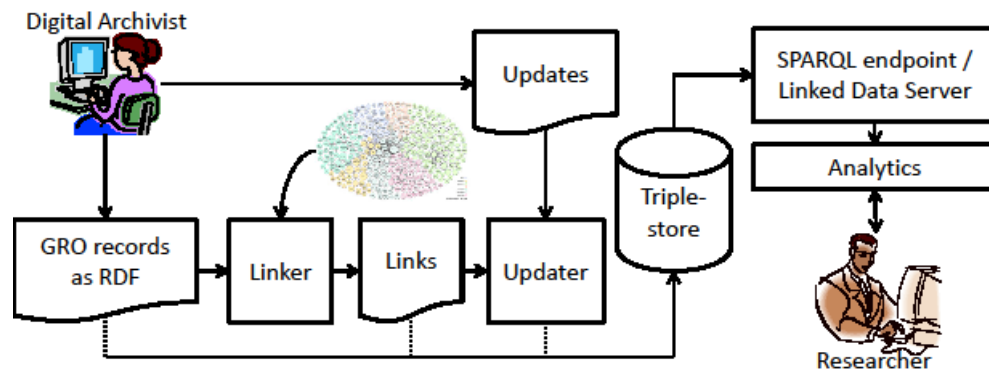
The Linked Logainm project, launched by the DRI in September 2013, demonstrates the significance of Linked Data for cultural institutions. Linked Logainm is a Linked Data version of the logainm.ie database, providing Irish place name data in computer readable formats. The project greatly enriched this bilingual authoritative list of place names by enhancing searchability and linking to appropriate maps; thus allowing its value to be fully exploited by users. A Location LODer demonstrator website was also created to provide an interactive introduction to the potential of Linked Logainm. (<http://apps.dri.ie/locationLODer>)

Project Methodology

A key initial step in this project is the ontology construction, engineered by the Linked Data specialists. This ontology is driven by key research questions and will influence the construction of the platform, and later, what information can be extracted. The figure below illustrates some of the concepts and relationships that can be identified in birth records.



The next stages in the project will involve data ingest, setting up the Linked Data infrastructure and data preparation and curation, following



best practice in digital archiving. The figure below represents the IRL platform and illustrates the preparation of data from ingest, through transformation to RDF, to entity relationship discovery and assessment and eventual system output.

This project will also demonstrate some of the potential of the significance of Linked Data, particularly for the archives community. I look forward to updating you all further on the project as

it progresses. Please see <http://www.dri.ie/projects> for project updates and more information.

For further information on the work of the Digital Repository of Ireland, please see www.dri.ie

Dolores Grant

**IRL-DRI Digital Archivist, Digital
Repository of Ireland**

(d.grant@ria.ie)

Website Editors Report for March 2013 to May 2014

My first year as the website editor for the ARA,I has been a very busy and engaging year. After receiving an extensive briefing from my predecessor Damien Burke, I attended a 3 day social media course with the Irish Academy of Computer Training. This course is designed to introduce the student to the tools used for social networking; I found this course extremely useful as the website editor's portfolio is focused on social networking and social communications.

It soon became apparent to me that that the ARA,I [Facebook page](#), [Twitter](#) and [Flickr](#) accounts were

being updated separately; each of these accounts utilises applications allowing cross platform communication. I enabled this function reducing the amount of repetitive posting. I also decided on a purpose for each of these platforms and how they relate to www.learnaboutarchives.ie.

The purpose of www.learnaboutarchives.ie is to provide a practical online information service on archival material and archive services in Ireland. This is achieved by regular posting of news articles, exhibition details, archival collection launches, ARA,I Business meetings, ARA,I AGM'S, and ARA,I

training events relevant to Archivists and Archive repositories within Ireland.

www.learnaboutarchives.ie also houses Ireland's Archive Services Directory along with the ARA,I newsletter archive. Guidance documents such as IGAD 2009, Irish Guidelines for indexing Archives and the International Declaration on Archives as well as sample archival documents inclusive of descriptions, organised thematically. The facebook and twitter social networking accounts mentioned above are tools used to advertise and promote this content achieving over 10,000 sessions with 29,987 page views with an average of 3 pages visited during a session on www.learnaboutarchives.ie.

The Flickr account is an image platform housing 135 images, most of these images are loaned to the ARA,I from national and county repositories providing additional advertisement for the collections held within these repositories. Since its creation in 2010 the flicker account has received over 68,000 image views this gallery is also capable of hosting moving images.

www.learnaboutarchives.ie is a dynamic website and all dynamic websites require frequent updating with articles and content. The ARA,I welcome articles, event

details and digital content from any Irish archive repository wishing to promote their archive collections and services to a larger audience.

Some of the other projects I have been engaged on include the ongoing redesign of <http://www.archives.org.uk/>, designing the Explore Your Archive 2014 campaign advertisement, mounting the Explore your Archive 2013 ARA,I regional Campaign on www.learnaboutarchive.ie, updating the content management system on www.learnaboutarchives.ie, and creating and maintaining the [ARA I LinkedIn Group](#), the purpose of this group is to advertise job opportunities for the Archivist in the ARA I region.

Over the past year all of the websites and social networking accounts utilised on behalf of the ARA,I have shown exceptional growth and engagement from the end users.

Adrian Short

Website Officer, ARA,I

The Airfield Archive at the OPW-NUI Maynooth Archive and Research Centre at Castletown

It is rare for any archivist to have the luxury of focusing all their energies on one collection for any length of time, and after a long-period of working in a busy local authority archive, it was a luxury that I thought I would never have again.

However, this was the opportunity presented to me when I took on the role of Project Archivist at the OPW -NUI Maynooth Archive and Research Centre at Castletown. The project involved the listing of the

extensive archive of Airfield, Dundrum and assisting in the preparation of a new exhibition at the house at Airfield. The project took over two years to complete and the exhibition was formally opened in May 2014 as part of a major re-development of the house and farm at Airfield.

The Airfield Archive (1805 -2001) consists of the private papers of the extended Overend family and of Airfield farm. It was transferred to the care of

the OPW-NUI Maynooth Archive and Research Centre at Castletown for professional listing, in 2010.

The Overend family

Trevor Overend (1847 - 1919), a successful Dublin Solicitor with a practice and home at 12 Ely Place, Dublin, bought the house at Airfield and eight acres of land in 1894. The small farm served as a country retreat for his family, consisting of his wife Elizabeth (Lily) Butler (1854-1945), his fourteen year old daughter Letitia (1880 -1977) and his baby daughter Constance (1894-1895).

A self-made man, Trevor was a member of the Law Society and the Kildare Street Club and moved in influential circles including with the La Touche banking family. In 1879 he married Elizabeth Anne Butler, known as Lily to her family and friends. The Butlers were descended from the Butlers of Cloughgrenan, a Baronet branch of the Butler family, the Earls of Ormonde. Based in County Carlow, Lily's father's estate was at Broomville, Ardattin.

In March 1895, Trevor and Lily Overend, together with their two daughters went to live at Airfield for the summer, keeping their home in Ely Place as their winter residence. As both Lily and Letitia Overend had a love of nature, animals and the outdoors, they were very much at home at Airfield. They immediately took to farming on a small scale, producing eggs, milk and butter. The family's arrival at Airfield was greatly saddened by the death of baby Constance Overend in September 1895, only a few days shy of her first birthday.



Sisters Letitia and Naomi Overend in a donkey drawn cart at Airfield c.1905

The Overends were fortunate to have a third daughter Naomi (1900-1993) five years later. They also enjoyed a happy and loving marriage and both had good relationships with their daughters.

Trevor died in 1919, leaving the estate to his wife Lily and the bulk of his fortune in trust for his youngest daughter Naomi. When Lily Overend died in 1945 the estate passed equally to Letitia and Naomi Overend, who both lived at Airfield for the remainder of their lives.

Letitia Overend, known affectionately to her family and friends as 'Tot', was born in 1880. From a young age Letitia was involved in charity work, including fundraisers for the Blind Asylum, having had a sense of social responsibility instilled in her by her mother. It is possible that because of this early influence that Letitia took her initial first-aid training course with the Saint John Ambulance Brigade in 1912.



Letitia Overend with her colleagues from the Saint John Ambulance Brigade c.1914

Letitia became a member of the Alexandra College Division of the Brigade in 1913 and when war broke out the following year, she and her colleagues were quick to join up as Voluntary Aid Detachments. Letitia was stationed at the Irish War Hospital Supply Depot, in Merrion Square, for the duration of the war. The Depot, a joint initiative between the Saint John Ambulance Brigade and the British Red Cross, sent vital supplies to hospitals in Ireland, Britain, France and Belgium, for the care of injured

servicemen. Letitia worked tirelessly at the Depot on a near daily basis, and occasionally brought her young sister in to help make tea for the workers. Lily also contributed, setting up a work guild at the house at Airfield, making bandages and clothing to send to the Front. Some documents from the Depot have survived in the Airfield collection, including, reports, circulars, photographs and correspondence. The collection also includes letters of appreciation sent from Irish soldiers to Lily Overend.



Volunteers at work at the Irish War Hospital Supply Depot during World War I

Letitia's involvement with the Saint John Ambulance Brigade was to continue for the rest of her life. She became Chief Superintendent of the Nursing Division and was created Dame of Justice of the Order of Saint John in 1955. In her archives she preserved a large collection of material relating to the Brigade including reports, circulars, leaflets, correspondence and photographs.

Through her work with the Saint John Ambulance Brigade, Letitia established life-long relationships with fellow members including Sir John Lumsden and Doctor Ella Webb. Doctor Webb had a keen interest in child welfare and recognised that many diseases were caused by poverty and malnutrition. With this in mind, Webb set about establishing the Children's Sunshine Home in Stillorgan, enlisting Letitia Overend's help. The home opened in 1925, as a convalescent home for

children suffering from rickets. Funded purely by donations, the home could not have been established without the generous donation of £5000 from Letitia Overend, which she gave in memory of her late uncle, Tommy Overend. The Children's Sunshine home became a life-long interest for Letitia. She worked tirelessly as a fundraiser for the home and acted as a member of the management committee until her retirement in 1961.



Letitia Overend with one of her award winning Jersey cows at the R.D.S. Spring Show

Although the Saint John Ambulance Brigade and the Children's Sunshine Home are the two organisations that Letitia Overend is best remembered for, she gave generously of her time and money to numerous Irish charities throughout her long life. In 1961, this contribution was publically acknowledged when she was awarded an honorary doctorate from Trinity College Dublin.

Letitia Overend had many other interests apart from her public works. She had a passion for cars and maintained her own Rolls Royce, which she purchased in 1927, for fifty years. She was also a member of the Irish Vintage and Veteran Car Club and participated in vintage car rallies with her sister.

Naomi Overend was born at Airfield in 1900 and must have come as a welcome surprise for the Overend family. She was a much loved child and grew up the centre of attention of the extended family. She had a much quieter nature than her sister but despite this, and the twenty year age gap, the two remained close throughout their lives.

Naomi shared her sister's awareness of public duty. As a child she became a member of the Children's League of Pity, a junior branch of the Society for the Prevention of Cruelty to Children. She organised fundraising events at Airfield for the Dundrum branch of the League with the help of her mother. This interest was to extend into adulthood with Naomi taking part in the Dundrum branch of the Women's National Health Association, becoming the President of the Branch after her mother's retirement from the organisation.

Naomi also shared Letitia's many other interests, including cars, travel and the operas of Gilbert and Sullivan. She drove her own 1936 Austin Tickford and participated in vintage car rallies. From a young age Naomi also loved animals. Airfield was home to numerous cats and dogs and Naomi was a life-long supporter of the Dublin Society for the Prevention of Cruelty to Animals. This love of animals extended naturally to the animals on the farm at Airfield and to the building up of the Overend sister's award-winning herd of Jersey cows.

When originally purchased by the Overends, Airfield consisted of approximately eight acres in the middle of rich farmland in county Dublin. Over the years, Lily Overend and her daughters made shrewd purchases of various properties on their doorstep. With the purchase of neighbouring Eden Farm in 1964 the Overend sisters doubled the size of their holdings, bringing the estate to nearly forty acres.

Letitia Overend died in 1977 leaving the bulk of her

estate to her sister Naomi. Naomi died in 1993 leaving the estate in Trust. Today Airfield is a charitable Trust, which is open to the public for education and recreational purposes.

The Airfield Archive

The Airfield archive consists of over 25 thousand unique items, including 7,500 photographs. It also includes large collections of letters, diaries, registers, notebooks, invoices, financial accounts, scrapbooks, postcards, maps and newspaper cuttings, collected and retained by the Overend family.

The majority of the collection dates from the late 19th and early 20th centuries. It gives a unique insight into the daily lives of the extended family and includes the papers of Trevor and Lily Overend, their siblings and daughters. Family documents of interest include the love letters of Trevor and Lily Overend, their letters to their daughters Letitia and Naomi as children, and letters and diaries of their Aunts Helen and Fanny Butler and Minnie Overend.

There are also a large number of documents belonging to T.B.G Overend (Trevor's youngest brother, a successful stock broker based in Calcutta, India and a founding member of its Stock Exchange), including the detailed diaries of his life in India, his letters home and documents relating to his business affairs. His diaries give an interesting insight into the ex-patriot lifestyle of a self-made man in India, where he enjoyed a busy social life and comfortable lifestyle.

In addition to the family papers, Letitia and Naomi Overend also kept a large number of items relating to their hobbies, interests and philanthropic works, which make up a valuable piece of social history. Most notable are the records of the Irish War Hospital Supply Depot, including a letter book with requests for supplies from army hospitals in France, Belgium

and Britain during the first World War. Also of interest are the records of the Dundrum branch of the Woman's National Health Association, the Saint John Ambulance Brigade and the Children's Sunshine Home.

Other items of note in this large collection include the diary of Fanny Butler during the 1916 Rising in Dublin and her subsequent letters to the army lieutenant who was stationed in her garden, the letters to Lily Overend from young men fighting in World War I, register of members of the Alexandra College Nursing Division who became V.A.D.'s and Minnie Overend's diary of her life in Egypt.

The Overend sisters also kept a large number of documents relating to their hobbies including, cars, travel, gardening and the farm. Included in the travel documents are a large number of photographs, booklets, letters, postcards, tickets and ephemera picked up along that way, including from Letitia Overend's World Tour with the British

Medical Association in 1935, and Naomi Overend's trip to India in 1936. The original guarantee for Letitia's famous car, issued by Rolls Royce Limited in June 1927, has also survived.

The Airfield Archive is of potential interest to both local and academic researchers. The collection, on one level, is the personal history of a Dublin family but it also provides an opportunity to study local and social history of the period.

The exhibition based on the archival collection of the Overend family is now open at Airfield, Dundrum. Additional information is available at www.airfield.ie

Ciara Joyce
Project Archivist
OPW-NUI Maynooth Archive and
Research Centre at Castletown

Into the Future: ***The Work of the Dublin City Archaeological Archive***

Life can only be understood backwards; but it must be lived forwards

Søren Kierkegaard (Journals IV A 164)

Introduction

The principle of 'preservation by record' is one which archaeologists are very familiar with, and detailed recording forms the very core of what archaeologists do. What does it really mean however, beyond the production of reports? The IAI have succinctly addressed this in their *Best Practice Standard*:

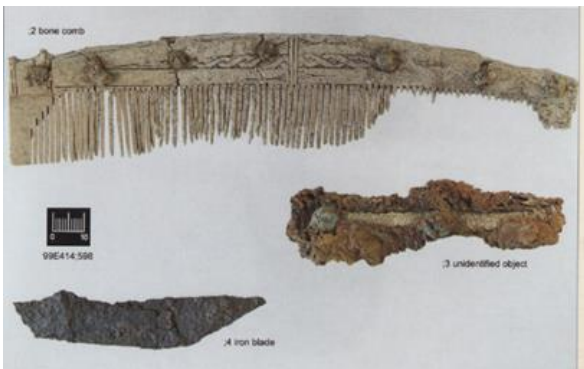
Archiving is paramount to conclude the 'preservation by

record' policy adopted when an archaeological site is excavated. It also provides for future research and archaeological knowledge creation (p.7).

So how can archaeologists ensure that they are following these principles and providing 'for future research and knowledge creation'? Archaeology is a constantly developing profession, with new systems and technologies allowing for increasing accuracy in recording and access to new types of information. Research and re-evaluation are crucial to the development of archaeological knowledge and is surely an advantage to the whole profession. The preservation and availability of the records of archaeological investigations are clearly fundamental to this.

Dublin City Archaeological Archive

The Dublin City Archaeological Archive (DCAA) was established in 2008, with a remit to ‘preserve records arising from archaeological investigations conducted in Dublin city by archaeologists working in the private sector.’ (Archaeological Archive Guidelines, p.2). Its establishment followed the recognition of the need for such an archive by both the profession and public bodies, as highlighted in Archaeology 2020 (UCD 2006) and the Dublin City Development Plan 2005-2011.



Artefacts from South Great George's St./Stephen St. excavations 99E0414 (DCAA.01.30)

The DCAA was officially opened for public use in September 2013, with 31 collections currently available to view and more opening in the near future. The DCAA collections contain material from all phases of archaeological investigations, from archaeological assessments to excavations and post-excavation. All forms of records are found in the collections including context/feature sheets, site notebooks, plans, photographs, administrative material and reports, in both traditional and ‘born-digital’ formats.

The work of the DCAA

The main objectives of any Archives are the preservation and dissemination of the material, which in archival terms broadly means opening up the material to the public (or the ‘user’ as archivists term them). In order to facilitate preservation and access the records must be processed, described and stored according to internationally recognised standards, such as *ISAD(G): General International Standards Archival Description*. The facilities at

Dublin City Library and Archive, where the DCAA collections are held, are to the highest international best-practice standards, ensuring the long-term survival of the records. These concepts of precise systems of recording and storage will be familiar to archaeologists.

Demonstration Archival Project 2013-2014

As part of the action to preserve, describe, and thus facilitate access to, as many archaeological collections as possible the DCAA established the Demonstration Archival Projects (2009, 2010 and 2013-2014). The current phase of the project has seen the processing of over 20 collections including material from sites at South Great George's Street/Stephen Street (99E0414) and College Street (96E0276), which will soon be open to researchers.



City Wall at Wood Quay (DCAA.09.01.01.23)

The DCAA have also been also fortunate to receive a collection of photographs of the City Wall at Wood Quay, from Dr. Ruth Johnson. These important images have been stored and described to the highest archival standards to ensure their long-term survival and have also been digitised. It is hoped that this important resource will be made available online in the future.

The value of the DCAA

The long-term research value of the collections held in the DCAA is clear. As already stated they will allow for the re-evaluation of excavated sites, where for example new findings or techniques could cast fresh light on the results. It may further allow future re-assessment of recording or excavation techniques. Such research would

only serve to further the archaeological profession and knowledge base.

For currently practicing archaeologists the DCAA is a valuable and accessible resource; the records would prove useful in carrying out research for archaeological desk-based assessments for example. Comparative analysis of site types and artefacts is also greatly facilitated and the availability of reports for many of the sites is an additional benefit.

The DCAA collections have already proved useful in the promotion of the profession and the dissemination of knowledge on the subject. Two exhibitions, Dig: An exhibition of drawings and photographs from the Smithfield Excavation (IAI News Autumn 2010) and Digging the Monto (IAI News Winter 2012), have made excellent use of DCAA material.

Conclusion

The Dublin City Archaeological Archive is a unique resource in Ireland and its value should not be understated. The depositing of archaeological archives is now mandatory under Dublin City Council planning conditions, however the advantages of donating records, to future and present research, have been demonstrated. On a more pragmatic note, storage issues can be eased by depositing records with the DCAA. It is important that the profession recognises the long-term value of their records, and considers their condition and preservation in their day-to-day activities on site and in post-excavation. The survival of the material and the expansion of the DCAA collections can only be to the advantage of the profession and 'archaeological knowledge creation' in general.

The Demonstration Archival Project 2013-2014 is funded by Dublin City Library and Archive and the Archaeology, Heritage and Conservation section of Dublin City Council.

Further information is available in the Dublin City Archaeological Archive Guidelines, which is freely accessible at: <http://www.dublincity.ie/PLANNING/HERITAGECONSERVATION/Pages/DublinCityArchaeologicalArchive.aspx>

Using the DCAA

Collections can be viewed in the Reading Room at Dublin City Library and Archive, 138-144 Pearse Street, Dublin 2

Readers can request to see material from the collections listed on the DCAA database, accessible in the Reading Room

Lists of the collections available can also be found on the Dublin City Archaeological Archive page at www.dublincity.ie and on the Irish Archives Resource (www.iar.ie)

For queries contact Dublin City Archives at 01 674 4996 or cityarchives@dublincity.ie



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Noelle Mitchell

**Consultant Archivist (and
Archaeologist)**

**On behalf of Dublin City Library and
Archive**

Fr. Francis Gleeson, Military Chaplain 1914-1918



Fr. Gleeson in the trenches

On 28 July 1914 the Austrian-Hungarian Empire declared war on Serbia with Britain declaring war on Germany on 4 August. There was an immediate call for volunteers and during the war years approximately 210,000 Irishmen joined the British Army & about 120,000 of these were Catholic. As a result there was a need for Catholic chaplains. The British hierarchy, under Cardinal Bourne of Westminster, were in charge of chaplain recruitment. On 11 November Fr. Gleeson became the first Irish Catholic priest to enlist as a chaplain. He was attached to the Royal Munster Fusiliers who had left Aldershot on 13 August 1914.

Francis Gleeson was born on 28 May, 1884, in Templemore, Co. Tipperary. He was one of thirteen children. He was educated for the priesthood at Holy Cross College, Clonliffe, Dublin, and St. Patrick's College, Maynooth, where he was ordained in 1910. His first Diocesan appointment was as chaplain to St. Mary's Home for the Blind on 27 March 1912. On 6 October 1914 he applied to enlist as a military chaplain. He has been seriously ill as a young child and his mother wrote directly to Cardinal Bourne asking that he not accept her son. She stated he was *'not a fit subject either physically or mentally for any hardship he's very young and rather delicate, also his sight is defective'*. (courtesy of Terry Hurrell).

Fr. Gleeson initially signed on for a year, as was the practice. He was so traumatised by the war that he relinquished his commission on 19 November 1915. He was the first Catholic chaplain to do this. He returned to Ireland and within six months it too was in turmoil. It is not known what his reaction was to the 1916 Rising. After a period of convalescence, he served, from 16 December 1915, as a curate in the newly opened Church of Our Lady of Lourdes, Gloucester Street, Dublin.

He re-joined the 2nd Munsters in France in May 1917 but was posted away from the 'Dirty Shirts' in February 1918. He completed his second two-year stint as a military chaplain with the British Army in May 1919.

The Dublin Diocesan Archives is home to the surviving diaries and brigade roll books of Fr. Gleeson. There are also a number of letters written to him by family members whose relatives were killed, wounded or missing in action. The Archives also contains letters from other chaplains including Fr. Laurence Stafford who ministered in the Balkans, France and to the Irish prisoners of war in Frongoch Camp, Wales following the 1916 Rising.

Fr. Gleeson will forever be associated with the Battle of Rue du Bois (Aubers Ridge). The Rue du Bois was a street about a mile from the market place of Neuve Chapelle and above Festubert & Givenchy. It was situated about 500 yards from the British trenches.

On 8 May 1915 the 2nd Munsters, under Colonel Victor Rickard, were on their way to the trenches. According to Rickard's wife the evening was perfect, with clear green skies and orchards in blossom all round. Some of the poplar trees bore the scars of shell and shrapnel. A shrine, with a broken crucifix, stood at the entrance to the Rue du Bois. When Colonel Rickard arrived there he halted his troops. The men were arranged on three sides and Colonel Rickard, Fr. Gleeson and Captain Filgate were all on horseback. The green flags, embroidered with Irish harps & the word

'Munster', a gift from Lady Gordon, were placed at the front. Fr. Gleeson proceeded to give General Absolution to the men. The whole regiment had their heads bared and they sang the "Te Deum". Shortly after, the regiment moved on to the sound of an Irish marching tune.

The scene at the Rue du Bois was painted by Fortunino Mantania and was published in the Christmas edition of The Sphere. It soon became one of the most famous pictures of the war. When it was reproduced a year later in the Weekly Freeman it was framed and hung on the walls of many private homes, especially in Munster. Mantania was not present at the Rue du Bois but had spent quite some time at the front. He used the description from the book published by Colonel Rickard's wife, Mrs. L. Rickard. The original hung in a church in England until the building was bombed during the 2nd world war and the painting was lost forever.

Fr. Gleeson's diary entry for that day reads as follows; Saturday 8 May 1915. We march out from Tombe Willot (Locon) about 900 strong, our Commanding Officer being Major Rickard & the Adjutant – Capt. Fitzpatrick – two of the kindest men I have come across. We leave about 7 oc. The scenes of enthusiasm are extraordinary. I rode on my horse. Gave Absolution to Batt. during rest on road opposite La Couten Church between shrines of "N.D. de la Bonne Mort" & another shrine we have another rest. The men will sing Hymns esp. "Hail Glorious St. Patrick". I go further up – near the trenches & bid goodbye to all. So sad!!

Fr. Gleeson continues; Sunday 9 May 1915. The famous 9th of May!! What a day for the Munsters! We lose at least 350 men, between killed, wounded, & missing. I slept in a bivouac with Divisional transports at Locon last night after having returned from Windy Corner. Attack started at 5 oc. Lovely summer morn. I sat up in my bivouac listening to the boom of the guns thinking of the poor boys

making their matching charge. Aeroplanes busy. Up early, shave & off to Bethune. Hard day. Spent all night trying to console, aid & remove the wounded. It was ghastly to see them lying there in cold, cheerless outhouses, on bare stretchers, with no blanket to cover their freezing limbs. I shall never forget that young officer with the shattered left arm, nor how Barndale of the Welsh who was a great organist & played for me in Essars. Heart wrenching to see him dying there – wasting away. Hundreds lying out in cold air all night at Windy Corner. No ambulances coming. They came at last – at daylight.

Tuesday 11 May 1915

Returned to Tombe Willot, starting from Windy Corner about 3 oc AM. All stretcher bearers remained the night, as I did not like the idea of leaving till we got every wounded man cleared from our Munster's Dressing Station. We left when every single man had been evacuated. Poor Major Rickards, Capt. Hewitt, Pt. Leahy & several other bodied were lying in a stall in the yard. We took care to have people put in care of the bodies till our return this evening, to bury them. Buried all the bodies this evening at Windy Corner Capt. Fitz & Carrigan attended.

Wednesday 12 May 1915

It was so sad to see scores of dead lying in the cemetery laid right – awaiting burial. There, in the twilight, and after the din of battle had ceased, all was so mournful, so awful!! What an impression it must make on my mind, whether I like it or not!! Barry the hero of Capt. Hawkes rescue was amongst those I buried. Captain Considine & a draft arrived today. He is an R.C. Harcourt & myself went to Windy Corner in evening & were arrested as spies by the Wocesters. We went to trenches & I read service over all the R.C.s bodies & blessed graves. Harcourt held a flash lamp for the book.

Ascension Thursday 13 May 1915

The roll-call of the Munsters on Monday was the

saddest thing imaginable. In the field beside "St. Mary's" (the little tent-chapel the artillery chaps erected for us) the four Companies all sat round on the dry grass. One Company was called at a time. Everybody was worn, sad, depressed, after the loss of so many loved comrades. Some had lost brothers, others cousins, but all had lost good & faithful companions. The S. Major called out name after name. "Killed", "Wounded", "Missing" was answered according to the fate of each.

Fr. Gleeson returned to Dublin after the war and served for a year in Gloucester Street before being appointed Curate in St. Michael's Parish, Dun Laoghaire. On account of his previous experience in the First World War, Father Gleeson was appointed as a Command Chaplain with the Dublin Army Command of the National Army of the Irish Free State on 12 February, 1923. He was appointed Curate in Bray Parish in 1924, Parish Priest of Aughrim in 1941. His

Meath Street, Dublin, in 1944. He was elected a member of the Metropolitan Chapter with the title of Canon on 7 May, 1956 and he died on the 26 June, 1959.

When the war ended in November 1918 there were 651 Catholic chaplains serving in the military. Eighteen had been killed in action, the first being Fr. James Finn. He had been born in Lancashire to Irish parents who originally came from Ballyhaunis, Co. Mayo. The Munsters lost 3,070 men during the conflict and received 51 battle honours and three Victoria Crosses.

The Archives will be putting many of these items on display as part of Culture Night 2014 and plans are in place for an on-line exhibition and digitisation project.

Noelle Dowling

Dublin Diocesan Archivist



General Absolution at the Rue du Bois

ARA Training Day on managing volunteers

The Irish Architectural Archive hosted our most recent training event on managing volunteers. In the current climate of shrinking budgets, increasing backlogs and recruitment embargos it is tempting to believe that the recruitment of volunteers can help lessen the burden on archivists. Similarly recently qualified archivists may feel that in order to gain experience they may have to work as volunteers. In organising this event with the help of ARA Core training co-ordinator Richard Wragg it was quickly apparent that 'volunteerism' is far less evolved in the archives sector in Ireland than it is in the UK. It also became apparent that formal volunteer programmes are not a common feature of Irish archival services.

In her presentation Eimear Ashe of the National Museum of Ireland gave an overview of the Museum's experience with volunteers. The Museum developed a formal policy for volunteers in 2009. The Museum's policy emphasizes structure and formality in order to make volunteer work more efficient maximise investment and address concerns raised by paid staff. Brian McGrath a recently qualified archivist spoke of his positive experiences working as a volunteer in the National Museum. Brian felt that his working at the national museum gave him an opportunity to put some of the archival theory he had studied for his course into practice. He also felt that the museum's structured approach to volunteering enabled him to get the most out of the experience. Pauline Stack also spoke of her experiences working as a volunteer at the National Museum. Having previously managed volunteers herself in a previous role Pauline spoke of her positive experience working as a volunteer at the National Museum. Her experience as a volunteer enabled Pauline to make the transition from working in the retail side of the museum to securing a paid contract with Kefron as a documentation assistant.

Lorraine McCann, Archivist, Louth County Council also stressed the usefulness of having a clear policy for managing volunteers. Lorraine also offered some useful

advice for those considering working with volunteers:

- Put notice on website/talk to local history groups/consider registering with local volunteer centres/link up with any third-level colleges
- Ask for a cv and check references
- Give induction to volunteers, treat more or less as an employee
- Quality check work at regular intervals
- Get a supply of biscuits, tea etc. (for tea-breaks of course!): social end of it is important for some volunteers
- Praise volunteers often, say thank-you and make them feel valued. Highlight the positive impact /benefits they are having on the organisation.
- Don't have more volunteers than you can handle or you won't get much of your own work done
- Always have work for your volunteers to do and never waste their time

Lisa Dolan of the Military Archives spoke about her the experience of the Military Archives working with Volunteers. Lisa is also researching volunteerism and archives for an MA thesis she is working on as part of the MA progression programme at UCD. Lisa noted the 'volunteerism' is more developed in the UK than in Ireland, Lisa argued that "should the same advancement in [volunteerism occur in Ireland] it demands that we understand more about what motivates someone in becoming an archive volunteer, and in order to remain professional, it is vital we know what is required to manage their activities and safeguard the interests of the archive." While stressing the need to implement formal policies for volunteers

going forward Lisa's presentation focused on the positive experience the Military Archives has had with volunteers working on a relatively informal basis.

The presentations were followed by a panel discussion and an afternoon workshop where participants were asked to consider particular scenarios where volunteer programmes might be implemented in archival institution. The workshop session offered an opportunity for a lively exchange of views. There was general agreement that both archival services and volunteers benefit greatly from formal structures being in place to manage volunteers. In the absence of wide spread formal volunteer programmes in the archival

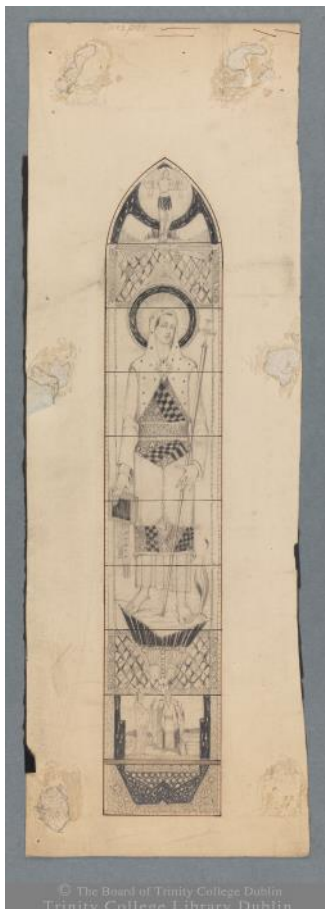
Sector in Ireland it was agreed that the sector could learn a lot from the experience of the UK and other sectors such as the Museum and Gallery sectors in Ireland.

The training officer would like to thank all the speakers and participants for an informative and enjoyable training day.

Fergus Fahey

Training Officer, ARA,I

Digitisation of Clarke Stained Glass Studio Archive



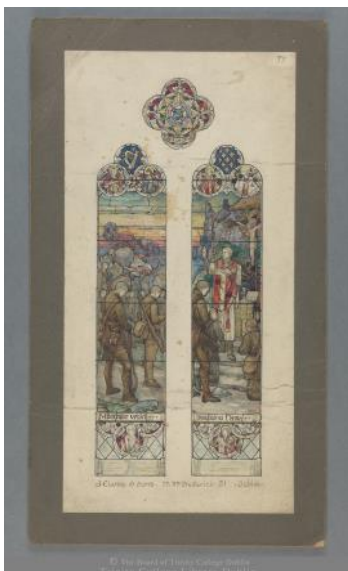
Martyred Saint, [1935-40]; MS11182/295

Trinity College Library is pleased to announce the digitisation of the Clarke Stained Glass Studio Archive. The project is one of four demonstrator projects from the Digital Repository of Ireland and is a collaboration between the Digital Resources and Imaging Services (DRIS), Manuscripts and Archives Research Library (MARL) and the Conservation and Preservation Department of Trinity Library. Using advanced digital technology and international best practice the two year project aims to digitise the archive of the Clarke Stained Glass Studio; to be catalogued, ingested and preserved in the DRI and Trinity's Digital Collections.

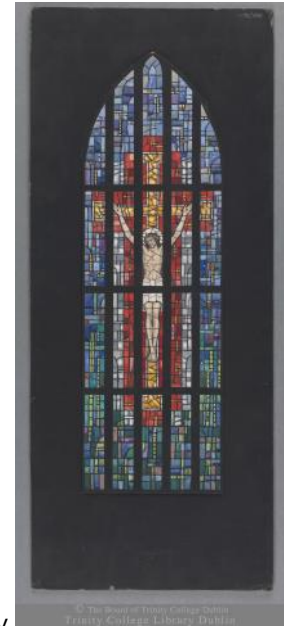
Situated on Dublin's North Frederick Street, the Clarke Stained Glass Studio was a prolific producer of stained glass windows and church decoration for almost 100 years. Son of the church decorator Joshua Clarke, the artist and stained glass window maker Harry Clarke (1889-1931) ran the studio and became a huge

influence on Irish secular and religious art in the 20th Century. Clarke's richly decorated stained glass works include many religious windows but also secular glass. Highlights include the windows of the Honan Chapel in University College Cork, a window illustrating John Keats' 'The Eve of St. Agnes', now in the Hugh Lane Gallery in Dublin and his most seen work in Bewley's Café on Dublin's Grafton Street. The majority of the archival collection held in Trinity covers the period after Harry Clarke's death in 1931; when stained glass works were commissioned for Ireland, Great Britain, Europe, North America, Africa, Australia and New Zealand.

The collection itself consists of 1400 stained glass designs and also the extensive business papers from this creative firm; including bound volumes of letter books, order folders, ledgers, photographs, financial and business records, and various archives relating to the administration of a studio and business in Ireland. Some of the challenges of the project result from the material itself; many items are very fragile and hard to handle, while some are too large to image and digitise effectively without specialist staging being built e.g. one to one scale drawings of commissioned windows. Also the sheer size of the collection may be an issue in terms of time scale and prioritization. It is hoped to digitise as much of the collection as possible, but it will be necessary to select some materials to showcase over others.



Chaplain (Major the Rev. S.S. Knapp) stands before an altar in a battlefield in Flanders, blessing troops from the Irish Guard with buildings burning in the background, 1917; MS11182/077



Crucifixion, 1966. William Dowling for Harry Clarke Stained Glass Ltd., St. Marys Cathedral, Cork; MS11182/254

However, the variety of the materials is also a huge benefit, due to the great scope for multi-disciplinary research and collaboration; this very unique set of records gives a major insight into the history of art, religion, business, society and architecture in 20th Century Ireland. It would be great to connect with other archives and collection holders who may hold Harry Clarke and Clarke Studio materials, or even to locate the stunning windows that were commissioned around Ireland and the world. If you have anything in your collection, are interested in researching the archive or know of the whereabouts of these wonderful stained glass windows, please don't hesitate to contact the project team in Trinity's Digital Resources and Imaging Services.

Joanne Carroll

Digital Photographer, DRIS (DRI Clarke Studios Demonstrator Project)

carrolj5@tcd.ie

From Classical to Curious

An exhibition of drawings from the Irish Architectural Archive's Guinness Collection

The Guinness Collection was assembled by the Hon. Desmond Guinness and his first wife, the late Mariga Guinness, in the 1960s. The core of the collection relates to architectural projects undertaken in the mid-to late-eighteenth century by various members of the FitzGerald family, Earls of Kildare and later Dukes of Leinster. Included are works by Isaac Ware, Thomas Ivory and Thomas Owen. Particularly noteworthy are the original drawings by Richard Castle for Leinster House in Dublin. Castle's elevations for Leinster House in particular demonstrate the high Neo-Palladian classical refinement demanded from the architect by his exacting client, James FitzGerald twentieth Earl of



Kildare and later first Duke of Leinster.

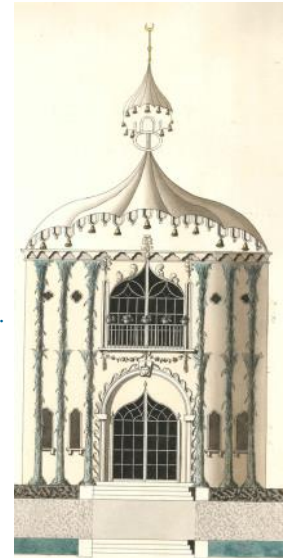
Leinster House - Richard Castle (c.1690/95-1751)

Leinster House, Kildare Street, Dublin - Front elevation. c.1745

These drawings were originally housed as a collection at Carton, the FitzGerald seat in Co. Kildare, and were later moved to the Leinster Estate Office at 13 Lower Dominick Street, Dublin. Here they remained undisturbed until 1958 when 13 Dominick Street was demolished. This was the same year that Desmond and Mariga, responding to increasing public unease over the destruction of Ireland's built heritage, re-founded the Irish Georgian Society. While the Guinnesses were unable to save 13 Dominick Street, they were at least able to rescue the drawings from the doomed building and the acquisition of this remarkable collection spurred the couple on to build the most important

collection of Irish architectural drawings in private hands.

*Chinese Temple - Benjamin Eaton (d.1798)
Headfort, County Meath
Design for a Chinese temple.
1789*



A second set of drawings in the collection came from Headfort, Co. Meath, seat of the Marquis of Headfort. This part of the collection includes designs for Headfort itself, and other buildings on the Headfort or Bective demesne, by Richard Castle, John Aheron, George Semple and Thomas Cooley. Classical architecture is again well represented but so too is architecture's more playful or curious side, with drawings for a Chinese garden temple or the magnificent folly that is Lloyd's Tower.



*Lloyds Tower - Anon
Headfort, County Meath - Lloyd's Tower. c.1790*

While many of the drawings in the collection were snatched from the jaws of destruction, Desmond and Mariga also acquired material in more conventional ways. The Doneraile drawings for 45 Kildare Street, the earliest surviving designs for a Dublin terraced house, were acquired at public auction. Also acquired at auction was material from the firm of Henry Mullins and McMahon, the leading building contractors in Ireland in the first three decades of the nineteenth century, involved largely in government work and canal construction. This part of the collection includes works by James Bell, David Henry and Owen Fay, a somewhat shadowy architectural draughtsman whose drawings are recognisable from the thickly-coloured gouache elevations, the distinctive script and the bold black border with which they are generally framed.



St Helena - J. Corneille

Plantation House, St. Helena - Topographical view showing the rear of the house. c.1780

The Guinness Collection remains one of the most important bodies of architectural drawings relating to Ireland. It was acquired by the Irish Architectural Archive in 1996 through the generosity of Desmond Guinness, the Bank of Ireland Group and the Department of Arts, Heritage and the Gaeltacht.



Lismore Gates - Owen Fay (? - c.1831)

St. Carthage's Cathedral, Lismore, County Waterford

Design for the gates. c.1810



Lodge and Gate - Owen Fay (? - c.1831)

Location unknown - Plan and elevation of gateway and lodge. c.1805-1810

Colum O'Riordan,
Irish Architectural Archive

On-line Archive Exhibition Commemorating the Irish Volunteers, Galway City Corps Launched

A Galway County Council Archives' on-line exhibition commemorating the Irish Volunteers, Galway City Corps was launched by the Mayor of the County of Galway, Councillor Liam Carroll, on 28th April, prior to the last meeting of the current Council. The exhibition was compiled as an action of the County of Galway Decade of Commemorations Strategy 2013 – 2023. It includes exciting original source material recording the development of the Volunteers in Galway City in 1914, together with records documenting the split in the organisation following the outbreak of World War I.

The exhibition which is available in PDF format on the Archives web-site at www.galway.ie/Archives/exhibitions/, includes documents recording the names of members of the Galway Corps, details of subscriptions made by members and correspondence between the Galway Branch and the Volunteers' Headquarters in Dublin, such as an order for rifles (17 Sept 1914, GS13/02). It also includes letters and extracts from draft manifestos and handwritten minutes which clearly document the split in the organisation following John Redmond's call for the Volunteers to support the British army after the outbreak of World War. One such extract is from a typed circular issued by the Provisional Committee of the Irish Volunteers, Dublin which recalls the establishment of the organisation 10 months earlier with the *'sole purpose of securing and defending the Rights and Liberties of the Irish people'* and opposes Redmond's declaration that *'it is the duty of the Irish Volunteers to take foreign service under a Government which is not Irish. He has made this announcement without consulting the Provisional Committee, the*

Volunteers themselves, or the people of Ireland to whose service alone they are devoted' (24 September 1914, GS13/02).

The exhibition has already received some positive responses, with one NUIG Fellow stating, *'The material on the Volunteers is absolutely wonderful! It will be a fantastic boon to myself and my colleagues in teaching this material to students, and in our own research also'*.

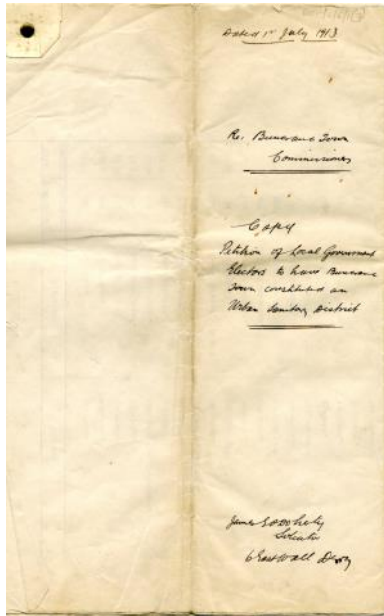


Mayor launches online exhibition

The exhibition is primarily comprised of items from two collections held in the Archives, Minutes of the Irish Volunteers, Galway City Corps dating from 4th May to 20th September 1914, (GS01/03), and also a City Corps file of correspondence dating from 25th July to 5th October 1914 (GS13/02). The two items, which are available on the Digital Archive at www.galway.ie/digitalarchives/, hold a wealth of rarely accessed material relating to the early days of the Corps in Galway.

Patria McWalter
Archivist, Galway County Council

Buncrana Town Council beginning to end: celebrating 100 years



Petition requesting that Buncrana be constituted as an urban authority, 1913

Marking the end of all Donegal's Town Councils

With the dissolution of all Town Councils at the end of May 2014, Donegal County Archives Service has been working on a number of related history projects including research for and sourcing and provision of archives for all Town Council projects.

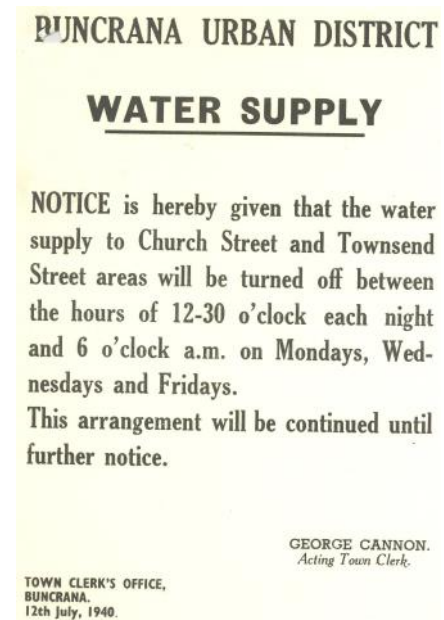
In March, in the far south of the county, Bundoran Community Library and Bundoran Town Council launched their exhibition on the history of Bundoran Urban District/Town Council and Town Commissioners (1913 – 2014): '100 Years of Democracy'. In May, Donegal County Museum launched an exhibition on the history and significance of Letterkenny Urban District/Town Council, 'The Greatest of Legacies'. The Archives Service contributed to research and provided archival material for both these exhibitions. In 2013 the Archives Service assisted Ballyshannon Town Council (formerly Town Commissioners) with its celebration of 400 years as a local authority.

Buncrana Town Council in north Donegal on the Inishowen peninsula has the greatest surviving collection of archives of any Town Council/Urban District Council in

the county of Donegal. The collection is held by Donegal County Archives and has been fully listed. This very detailed descriptive list has been printed and made accessible to all. The Archives Service has also finalised work on the production of an illustrated booklet on the history and archives of Buncrana Urban District/Town Council.

Buncrana Town Council: An Early History and Archives

The historical booklet focuses in particular on the Urban District Council's early years and the development of the town in terms of its physical planning, housing, roads, street lighting, water supply and sewerage infrastructure. The booklet also highlights the Council's work on other important local matters such as tourism and education, elections, and the varied roles of Council members and staff. The booklet showcases more than 40 images of archives scanned from the County Archives Collection.



Buncrana Urban District Council Notice regarding water supply, 1940

The town of Buncrana did not have its own full local authority until January 1913. Prior to this, operating under the 1878 Public Health (Ireland) Act and the 1898 Local Government Act, Buncrana

Public Health Committee, a subcommittee of Inishowen Rural District Council, was the sanitary authority in the town. The Public Health Committee's main duties were sewerage works, water supply, maintaining water pipes, water connections, repair of roads, streets and footpaths, street lighting and dealing with public health 'nuisances' or 'sanitary defects' on private property.

Buncrana Town Commissioners existed from January 1913 to March 1914. During this time, it dealt with town valuation and rates, establishing a town court, salaries and accounts, local elections, street cleaning and, above all, making a case for full urban status. Down south in Bundoran the Commissioners there were working hard to achieve similar status for their town. In Buncrana a petition by local government electors to have Buncrana constituted as an urban sanitary district, along with a resolution passed on the issue by the Town Commissioners, was submitted to the Local Government Board of Ireland. On 14 August 1913, following a public inquiry, a decision was made to grant Buncrana the much coveted urban status.

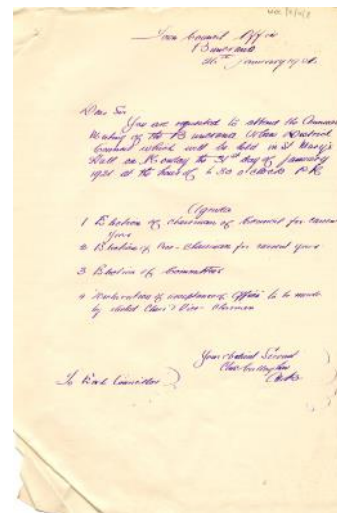
On 14 March 1914 an Order was made constituting Buncrana as an urban authority. Buncrana UDC took up all of the duties hitherto undertaken by its two predecessor bodies and many of the duties of Inishowen RDC and Donegal County Council in its area; its main functions being repair and maintenance of local roads and streets, water and sewerage development and maintenance, public housing and planning and town development. However, the archives collection and the historical booklet reveal the myriad other responsibilities of the Town Council then and over the following century and the huge role it played in the development and modernisation of the seaside town and its beautiful hinterland.

Buncrana's Archives Collection

The Archives Service has completed a full descriptive list of over 600 archival items relating to Buncrana Urban District/Town Council. The Buncrana Town local authorities Collection dates from the inception of Buncrana Town Commissioners in January 1913 to approximately 1999/2000. The collection also includes archives dating back to 1905 during the existence of Buncrana Public Health Committee.

The extant archives are varied and extremely

comprehensive, and comprise Council minutes, agendas, legal deeds, and managers' orders, as well as detailed correspondence files on housing, roads, water supply, sewerage, public and environmental health, personnel, financial matters, rates and valuation, planning and town development, public lighting, elections and electoral issues. Buncrana, for example, was the first town in the county to have electricity, powered by Swan's Mill and Buncrana Electricity Supply Company. The collection includes general Local Government Board Orders, Departmental Orders, circulars and Acts, as well as correspondence on specific town issues such as posts and telegraphs, education including the Vocational Educational Committee, the development of tourism, agriculture, the situation during the War of Independence and Civil War, the dissolution of the Poor Law Union system, customs and border difficulties, poverty in Donegal in the early 1920s, Buncrana Harbour, fisheries, the development of the shore greens and Swan Park, and military matters.



Buncrana UDC Meeting Agenda, 1921

The UDC corresponded with a great number of organisations and individuals, such as the other Donegal UDCs, Donegal County Council, Inishowen Rural District Council, the Local Government Board, Department of the Local Government, Department of Environment and Public Health and various other government departments, and other state organisations, Councillors, members of the public, businesses, the press and interested parties.

The Collection's descriptive list details the various archives relating to all the services and responsibilities of the UDC/Town Council over a

period of 100 years. The collection is a rich and unique source for those studying the development of local and even national history over a century. This was an era that spanned British rule, local government reform, Ireland's revolutionary years, early independence, the world wars, major national economic growth, development of second and third level education, the dominance of the two main political parties in Ireland, the Troubles in Northern Ireland – the whole gamut of social, economic and political life on the island in the 20th century.



Buncrana Town Council offices today

The catalogue and historical booklet will both be made accessible in hard copy and online over the summer months. The collections of all three Town Councils, as well as Ballyshannon Town Council (formerly Town Commissioners) are available for research by prior appointment at Donegal County Archives.

Niamh Brennan,

**Archivist, Donegal County Archives,
Donegal County Council**

www.donegalcoco.ie/archives

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Jesuit Archive News

2014 marks the bicentenary of both the restoration of the Society of Jesus worldwide and the founding by Fr. Peter Kenney SJ of Clongowes Wood College, Sallins, County Kildare. Pope Pius VII issued the papal bull *Sollicitudo Omnium Ecclesiarum* (The care of all Churches) on August 7th, 1814 which universally established the Society of Jesus after 41 years of suppression. The day after the re-establishment, Fr. Charles Aylmer SJ (1786-1847), from Pains town, County Kildare wrote from Rome recounting the events of the preceding day.

At about 8 o'clock in the morning his Holiness came in state to the Gesso, where he celebrated Mass at the altar of St. Ignatius, attended by almost all his Cardinals, Prelates, and by about 70 or 80 of the

Society. After his Mass and thanksgiving, we all proceeded to the Sodality, which I dare say you remember. None were admitted except Cardinals, and those Prelates who are immediately about his Holiness, and the 70 or 80 of the Society. Here the Bull which re-established the Society all over the world was read.

This year also marks the centenary of the First World War, in which many Irish Jesuits served as chaplains. As part of these commemorations, the Irish Province has planned a number of events and exhibitions. Those with specifically archival contributions include: a publication on Irish Jesuits who served as chaplains in the First World War, with an emphasis on documents and photographs;



Clongowes Wood College, Union Day 1904

a Heritage Week event entitled ‘Walking Jesuit Dublin’; involvement with the Irish Catholic Historical Society Conference, ‘The Jesuits and Ireland’, taking place 19-20 September 2014 at Belvedere College, Dublin; and the ‘Irish Jesuit documents in Rome project’ which Vera Orschel will detail below.

Further information can be found on www.jesuitarchives.ie

Damien Burke
Assistant Archivist,
Irish Jesuit Archives

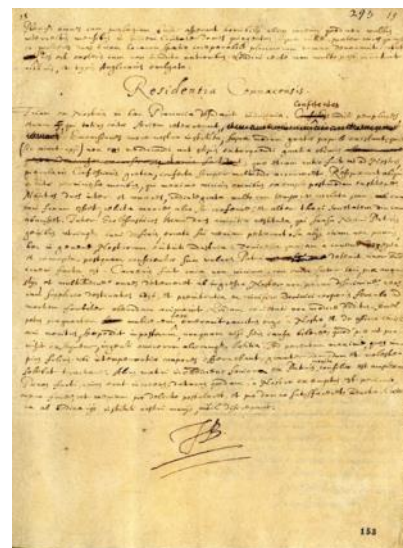
Irish Jesuit documents in Rome

As part of the Jesuit bicentenary celebrations, we are editing circa 26 Jesuit annual letters from the 17th c. which will be published by the Irish Manuscripts Commission (2015), and are compiling a calendar of documents regarding the early Jesuit missions to Ireland (16th-18th c.). Most of the documents are at the Jesuit Roman archives (Archivum Romanum Societatis Iesu), although some ended up in Dublin, Brussels, and at the Irish College, Rome.

The two finding aids will complement one another: the documents that are being calendared were the business correspondence between the Roman Superior General and the Irish Superior. They can sometimes contain very striking and engaging stories from life on the missionary frontlines, especially at times when persecution of Catholics was at its worst, or when – as in 1649 – an inspector was sent from Rome to investigate certain complaints from the papal nuncio. However, generally speaking the letters aimed to help the smooth running of the mission.

The annual letters, on the other hand, will be published in full-text and facing translations. Meant to edify and to inspire an esprit de corps in the Jesuit readership, they are in praise of the Irish Jesuits' efforts to bring (back)

the gospel to Ireland, to bring harmony to people both lay and ecclesiastical, and to celebrate the general constancy shown by Irish Catholics in the face of adversity. But while their bias is clear, and while they often avoid naming names (for fear of interception), they are very rich in factual detail, especially where the effect of the persecutions on the practice of religion is concerned.



End of annual letter 1621-22, signed by the Irish mission's Superior Christopher Holywood under an alias. (ARSI Anglia 41 f.153r)

Last week, I discovered another one of these letters at the Jesuit archives in Rome, hence the uncertainty about their number. The translations are outsourced, and in our case that means writing to a great number of Irish university lecturers to find able Latinists willing to lend a hand, for some recompense. That way, a team of (so far) twelve is at work, and being a mixture of Classicists, medievalists and early modernists, this will make for an interesting editing process. The progress of this project has been the subject of a blog on Tumblr: <http://sjarchives.tumblr.com/> ("Irish Jesuit documents in Rome").



A Roman mix of all things: the entrance to the Jesuit archives, a gelateria, and St. Peter's!

Vera Orschel,
Archivist, Irish Jesuits, Dublin.