irish lives remembered

Ireland's Premier Genealogy Magazine

ISSUE 52
SPRING 2021

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Letters to the Editor.

An Invitation to have your Say!

Dear Reader,

Irish Lives Remembered cordially invites you to write in. Let us know if a particular article had any personal relevance. Did a photo analysis help with a photo you yourself had in the attic? Did an article miss something that you felt should have been covered? Or would you like to make a comment on or amplify some point that was raised?

If so, then please send your letter (preferably by e-mail) to
editor@irishlivesremembered.ie
Please write 'Letter to Editor' in the subject line of the e-mail.

For those who wish to write a traditional letter, then please write to:

Irish Lives Remembered, Letter to the Editor
Eneclann
5 Whitefriars
Dublin 2
Ireland

Even if one disagrees with something, letters should be politely expressed. Any given letter may be edited for clarity and length: recommended length be no more than 250 words. There may or may not be a response to a given letter.

We look forward to hearing from you!

Patrick Roycroft (Editor)

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Front Cover: Kate Collins (Peter Gibby's grandmother), survivor, looking down on her native townland of Knockfadda (County Wicklow) from where Robert Gun Cunninghame had evicted the family during the Great Famine. Kate photo: Antoine Ó Coileáin; Knockfadda view: Google Maps. See Patrick's Page article.

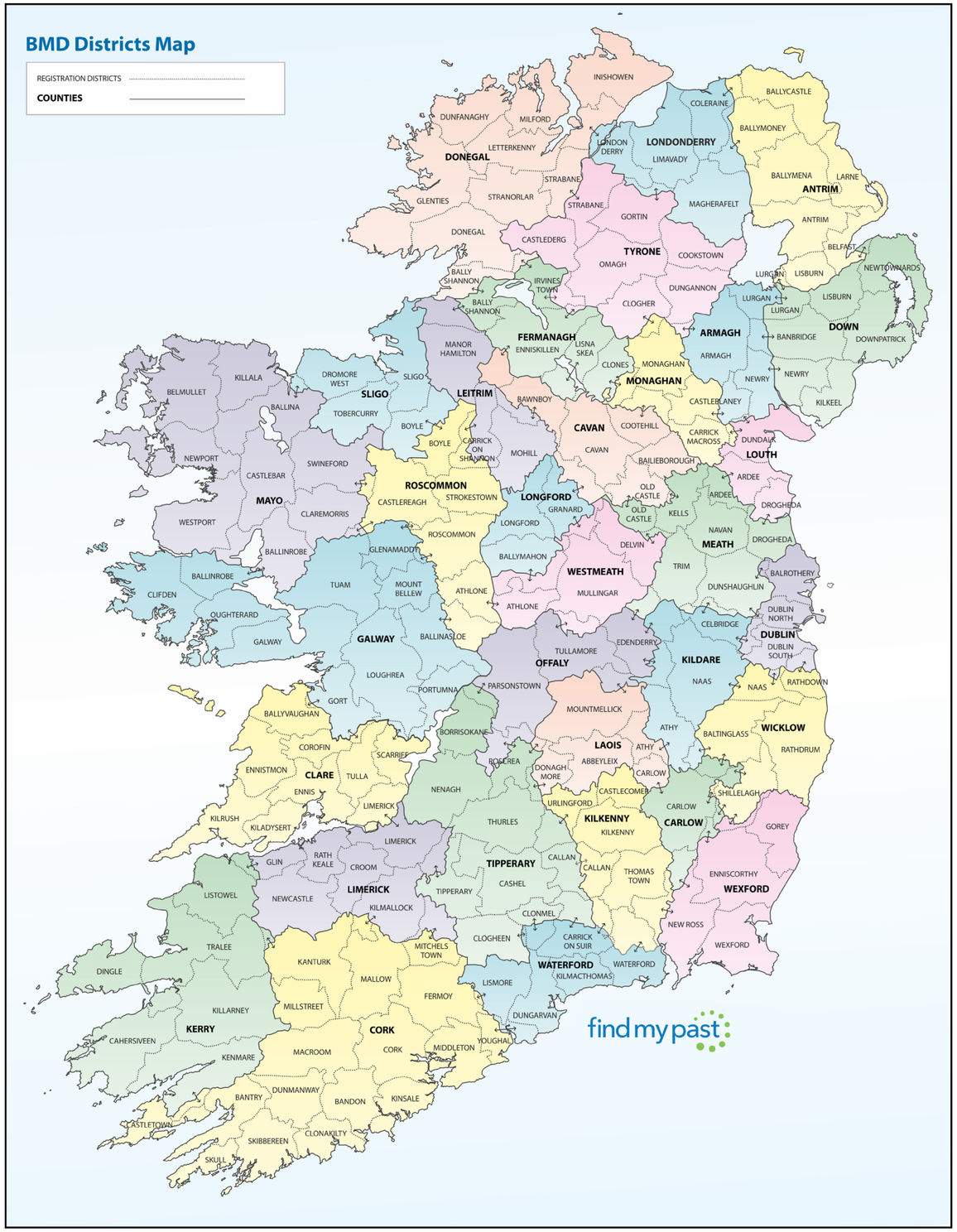
Welcome to the Spring 2021 issue! Exclusively for us, expert genealogists Fiona Fitzsimons and Helen Moss reveal the Scanlon line of President Biden's Irish ancestry, and additional research by Fiona and Helen has been presented to President Biden as a gift from the Irish State. Science writer and musician Deirdre Powell enlightens us about Irish composer Ina Boyle and the emerging fresh appreciation of Boyle's talent. Brigit McCone uses the case of fiery, independent Irish warrior woman Dervorgilla to exemplify dominant females in Irish society. Going further back in time, archaeologist Ned Kelly provides connections and folklore meanings behind the ancient Irish belief in a sun god: very pertinent now Spring is here. Speaking of folklore, aspiring curatrix Jacqueline Gallup reminds us that the Irish folklore body Dúchas offers much information relevant to the family historian, and its director, Críostóir Mac Cárthaigh, tells us more. Nathan Mannion (EPIC Museum) gives us the tale of Irish poet David Herbison. And noted historian and genealogist Paul MacCotter writes part one of a three-part series on the Barrett family in Ireland: part one concentrates on the early history of the Cork Barretts.

We also have Patrick Waldron answering a DNA Dear Genie and Niall Cullen unveiling the new Irish records at Findmypast. This season's Patrick's Page is by Peter Gibby and Antoine Ó Coileáin (of Geal Linn) on the emotional follow-up of Peter's quest to know the story behind his grandmother Kate Collins: it includes a pivotal and heartless eviction. Our GPC Book Excerpt is taken from Prof. Joseph O Callaghan's *magnum opus* on the O Callaghan sept: the excerpt also includes a very cold-hearted eviction, this time from the Great Famine.

Finally, Jayne Shrimpton is not only Photodetective but also celebrated author. We have an exclusive excerpt from her definitive book on how clothing can be used to date family pictures. And I had the honour of reviewing her book.

Enjoy this Spring issue!

Patrick Roycroft



Meet the Authors

Antoine Ó Coileáin

Antoine is the Chief Executive Officer of Gael Linn, a not-for-profit organisation based in Dublin which promotes the Irish language and the arts: it even has its own record label, Gael Linn Records. Antoine lives in Dublin with his wife, Mairéad, and they have four grown-up children. Antoine has researched the family tree of his mother Kathleen Mangan, as well as that of his father, James Collins, and he enjoys producing booklets on aspects of the family's history to share with relatives. The quest to find his grandaunt Kate Collins (which lead to the connection with Peter Gibby) has been most fulfilling.

Brigit McCone

Brigit McCone has a degree in Russian and Drama from Trinity College Dublin, where she lectures part-time on Russian literature and culture. She is a staff writer for the online feminist film site *Bitch Flicks*: her celebrations of the female directors of early silent cinema can be explored at btchflcks.com/tag/vintage-viewing. Brigit has also written and directed a number of radio series for the Broadcasting Authority of Ireland (BAI). A radio series for the BAI, which was called *Irish Icons, International Interests* and was aired in 2019, explored the attitudes of Irish historical figures to international affairs.

Dr Críostóir Mac Cárthaigh

Críostóir Mac Cárthaigh studied under noted Irish folklorist and collector Kevin Danagher. He is the current Director of the Irish National Folklore Collection in University College Dublin (UCD) and is an adjunct staff member of the UCD School of Irish, Celtic Studies and Folklore. As Director of the Irish National Folklore Collection, he is also Director of the Dúchas project, which aims to disseminate as widely as possible the materials held in the UCD folklore collection, mainly via the Dúchas.ie website. His personal research includes vernacular architecture, Atlantic island communities, and aspects of fishing communities.

Dr Deirdre Powell

Irish writer Deirdre Powell holds a PhD in organic chemistry and worked in the publishing industry in Dublin for many years. A qualified journalist, she has written a number of articles for print and broadcast media. She frequently writes about the interface between science and religion and previous credits have included articles on Galileo Galilei, Louis Pasteur and Maria Montessori. In this issue, however, she writes about music, detailing the life, times and increasing appreciation of Irish composer Ina Boyle.

Eamonn Kelly

Eamonn P. "Ned" Kelly is the former Keeper of Irish Antiquities at the National Museum of Ireland where he curated the national collections of archaeological, classical Egyptian and ethnographical material. Ned has curated major exhibitions in the National Museum of Ireland and in other Irish museums, as well as in museums in the United States, Canada, Sweden, Spain, France, Holland, Italy, Japan and Australia. He has also lectured extensively in Ireland and abroad and has worked on many radio and TV documentaries that dealt with heritage topics. Ned is a heritage consultant and former Director of Roundstone Historical Walking Tours Ltd.

Fiona Fitzsimons

Fiona co-founded the Irish genealogy firm Eneclann in 1998 with her (now) husband Brian Donovan, and both also founded the walk-in genealogy service that is the Irish Family History Centre (Dublin). Fiona has a degree in history from Trinity College Dublin (1992) and for several years was a tutor in history. She has extensive knowledge of Irish genealogical sources, has traced thousands of family trees (including those of actor Tom Cruise and Princess Charlene of Monaco), and was a key researcher for many *Who Do You Think You Are?* television programmes. Career highlights include tracing the Irish ancestry of two living US Presidents: Barack Obama and Joseph Biden.

Helen Moss

Helen Moss is Senior Researcher at the genealogy firm Eneclann, joining the company in 2000. Prior to this, she was a research assistant on a biography of the artist Jack B. Yeats and on publications about the life and work of Jonathan Swift. She co-authored, with Clive Allen, *The Allens: Family and Friends - Ten Generations of Quaker Ancestry*, published in 2006. Together with Eneclann's Research Director, Fiona Fitzsimons, she has worked on tracing the ancestry of many well-known personalities, including US President Joseph Biden, actor Tom Cruise, and actress Meghan Markle (now Duchess of Sussex).

Jacqueline Gallup

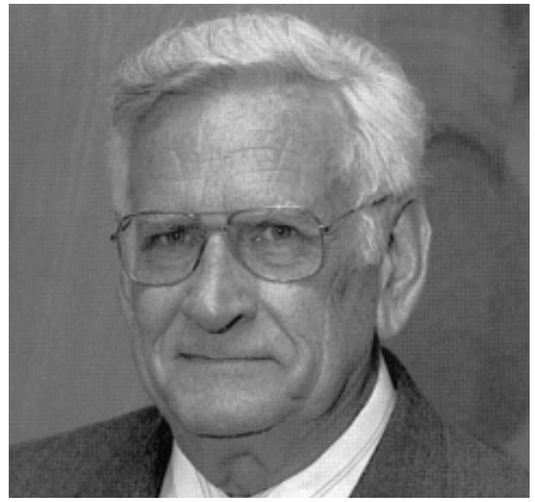
Jacqueline was raised in Seattle (Washington, USA) but came to Ireland at 18 to study at University College Dublin for her BA in History and English Literature. Jacqueline took modules in folklore in which she studied traditional Irish storytelling, music, clothing, and furniture. She has worked as an intern at both the Little Museum of Dublin and the Irish Family History Centre. Jacqueline completed her MA in Cultural Policy and Arts Management in August 2020 with the thesis, "Connecting Migration to a Universal Journey: A Case Study of Cultural Diversity within Emigration Museums in Northern Ireland and Belgium."

Jayne Shrimpton

Jayne initially specialised in costume dating and has used that knowledge to become a specialist in dating photographs. Jayne has written eight books on, or related to, photograph dating for family historians, including books on Victorian and Edwardian fashions. Jayne is a regular presence at genealogy shows (including the UK-based *Who Do You Think You Are?* shows) and writes for a number of magazines. But it is for *Irish Lives Remembered* that she is a regular columnist, answering readers' photographic dating queries. For more, see her website http://www.jayneshrimpton.co.uk/.

Professor Joseph F. O Callaghan

Joseph F. O Callaghan, professor emeritus of Medieval History and former Director of the Center for Medieval Studies at Fordham University (New York, USA), is also past president of the American Catholic Historical Association. His primary academic interest is the history of medieval kingship and parliaments, with particular attention to medieval Spain. His book publications alone span from 1975 (*A History of Medieval Spain*) to 2019 (*Alfonso X, the Justinian of his Age*). However, he has also had a lifelong interest in the history of the O Callaghan family which has led to his 2020 update on his book on this County Cork sept.

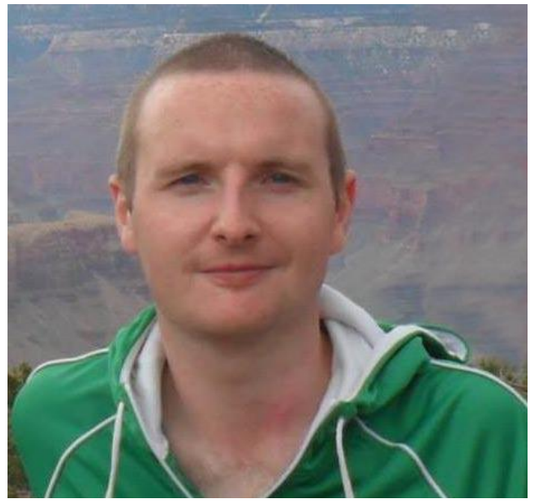


Nathan Mannion

Nathan Mannion currently serves as the Senior Curator of EPIC The Irish Emigration Museum in Dublin's CHQ Building. He graduated in heritage studies from the Galway–Mayo Institute of Technology, where he specialised in museum studies. Originally from Kilkenny, Nathan has previously worked with the Heritage Council's Museum Standards Programme for Ireland and worked as Deputy Curator of Rothe House and Gardens. He was a co-founder of the Kilkenny Youth Heritage Society and currently serves on the Irish board of the International Council of Museums. Nathan has a passion for cultural heritage, identity studies and hill walking.

Niall Cullen

Niall is a senior member of the Irish (Dublin) branch of Findmypast's Content Team. He has worked for the Findmypast website for seven years and helps bring Findmypast's essential and exclusive records to the attention of family historians worldwide. He is very much involved in expanding Findmypast's currently unrivalled collection of Irish records. Niall is a proud Dubliner. Since joining Findmypast, Niall has spent time exploring his own family history and was delighted to discover at least five generations of Dubliners going back on both sides of his family tree.



Dr Patrick Roycroft

Patrick is the current Editor of *Irish Lives Remembered* and one of four staff genealogists at the Irish Family History Centre (CHQ Building, Dublin). Patrick's background, however, is in geology. He graduated with a B.A. (Moderator) degree from Trinity College Dublin and then obtained his PhD at University College Dublin. Patrick now combines his geology and his genealogy interests, being also on the editorial staff of the geology journal *Elements*. He is the author of the popular Irish geology book *648 Billion Sunrises: A Geological Miscellany of Ireland* (2015, Orpen Press).

Dr Patrick Waldron

Patrick's original academic background is in mathematics, economics and finance, and he has co-authored the 2011 book *Mathematics for Economics and Finance*. He also takes an interest in the mathematics of betting and horse racing. However, Patrick, better known as 'Paddy', is also keenly interested in genetic genealogy and has extensively lectured, run courses, and published on the subject. Paddy has been active in genealogical organizations, including being Chairman of the Council for Irish Genealogical Organisations (CIGO) for 2011 and 2012 and Chairman of the Clare Roots Society (2013–2017). Paddy also maintains a Facebook page and contributes to Wikipedia.

Dr Paul MacCotter

Paul teaches medieval history and genealogy at University College Cork and at the University of Limerick; he also acts as a consultant genealogist. Paul holds an MA and a PhD in history and has been awarded several prestigious fellowships. He is a regular contributor to family history conferences, has published in peer-reviewed and popular journals, and has published several books, including *Medieval Ireland: Territorial, Political and Economic Divisions* (2008, Four Courts Press). Paul specializes in Irish surnames.

Peter Gibby

Peter Gibby was born and educated in Wales. After a long career as an engineer, he now lives in Texas where he owns a renewable energy consultancy. On his journey thus far, he has lived in the U.K, the U.S.A, Canada, Colombia, and Mexico. His only knowledge of his grandmother were stories passed onto him by his father. He is both humbled and inspired by what he has discovered of his Irish roots. "The walk from Knockfadda, Wicklow, continues," he says, and we owe it to the Collins' who came before us to honour their memory and the hardships they endured.

President Joseph Biden's Irish Roots. Part II.

The Scanlon Family.

By Fiona Fitzsimons & Helen Moss

Introduction

In *Irish Lives Remembered* issue 49 (Summer 2020), we wrote about not only travelling around Ireland in 2016 with then Vice-President, now President, Joe Biden, but we also wrote about his specifically Irish genealogy. In that article we focused on his Blewitt side from County Mayo and his Finnegan side from County Louth. But there are other Irish lines. For example, Patrick Blewitt married Catherine Scanlon, who was also Irish. So, can we trace this Scanlon line and see where they came from and what happened to them? The answer is "Yes", and that is what this article addresses.

< Figure 0 A photograph from 2012 showing then President Barack Obama (left) smiling next to then Vice President, now President, Joseph Biden. [***Editor's note***: Remarkably, it was Fiona Fitzsimons, the author of the present article, who originally found the Irish ancestry for *both* these US presidents. A considerable genealogical achievement.]

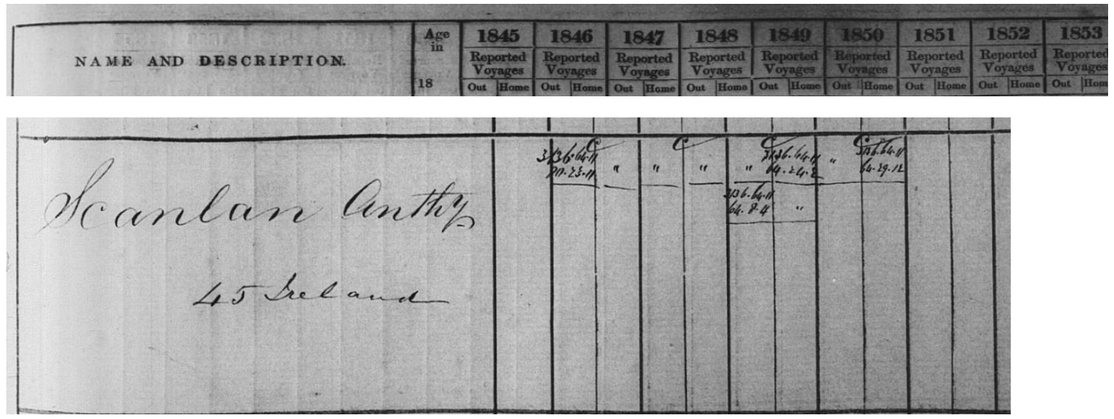
President Biden's Scanlon Family

In 1859, Patrick Blewitt married Catherine Scanlon, these being President Joseph Biden's great-great-grandparents. The U.S. census records show that Catherine was born in Ireland between 1835 and 1838. The couple's first child, Edward, was born in Louisiana in 1859, but, by the time of the 1860 Census the young family had settled in Scranton, Pennsylvania. We know that Patrick hailed from Ballina in County Mayo [see *Irish Lives Remembered*, issue 49 (Summer 2020) pp 12–24], but where was Catherine Scanlon from? To answer that, we searched local U.S. sources and found the book *A Portrait and Biographical Record of Lackawanna County, Pennsylvania* (1897) [1], which states:

"Mrs Blewitt is the daughter of Anthony and Honora (Heffron) Scanlon, the latter belonging to a wealthy family of the west of Ireland, the former for many years a member of the coast guard in the British service, stationed at Killala Bay, County Mayo, Ireland. In 1848 he brought his family to Carbondale, where his remaining years were spent in the enjoyment of the comforts which his ample means rendered possible."

So, it would appear that Catherine Scanlon's roots were also in the west of Ireland. As this account was published while Catherine was still alive, it is likely that she would have been consulted, meaning this can be treated as a primary source.

A coastguard service was extended from Britain to Ireland after 1822. Their main duties were protecting revenue by guarding against smugglers and by aiding in coastal defense. Irish coastguard records are held in the National Archives in Kew (London) and are available to view online [2]. I looked at the index registers and the establishment books for Irish coastguards but found no record of an Anthony Scanlon [3]. However, in the 1840s, some coastguard records are found as part of the British Merchant Seamen collections, specifically the Register of Seamen's Tickets [4]. There, I found evidence that a seaman's ticket had been issued in 1845 to an Anthony Scanlon born about 1800 [5] (Fig. 1).



^ **Figure 1** The 1845 Seaman's Ticket issued to President Joseph Biden's ancestor Anthony Scanlon. Image courtesy of the National Archives (Kew, London).

It is possible that this is Catherine Scanlon's father. Interestingly, there is no further record of this man after 1848, the year reputedly being the same year during which coastguard Anthony Scanlan settled in the U.S. [6, 7].

In the 1840s, there were three coastguard stations in the Killala Bay area [8] (Fig. 2). Although no record of the family of Anthony Scanlon in the district was found, we are reasonably confident that Anthony was based in the coastguard station at Ross. And here's why.

The Killala Catholic registers for County Mayo only start in 1852, too late to search for the family of Anthony Scanlon and Honora Heffron [9]. However, there are earlier surviving registers for the Catholic parish of Kilglass (County Sligo), in which Inniscrone and Pulochney coastguard stations were situated. I searched the Kilglass baptismal registers between 1825 and 1850 and found no record of the Scanlon family there [10]. From this negative evidence, the Scanlon family were almost certainly based in Ross, in the parish of Killala.

The old coastguard station is a detached five-bay single-story coastguard station. The station was built sometime after 1822 and is visible on the first edition Ordnance Survey Map of 1838. It is a cottage-like structure (Fig. 3), but built of more durable materials (stone and cement, clay-ridge tiles, glazed sash windows) than the average Irish cottage, which was often built of mud and straw. The coastguard station has rough-cast chimney stacks, so all the rooms would have been heated and well ventilated. In 1864, this original coastguard station at Ross was closed when a larger station opened nearby. The original building survives today, and in 2004 it was renovated: it stands overlooking an inlet of Killala Bay [11].

Station	Townland	County	Co-ordinates
Ross	Ross	Mayo	54° 14′ N, 9°11′ W
Inniscrone	Carrowhubbuck South	Sligo	54° 13′ N, 9° 05′ W
Pulochney	Cabraghkeel	Sligo	54° 16′ N, 9° 03′ W

< **Figure 2** Locations of the three coastguard stations in the Killala Bay area (Counties Mayo and Sligo).

< **Figure 3** The old coastguard station at Ross (County Mayo). Photo courtesy of https://www.buildingsofireland.ie/ website.

Scanlon Immigration to America

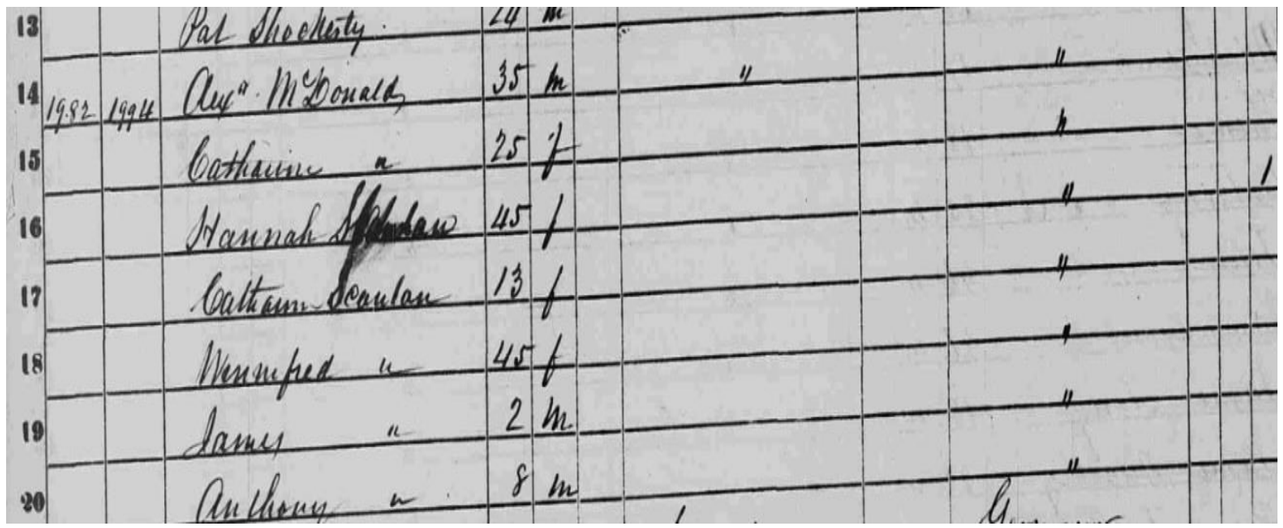
By 1848, the Scanlon family is reputed to have settled in Carbondale, in the state of Pennsylvania. In fact, we found that they initially settled in Abington township, about 14 miles outside of Carbondale.

In 1850, as deduced from the U.S. federal census of that year, and in the household of Alexander McDonald, there is a 13-year-old Catherine Scanlon (born about 1837), enumerated with a Hannah Scanlon aged 45 (Fig. 4). The head of household was Alexander McDonald, aged 35, and his wife Catherine McDonald, aged 25. In addition to Catherine and her mother, we found a *second* Scanlon family living with the McDonald household: Winifred Scanlon, aged 45, and her children Anthony, aged 8, and James, aged 2. Everyone in the household, the McDonalds and the Scanlons, recorded Ireland as their place of birth.

We also found other related Scanlons in Abington. In the U.S. 1850 Census for Abington Township, Luzerne County, Pennsylvania and living at dwelling #2210 (Railroad Boarding House) was an Anthony Scanlan, aged 22 (b. 1828), born in Ireland, and a labourer. And in dwelling #2339 (Railroad Boarding House) were the following three people: Anthony Scanlan, aged 65 (b. 1785), born in Ireland, a labourer; James Scanlon, aged 68 (b. 1782), born in Ireland, a labourer; Patrick Scanlon, aged 24 (b. 1836) born in Ireland, a labourer.

Often, one of the frustrating things about family history is that the evidence tends to be incomplete, and we are left with more questions than answers. But in this instance, the census evidence allows us to piece together the extended Scanlon family.

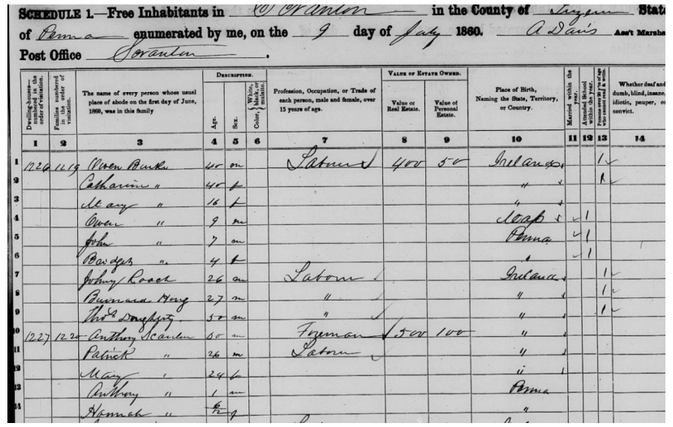
Anthony Scanlon Sr. was married to Hannah; they were parents to the younger Anthony (b. 1828), as well as Patrick (b. 1836) and Catherine (b. 1837). We have tentatively identified the James Scanlon living alongside Anthony Sr. in the railway boarding house as his brother. James Scanlon was married to Winifred, and their children were Anthony (b. 1842) and James Jr. (born 1848).



^ **Figure 4** The 1850 US census showing the Scanlon family living with the McDonald family. Image from Findmypast.

So, it would seem that the two sisters-in-law were living in lodgings with the McDonalds while their husbands and Hannah's older sons lived nearby in railroad accommodation. This additional, and quite unexpected, family deduction tells us that the Scanlons were part of a chain migration into Pennsylvania. The most useful methodology in researching chain migration is so-called reverse genealogy (see Sidebar 1).

By the time of the 1860 Census (Fig. 5), the Scanlon family had experienced some life-changing events. First, they had relocated from Abington and were settled in Scranton. Second, sometime between 1850 and 1860, Hannah (Hanorah), the Scanlon matriarch, died. And third, in 1859, though some sources mistakenly say 1857, Catherine Scanlon married Patrick



^ **Figure 5** The 1860 US census showing the Scanlon family. Anthony Scanlan, 60[?] (b. about 1800), Ireland, widowed, Foreman. Patrick Scanlan, 26 (b. 1834), Ireland, married, labourer. Mary Scanlan 24 (b. Ca. 1836), Ireland, married. Anthony Scanlon (Jr) 1 (b. 1858/9) Pennsylvania. Hannah Scanlan 6/12 months, Pennsylvania. See next page for larger image.

Sidebar 1

Reverse Genealogy

There were many different types of emigrants from Ireland, in family and peer groups. But the simple fact is that Irish emigrants didn't travel in isolation. They usually settled in communities where there was already a network of friends and family.

If you are uncertain of your ancestors' place of origin (e.g., townland, village), look at the community in which they settled. Observe who were their closest friends and associates: ask yourself, "Who did they work for, or go into business with, or intermarry, or ask to stand in as godparents (for baptisms) or as best-man/bridesmaid (for marriages)?"

By building up a profile of the immigrant family in their place of settlement, you will often find more evidence of them. You can then use this to extend your research into the Irish records, and hopefully with better results.

SCHEDULE 1.—Free Inhabitants in O'Brandon **in the County of** Luzerne **State of** Penna **enumerated by me, on the** 9 **day of** July **1860.** A Davis **Ass't Marshal**

Post Office Scranton.

Dwelling-houses—numbered in the order of visitation.	Families numbered in the order of visitation.	The name of every person whose usual place of abode on the first day of June, 1860, was in this family	Description. Age.	Sex.	Color, (white, black, or mulatto.)	Profession, Occupation, or Trade of each person, male and female, over 15 years of age.	Value of Estate Owned. Value of Real Estate.	Value of Personal Estate.	Place of Birth, Naming the State, Territory, or Country.	Married within the year.	Attended School within the year.	Persons over 20 y'rs of age who cannot read & write.	Whether deaf and dumb, blind, insane, idiotic, pauper, or convict.
1	2	3	4	5	6	7	8	9	10	11	12	13	14
1	1220 1219	Owen Burke	40	m		Laborer	400	50	Ireland			1	
2		Catharine "	40	f					"			1	
3		Mary "	16	f					"				
4		Owen "	9	m					Scrp		1		
5		John "	7	m					Penna		1		
6		Bridget "	4	f					"		1		
7		Johny Roach	26	m		Laborer			Ireland			1	
8		Bernard Haig	27	m		"			"			1	
9		Thos Dougherty	50	m		"			"			1	
10	1227 1226	Anthony Scanlon	50	m		Foreman	500	100	"				
11		Patrick "	26	m		Laborer			"				
12		Mary "	24	f					"				
13		Anthony "	1	m					Penna				
14		Hannah "	6/12	f					"				

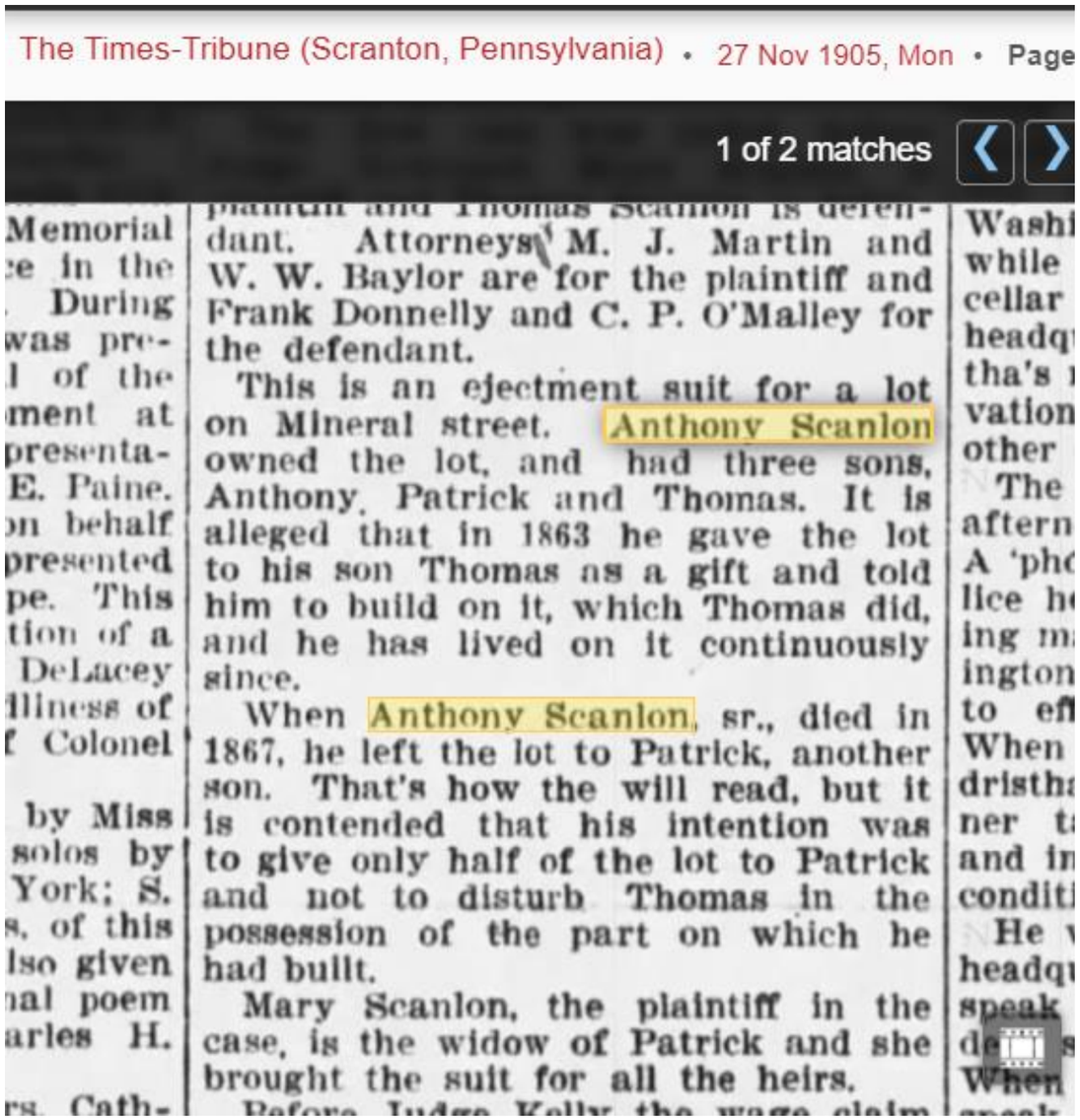
^ **Figure 5** Enlarged

Blewitt. In the 1860 Census, we find three generations of the Scanlon family living in Scranton, and all living under the same roof [12]. The evidence of the children's names indicates that Patrick Scanlon and his wife stuck to the traditional Irish naming pattern (See Sidebar 2).

Anthony Scanlon Sr. died in 1867 in Scranton. In his will, he divided his property between his three sons: Anthony, Patrick and Thomas [13] (Fig. 6).

v **Figure 6** Section from the *Times-Tribune* of Scranton, dated 27 November 1905. The salient paragraphs read as follows:

This is an ejectment suit for a lot on Mineral street. Anthony Scanlon owned the lot, and had three sons, Anthony, Patrick and Thomas. It is alleged that in 1863 he gave the lot to his son Thomas as a gift and told him to build on it, which Thomas did, and he has lived on it continuously since. When Anthony Scanlon, sr., died in 1867 he left the lot to Patrick, another, son. That's how they will read, but it is contended that his intention was to give only half of the lot to Patrick and not to disturb Thomas in the possession of the part on which he had built. Mary Scanlon, the plaintiff in the case, is the widow of Patrick and she brought the suit for all the heirs.


The Times-Tribune (Scranton, Pennsylvania) • 27 Nov 1905, Mon • Page

1 of 2 matches

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plaintiff and Thomas Scanlon is defendant. Attorneys M. J. Martin and W. W. Baylor are for the plaintiff and Frank Donnelly and C. P. O'Malley for the defendant.

This is an ejectment suit for a lot on Mineral street. Anthony Scanlon owned the lot, and had three sons, Anthony, Patrick and Thomas. It is alleged that in 1863 he gave the lot to his son Thomas as a gift and told him to build on it, which Thomas did, and he has lived on it continuously since.

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Sidebar 2

Traditional Irish Naming Patterns

There was a very strong naming pattern among Irish families that was followed by people of all backgrounds and all religious faiths. The first-born boy was named after his paternal grandfather, the second boy after his maternal grandfather, and the third boy (if the mother hadn't given up by then) after his father.

An analogous pattern was also used for naming female infants.

This naming pattern was sometimes disrupted by the early death of infants. This is why in genealogy it is so important to gather, as part of your evidence, the names and dates of birth *and birth order* of all children in a family.

Occasionally, when no other record survives, we can build a circumstantial case of the probable name(s) of an earlier generation based on what the children are called. For best results, you can corroborate this against the names of the children of adult siblings.

Death of Mrs. Catherine Scanlon Blewitt in 1901

In February 1901 Catherine Scanlon Blewitt died. The evidence from local newspapers shows the Irish-American community in Scranton still retained many of the old traditions, including the Irish wake and communal mourning (Fig. 7). The pallbearers at Catherine's funeral included her nephews by blood, as well as those by marriage.

FUNERAL OF MRS. BLEWITT.

Solemn High Mass of Requiem Celebrated in St. Peter's Cathedral.

The funeral of the late Mrs. Catherine Blewitt, wife of ex-Mine Inspector Blewitt, was held on Saturday morning at 9.30 o'clock, from the residence on Phelps street, and was attended by a large number of the dead woman's friends and relatives.

In St. Peter's cathedral a solemn high mass of requiem was solemnized with Rev. J. J. Griffin as celebrant; Rev. Luke Van Ray as deacon, and Rev. P. J. Gough as sub-deacon. The pallbearers were: Dr. C. F. Scanlon, Dr. J. F. Saltry, Eugene Hayden, John Scanlon, J. J. Scanlon and Martin Scanlon. The great profusion of flowers presented were carried by the following gentlemen: James Burke, Dr. E. J. Keefe, M. J. Kelly, Patrick Clark, Matthew Scanlon, Thomas Clark, John R. Kelly and James Downey. Interment was made in the Cathedral cemetery.

Nearly all the mine inspectors of the anthracite field called on Mr. Blewitt last Friday to tender him their condolences.

^ **Figure 7** Local newspaper death notice from 1901 of Catherine Scanlon Blewitt.

In 1904, Anthony Scanlon Jr. (brother of Catherine's Scanlon Blewitt), died. We found an obituary in the 18 December 1904 *Elmira Telegram* newspaper, which adds one last element of mystery to the family story. In the late 1820s, the Scanlons lived in everybody's favourite Irish county .... County Donegal [14].

"Although of Connaught stock, Anthony Scanlon was born in Donegal, Ireland. His father was a coastguard, and occasionally brought his wife with him on his tours. On one of these trips the subject of this sketch was born. As a boy and a youth he accompanied his father on these tours and saw much of Ireland before he started for his country. His first landing here was in the city of Quebec."

And so continues the odyssey of President Biden's Irish ancestry.

Endnotes:

[1] https://archive.org/details/portraitbiograph00newy/page/644/mode/2up.

[2] Various books were inspected, including ADM 175/18, ADM 175/74 and ADM 175/99.

[3] There was a John Scanlon who was stationed in Dunkeehan (Kilgalligan townland in County Mayo) and then Ballycastle (also Mayo) in the 1840s.

[4] Register of Seamen's Tickets, 1845-54, p. 26, *My Ancestor was a Merchant Seaman: A Guide to Sources,* Christopher T. & Michael J. Watts, Society of Genealogists, London, 2nd edition, reprinted 2016; www.findmypast.ie 'Britain, Merchant Seamen, 1835-1857'.

[5] 'Britain, Merchant Seamen, 1835-1857' at www.findmypast.ie.

[6] Britain, Merchant Navy, www.findmypast.com Accessed 01.02.2021. Reproduced with permission of Findmypast.

[7] Against this, I found a record of a Master's Certificate of Service for an Anthony Scanlon, born 1800, in later Merchant Seamen records dating from 1855; www.ancestry.com 'UK and Ireland, Masters and Mates Certificates, 1850-1927'.

[8] List of active coastguard stations in Ireland extracted from ADM175/18 and Ordnance Survey of Ireland (OSI) maps, covering dates between 1827 and 1848 with links to OSI Historic and Modern Google Maps. Website curated by Shane Wilson https://www.swilson.info/cgstat1845.php?portid=12&port=Ballina.

[9] Killala Roman Catholic parish, baptisms start in 1852, and marriages in 1873. Honora/Hannah's maiden name of Heffron was further corroborated by the Pennsylvania death certificate of her son, Thomas Scanlon (who died 6 January 1910); www.ancestry.com 'Pennsylvania, U.S. Death Certificates, 1906-1967'.

[10] Roman Catholic parish of Cooneal registers from 1843 (County Mayo); Roman Catholic parish of Kilglass (County Sligo) from 1825.

[11] https://www.buildingsofireland.ie/buildings-search/building/31301504/ross-coastguard-station-ross-ross-co-mayo.

[12] Although there is some variance between Anthony Scanlon's age in the 1850 and 1860 censuses, there is enough corroborative evidence to show this is the relevant family.

[13] *The Times-Tribune* (Scranton) dated 27 November 1905, accessed on www.newspapers.com.

[14] https://fultonhistory.com/.

- Addendum -

President Biden's Extended Irish Ancestry: A Gift to the President from the Irish State

Back in 2016, we traced the lines of two of President Biden's maternal grandparents: the Bluitt family of County Mayo, and the Finnegan family of County Louth. Because of this, when the Biden family visited Ireland 21–26 June 2016, I had the honour and pleasure of travelling with the family as their genealogical guide.

Since then, we have extended our genealogical research on President Biden's family tree to include other Irish branches. And on St. Patrick's Day 2021, our new research was formally presented to President Biden by the Irish State as a gift from the Irish State. What surnames are in these newly traced lines? On his mother's side we have the Arthurs, the Basquils, the Roches, the Scanlans, and the Stantons. On his father's side we have the Hanaffys, the Wards, and the Kennys.

In 2016, the Biden family desperately wanted to find a 'homestead.' Unfortunately, none survive for the Finnegan or Bluitt families. But with the newly researched branches we found not one, but two:

1) A coastguard's cottage in Killala Bay (County Mayo)
2) A traditional stone farmhouse built c. 1780s and overlooking Galway Bay (County Galway).

The Galway farmhouse remains in the family. The present owners are aware of the connection and are intrigued by it. On 20 January 2021, US President Inauguration Day, the woman of the house, a sprightly eighty-something, flew the Stars and Stripes.

One of our key findings confirmed the president's own statement about *who* his Irish ancestors were. They were all Great Famine immigrants, arriving in the U.S. between about 1848 and 1855. They came from a range of backgrounds: tenant farmers; skilled craftsmen, such as stonemasons; as well as men educated to newly emerging professions, such as engineers, surveyors, and a coastguard. Even President Biden's ancestors who were tenant farmers were not among the most destitute.

The president recently referred to his ancestors leaving Ireland on "a coffin ship". He is speaking about this famine emigrant experience. The shock of sudden impoverishment, despair at not being able to provide for one's family, and the pain of relinquishing what we would consider as 'the homeland' (equivalent to the German word *heimat*). In the Irish language, the closest word we have is probably *dúchas* – heritage, birth right, old ways, patrimony, the place where someone belongs. This feeling is succinctly put across in Eavan Boland's poem 'In a Bad Light':

We are bent over
in a bad light. We are sewing a last
sight of shore. We are sewing coffin ships.
And the salt of exile. And our own
death in it. For history's abandonment
we are doing this.

The Winter Bower of the Sun God and his Consort

By Eamonn P. Kelly

^ Figure 1 The great enclosure of *Eamhain Macha* (County Armagh). The mound under discussion is within the enclosure to the right of the smaller circular earthwork. Image from Ireland Before You Die (see https://aslanhub.com/2020/09/navigating-navan-fort/).

The royal site of *Eamhain Macha* (Navan Fort, County Armagh) (Fig. 1) was the premier ritual complex associated with the ancient kings of Ulster. In an earlier paper (*Irish Lives Remembered*, 49, 2020, 68–81), I described an extraordinary ritual structure on the site, excavated within the large enclosing earthwork:

> 'A huge wooden structure measuring 40 m in diameter with internal concentric rings of posts to support a roof was built and immediately filled with large limestone blocks, forming a cairn. The wooden structure was then set ablaze and the burnt remains were covered with a layer of soil. The resulting mound which encased the burnt house constituted a *brugh* or Otherworld residence for the sun god.'

The surface of the cairn was built in such a manner that, when viewed from above, it created the impression of an eight-spoked wheel (Fig. 2). All across Europe during the Bronze and Iron Ages, the spoked wheel was a symbol of the sun, and the image is to be found on a range of ritual objects, most notable on gold sun-disks of the Early Bronze Age (Fig. 3).

^ Figure 2 View of the excavated surface of the cairn after removal of the covering sod mound in which the spoked wheel solar motif can be seen. Image from http://3.bp.blogspot.com/-qDCyEaWChAM/VL7K5Tll-hOI/AAAAAAAAET8/WDWpsOfPhTU/s1600/Navan%2Bfort.jpg.

< Figure 3 One of a pair of sun-disks from Tadavnet (County Monaghan) displaying the spoked wheel motif. Early Bronze Age circa 2200–2000 BC. Image from https://deirdremorgan1.files.wordpress.com/2014/04/gold-disc-teldavnet-co-monaghan.jpg.

In the present paper, I will delve deeper into the ritual significance of this extraordinary monument and consider its possible connections with the patron goddess Macha after whom *Eamhain Macha* is named. Possible connections with the wider mythological and ritual practices of the Indo-European world will also be considered.

The goddess Macha was linked to land, fertility, and war, and there is general agreement that she was the sovereignty goddess of the kingdom of Ulster. Her name is also associated with *Magh Macha* "plain of Macha", *Ard Macha* "heights of Macha" (now Armagh city) (Fig. 4) and *Oenach Macha* "fair of Macha". Mythological tales reflect her role as a sovereignty goddess by portraying her as married to three different spouses. It has been argued that the apparently contradictory stories about Macha are attempts to portray her multidimensional and complex attributes. Macha represents part of a triad of goddesses which includes Badb and Mórrígan; known collectively as the Mórrígna. Badb is a war goddess who appears in the form of a hooded crow that frequents the battlefield. Mórrígan is also a war goddess; she possesses the power of prophesy, but her attributes also relate to agriculture, fertility and sovereignty. She is a shape-shifter who can appear in various animal and bird forms. Mórrígan may also appear as a beautiful young girl offering erotic charms, or as an ugly, repulsive crone. In the epic tale of the Second Battle of Moytura (*Magh Tuireadh*), Mórrígan couples with the Daghda, who is a version of the sun god.

Macha, too, has solar associations. The *Metrical Dindshenchus* tell that her original name was *Grian*, meaning "sun" for she was "the sun of womanhood". Macha is also connected with horses, an animal associated with earthly kingship. In the supernatural realm, it is the solar horse who aides the passage of the sun on its diurnal circuit (*Irish Lives Remembered*, 46, 2019, 2–9). It was Macha who gifted the hero *Cúchulainn* his famous twin chariot horses *Liath Macha,* "grey of Macha" (Fig. 5), and *Dub Sainglend*, "black of Saingliu". This pair of Otherworld horses relate to traditions of the Divine Twins, Castor and Pollux, divine horsemen and protectors of the sun (*Irish Lives Remembered*, 47, 2019, 34–41). In another mythological tale in which Macha was associated with both horses and twins, she was wedded to a man named Crunniuc and ran his household with efficiency and productiveness. As Crunniuc departed

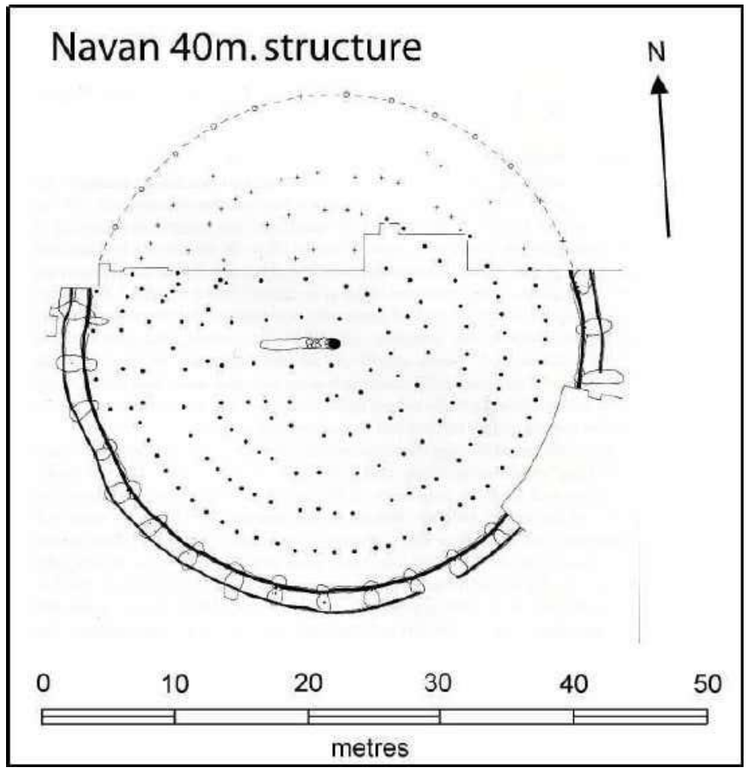
^ Figure 4 The city of twin cathedrals, Armagh (*Ard Macha*), is about two miles east of *Eamhain Macha* (Navan Fort). It is associated with St. Patrick's evangelising mission to the Irish and is today the Primacy for bishops of the Church of Ireland and the Roman Catholic traditions. In early belief, *Ard Macha* was the burial place of the goddess Macha. Image from https://twitter.com/PHIrelandPhoto/status/867503225250881537/photo/1.

^ **Figure 5** The Connemara pony is a native breed similar to the type of animal used during the Irish Iron Age. Image from https://www.horsebreedspictures.com/wp-content/uploads/2017/01/Connemara-Ponies.jpg.

for a fair, Macha warned him not to speak of her. Crunniuc ignored the warning and boasted that his wife could run faster than the king's horses. Consequently, though heavily pregnant, Macha was forced into a race, which she won, dying soon afterward. But first she gave birth to twins and, while doing so, cursed the Ulstermen with an affliction that caused them to suffer the pangs of labour in their times of greatest difficulty. This theme of periodic disablement and incapacitation may be a means of associating Macha with the seasonal cycle in which human birth pangs are a metaphor for the pangs of winter that end in springtime with the return of growth (birth). According to one medieval tale, it was the birth of Macha's twins that gave rise to the name *Eamhain Macha* meaning "twins of Macha".

Goddesses that exhibit similar traits and attributes are to be found elsewhere. A Celtic equine cult was centred on a British goddess who appears in a medieval collection of Welsh tales called *The Mabinogion*. Named Rhiannon, she was associated with horses and, for her second husband, married Manawydan, the Welsh equivalent of the Irish god Manannán. Together with the god Donn, Manannán formed the Irish version of the Divine Twins, celestial horsemen and protectors of the sun. A later tale that echoes Macha's race against the king's horses is related by William Borlase in his 1897 publication *The Dolmens of Ireland* in which Manannán personally runs a race against a mounted English horseman which, by winning, he successfully preserves the honour of the house of O'Neill. The Gaulish equivalent of Rhiannon was the equine goddess Epona who, like Macha (as wife of Crunniuc), appears to have been associated with domestic prosperity and fertility. However, Epona also served as a war goddess who protected warriors and their mounts. Archaeological evidence for the existence of an Irish equine cult during the late Iron Age comes from Farta (County Galway) where a mound of bowl-barrow type, measuring 12.2 m across and 2.7 m high, contained a Bronze Age cordoned urn and cremated human remains. However, a much later, secondary burial of late fourth to early sixth century AD held remains of an adult female, accompanied by the skeleton of a mare and deer bones. The deer bones suggest a connection with the sovereignty goddess (*Irish Lives Remembered*, 51, 2002, 30–42). Horse bones found close to the Mound of the Hostages, a passage tomb at Tara (County Meath) may be the remains of animals consumed at Iron Age inauguration rituals performed on the summit of the passage tomb. However, they may also be associated with feasting at Samhain (1st November) and Imbolc (1st February) when the rising sun shines into the chamber. Horse bones dating to the first two centuries AD found in front of the entrance to the passage tomb at Newgrange (County Meath) appear to be left over from ritual feasts. Associated votive finds include two fragments of Iron Age bridle bits, which had been deliberately broken, and some imported Roman jewellery and coins. Finds such as these near the entrance to Newgrange may relate to the well-known winter solstice sunrise event, indicating that winter had special significance for adherents of the equine cult.

Within the mound at *Eamhain Macha*, concentric rings of wooden posts supported the roof of the now-burnt building. These posts encircled one huge central trunk that has been dated by dendrochronology to the year 95 BC (Fig. 6). Standing about 13 m tall, it represented a "Tree of Life", or cosmic tree, believed to be located at the centre of the world (*axis mundi,* or cosmic axis). It was a sacred source of life that connected the higher and lower realms, joining together earth and its aquatic realms with the heavens and the underworld, linking humanity with the sacred and divine.



> **Figure 6** Plan of the ritual burnt building within the cairn at *Eamhain Macha*, constructed in 95 BC. Image after Chris Lynn (2003) see https://www.academia.edu/32690783/The_Irish_Early_Medieval_feasting_house_and_its_Iron_Age_origin.

In the west of the building there was an entrance inside of which were three radial aisles formed of flanking wooden posts, aligned from west to east, extending to the area of the central post. The entrance and aisles faced toward the setting sun at the autumn and spring equinoxes, probably with an intended ritual significance. As discussed above, Macha may have been associated with the winter season that at its maximum extent commences at the autumn equinox when the length of the nights begin to exceed the length of the days and continues until the spring equinox, when the reverse becomes the case.

The Classical world provides examples of what may be related traditions that probably had ancient Indo-European origins. The most famous religious rites in ancient Greece were known as the Eleusinian Mysteries, which were celebrated over ten days around the time of the autumn equinox. These secret initiation rites were held annually for the cult of Demeter and Persephone at the Sanctuary of Eleusis. Demeter was an agricultural goddess associated especially with grain and the harvest, and the Eleusinian Mysteries were linked closely to the story of the abduction of Demeter's daughter, Persephone. Demeter and Persephone (Fig. 7) are doubles, representing the mother and maiden, while the goddess Hecate may represent the crone goddess to form a triad. Persephone, who also bore the title Kore, meaning "the maiden", was abducted and taken to the underworld by her uncle Hades, with the consent of her father Zeus, brother of Hades. Demeter roamed the earth searching for her missing daughter, assisted by Hecate, who had heard the screams of Persephone when she was abducted. To pressure Zeus and Hades into returning Persephone, Demeter withheld her magical powers on which the growth of vegetation was dependant, thereby creating a famine on earth. The gods finally conceded but, because Persephone had eaten seeds of the pomegranate in the underworld, she was constrained to return there as its queen for part of the year. The annual descent of Persephone into the underworld saw the commencement of winter during which Demeter withheld her powers, causing the dying down of plants and the halting of growth, only to renew them on Persephone's return from the underworld each spring, marked by the flowering of meadows and the growth of new grain crops. Following conversion of the classical world to Christianity, the emergence of Persephone from the underworld at the spring equinox became Christianised as Easter, the spring festival that celebrated the resurrection of Christ.

^ **Figure 7** Demeter, wearing a crown, holds a royal sceptre and sheaf of wheat. Persephone holds an Eleusinian torch while pouring libations from a vessel. Attic Red Figure (White Ground) Lekythos, circa 450–425 BC. Image from National Archaeological Museum, Athens (Greece) (see https://www.theoi.com/Gallery/K3.2.html).

At the moment when Hades carried off Persephone, a swineherd called Eubuleus was herding pigs that were engulfed in the chasm down which Hades vanished with Persephone. The pig was a special animal of Demeter and, in art, she is portrayed frequently carrying, or accompanied by, a pig. The pig was regularly sacrificed in her mysteries, and animals were thrown annually into caverns to commemorate the disappearance of Persephone and the swine of Eubuleus. Pig meat was consumed during ritual feasting. Intriguingly, archaeology has shown that ritual feasting also took place at *Eamhain Macha* in which a very high proportion of animal remains (63%) were of pig (compared with 30% cattle and 8% sheep/goat). Multi-isotope analysis was conducted on the animal bones from Navan and the results provide evidence for occasional feasting at the site, with participants from all over Ulster and north Connacht bringing their animals, particularly pigs, for sacrifice and for consumption.

This feasting may have been associated with *Oenach Macha*, which may have been a harvest festival featuring horse racing, held at the autumn equinox. Large cauldrons were associated with feasting during the Bronze and Iron Ages, and a Late Bronze Age object dating between 1050 BC and 900 BC, found in Dunaverny bog (County Antrim) has been identified as a flesh-hook, an item of paraphernalia used to remove chunks of meat from a cauldron for serving at ceremonial or ritual feasts (Fig. 8). Two crows perch near the end of the shaft facing five swimming aquatic birds, probably a pair of swans and three cygnets, or perhaps geese and goslings. The bird species that are represented on bird-headed handles on Irish Iron Age ceremonial drinking cups appear to be geese or swans (Fig. 9) while, on continental Celtic ritual or ceremonial objects, aquatic birds are often represented, sometimes flanking images of the *Tree of Life*. The symbolism of migratory birds such as geese and swans was ideal for expressing the seasonality of nature and the cycles of death and rebirth. As discussed earlier, crows, such as appear on the Dunaverly flesh-hook, are associated with the war

^ **Figure 8** The Dunaverny (County Antrim) bronze flesh hook, a ceremonial object decorated with figures that appear to be crows and swans or geese. Late Bronze Age circa 950–750 BC. © The Trustees of the British Museum. https://www.britishmuseum.org/collection/object/H_1856-1222-1.

^ **Figure 9** Iron Age ceremonial drinking cup from Keshcarrigan (County Leitrim). The bird-headed handle appears to depict an aquatic species, possibly a goose. The eye-sockets may have held red enamel insets. Photo Jane Hawks (see http://irisharchaeology.ie/wp-content/uploads/2013/03/keshcarrigan-bowl.jpg).

goddess Badb. A remarkable find from Dinéault (Brittany, France) suggests a similar association with the goose among the continental Celts. The Dinéault find (Fig. 10) is a 1st century BC bronze figure of a war goddess wearing a helmet, the crest of which is in the form of a goose, its neck outstretched in aggression. The goose was a symbol of aggression, alertness and guardianship and, in recognition of this symbolism, Iron Age warrior graves in the former Czechoslovakia contained goose bones. In Rome, the sacred geese of the Capitol were lodged in the Temple of Juno and, according to legend, it was Juno's sacred geese that saved Rome in 390 BC by warning of the approach of the Gauls. Similar to Macha, Juno was a tutelary goddess, a divine protectress of the community who exhibited both sovereignty and fertility characteristics, and was often depicted associated with a military god.

> **Figure 10** Gaulish figure of a goddess wearing a goose-crested helmet. Dinéault (Brittany, France) 1st century BC. Image from http://www.collections.musee-bretagne.fr/zoom.php?q=id:-jo135424&nostat=T&marginMin=0&marginMax=0&curPage=0.

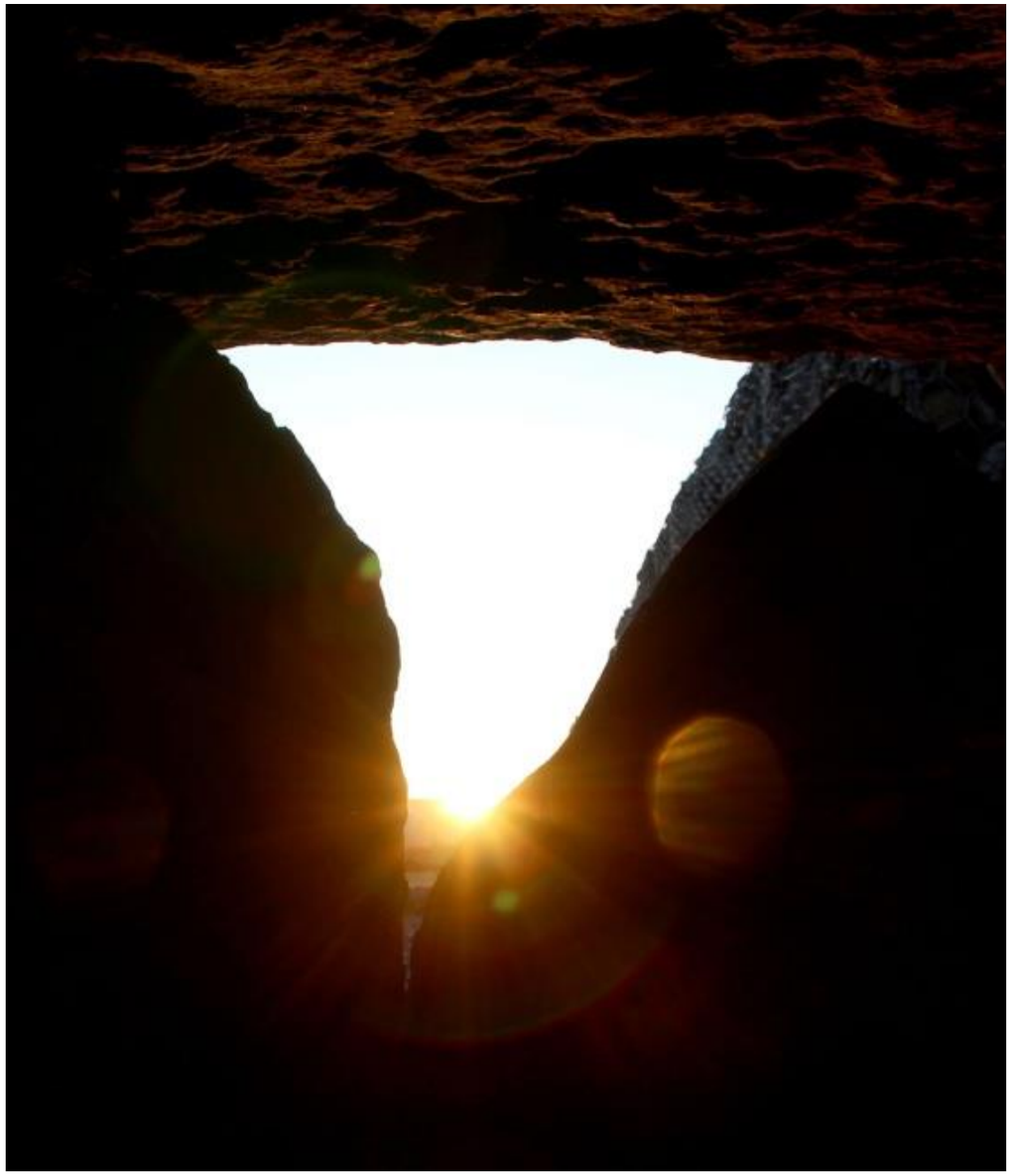
The goose also had associations with Persephone. According to the 2nd century AD Greek writer Pausanias, the nymph Hercyna was a childhood companion of Persephone and, once, while they were playing near Lebadeia, in Boeotia, Hercyna let loose a goose that flew into a cave where it concealed itself under a stone. Persephone followed to recover the bird and when she lifted the stone, water issued forth. On the bank of the ensuing river, a temple was erected which contained a statue of a maiden carrying a goose. The tale may relate to a local Boeotian version of Persephone's descent into the underworld. Another account in a 1st or 2nd century AD compendium of Greek myths called the *Bibliotheca of Pseudo-Apollodorus* tells a version of the tale of the birth of the Divine Twins, Castor and Pollux. In order to avoid Zeus, the goddess Nemesis turned into a goose, but Zeus turned into a swan and mated with her. Nemesis laid an egg that was discovered by a shepherd who passed it to Queen Leda who kept it at her breast until it hatched to produce Castor and Pollux. Love, beauty and desire, the attributes associated with the Greek goddess Aphrodite, were related to fertility in that they provided impetus and motivation to engage in reproductive acts. The white goose was sacred to Aphrodite who was often depicted riding a goose side-saddle (Fig. 11).

< Figure 11 Depiction of Aphrodite riding a goose. From an Attic Red Figure (White Ground) Kylix from circa 460 BC. Image © The Trustees of the British Museum. https://www.theoi.com/Gallery/K10.3.html.

The horse, the special animal of Macha, was also associated with Demeter. According to Pausanias, when Demeter was wandering in search of Persephone, the god Poseidon followed her with lustful intentions. In order to escape him, however, Demeter transformed herself into a mare. Poseidon then transformed himself into a stallion and mated with her. As a result, Demeter gave birth to twins: a daughter Despoine and a son Arion, who was a divine, talking horse. Despoine was worshipped as a goddess in her sanctuary at Lycosura in Arcadia, where a statue of her wearing a garment on which human figures are carved includes one that appears to have a horse's head. The sanctuary also contains an enthroned statue of Demeter and an altar dedicated to her. Pausanius also tells of a cave in Phigalia, in Arcadia, into which Demeter went, angry at her rape by Poseidon and the abduction by Hades of her daughter Persephone. Here, she put on black clothing and shut herself away. The Phigalians dedicated the cave to "Black Demeter" and set up a wooden image of her representing a woman with the head and mane of a mare.

There is cause to believe that the various traditions discussed above may have had an even more ancient ancestry. In County Sligo, the focal monument of the Carrowmore passage tomb cemetery is Listoghil, the chamber of which is directed towards a saddle-like feature in a ridge on the horizon (the Ballygawley Hills) (Fig. 12). This feature frames the sunrise on days lying on or close to Samhain and Imbolc, times when the rising sun illuminates the Listoghil chamber (Fig. 13). These two traditional festivals are now celebrated as Halloween on 31st October and St. Brigid's Day on the 1st February and they represent a tighter framing of winter-start and winter-end than do the equinoxes. The ridge on which the Saddle sits is formed by a row of hills that extend south-westward from the Saddle, each topped by a cairn or passage tomb. Viewed from Listoghil, the ridge looks like a reclining female figure, which a local story identifies as a sleeping witch lying on her back (Fig. 12). The Saddle is located at the feet of the "witch", with Aughamore Far forming her abdomen. The hills of Slieve Dhá Éan and Slieve Dargan form the witch's breasts, while the hill

^ Figure 12 The Sleeping Winter Witch. View of the Ballygawley Hills (County Sligo) identifying features discussed in the main text. Image from https://singinghead.wordpress.com/2016/09/13/the-cailleach-at-sligo/.



< Figure 13 Samhain sunrise viewed from within the chamber of Listoghil passage tomb (County Sligo). Image from http://www.carrowkeel.com/sites/carrowmore/c51b.html.

that terminates the southern extremity of the ridge represents her head. This hill is named Cailleach a Bhérra's House after the passage tomb on its summit, which folklore held to be the house of *An Cailleach Bhérra*, the crone version of the goddess who is the winter witch. For all of the winter, from Samhain to Imbolc, as viewed from Listoghil, the rising sun can be seen to issue from positions along the body of the sleeping witch. However, for 50 days, almost half of the winter, the sun rises over Cailleach a Bhérra's House and for nearly two weeks, while "standstill" occurs at the winter solstice, it rises in virtually the same position over the witch's head. During the following weeks the position of sunrise moves back northward across the body of the witch until the cycle is completed on February 10 when the sun rises once more from the Saddle to illuminate the chamber at Listoghil. *Slieve Dhá Éan*, which symbolically represents one of the witch's breasts, translates as "the mountain of the two birds" which a local folktale identifies as a pair of geese who plunged into the depths of Lough Dagae, *loch dá gé* "lake of two geese", never to be seen again. This lake in situated on the slope of the ridge in the townland of Aughamore Far (Fig. 14). Another tale relates that it was in this lake that the witch herself was drowned. This equates the witch with the migrating geese, and so the tale is one that originally told of the annual descent of the Winter Witch into the Underworld for a period that was determined by the movement of the sunrise along the body of the sleeping witch.

The unchanging nature of the agricultural cycle means that traditions persist over long periods of time. It is not surprising that recent traditions associated with the autumn equinox contain some now familiar themes. Michaelmas is the feast of the archangels Michael, Gabriel, and Raphael on September 29, and it is thought that the feast was set near the autumn equinox to draw the faithful away from earlier pagan celebrations. In Ireland, Michaelmas was known as *Fomhar na ngéan* "the time of the goose harvest" and geese and pigs slaughtered around this time could be salted to preserve them for the winter. Michaelmas was also one of the traditional days for settling rents and accounts and many a farmer made payment with birds from the goose flock. Geese were given as gifts to the poor and goose down was sold as fillings for mattresses and pillows. In Germanic tradition, the Winter Witch is Frau Holle and when her mattress is shaken out in the underworld it causes feathers to fly: these translate to snow in the human world. This shows Frau Holle as a creator of weather and a personification of winter. Her other associations are with agriculture; with women's domestic work, especially spinning; and with magic. She takes people to the underworld and is associated with life, death and regeneration. The

v Figure 14 Lough Dagea (County Sligo). The lake, which is very deep, is a portal to the underworld. Image from http://www.carrowkeel.com/sites/coolrea/sliabhdaean.html.

pantomime figure Mother Goose has her origins in these traditions.

Traditionally, Irish families enjoyed a roast goose dinner at Michaelmas, followed by an examination of the breastbone to foretell the weather for the coming winter. In the Scottish Isles, a cake made of barley, oat and rye meal (called St. Michael's Bannock) was baked. Michaelmas marked the end of the grain harvest when servants were paid their wages and workers sought to find new employment contracts. The hiring fairs that facilitated this custom created opportunities for community celebration. In traditional belief, when St. Michael cast Satan from Heaven, the devil landed in a patch of brambles to which he returns every year to spit on the plant that injured him. It was considered unwise, therefore, to eat blackberries after September 29th. If Michaelmas ended the blackberry season it marked the start of the apple and potato harvests and the opening of hunting season. In Greek myth, Zeus caused Bellerophon to fall from the winged horse Pegasus into brambles that partly blinded him. This may be a metaphorical reference to the dimming of the light after the autumn equinox.

In the earliest account of the Second Battle of Moytura, Macha was reportedly killed by Balar, the one-eyed Fomorian battle commander. As discussed in my article about the God of Wisdom *(Irish Lives Remembered*, 49, 2020, 68–81), Balar was one of a number of manifestations of the sun god who is associated with the imprisonment or abduction of women. He was a chthonic deity who symbolised the darkened sun on its nocturnal passage through the underworld. During winter, when the nights were longer than the days, the sun was seen to spend the greatest part of his time in the underworld. Thus, the fiery mansion within the mound of *Eamhain Macha* provided a winter bower for the sun god and his consort. The mound, thus, symbolised the solar cycle and gave a visible expression to the cosmic duality of earth and sun that was mirrored in the traditions of sacral kingship. The mound also provided a platform for the performing of ceremonies connected with sacral kingship, such as the inauguration ritual. And for making astronomical observations. It may also have formed a focal point for *Oenach Macha*. In an unending cycle, the goddess would emerge each spring, bringing forth new growth and fertility which the sun god would then nurture and ripen throughout the long days of summer. This then would ensure the harvest and the continuance of human life.

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The Rebellion of Dervorgilla, Queen of Tyrconnell

By Brigit McCone

Let's start not with Dervorgilla but with Grace O'Malley, "Pirate Queen" of Mayo in the West of Ireland.

She was described by the president of the Tudor administration in Munster in 1578 as "chief commander and director of thieves and murderers at sea." O'Malley has become an iconic figure in Irish history, starring in the rebel song "*Óró sé do bheatha abhaile*" ("*Oro, welcome home*") by the Irish revolutionary nationalist Patrick Pearse, with a bronze sculpture recently unveiled to her in Westport House (County Mayo) on the site where her castle once stood (Fig. 1).

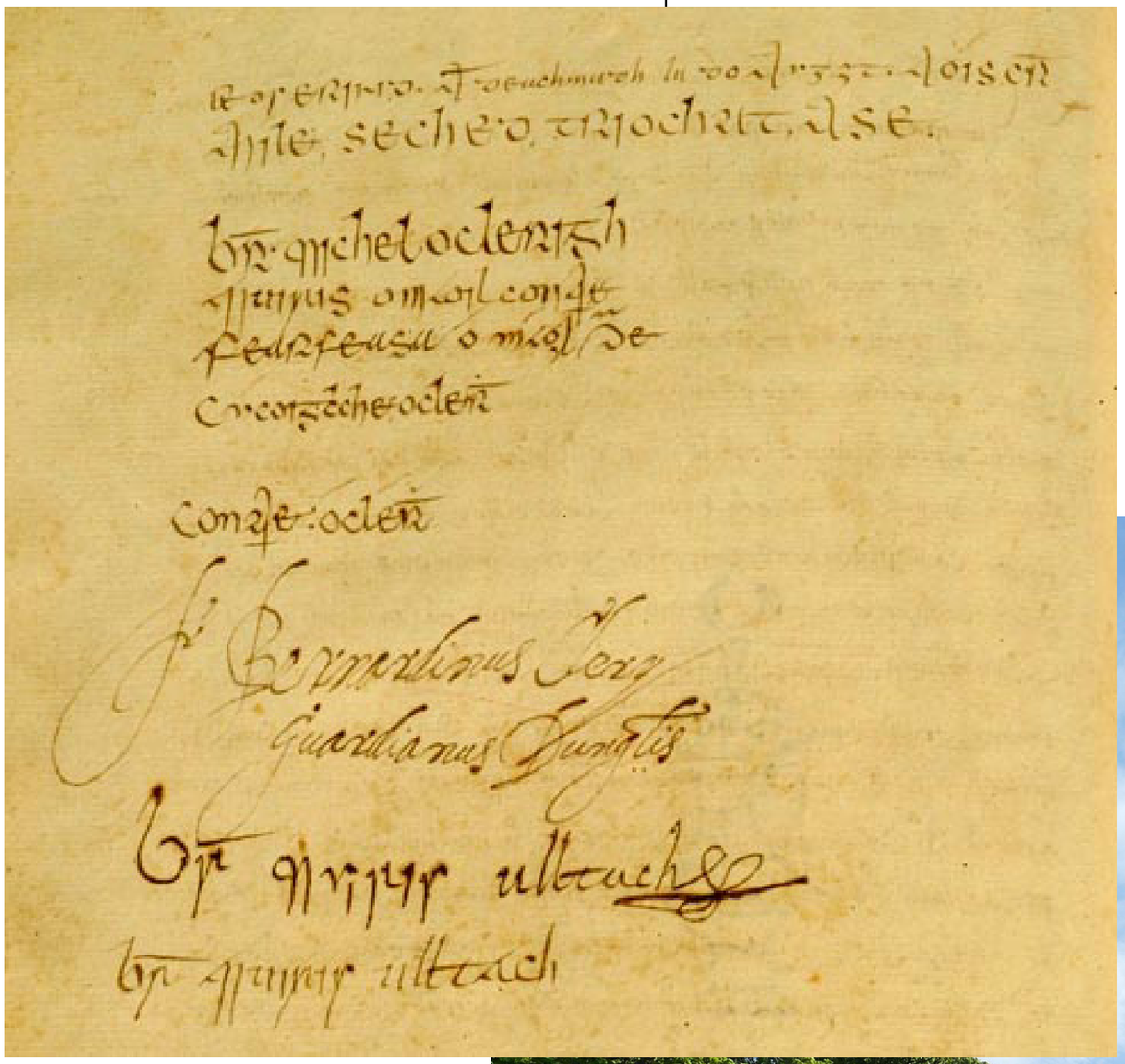
^ **Figure 1** The statue of Grace O'Malley (1530–1603) at Westport House (County Mayo). Photo by Suzanne Mischyshyn, in public domain.

In 1979, a full biography of O'Malley was published by Anne Chambers. Though many legends have since grown up around her, there seems to be no doubt that Grace O'Malley personally led troops in combat. During a 1589 rebellion, Grace O'Malley is recorded by the Tudor administration as having raided the Isle of Aran with "2 or 3 baggage boats full of knaves". In 1593, she sailed to London and was granted an audience with Queen Elizabeth I (Fig. 2), herself described as a "Pirate Queen" for the raiding activities of her privateers. O'Malley's audience with Elizabeth I must have made a highly favourable impression because it resulted in O'Malley's full Royal pardon and the release of her son, Tibbot. Strangely, although Grace O'Malley features prominently as a Gaelic rebel in the records of the English Tudor administration, and in the oral folk tradition of Connacht, she is not mentioned in the Irish annals, a historical record of significant events compiled by Gaelic monks and scribes. Were her actions regarded as shameful and unwomanly by the clerics who kept these records? Was it completely unimaginable for Irish women to lead troops in combat? To consider this last question, I would like to look at an incident recorded in the annals over two centuries earlier: the rebellion of Dervorgilla, the wife of Hugh O'Donnell, King of Tyrconnell, a kingdom centred on today's County Donegal in the northwest of Ireland.

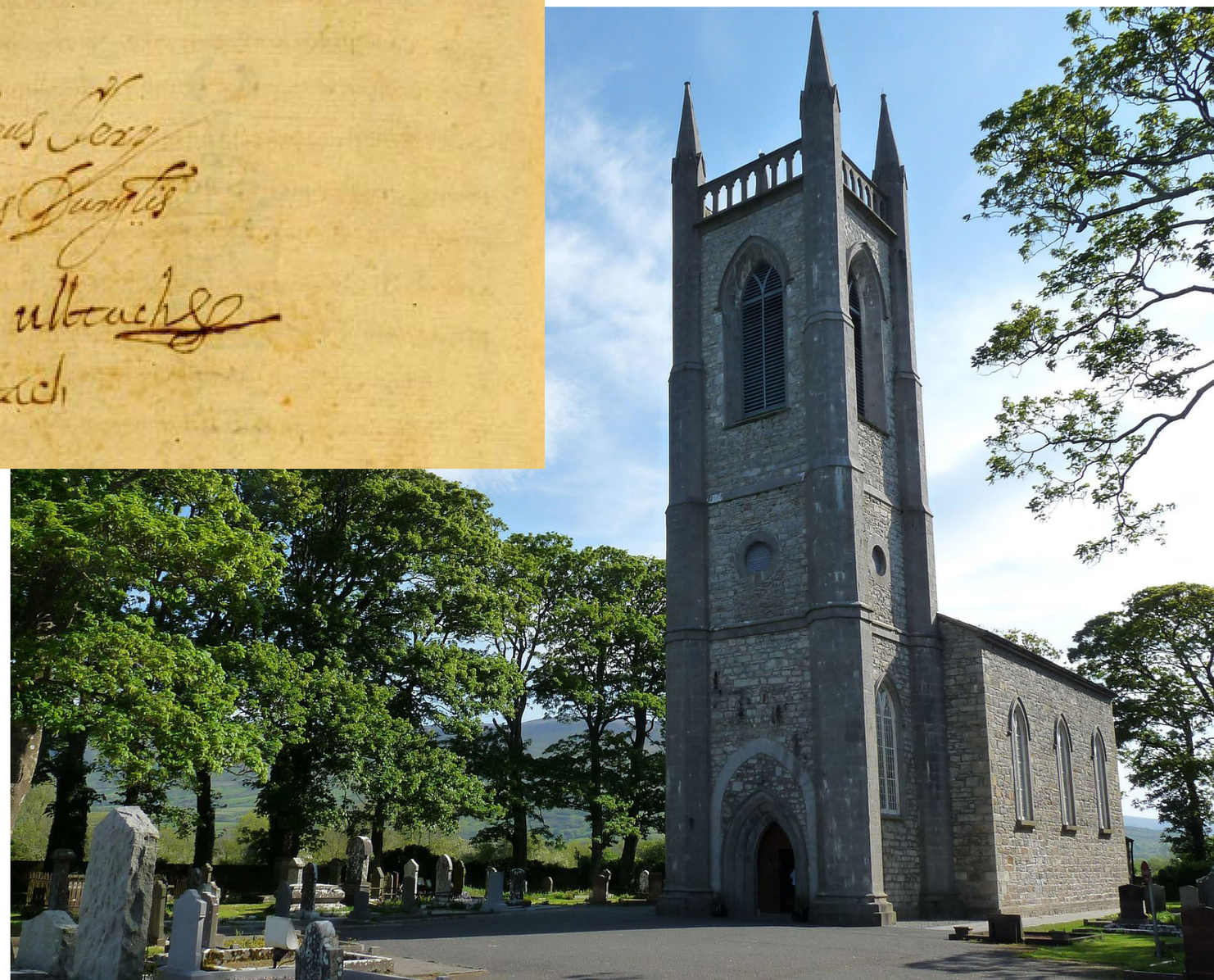
^ **Figure 2** Meeting of the "Pirate Queens": Grace O'Malley and Elizabeth I. From the 1794 book *Anthologia Hibernia*; image in public domain.

Some two centuries before Grace O'Malley, in 1315, Ireland was thrown into chaos when Scottish King Robert the Bruce sent his brother Edward to invade Ireland and endeavour to become its High King, attacking the country's Anglo-Norman settlers and appealing to local Gaelic chiefs for support. One consequence of the turbulence was civil war among the O'Conors (O'Connors) of Connacht. The King of Connacht, Felim O'Conor, took his army to Ulster to aid the Anglo-Normans in opposing the Scottish invasion, allowing the challenger, Rory O'Conor, to burn and lay

waste to many towns and castles across the province in his absence, including Sligo itself. In the midst of this chaos, Cathal O'Conor of the Sligo O'Conors is recorded in the *Annals of the Four Masters* (Fig. 3) as slaying three of Dervorgilla's brothers: Hugh Ballagh, Donnell, and Manus. Cathal probably did this in support of King Felim against the invader Rory and his sept, the clan Murtagh O'Connors to which Dervorgilla and her brothers belonged. Hugh Ballagh is described in the *Annals of Connacht* as being "craftily killed", suggesting a dishonourable assassination, while Manus is described in the *Annals of the Four Masters* as "the most famous and illustrious of the princes of Connaught at this time". From this bare sentence, we can only imagine the charm and popularity that Manus must have possessed and the ambitions that his family surely cherished for his bright future. The annals, originally compiled by medieval monks and scribes, briefly note significant historical events without much discussion or analysis. Nevertheless, it seems clear that the murder of her three brothers played a role in Dervorgilla's retaliation against the O'Connors of Sligo, in which she herself is prominently recorded by the annalists as initiator, leader and instigator: an unusual position for a woman. the *Annals of Connacht* specifically state that Dervorgilla incited her husband, King Hugh O'Donnell, to ravage the district of Carbury, while she herself personally led a band of gallowglasses (a type of elite mercenary soldier) and men from her own family to attack and plunder the churches of Drumcliff, which were under the patronage of her great enemies, the O'Connors of Sligo. Drumcliff is better known today as the burial place of the poet W. B. Yeats (Fig. 4).



< Figure 3 The signature page of the *Annals of the Four Masters* (a compilation of works, plus some original research, detailing the entire history of Ireland from the Biblical Flood right up to 1616; the work was largely compiled from 1632 to 1636). Image in public domain.



> Figure 4 Today, Drumcliff is known as the burial place of W.B. Yeats. Image in public domain.

The Synod of Birr in AD 697 was a legal symposium which drew up the *Cáin Adomnáin*, sometimes called "Ancient Ireland's Geneva Conventions" for establishing the general rules of warfare, which aimed to protect women, children, and clerics as non-combatants. From this, it is clear that, as a general rule, women were not expected to fight. Yet the oldest recorded tales of Irish mythology, the Ulster Cycle, depict Queen Medb (pronounced "Maeve") raising her own army to steal Ulster's greatest bull, and the warrior woman Scáthach training the tale's hero, Cú Chulainn. Though these tales are today considered to be mythical, they would have been viewed as real history by many medieval readers, possibly providing a woman such as Dervorgilla with an example of exceptional women who could take an active role in combat. In the Brehon law of Gaelic Ireland, wives had independent property rights and control over their dowries, whereas in English Common Law wives were denied any independence of property from their husband. In the case of a royal woman, the dowry might even include mercenary soldiers who could, therefore, come under her personal command and protect her personal interests within the marriage.

Finola MacDonald, a lady of the Scottish court, came to Ireland to wed Sir Hugh McManus O'Donnell during the sixteenth century Tudor Conquest, bringing a sizeable band of Scottish gallowglasses with her as her dowry. The Tudor Conquest was the same period in which Grace O'Malley was leading her raids and was a time of political upheaval, just like the much older Bruce Invasion during which Dervorgilla raided the churches of Drumcliff. Better known by her Gaelic nickname *Iníon Dubh*, or "dark-haired daughter", Finola MacDonald was to become the effective leader of Tyrconnell through her much older husband. *Iníon Dubh* and her mercenaries terrorized Tyrconnell while her son Red Hugh was held hostage by the Tudor administration; she is credited with helping to engineer Red Hugh O'Donnell's rise to the chieftainship (Fig. 5), including by orchestrating the

^ **Figure 5** Bronze statue of Red Hugh O'Donnell (1572–1602) in Donegal. Image by SecretagentFrog12, in public domain.

killing of his rivals. Did these times of high political conflict and confusion create the power vacuums necessary for certain ruthless women to assume command? The case of Dervorgilla demonstrates that the type of political independence wielded by later rebels, such as Grace O'Malley, was more than an isolated incident, though it could not be called common. Back in 1393, Ulster King Niall Óg O'Neill sent his wife, Úna, to negotiate with the King's Council in Ireland and with Justiciar James Butler in Drogheda (County Louth) to secure the release of their son Brian. Queen Úna may have been trusted with this mission precisely because she was a non-combatant who posed no threat, but it certainly demonstrated Niall's faith in her diplomatic skills. In another recorded example, Síle, daughter of Niall Garbh O'Donnell, led the defence of her husband's castle at Omagh against the O'Neill lord in 1471, after her husband and his brothers had fled. Perhaps the Irish annalists were less willing to acknowledge the actions of Grace O'Malley because she was taking a direct leadership role in politics, rather than simply avenging a brother or defending a son's birthright as Dervorgilla and, later, *Iníon Dubh* did.

In 1316, the year after Queen Dervorgilla's raid on Drumcliff, the *Annals of Connacht* record that her husband, King Hugh O'Donnell, brought "a great army" into Carbury, defeating its lord, Rory of the Sligo O'Conors: this was not the rebel leader Rory but, rather, a brother of Cathal O'Conor, the man blamed for the "crafty" murder of one of Queen Dervorgilla's own brothers. Rory of Carbury broke with his clan to surrender and yield the lordship of Carbury to King Hugh, by whom oaths of peace were sworn to Rory on the holy relics of Tyrconnell. Yet, in spite of this solemn and holy pact concluded by her husband, Dervorgilla herself refused to accept peace with the brother of her mortal enemy Cathal, and hired a band of gallowglasses to kill Rory. This glimpse of a wife taking an active role in warfare and acting independently of her husband and against his political interests is in sharp contrast to the usual image of aristocratic ladies as delicate and submissive possessions of their husbands or as "non-combatants". Dervorgilla's actions are a reminder that, behind the dry accounts in the historical annals of battles, deaths and victories, there is human grief and bereavement, rage and vengeance. Queen Dervorgilla died the same year that she ordered the killing of Rory. The cause of her death is not recorded. This year, in the middle of the turbulent Bruce Invasion (1315–1318) and its mass burnings and plunder, was one of famine and plague, so it is plausible that Dervorgilla's death was natural. However, she had certainly made enemies enough by her actions to raise the possibility that it was not.

Wives acting independently of their husbands in political matters would be unusual, causing the annalists to take note of it, and Dervorgilla was not the only example. One of the most famous women of medieval Ireland, Margaret O'Carroll, wife of Calvagh O'Connor Faly, known for hosting feasts for all the learned men of Ireland in the famine year of 1433, is recorded as engaging in hostage negotiation in 1445 without consulting husband Calvagh. Having just returned from a pilgrimage to St. James of Compostela in Spain, which was undertaken with the Irish chief Mageoghegan, Margaret ransomed Mageoghegan's son from the English administration in exchange for all the English prisoners that her husband had captured that year. To take such a bold step "unadvised to Calvagh", as the annals record, surely speaks to Margaret's own supreme confidence in the security of her position and in her value to her husband. Whether Queen Dervorgilla was equally secure in

her own husband's love or protection, or simply acting recklessly in blind rage, is not recorded.

The medieval Irish annals are mainly chronicles of the exploits of chiefs, warriors, and sometimes churchmen. Women are glimpsed only occasionally. But these brief references show royal ladies whose property and divorce rights under the Gaelic Irish system had given them a greater independence of action, even extending on occasion to active involvement in politics or combat, at the same time that they lived lives of insecurity in a dangerous world.

Later Irish women warriors – the 18th century pirate Anne Bonny; Betsy Grey, who became a martyr of the 1798 Rising; or Constance Markiewicz, the Irish revolutionary nationalist who fought in the 1916 Easter Rising – were building on an established tradition of militant Irish womanhood. Grace O'Malley, the pirate queen, is probably the most famous woman warrior. But they all followed in the wake left by Queen Dervorgilla.

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The Increase in Appreciation of Irish Composer Ina Boyle (1889–1967)

By Deirdre Powell

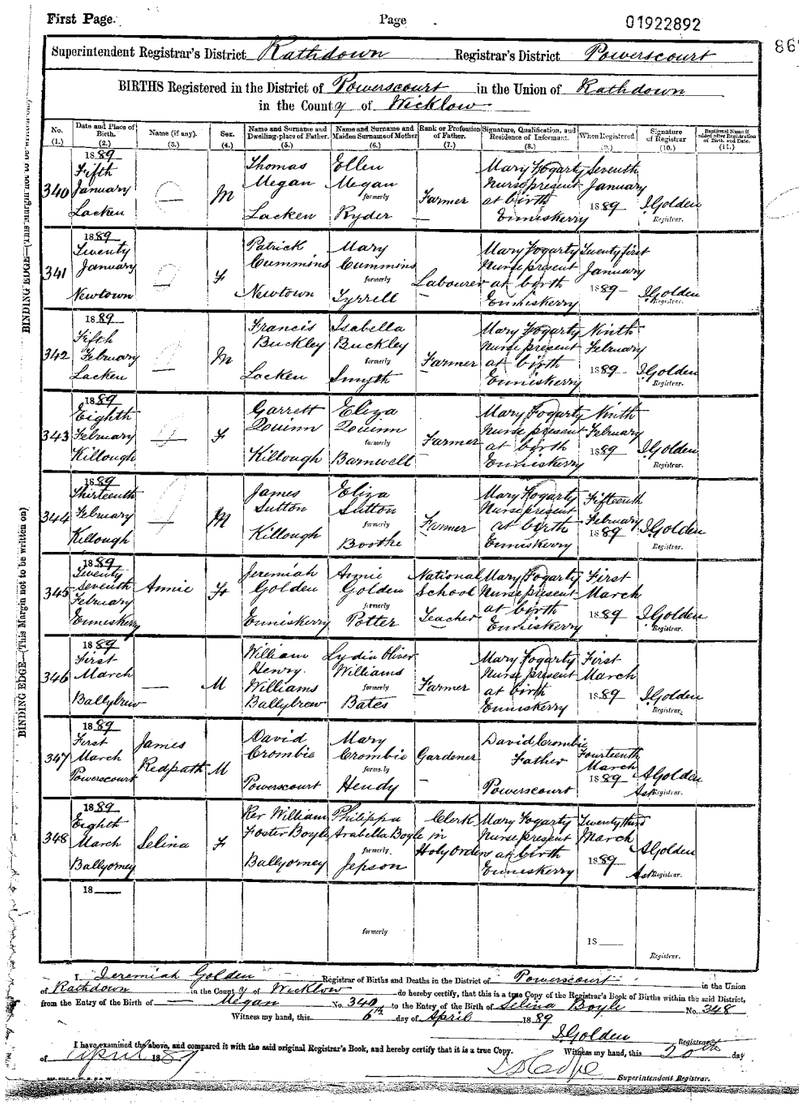
It is over fifty years since the death of Irish composer Ina Boyle (Fig. 1): she was a prolific and significant female composer who deserves a fresh appreciation.

Boyle's compositions cover a wide spectrum of genres and include choral, chamber and orchestral music, together with ballet, opera and vocal music. During her lifetime, a number of her works were performed repeatedly and received acknowledgement, but most of her compositions remain unpublished and unperformed.

So, what do we know about this retiring but prolific Irish composer? Ina Boyle was born on 8 March 1889 as "Selina Boyle" (Fig. 2), a name given in even more detail in the 1901 census as "Selina A. P. Boyle" [the initials standing for "Adelaide Philippa"], to Reverend William Foster Boyle and Philippa Arabella Jephson. She lived most of her life in the family home at Bushey Park, Enniskerry (County Wicklow). Reverend William Foster Boyle had married Philippa on 12 May 1887 in St Anne's Church in Dublin City, but both parties lived in Enniskerry, Reverend Boyle being the curate at St. Patrick's Church in nearby Powerscourt. He encouraged Ina (as she was to be called) in her first music lessons. Together with her younger sister, Phyllis (born 6 July 1890), she was taught the cello and violin by their governess, and she began to compose music at an early age.

< **Figure 1** Portrait of Irish composer Ina Boyle (1889–1967). Image in public domain.

v **Figure 2** Copy of Ina Boyle's civil birth certificate showing that she was actually christened "Selina". In fact, her full name was Selina Adelaide Philippa Boyle. Image courtesy of Irishgenealogy.ie.



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Superintendent Registrar's District Rathdown Registrar's District Powerscourt

BIRTHS Registered in the District of Powerscourt in the Union of Rathdown in the County of Wicklow

No.	Date and Place of Birth	Name (if any)	Sex	Name and Surname and Dwelling-place of Father	Name and Surname and Maiden Surname of Mother	Rank or Profession of Father	Signature, Qualification, and Residence of Informant	When Registered	Signature of Registrar	Baptismal Name if added after Registration of Birth, and Date
340	1889 Fifth January Lacken	—	M	Thomas Megan Lacken	Ellen Megan formerly Ryder	Farmer	Mary Fogarty Nurse present at Birth Enniskerry	Twenty-first January 1889	J. Golden Registrar.	
341	1889 Twenty January Newtown	—	M	Patrick Cummins Newtown	Mary Cummins formerly Tyrrell	Labourer	Mary Fogarty Nurse present at Birth Enniskerry	Twenty-first January 1889	J. Golden Registrar.	
342	1889 Fifth February Lacken	—	M	Francis Buckley Lacken	Isabella Buckley formerly Smyth	Farmer	Mary Fogarty Nurse present at Birth Enniskerry	Ninth February 1889	J. Golden Registrar.	
343	1889 Eighth February Killough	—	M	Garrett Quinn Killough	Eliza Quinn formerly Barnwell	Farmer	Mary Fogarty Nurse present at Birth Enniskerry	Ninth February 1889	J. Golden Registrar.	
344	1889 Thirteenth February Killough	—	M	James Sutton Killough	Eliza Sutton formerly Boothe	Farmer	Mary Fogarty Nurse present at Birth Enniskerry	Fifteenth February 1889	J. Golden Registrar.	
345	1889 Twenty Seventh February Enniskerry	Annie	F	Jeremiah Golden Enniskerry	Annie Golden formerly Potter	National School Teacher	Mary Fogarty Nurse present at Birth Enniskerry	First March 1889	J. Golden Registrar.	
346	1889 First March Ballybrew	—	M	William Henry Williams Ballybrew	Lydia Rose Williams formerly Bates	Farmer	Mary Fogarty Nurse present at Birth Enniskerry	First March 1889	J. Golden Registrar.	
347	1889 First March Powerscourt	James Redpath	M	David Crombie Powerscourt	Mary Crombie formerly Hendly	Gardener	David Crombie Father Powerscourt	Fourteenth March 1889	J. Golden Registrar.	
348	1889 Eighth March Ballyorney	Selina	F	Rev William Foster Boyle Ballyorney	Philippa Arabella Boyle formerly Jepson	Clerk in Holy Orders	Mary Fogarty Nurse present at Birth Enniskerry	Twenty-third March 1889	J. Golden Registrar.	
	18—				formerly			18—	Registrar.	

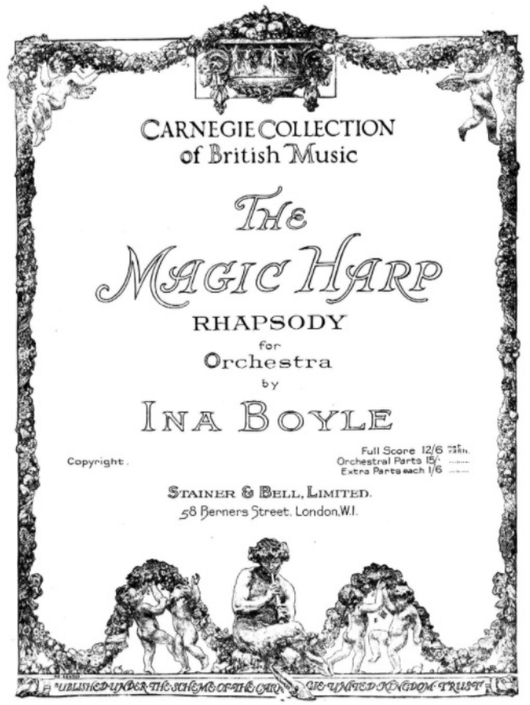
I, Jeremiah Golden Registrar of Births and Deaths in the District of Powerscourt in the Union of Rathdown in the County of Wicklow do hereby certify, that this is a true Copy of the Registrar's Book of Births within the said District, from the Entry of the Birth of Megan No. 340 to the Entry of the Birth of Selina Boyle No. 348

Witness my hand, this 6th day of April 1889 J. Golden Registrar.

I have examined the above, and compared it with the said original Registrar's Book, and hereby certify that it is a true Copy. Witness my hand, this 20th day of April 1889 Superintendent Registrar.

Ina Boyle studied composition with a number of private teachers in Dublin. In 1900, at the age of eleven, she studied theory and harmony with the English Organist Samuel Myerscough, who went on to found the Leinster School of Music in 1904. From 1904 onwards, she also undertook lessons with Armagh-born composer Charles Wood via correspondence; Wood was married to Boyle's cousin Charlotte Georgia Wills-Sandford. Ina subsequently studied with Percy Buck and, in 1913, began counterpoint, harmony and composition lessons with Charles Herbert Kitson and George Hewson in Dublin. She entered works for competitions at the same time as caring for her parents and sister and while looking after the family home and estate.

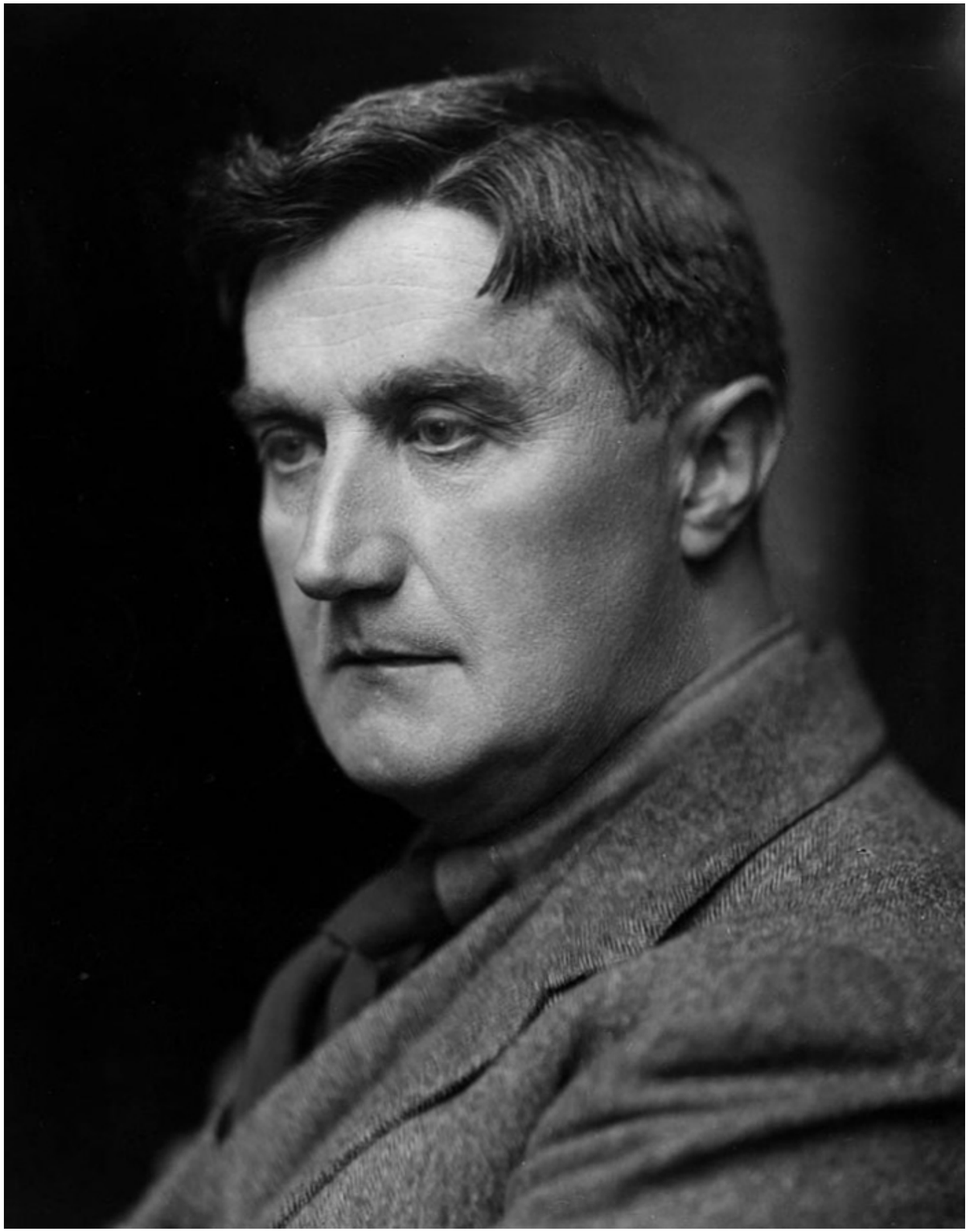
Boyle had her greatest success with the orchestral composition "The Magic Harp" (Fig. 3). This work was selected for publication in 1920 by the prestigious Carnegie United Kingdom Trust, and Boyle was the only woman composer to be honoured by the scheme. This composition, which remains her best known, constituted a musical evocation of a poem by poet and dramatist Eva Gore-Booth about the mythical harp of the Dagda, who was the chieftain and high-priest of the Tuatha de Danaan. Some commentators contend that this work is, unsurprisingly, rather musically immature because it is one of her early works. It is perhaps, therefore, unfortunate that her musical reputation rests so heavily on this one early work.



^ **Figure 3** Front cover of Ina Boyle's 1919 rhapsody for orchestra "The Magic Harp", as published in 1922 by Stainer and Bell. Photo by SfJohna in public domain.

In 1923, Ina crossed the Irish Sea by steamship in order to take lessons with the great English composer Ralph Vaughan Williams (Fig. 4). He thought highly of her music and encouraged her to have it performed. Her lessons with Vaughan Williams continued until the outbreak of World War Two, but Boyle's friendship with the English composer lasted until his death in 1958. Rather than adopting a composing technique involving strong contrasts, Boyle composed in a style of gentle "ever-developing ideas". Under the tuition of Vaughan Williams, Boyle appears to have discovered a way of writing more profoundly peaceful music that had sufficient musical sophistication to support the large-scale structures that were of interest to her.

While she was a pupil of Vaughan Williams in England, Ina Boyle became involved with a group of young female musicians. The group included the composers Elizabeth Maconchy (later LeFanu) and Grace Williams, who hosted a concert series that provided a rare opportunity for female composers to have their music performed. As a result of these contacts, more of Ina's compositions were performed, including "Gaelic Hymns" (1923–24), which premiered in 1931; "Christ Is a Path" (1935); her violin concerto (1935); and her string quartet (1937). These performances were



^ **Figure 4** Portrait of Ina Boyle's most prestigious teacher, noted English composer Ralph Vaughan Williams. Image from E. O. Hoppé's *The Bookman*, in public domain.

well received. Unfortunately, there were just few of them.

World War Two interrupted Boyle's travel to England and, because of her isolation, her music was seldom performed. She achieved early recognition for her compositions when two of her works, the "Elegy" for cello and orchestra and a setting of Walt Whitman's "The Last Invocation", were awarded first and second prizes at the Sligo Feis Ceoil for the composer's competition. Between 1924 and 1927, the first of her three symphonies were composed, but she had to wait until 1945 for its first complete performance, which occurred at a studio concert at Radio Éireann. In addition, Boyle composed a violin concerto in the early 1930s that was dedicated to her mother, who had died in 1932. Boyle also won an Olympic Honourable Mention in 1948 for Ireland with a composition entitled "Lament for Bion," a Greek-themed composition for tenor and strings that she had submitted to the Olympic Cultural Activities Committee.

Ina Boyle died of cancer in Greystones (County Wicklow) on 10 March 1967. Her papers are archived in the Library of Trinity College Dublin, and the college has digitised most of her music manuscripts, which can be searched and studied online.

It is interesting to note that the Ina Boyle Society Limited has been recently formed to successfully champion and promote the work of this sadly forgotten Irish composer by means of the development of Anglo-Irish cultural partnerships. This has resulted in greater recognition for Ina as one of Ireland's most prolific and important Irish women composers of the early 20th century. And it is a good sign that there has also been a growing number of performances, broadcasts and recordings of her music, which most recently includes the recording of a selection of Boyle's songs for voice and piano at the Wigmore Hall in London (England). The works were recorded to mark sixty years since mezzo-soprano Dame Janet Baker performed one of Boyle's songs at her Wigmore Hall debut in 1960.

Keep an eye on the Ina Boyle Society Limited: they plan to extend their mission of promoting Boyle's music to other neglected Irish composers, especially women whose music deserves to be heard more widely.

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Dúchas: An Invaluable Resource for Folklore *and* for Family Historians

Part I: Folklore and the Connection to Family History

Part II: An Interview with Críostóir Mac Cárthaigh, Director of the National Folklore Collection

By Jacqueline Gallup

Prelude

The Dúchas folklore project, based on 20th century collecting of all types of folklore (in the widest sense), is one of the most important, yet underutilised, resources for the family historian.

I will present a series of three articles – Parts I and II in the Spring issue and Part III in the Summer issue – designed to tell the family historian not only what is in the Dúchas collections but also how and why the information therein constitutes an invaluable research tool. I wish to warmly thank Críostóir Mac Cárthaigh, Director of the National Folklore Collection, for his selfless help.

Part I: Folklore and the Connection to Family History

"Folklore" is a broad term commonly associated with mystical stories and traditional customs. But it actually encompasses a much wider sphere of everyday life: language, food, music, clothing, and so on. Though the concept of "folklore" applies to almost all cultures, Ireland has had a long-established national interest with the study and preservation of the subject. The prime example of this is the National Folklore Collection housed within University College Dublin (UCD), which serves as the single largest collection of a nation's folklore within the European Union. In 2012, Dúchas (Dúchas.ie) was founded as a joint project between UCD and Dublin City University and was launched to give users free access to the material in this collection from the comfort of their own homes. This article explores how folklore and the contents of the National Folklore Collection (NFC) available on Dúchas.ie can be beneficial to those interested in researching their own Irish connections. This exploration is centred on a review of the website paired with an interview from Críostóir Mac Cárthaigh, the Director of the National Folklore Collection (see Part II).

The origins of the National Folklore Collection dates to back in the 1930s with the founding of the Irish Folklore Commission in 1935. Throughout the 1930s and 1950s,

^ **Figure 1** A family in rural Ireland being recorded by the Folklore Commission. The Photographic Collection, M001.18.00037

the Commission travelled throughout Ireland with the aim of recording as much content as possible before it was lost to time (Fig. 1). What was collected, in turn, became the existing content of the National Folklore Collection. With the introduction of the Dúchas digital archive, the available content can be broken up into three categories: the Schools Collection (covering the period 1937–39), the Photographic Collection, and the Main Manuscript Collection (the latter two collections covering the 1930s to 1950s, though there is some material relating to the 1920s and 1960s). Each collection offers a diverse amount of material that could aid an individual's family history research. Before the collections can be explained as being a usable reference in aiding family historians, I will first discuss the nature of folklore, incorporating insights from Críostóir Mac Cárthaigh himself.

When asked to give a definition of "folklore", Mac Cárthaigh first explained how, in Irish, "folklore" translates as "*Béaloideas* … a compound word meaning 'mouth-knowledge.'" Mac Cárthaigh considers this definition to strongly imply a focus on storytelling, but the true core of folklore should rather be described as "oral knowledge." This oral knowledge is represented as action: "[W]hen you pass on a tradition, it might be a story, it might be a song, but it might also be a bit of cultured history, what happened in the past, how people did things." Reflecting on his own academic studies on the subject, Mac Cárthaigh expressed how he was taught that "in order to understand the oral tradition or a story you needed to understand … the social context [and] the cultural context in which that story was learned and transmitted onwards to other people." In turn, what Mac Cárthaigh's definition

of "folklore" demonstrates is that what has been recorded today is a small aspect of a chain of actions which has been repeated within Irish life for centuries. When asked what someone who was interested in understanding their Irish relation's lifestyle could learn through the lens of folklore, Mac Cárthaigh states:

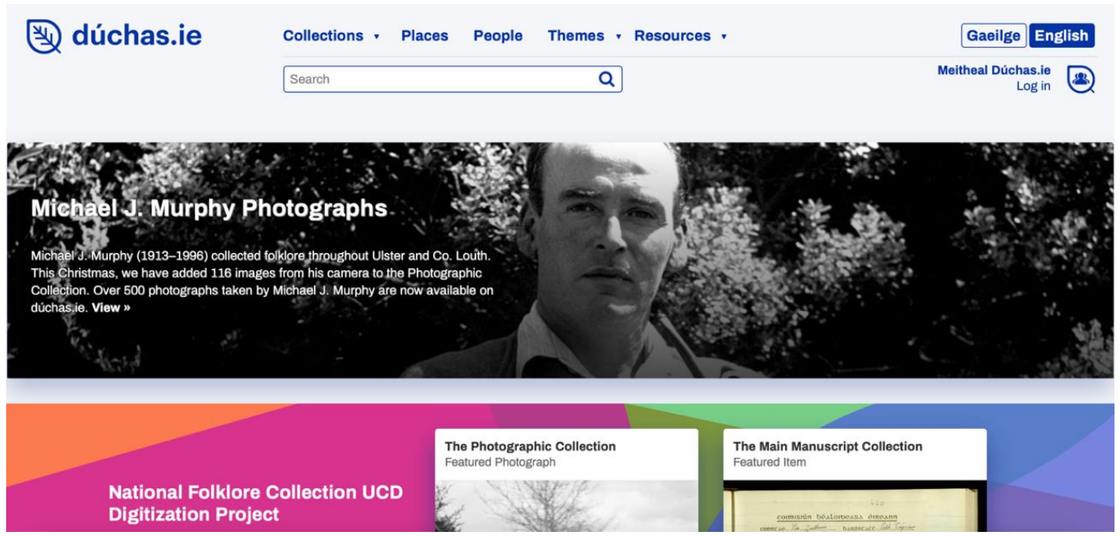
> "The folklore gives a much more rounded personal dimension to the person, other than the dry facts in the census, which are fascinating of course and absolutely essential. But these add another dimension [to] round out the person, if you like, and the context to which they lived, so you get a much better sense of the person."

Therefore, with this understanding, folklore becomes a crucial element in the greater understanding of an individual's lifestyle and experience, which offers a more personalised angle to family research. Mac Cárthaigh notes that "There is nothing new in that. Folklore has often been used by William Butler Yates. Virtually every major writer in Ireland dipped into folklore for inspiration in the past." This example represents the cycle in which folklore remains relevant within society through inspiration, because an understanding of folklore brings life Irish culture to personal research.

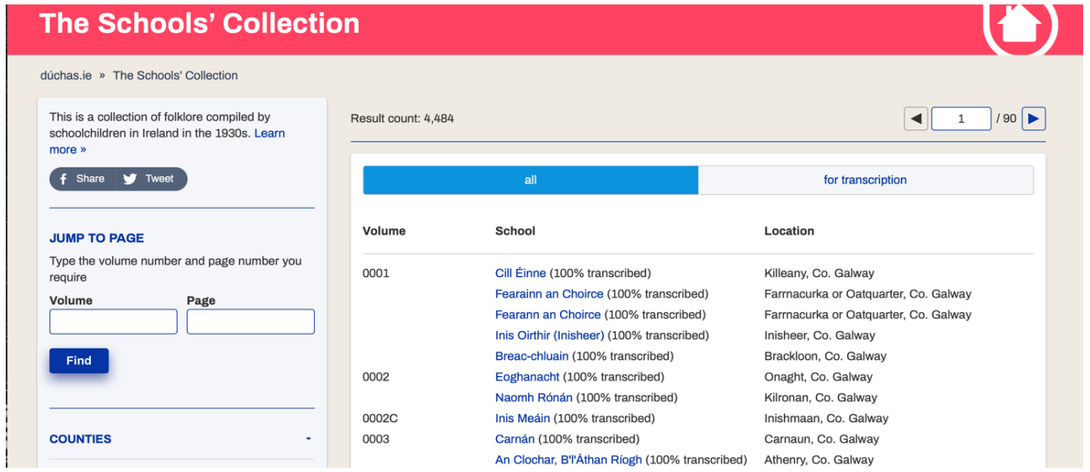
With a clear understanding of folklore, the connection to family history quickly becomes apparent. Both in researching folklore and family history, the information passed on from generation to generation is crucial.

The collections available at Dúchas.ie (Fig. 2) will be explored in more detail in relation to researching. The first collection to be explored was also the first collection to be uploaded to the website, the School's Collection. Mac Cárthaigh explains the School's Collection as a "scheme put together back in 1937–1939 [involving] 4,000 primary schools and a senior primary school … to record stories and traditions and customs from their parents, grandparents, neighbours." He continues by explaining how the school children were provided with guidelines by the Commission, comprising "[a]bout 55 different headings… [giving] instructions to teachers as to what information to record. So, they used some of the same methodology that the full-time collectors were using." Each workbook entry followed the same practical structure of recording who transcribed the interview, who was the informant, as well as essential details such as age, occupation and address of the informant. Mac Cárthaigh also highlighted the fact that though this is the work of children, a massive amount of information was provided for the commission, including, but not limited to, "information about customs and traditions locally … stories and information about local monuments, archaeological monuments … holy wells, festivals, [and] celebrations." If you want to research the School's Collection (Fig. 3) you will find that it has much to offer. Not only did this scheme capture a unique snapshot of Ireland in the 1930s but it also represents Mac Cárthaigh's concept of folklore being "oral knowledge". And it engaged the youth of the time. Another aspect at the core of the School's Collection is the direct and recent connection to family history. To express this, Mac Cárthaigh shared a story of how "we once had five generations in here. Extraordinarily, a woman, she was in her early 90s, had written essays, and we had her original workbook." Mac Cárthaigh continued this story to highlight "a thread again of continuity there [in regard to folklore] … the younger generation can say 'Oh, this is something produced by my grandmother, great-grandmother, great-great-grandmother.' So very nice personal quality." The School's Collection provides a transcription project through the eyes of children but also through individuals very much still connected to the Ireland of today.

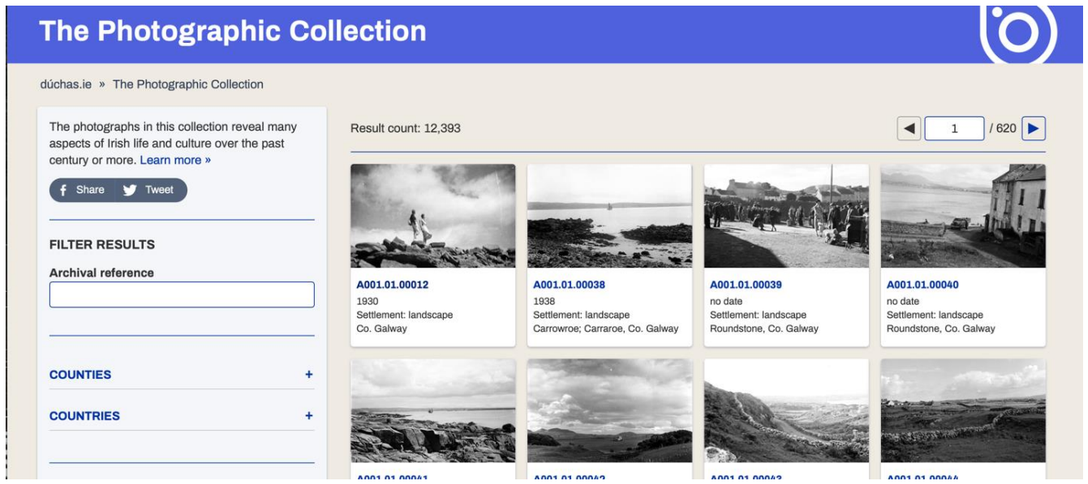
The next collection to be added to Dúchas was the Photographic Collection (Fig. 4). Mac Cárthaigh explains how "there are about twelve- to thirteen thousand photographs available on Dúchas." Where photographs play a key role in researching is through material culture. This is a corner stone of folklore, one not represented through oral stories but rather through physical objects. Mac Cárthaigh explains the connect as "Material culture is well represented, particularly by the photographs, lifestyles, the houses, they lived in: you know … field patterns, agriculture, farming and food, festivals. And we continue to add to the photographs all the time." These snapshots preserved in photographs can help a researcher visualise past day-to-



< Figure 2 Screenshot of the Home Page of the Dúchas.ie website [see https://www.duchas.ie/en searchable in English and Irish].



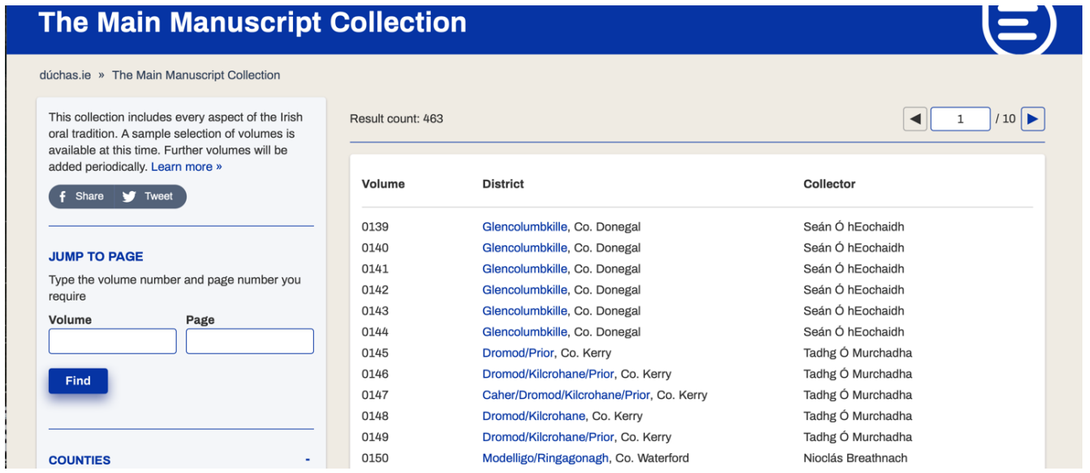
^ Figure 3 Screenshot of the School's Collection opening page.



^ **Figure 4** Screenshot of the Photography Collection's opening page

day life in Ireland (Fig. 5). Mac Cárthaigh notes that the photos available on Dúchas can be "downloaded for free from the website. There is no cost." He continues by making the valuable point that, "If you wanted a high- resolution image ... people often contact us to say there is a picture of my father or grandfather 'Do you have higher definition image?' So, we will send it to them." Photography can transport the researcher back into the depicted scene, listening to stories next to a hearth or seeing traditional clothing or cooking. This element of a person's life can come alive.

Figure 5 Photograph of a poor family in rural Ireland. The Photographic Collection, M003.01.00419

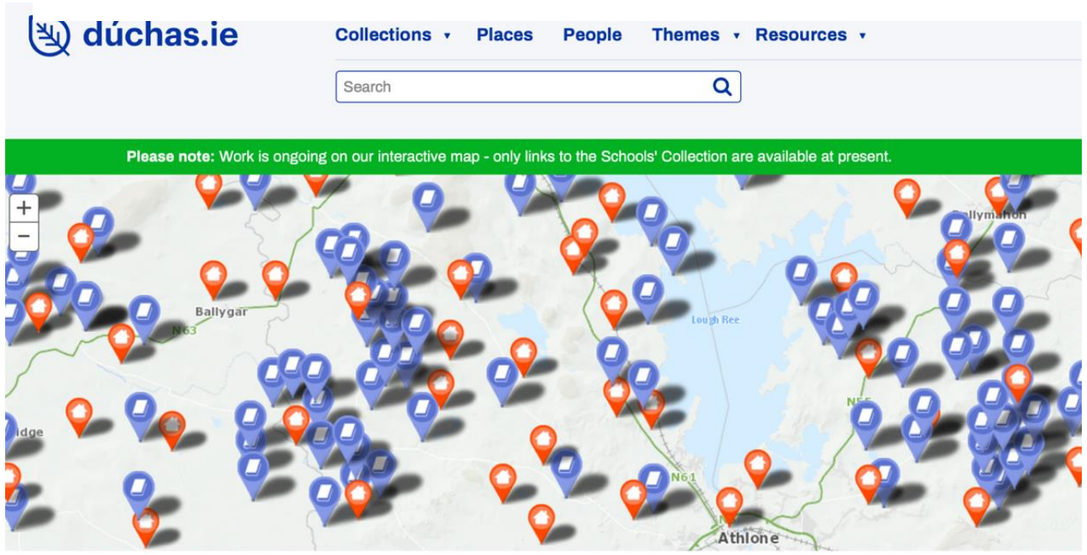


^ **Figure 6** Screenshot of the Main Manuscript Collection opening page.

The final collection is the Main Manuscript Collection (Fig. 6). This contains all of the material which was recorded by the full-time collectors. Mac Cárthaigh explains that the collectors were "well trained, quite expert, collectors who knew the tradition very well, knew the folklore of their own district." He continues by describing their recording progress through the use of "an edaphon, a cylinder recording device... You record the sound onto these beeswax cylinders. Poor quality sound, but it was enough for the collectors to listen back and transcribe." It is also important to mention that the edaphons did not only preserve recordings to be transcribed. In time, Dúchas intends to add the actual audio recordings as well, which "will comprise stories, music and a whole variety of conversation and information on material culture, customs, traditions, and so on." The Main Manuscript Collection gives examples of detailed work from people who dedicated their lives to the preservation of folklore.

Another aspect of using the Dúchas web site which is important to mention is the search options for places, people and themes (Fig. 7). This feature allows the re-

Figure 7 Screenshot to show the search function on Dúchas.ie.



searcher to use key words to find content dealing with specific subjects. When asked about the future of Dúchas, Mac Cárthaigh first mentioned the addition of the audio recordings, and continued by explaining the further expansion of the topic-based search as listed under particular themes. The aim of this expansion is to create an applied "controlled vocabulary, a thesaurus of folklore." The Manuscript Collection has not been added to this topic-based search feature, but it is a current project.

When asked to describe the core of Dúchas, Mac Cárthaigh's description was a "three-stranded project… You have people, you have places, and you have things. And things clearly being material culture or visual dimension – customs, traditions… But at the heart of it are the people who supplied the information." Dúchas has the aim of assigning ID numbers to specific people or informants, something that has now started. Similar to how you can access information based on a geographical information on a map, Mac Cárthaigh hopes that, in time, in "the case of a storyteller or informant, we have a photograph of them, we might have an entry in the manuscript, and we may also have an audio recording, so they will all be designed to that particular ID." But most importantly, the expansion of the topic-based search, as well as the IDs, will bring a greater ease in researching to those exploring their family history: "The database of people that we are building up is growing all the time, so you will be able to track down, at a click of a button, all the various pieces of folklore, images, photographs, etc., relating to that person." The end goal for Dúchas is to be a website that makes researching the various folklore collections as easy as possible, and the topic-based search will facilitate this.

Mac Cárthaigh also mentions the importance of these collection to those connected to the Irish diaspora, as well as an already existing connection to groups interested in family research, such as the Irish Family History Association. Though much of the attraction to folklore has been presented through the lens of the human experience that can be gained from the subject, the content does possess practical elements such as dates and locations, all of which can help in one's search for information. Dúchas can be used to more easily "piece together answers to your queries, just going on the site the way its structured… like a starting point and a voyage of exploration or research that leads down other roads." But, you might ask, what if there is no record of your own ancestors contributing to this collection? Can the contents still be useful? The answer is, "Yes!" Even if your direct ancestor did not directly participate in the contents of the collection, what has been recorded was undoubtedly a part of their everyday life; therefore, an understanding of folklore's impact on Irish society gives a clearer image of your relations' lifestyle.

Since 2012, Dúchas.ie has uploaded thousands of images and transcriptions, making them available with just a click. Using the documents and photos available in the collection can help provided a clearer picture of life in Ireland. A cornerstone of researching family history is the continuity of the information passed through the generations. An understanding of Irish folklore can help create a more rounded image to your research and your ancestors. Dúchas.ie gives the user access to collections which had previously only been available for study in person within the archives. And every day, content from the collections is being added to the Dúchas.ie website. Check it out.

Part II: An Interview with Dr Críostóir Mac Cárthaigh, Director of the National Folklore Collection

The following is a transcript of an interview I conducted with Críostóir Mac Cárthaigh (Fig. 8) on 29 October 2020 and which formed the basis of Part I above. The Dúchas project was launched in December 2012 and is operated jointly by UCD and Dublin City University. The funding for the project came from the Department of Arts, Heritage and the Gaeltacht, from Cultural Heritage and the Gaeltacht, and from Irish language funding. Although 85% of the documents are in English, without the Irish language funding it would never have happened.

^ **Figure 8** Photo of Dr Críostóir Mac Cárthaigh, Director of the National Folklore Collection.

JG: Please tell us more about the beginning and the current status of the Dúchas project.

CMacC: We began by publishing the School's [folklore] Collection, the scheme put together back in 1937 to 1939, and it involved some 4,000 primary schools and a senior primary school pupil. Every week they were encouraged, as part of the curriculum for that academic year, to record stories and traditions and customs from their parents, grandparents, neighbours. And they were given guidelines. About 55 different headings were provided by the folklore commission and the detailed guidebooks. You'd find it on Dúchas under Irish Folklore and Tradition. Books were prepared by the commission, so it gives ideas and examples of what the commission was looking for and gave instructions to teachers as to what information to record. So, they used some of the same methodology that the full-time collectors were using. So, that is to always note down the name of the person from whom you are recording, the informant, and their age, their occupation, their address, essential biographical details. Obviously this is the work of children between the ages of 11 and 14 so you have to bear that in mind in terms of its complexity. If an adult might be recording the same item from somebody it might be, shall we say, a lot longer and more complex piece of folklore. So, allowing for the fact that these were very young teenagers or older children that were collecting, you know, the depth perhaps is not always the same comparable to the work of the full-time collectors. Nonetheless, it is extremely valuable, and there is a huge amount of topographical information involved … but also a massive amount of information about customs and traditions locally, stories told. But they would have featured stories and information about local monuments, archaeological monuments. But also, holy wells, festivals, celebrations, and so forth. I'm getting a lot of phone calls today from radio stations who want somebody to speak about Halloween. It's a great source for people generally in Ireland who are interested in

that. So that's really where it started. We focused on publishing the school's folklore collection and that runs to some 600,000 pages that were scanned and put up online.

So, a few years later we introduced photographs. So, at present there are about twelve- or thirteen thousand photographs available on Dúchas. Material culture is well represented, particularly by the photographs, lifestyles, the houses they lived in, you know, field patterns agriculture, farming and food, festivals. And we continue to add to the photographs all the time. Subject to resources … we have a very small staff.

And then in the last few years we have added material from what we call the main Manuscript Collection, and this is the work of the full-time collectors. Again, these were well-trained, quite expert collectors who knew the tradition very well, knew the folklore of their own district. And the methodology they used was, generally speaking, in the early years, they used an edaphon, a cylinder recording device, a very early form of a dictation machine, and you record the sound onto these beeswax cylinders. Poor quality sound, but it was enough for the collectors to listen back and transcribe and capture as accurately as possible the speech provided by their informants. So, it was a very structured approach, But, that material is now being published.

JG: What are the future developments of the Dúchas project?

CMacC: We are developing a "topic search". What we are trying to do is apply controlled vocabulary, a thesaurus of folklore. So, terms relating to, say, festivals. So, if you wanted to find information on Halloween you go to the topic search. The Manuscript Collection has not been added to that just yet, but it will be. It is really easier to make the user find the content they are looking for, or researchers, or for whoever the researcher is, and it is used a lot in schools, in third-level colleges, its used by writers, by academic researchers, by artists as a source of inspiration. There is nothing new in that. Folklore has often been used by William Butler Yates. Virtually every major writer in Ireland dipped into folklore for inspiration in the past.

Future plans for the project, we will, hopefully next year, start adding audio. So, there will be a whole section on audio and that will comprise of stories, music and a whole variety of conversation and information on material culture, customs, traditions, and so on. And the important part in doing this is to ensure that all the metadata will build and enter into the system. We linked it to individuals' people, our informants, and they are all assigned different particular IDs… So, in the same way you might have a geographical ID, placename that you can find on the map. So, in the instance of the case of a storyteller or informant, we have a photograph of them, we might have an entry in the manuscript, and we may also have an audio recording, so they will all be designated to that particular ID. So, if you want to search for somebody – and this is where the family history element comes in – people can search. The database of people that we are building up is growing all the time, so you will be able to track down at a click of a button all the various pieces of folklore, images, photographs, etc., relating to that person.

It's a three-stranded project in the sense that you have people, you have places, and you have things. And things clearly being material culture/visual dimension, customs, traditions, and so on. But at the heart of it are the people who supplied the information.

JG: Do you see a sense of compatibility between researching folklore and researching family history?

CMacC: I know the Irish Family History Association and a lot of family history people use the site because, for instance, the ages of people are typically documented as well. And if you know the year it was recorded… often their age is given so you can establish what year they were born.

JG: To an individual without an academic background in folklore, the definition could be limited to focusing on stories/oral tradition. What would be your definition of "folklore"?

CMacC: When I studied folklore under Kevin Danaher [Fig. 9] and Alquist, that was stressed always … that when you studied folklore you also studied ethnology or material culture and they complemented one another, and folklore encompasses the oral tradition, the verbal arts, but also performance, and that could include music and song, for instance, that is more tangible elements of life. Whereas it can also refer to ….. and this is what's taught …. we were always taught that in order to understand the oral tradition or a story you needed to understand the context, the social context, the cultural context in which that story was learned and transmitted onwards to other people. So, they are complementary. So, we take a very broad approach to folklore, that it is a much wider all-encompassing concept.

The term "folklore" in Irish is *béaloideas*. And that is a compound word meaning 'mouth-knowledge/information'. And it's all about oral knowledge. So, it doesn't specifically refer to storytelling, although that's implicit in it because that is spoken word. But when you pass on a tradition it might be a story, it might be a song, but it might also be a bit of cultured history, what happened in the past, how people did things. When a parent explains to a child they have to articulate how things are done, what are the norms, what are the appreciate ways of doing things, and they have to demonstrate, so imitation is an important thing, but the articulation of ideas … that is really at the heart of folklore. Concepts, ideas, entertainment, but it all comes down to knowledge: in a general way, cultural knowledge.

> Figure 9 Kevin Danagher in the field. Photo shows Pádraig Ó Ceallaigh and Kevin Danaher. Reproduced with the kind permission of the National Folklore Collection, UCD.

JG: What can someone learn about their Irish relation's lifestyle through learning about folklore?

CMacC: The folklore gives a much more rounded personal dimension to the person, other than the dry facts in the census – which are fascinating of course and absolutely essential – but these add another dimension, you know, to kind of round out the person, if you like. And the context in which they lived, so you get a much better sense of the person. Now not a lot of people, here in Ireland especially, are able to trace their ancestors, so for me it would be one generation ago, so my aunts and uncles contributed to the school's collection in the 1930s. But we once had five generations in here, extraordinarily: a woman, she was in her early 90s, she had written essays and we had her original workbook, her exercise books, from school, and she sat down with her daughter who was there, her daughter's daughter was there, and her daughter's daughter's daughter. So, five generations were there… and that's a very interesting thing because you know there's a thread again of continuity there, and the younger generation can say "Oh! This is something produced by my grandmother, great-grandmother, great-great-grandmother… So, very nice personal quality.

They can search family names, and they can be lucky. For instance, if they know a family relation came from County Cork or Kerry, you know they can zoom in on that. And that another nice feature of the site you can zoom in by using a map to a particular district and little buttons appear and this is where folklore has been recorded. Whether it's in the context of a school or just an individual informant.

JG: How often do people e-mail questions about a family member involved in the collection?

CMacC: We get quite a few questions that arise, like if there is anything more than what is on the site. But the site, generally, caters for all of these questions, you know, names, especially districts. So, you can piece together answers to your queries just going on the site the way its structured, all the different parts are related… Anything, as you know, can be downloaded for free from the site: there is no cost, whether its photographs [e.g., Fig. 10], but they are generally medium resolution, you know, quite sufficient, quite good quality, but if you wanted a high resolution image people often contact us to say there is a picture of my father or grandfather, "Do you have higher definition image?", so we will send it to them. But people will often say do you have any audio, or do you have any other material related to this. So, for some people it's like a starting point and they want a voyage of exploration or research that leads down other roads. But as a rule, most people are quite satisfied for what they find on the site.

At the height of the pandemic, the last lockdown in May [2020], we were getting record numbers: about 80,000 visits a month, about a million hits per month. The Irish language is more of a challenge for many people, regardless of whether they are Irish or American, because you have to be familiar with the Gaelic script. All this was written up before the standardisation of Irish which took place in the late 40s. In the 1940s they finally presented the standardised spelling Irish, where in the past it was dependent of the dialect. So that presents challenges to transcribers.

^ **Figure 10** Photograph of three generations of one family. The Photographic Collection, M003.01.00461.

JG: What is the main demographic of the individuals who engage with Dúchas?

CMacC: I haven't been able to establish those statistics for reasons of data protection. We only ask for an e-mail address. But I would say it would broadly agree with collection data, about 2/3, or 65%, of the users on the site are based in Ireland. The UK was above 12%, and the US 12%. But then you have other countries, including various European countries…. Australia features of course. India, interestingly, features in the top 10. I think Indian people interested in moving to the West perhaps often like to explore what is the culture there, so Dúchas is a good introduction to give them a flavour, or sense, of Irish culture. It's kind of a window for people on Irish culture generally. So quite apart from family history, or for academic research, or, indeed, artistic pursuits, you know, it has that value, as well from a global perspective. But, as I say, the numbers have shown a steady increase every year since 2013, so we will be averaging out 7-, 8-, 9 million hits per year now to the site. So that is pretty substantial at this stage.

JG: Is there much engagement from people who are part of the Irish diaspora?

CMacC: In terms of the diaspora, that's extremely important. The second largest group of researchers using Dúchas are in the US. About 12% of the user activity is from the US. Now, some of this is in colleges. A number of colleges and universities in the states have integrated Dúchas into their folklore coarse work. Indiana is a good example, Norte Dame, Queens

College in New York and Ohio State University. So, it's becoming better known, its feeding into Irish studies, but, as I said, from a diaspora point of view, if you want to find out about the McCarthy's you'll get any number of them, and if you go into the people and click the people tab you can navigate your way through it. It's quite straightforward. Say, for instance, I want the name "Maloney" and I type that in, it will give me alternative spellings in Irish and often variant spellings.

JG: Thank you so much Críostóir for your time, knowledge and enthusiasm.

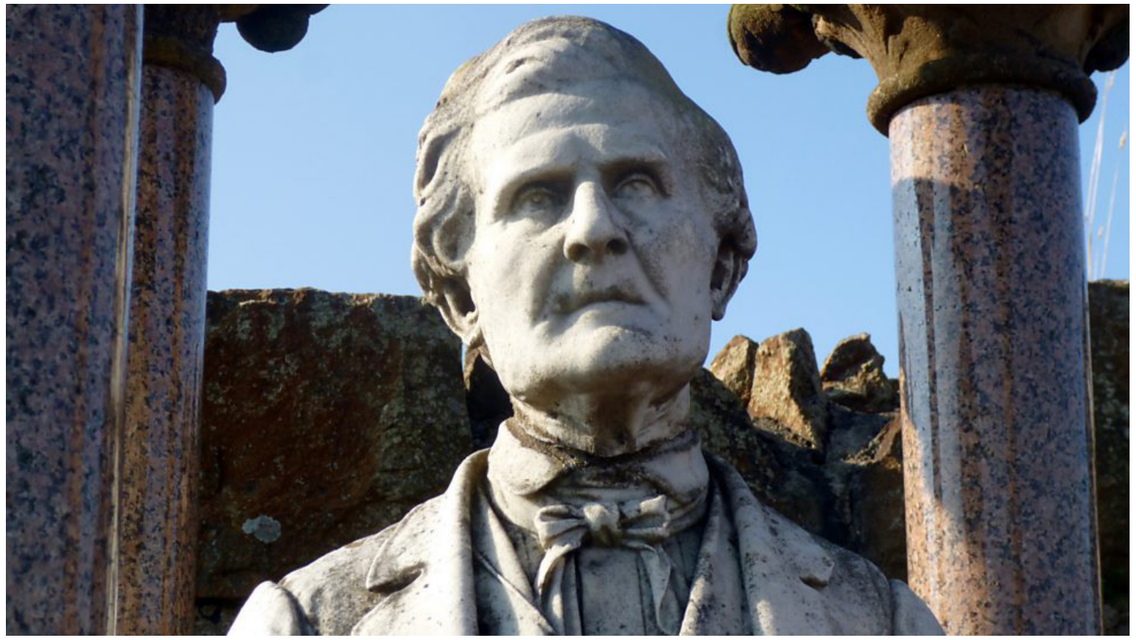
For More Information and Enquiries:

https://www.duchas.ie/en

criostoir.maccarthaigh@ucd.ie

David Herbison:
The Poet Laureate of Ballymena (County Antrim)

By Nathan Mannion



^ **Figure 1** David Herbison, the Bard of Dunclug. Image courtesy of the Ulster Scots Language Society.

The *Rob Roy* was, perhaps, one of the more unfortunate ships ever to cross the Atlantic Ocean. Having left Belfast in the north of Ireland 25 days earlier, disaster struck the vessel when it was a mere 64 kilometres from its final destination, the port of Quebec in Canada. Moored in the St Lawrence River, the captain had welcomed aboard a local pilot to guide them through the shallows to the docks. This particular pilot proved to be a poor choice.

As night descended and the passengers slept, the ship suddenly ran aground at a rocky outcrop known locally as L'Islet. Isolated, and without any hope of rescue, 24 lives were tragically lost, the majority being emigrants from Ulster hoping for a better life in North America. Among the dead were the sister-in-law and niece of David Herbison (Fig. 1), a Ballymena native who was also aboard that day. He and his elder brother almost shared the same fate when the small boat in which they tried to make it to safety was nearly dashed against the rocks. Luckily, two local farmers waded into the river to pull the small craft to shore, saving their lives. Many more made it to dry land but had lost family and friends. Most, if not all, has lost all their worldly possessions.

Herbison's time as an emigrant was difficult and short lived. Though he found the land breathtakingly beautiful, he struggled to adapt to life in Canada. Within a matter of weeks, he had decided to return to his native Dunclug, just outside Ballymena (County Antrim). The loneliness he felt is well expressed in his poem "Lines to a Shamrock, A Song of Exile":

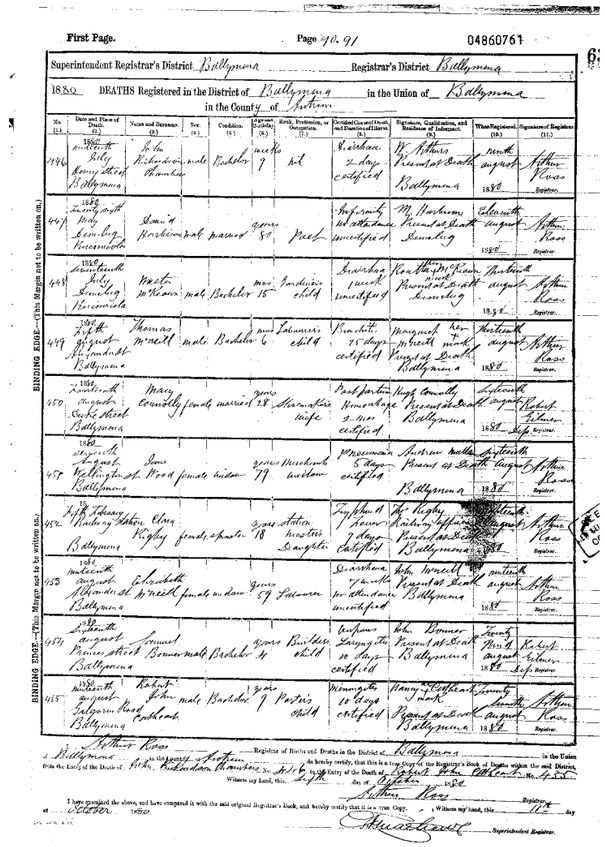
I am a stranger here, I have not seen
One friendly face of all that I have known,
Andmyheartmournsfortheemyislandgreen,
Because I am a stranger and alone

His early life was no easier than his passage to North America. He was born in 1800, but at the age of three had lost his sight after contracting smallpox and only regained vision in one eye some years later. As a result, his education suffered, and he only attended school for a brief period. He had left by 14 and became an apprentice linen weaver, quickly proving to be quite adept at operating a hand loom. He grew up immersed in the rich Ulster Scots oral tradition of the region and developed a love of poetry and prose. He is said to have walked the 42 kilometres to Belfast to purchase the works of the notable Scottish poets Allan Ramsay and Robert Burns, the first additions to a personal collection that would number over 3,000 books by the time of his death, not counting those he lost at sea.

He began to write his own poems soon after and, within a few years, was being referred locally as "The Bard of Dunclug". He married Margaret Archbold in 1830 after returning from Canada and so began his own family. He took up linen weaving once again but continued to submit his work to Belfast and Dublin periodicals, to the *Northern Whig* and to various newspapers in Canada, Scotland and the United States, too. They were well received, and, in 1841, he published his first complete book of poetry *The Fate of McQuillian and O'Neill's Daughter*. More books would follow, but as his work became more widely known he moved away from the Ulster Scots he had favoured in his youth and began to write primarily in English, to ensure he reached a wider audience. Nevertheless, he was immensely proud of his home place and his culture, and his work managed to capture the essence of a society and a culture in transition. One of his best-known poems, "My Ain Native Toun" manages to convey this fact quite clearly.

Sweet hame o' my childhood! thy daughters appear
As fair as the stars that enliven our sphere!
Their virtue has lang been a blessing to thee,
And dearer than life they hae aye been to me:
And dear they will be till my banes are laid doun
In the auld hallowed yard o' my ain native toun.

In the end, he would get his wish. He died in 1880 in Dunclug (Fig. 2) and was buried in the New Cemetery in Ballymena.



^ **Figure 2** Death certificate of David 'Harbison' [note spelling error] aged 80, still married, and being allocated the rare profession of 'poet' as his listed occupation. The witness present at death is an "M. Harbison", almost certainly his wife of some 50 years, Margaret. Image courtesy of Irishgenealogy.ie.

THE BARRETTS OF COUNTY CORK.

Part I: The Early History

By Paul MacCotter

< **Figure 1** The Barrett crest. Courtesy of John Grenham's web site (https://www.johngrenham.com/findasurname.php?surname=Barrett).

This is a brief history of the Barrett/Barratt (Fig. 1) surname in Ireland, mainly focussed on the Cork surname, although there was another important branch in Mayo. The Barrett surname is of unclear origin. Its earliest distribution indicates that it is a surname of the Anglo-Norman period in England, where the surname remains common and now has nothing to do with the surname in Ireland. Various origins have been suggested, including the Norman-French "barat", for a trader, or a similar Anglo-Saxon word indicating a quarrelsome person (barat). The reality is that we simply do not know for certain. However, the surname was common in fourteenth century south Wales, in Carmarthen and Pembroke, an area from where many of the Cambro-Norman settlers of Ireland originated from. It is likely that the Irish Barretts were originally of this Cambro-Norman stock, whatever of their ultimate origins. It is hardly coincidental that the overlords of the Barretts in Mayo and Cork were the Cambro-Norman Carew family, who also came from Pembrokeshire.

One cannot disentangle the early history of the Cork and Mayo lines, because these have a similar origin. The earliest reliable reference we have to the family occurs in an annal of 1214 when recording the approximate details of the Anglo-Norman settlement of West Cork and Kerry:

"A castle [was built] by Barrett in the village above Cuan Dor" [1].

This is the coastal village and territory of Glandore in West Cork (Fig. 2). A second reference from the same source mentions An Garrdha "in the territory of the Barretts" [2]. This is a territory known as "the Garden" and is a part of Glandore. Later sources add the manor of Castleventry to the Barrett lands here, an inland manor near Glandore [3]. It is clear from these references that the original main territory of the Barretts in County Cork lay in and around Glandore and Castleventry.

v **Figure 2** The village of Glandore in West Cork. Image by HighKing in public domain.

Unfortunately, we do not know for certain the name of the original Barrett who must have settled these territories and from whom all later Cork and Mayo Barretts descend. Seventeenth century genealogies of the Mayo Barretts derive them from one William Fionn ("the fair") Barrett 'of Kilcommon'. This is Kilcommon in Erris, which may mark the place of his death. He is then made the father of William "Mór na Maighne", which may mean William "of the wound". The Anglo-Norman court proceedings which followed a battle in Mayo suggest that William died in 1281. All these records show that this William Mór na Maighne was, in fact, William the Barrett overlord. This relates to a dispute between the Barretts and the Cusacks that dates back to the late 1240s when the Barretts rejected a court decision against them and went briefly into open rebellion against the authorities for a contested territory in Mayo. The Barrett head at this time was also named William, and it is likely that this is the William Fionn of the genealogies, father to William Mór na Maighne, perhaps the original Barrett chieftain. Further evidence of this maybe the witness, William Barrett, to two charters concerning lands in West Cork which can be dated approximately to the 1220s [4]. This may be the original Barrett chief of the Glandore lands, and may well be the William Fionn of the Mayo genealogies. It is possible, however, that William Fionn was a son of yet another William: the records are not clear. Therefore, William Mór na Maighne who dies in 1281 is either the son of the first William or the grandson of the first William.

The 1281 dispute seems to have had its roots in the Anglo-Norman settlement of Connacht after 1235. This was not a settlement directly from England or Wales, as most of the earlier settlements had been, but was a secondary wave of settlement originating in those parts of Ireland already settled. It would appear that the same disputed territory – Bredach, around Kilfian (County Mayo) – was granted twice to different families in error. It would appear that the Pettits who later sold to the Cusacks here were the correct grantees and that the Carews, overlords of the Barretts in Mayo and in West Cork had the erroneous claim. An inquisition was held in 1299 to sort out the situation, and this listed William Mór na Maighne's lands in Ireland as follows [5]:

- The cantred of Bac and Glen (in Mayo) held of the de Burgh lords of Connacht
- The manor of Grenagh held of the de Cogan lords of Muskerry
- The tenement of Ardskeagh in the manor of Tiperneyen held of the Rochforts
- Land at Allow (around Kanturk) held of the Butlers of Aherlow
- The manor of Castleventry held of the de Barry lords of Cork
- Unidentified lands near Glandore held of the Bishops of Ross
- The territory of Glandore held of the Carew lords of Cork.

All the indicators are that these territories had been acquired by the first unnamed Barrett lord during the period 1200 to 1220, approximately. He was, perhaps, the William Fionn of the Mayo Barrett genealogies. This list shows that the Barrett chief was possessed of two large territories, Bac and Glen and Glandore/Castleventry, and several smaller holdings, mostly in County Cork.

Upon William Mór's death, his son, yet another William (the third or fourth), was aged three, and, therefore, born around 1278. We note a court case of 1300 between this William and his overlord in Tiperneyen (an old name in County Cork), Maurice de Rochfort, regarding William's marriage. This was settled amicably and William agreed to serve Maurice "with men, horses and arms throughout Ireland wherever required" [6]. This is a strange entry: the Barrett lands in Tiperneyen comprised only half a knights' fee, very small for such an arrangement. He is also recorded at this time as lord of the manor of Castleventry and its seven-and-a-half knights' fees. An overlord possessing the "match making" of the underage heir of a tenant was a normal feudal right.

The Loss of the Glandore Lands (County Cork)

The fourteenth century saw major developments in the story of the Barretts of Cork. Among these was the loss of the West Cork lands, the severing of the Mayo link, and the creation of a new lordship in Muskerry (the territory between the Rivers Lee and Blackwater) in Cork at the expense of the existing lords of the area. We also see a gradual morphing of the family from an Anglo-Norman style lineage to a more native "clan" structure.

A list of pardons from 1295 to native followers of the Barretts in and around Glandore included many O'Donovans and other native clans whom we later find settled around Glandore and Myross on the coast, and stretching inland for ten miles or more [7]. It appears that later, once the Barretts had been driven out of the area, the O'Donovans, O'Hegertys and others took over their territories in West Cork. Chief William (born around 1278) was impleaded for the manor of Castleventry by its overlord, John de Barry, in 1310 [8]. De Barry was seeking the rent, which he stated had not been paid for six years or more. Later, in 1317, the Bishop of Ross sued Thomas Barrett for the rent of Killangal and other lands near Glandore [9]. Finally, there are references to the complete overrunning of the Anglo-Norman territories in West Cork during the decade of the 1320s. In 1317, several Barretts appear on a Carew list of pardons, again suggesting a West Cork context [10]. It must have been from this time onwards that the Barretts began to relocate to their remaining territories in Cork. We might also note the last reference we have to William Barrett of Glandore in connection with the Mayo lands. This occurred in 1308 when he was accused of interfering with church lands in the diocese of Killala (County Mayo). We cannot say for certain when the Cork Barretts finally lost their interest in Bac and Glen and in Kilfian (Mayo), but, as late as 1366, we find Cork Barretts with given names more typical of the Mayo line, so there may still have been some connections even as late as this [11]. The power of the Dublin administration in Connacht had entirely collapsed by the mid-1340s. The Barrett connection with Glandore was long remembered: as late as the 1680s, the Barretts were remembered as "Lords' of the Garde" (An Garrdha in Glandore) [12].

During this time, the death occurred (in 1312) of chieftain William Barrett, who died aged around 34, leaving only daughters [13]. The subsequent history of the heads of the family is only partly visible, and I use the most likely scenario here. It is clear that William was succeeded in his Cork territories by Robert fitz William Barrett, probably his uncle. Robert was, in turn, slain in 1317 while fighting for the king against his "Irish enemies", and was succeeded by his son, William [14]. The 'theatre of war' of such enemies might have included the Barrett holdings around Allow and Tiperneyen. In 1283, "the sons of William Barrett" along with their landlords, the Rochforts, were at war with the natives of this area, the O'Keeffes [15].

William fitz Robert Barrett was still chief in 1326 but appears to have been succeeded by one Thomas, son of Richard, Barrett by 1335 [16]. This Richard Barrett was almost certainly the son of William fitz Rob-

ert Barrett. By 1355, Thomas' brother William was chief. By 1358, this William had been succeeded by Richard Óg Barrett, 'Richard Barrett the younger', the greatest of the Barrett chiefs. He was responsible for carving out the large territory of Barretts in mid-Cork between the early 1360s to the 1380s. Richard Óg was yet another brother of Thomas' [17].

The main feature of our story during the fourteenth century is the collapse of the large Barrett territory in West Cork by around 1320 and the transfer of the lineage's powerbase to the Muskerry area, to north and west of Cork City, by the later 1360s. This was greatly facilitated by the collapse of the Dublin administration's power over the more distant parts of Anglo-Norman Ireland. This was due to various factors, such as the Scottish invasion of 1314 to 1317, the Bubonic Plague of the 1350s (Fig. 3), and a series of severe winters and crop failures. Part of the administration's success had been the transplantation of the English Common Law to Ireland, but this had weakened over decades, allowing the more powerful lords to oppress minor landholders and townsfolk and to promote lawlessness in general, as long as it suited their individual agendas in their local territories. From a position of a strong rule of law in the 1320s, the 1360s saw a situation where the rule of law only operated in the walled cities. Such law had collapsed entirely by the 1390s. The rise of the Barretts in Muskerry must be seen against this background.

Figure 3 The people of the Belgian town of Tournai ca 1353 bury those who died of the Black Death. Miniature by Pierat dou Tielt (fl. 1340–1360). Image in public domain. This is a scene that was replicated across Europe, including Ireland during the mid-fourteenth century. It is an archaeological oddity in Ireland that so few victims of the plague have thus far been discovered, the first proven remains [not counting a number of 'probable' remains] only having been found and analyzed in 2006. Many thousands died in Ireland, yet there are only a few records; however, there are Irish place names that reflect the location of plague graves ... but where are all the *actual* remains?

Barrett Expansion into Muskerry (North and Central County Cork)

Some of the Barrett expansion in Muskerry appears to have been through normal processes, such as marriage to an heiress or by simple purchase, though it is clear that the expulsion from Glandore must have resulted in a significant swelling of the numbers of the lineage in Muskerry. The original holding here was modest, being the small upland manor of Grenagh, lying half-way between Cork and Mallow. By 1327, a branch of the Barretts had acquired the manor of Garrycloyne which bordered Grenagh to the south, and brought the Barrett territory within sight of whatever kind of castle then existed at Blarney. Another offshoot at this time may have been the Barretts of Ardrum, to west of Garrycloyne [18].

As we have seen above, Robert Barrett had died in 1317 fighting for the administration against Irish "enemies". But by 1345 we find several Barretts in the following of Diarmaid "MacDermot" MacCarthy, including the chieftain, William fitz Richard [19]. This "MacDermot" was a renegade MacCarthy chieftain who had overun much of northern and central County Cork and most of the Lee Valley, driving the Norman settlers out and bringing his control almost to the walls of Cork city. Though on the decline, local control by the Dublin administration here was not yet entirely broken, and a royal army led by the justiciar, the king's lieutenant in Ireland, Thomas de Rokeby, broke the power of MacDermot in 1353. At the same time de Rokeby tried to repopulate the area by requiring the former inhabitants, now sheltering in Cork city and east Cork, to resettle. Where this did not occur, de Rokeby made fresh grants to new lords. This policy saw John Lombard, a city-based civil servant, granted lands stretching from near the city to west as far as the Coachford area, and including the Blarney area. Such was the fear of the settlers that many did not return in 1353, but after MacDermot died, in 1357, many more did return under the protection of Lombard and the Cogan lords of Muskerry [20].

By 1358, with Richard Óg the experienced rebel now at the helm, the lineage began their spectacular expansion. In that year the administration was forced to intervene in savage fighting around the Cogan fortress of Dundrinan in order to make peace between the Barretts and the de Courcys. It appears that raids by the MacCarthys and other Irish continued after this, and one suspects (although there is no direct evidence) that the Barretts were also involved. Such was the situation in the Lee Valley that another justiciar, the king's son the Duke of Clarence, led another royal army against the Irish in 1365 and 1366 from Cork, once again breaking their power. Apparently in the belief that the Norman settlers had not returned to their lands (untrue), Clarence, ignoring de Rokeby's earlier grants, granted the lordships of Muskerry and of Kinalmeaky to Richard Óg Barrett and his heirs to hold by annual rent of one red rose, in September of 1366. By now, of course, the western half of the Lee Valley was already legally in the possession of the MacCarthy kings of Desmond, but what Barrett received was the eastern half of the Lee and Bride vales, a rectangle of territory stretching from the River Blackwater in the north to the hills south of Ballincollig in the south (Fig. 4), and from Crookstown and Coachford in the west to Grenagh in the east [21]. This was a territory stretching twenty miles south-to-north and twelve miles east-to-west. What is strange about this grant is that it ignored the fact that the Cogan lords of Muskerry were still holding some of this territory and many of their tenants had indeed returned to their holdings. It may be that Clarence, given the military

^ **Figure 4** Ballincollig Castle. Photo: Paul MacCotter

situation, thought that the Barretts would make a better job of protecting the western borders. For the following two years the Barretts, far from protecting the borders against the MacCarthys, turned viciously against their neighbours, expelled them and drove them into Cork city with their cattle. This is evidenced by the many court cases taken against the Barretts by the dispossessed landowners, Cogans and others, over the next two years, in which the settlers won judgements against the Barretts, who were now busy strengthening their hold on their lordship by settling junior branches throughout the territory, as well as several subservient MacCarthy branches [22].

Such was the weakness of the administration that the court judgements carried little weight, although various efforts would continue for the next twenty years to reverse the grant to Richard Óg. He was helped by the death without heirs of the last Cogan lord of Muskerry, Piers, in 1371 [23]. It may have been at this time that Richard Óg gained possession of the Cogan stronghold of Carrigrohane (Fig. 5), just four miles west of Cork City itself. At the same time the second major Cogan fortress in Muskerry, Castlemore near Mallow, was said to be worthless "due to the destruction of the Barretts". Presumably at this time also the third such fortress, Dundrinan at the western end of the Barrett territory, was in Barrett possession. We have only partial details of the course of Barrett history over the next decade or so, but it is clear that Richard Óg and his son William, along with several other leading men of the lineage, were outlawed. Richard is described as a notorious felon and maintainer of thiefs, while his son William is described as a notorious felon and a traitor against the king [24]. These references, especially that of traitor, clearly demonstrated the administration's feeling of betrayal against the Barretts, as Anglo-Normans who had "gone native". These references come from around 1374, and must relate to the 1373 burning of the suburbs of the city of Cork by William in what was apparently a seige of the city. The administration tried talking instead fighting after this, when William was given a safe conduct to come and go into the walled city of Cork, and Richard Óg was pardoned his behaviour upon payment of two hundred cattle "from his nation and people". The somewhat delayed response of the administration was to organize yet another royal army, this time against *les Barrettes,* in 1377. By 1381, in the face of yet another royal army, led by the Earl of March, Richard Óg and William appear to have been talking to the administration, in peace talks brokered by Gerald, Earl of Desmond (the premier magnate of Munster) [25]. One result of this was the delivery of various Barretts into the possession of the sheriff of Cork. These included Richard Óg, who found himself transferred into the custody of the mayor of Waterford by escort of twelve archers, sixteen footmen and a man at arms. By the following year, Richard was back in prison in Cork in custody of the mayor. He appears to have been released upon payment of one thousand cows "for his seditions" to the administration in exchange for a new treaty. This was in 1383 [26]. By the early 1390s the power of the administration had virtually collapsed in County Cork, along with its record keeping, and this is the last we hear of Richard Óg and William. In 1392, one Andrew Barrett, "felon and rebel", was in prison in Kinsale [27].

Figure 5 Carrigrohane Castle. Photo: Paul MacCotter

Endnotes:

[1] *Miscellaneous Irish Annals* (Mac Carthaigh's Book), 1214.3.

[2] *Miscellaneous Irish Annals* 1214.2.

[3] National Archives, Record Commissioners Calendars of Memoranda Rolls, vol 5 p. 83; Kenneth Nicholls, 'The development of lordship in County Cork' in *Cork: History and Society* (1993), p. 169.

[4] Kenneth Nicholls, 'Some Unpublished Barry charters', *Analecta Hibernica 27* (1972).

[5] *Calendar of Justiciar Rolls Ireland*, i, 227-8.

[6] Ibid, 341.

[7] *Calendar of Justiciar Rolls Ireland*, i, 70.

[8] Nicholls, 'Lordship', 169.

[9] National Archives, Record Commissioners Calendars of Plea Rolls, p. 383.

[10] Paul MacCotter, 'The Carews of Cork' part one, *Journal of the Cork Historical and Archaeological Society* 1993, p. 69.

[11] See note 26 below.

[12] BL Additional MS 4791, f. 142.

[13] Nicholls, 'Lordship', 170.

[14] Ibid.

[15] *Annals of Inisfallen,* 1283.2.

[16] Rymer, *Feodera*, vol 4 page 906.

[17] Nicholls, 'Lordship', 170.

[18] Nicholls, 'Lordship', 170, Paul MacCotter and Kenneth Nicholls (eds), *The Pipe Roll of Cloyne (Cloyne*, 1996), 62, 226.

[19] Nicholls, 'Lordship', 170.

[20] Nicholls, 'Lordship', 170.

[21] Nicholls, 'Lordship', 171.

[22] National Archives, Record Commissioners Calendars of Memoranda Rolls, vol 29, pp 705-07.

[23] Nicholls, 'Lordship', 171.

[24] Maude Clarke, "William of Windsor in Ireland, 1369 – 1376' *Proceedings of the Royal Irish Academy* C pp 55–130, 94.

[25] https://chancery.tcd.ie/content/-circle, 1382.

[26] https://chancery.tcd.ie/content/-circle, 1382, 1383, 1385.

[27] https://chancery.tcd.ie/content/-circle, 1392.

The column where experts in Irish genealogy answer your "brick wall" questions or general queries.

In this issue, genealogy experts Fiona Fitzsimons and Dr Patrick Waldron take up your challenges!

A Kerry Conundrum: Where is "Serahan"?

Cathy Habes Asks:

Dear Genie,

I am hoping you can shed some light on place names associated with my Irish ancestors.

My ancestors were McCarthys from Ballard Lower, Civil Parish of Prior, County Kerry, Ireland. Though I have not been able to find a birth or baptism record for my great-grandmother, I believe I have found the civil birth record and the baptism record for my great-grandmother's sister. She was Margaret McCarthy, daughter of Cornelius and Mary (McCarthy) McCarthy.

The civil record is imaged at irishgenealogy.ie and gives her as Margaret McCarthy, born 23 October 1870 to Cornelius McCarthy and Mary McCarthy [Yes, two McCarthy's married each other] of "Balard", District of Emlagh, Union of Caherciveen (Fig. 1). I find that the Emlagh Registrar District does include Ballard Lower and Ballard Upper.

The baptism record is also transcribed at irishgenealogy.ie and gives her as "Margaret McCearthy", assumed date of birth 25 October 1870, born to Cornelius McCearthy and Mary McCearthy of Serahan, Roman Catholic (RC) parish of Prior (Fig. 2). Although this baptism record apparently exists, no records

1870. Births Registered in the District of Emlagh in the Union of Caherciveen in the County of Kerry

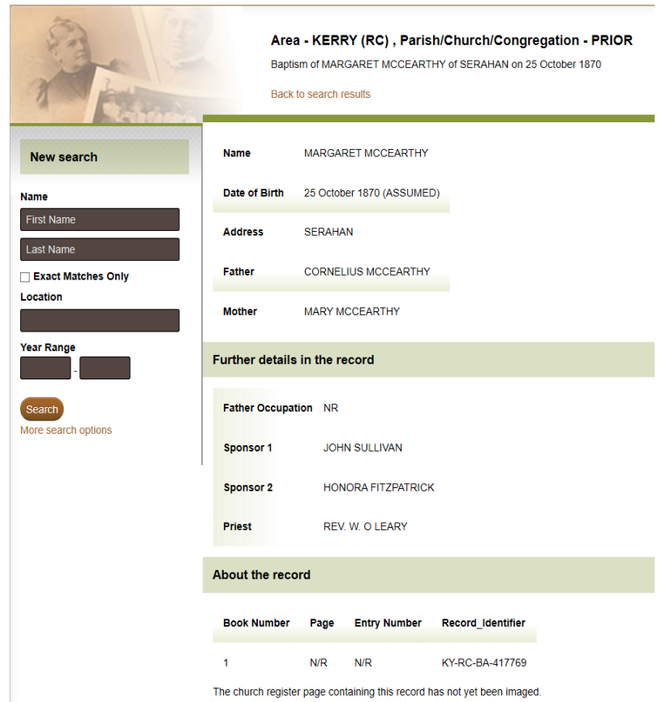
No.	Date and Place of Birth.	Name (if any).	Sex.	Name and Surname and Dwelling Place of Father.	Name and Surname and Maiden Surname of Mother.	Rank or Profession of Father.	Signature, Qualification, and Residence of Informant.	When Registered.	Signature of Registrar.	Baptismal Name, if added after Registration of Birth, and Date
494	Twenty Second October 1870 Spunkane	Daniel	M	Daniel Kelly Spunkane	Mary Kelly formerly Connor	Farmer	Daniel his + Kelly mark Father of Child Spunkane	Sixth November 1870	Mich'l Murphy Registrar	
495	Twenty Second October 1870 Renard	Mary	F	Michael Day Renard	Mary Day formerly Kelly	Farmer	Michael his + Day mark Father of Child Renard	Sixth November 1870	Mich'l Murphy Registrar	
496	Twenty Third October 1870 Balard	Margaret	F	Cornelius McCarthy Balard	Mary McCarthy formerly McCarthy	Farmer	Cornelius his + McCarthy mark Father of Child Balard	Sixth November 1870	Mich'l Murphy Registrar	
497	Twenty Seventh October 1870 Emlaghmore	Ellen	F	Patrick Sullivan Emlaghmore	Nory Sullivan formerly Sugrue	Farmer	Patrick his + Sullivan mark Father of Child Emlaghmore	Sixth November 1870	Mich'l Murphy Registrar	
498	Thirteenth November			Cornelius Barry	Mary Barry		Nory her + Barry mark	Twenty fifth November		

^ **Figure 1** Cathy Habes' screenshot of the civil birth record for the birth of Margaret MacCarthy. Derived from Irishgenealogy.ie.

at all for the parish of Prior are included among the Catholic Parish Registers imaged by the National Library of Ireland, so I am unable to verify the accuracy of the transcription. I cannot find Serahan anywhere in Ireland, and it may be a mistranscription for Scrahan. There is a Scrahan in Kerry, but it is in the Civil Parish of Duagh, some distance away. However, in checking the petty session court records at findmypast.com, there is an 1880 case involving McCarthys from Scrahan, Prior. So there maybe is, or was, a Scrahan in the Civil Parish of Prior?

I think these Margarets are the same person, but I am stymied by the place names. Is there a section of Ballard Lower or adjacent to Ballard Lower that is known as Scrahan, or is this someplace else entirely? Would the Roman Catholic parish of Prior have extended to Scrahan in Duagh?

Thanks for any clarification you can supply.



^ **Figure 2** Cathy Habes' screenshot of the church register transcription of the birth of "Margaret Mccearthy" from Prior. Derived from Irishgenealogy.ie.

Fiona Fitzsimons Replies:

Dear Cathy,

In your ancestor's church christening, the family's address is given as 'Serahan' (Prior RC, Kerry), while in the civil birth record the family address is stated as 'Balard' (District of Emlagh, Union of Cahirciveen, Kerry).

The first thing I did was try to look at the original church register, to check the spelling. To my surprise, this parish register was never captured as part of the National Library of Ireland's digitization project. So, what I would recommend you do first is to write to the parish priest and ask him for a copy of the baptismal record, certified by the parish seal.

Ballard Upper and Lower are townlands in the civil parish of Prior. However, there is no official placename 'Serahan' in this district. It may be that Serahan is a local name, that was not set-down as an official name by the Ordnance Survey in the 1830s. Many such names continued to be used locally, and we find them popping up in church registers even into the 20th Century.

If you want to try and pin-down where exactly Serahan is within this parish, go online to the website www.logainm.ie . Key in the name of the civil parish, i.e., Prior. The page that comes up sets out information on placenames within the civil parish, including electoral districts, islands and archipelagos, townlands, etc. You may find 'Serahan' recorded somewhere among these, but it will take more searching.

If you click on the blue button ***View Text Records*** you will find the earliest mentions of Prior parish in the historical records, which is from *ca* 1306 when it was recorded in Papal Tax records: see Ui Ráthach's book on oral history and placenames published in 1954.

Serahan

Scrahan in the civil parish of Duagh, Barony of Clanmaurice, County Kerry (see also https://www.townlands.ie/kerry/clanmaurice/duagh/duagh/scrahan/).

Or

Scrahan in the townland of Ballygarraran, civil parish of Ballynahaglish, Barony of Trughanacmy, County Kerry (see also https://www.townlands.ie/kerry/trughanacmy/ballynahaglish/ballynahaglish/ballygararran/)

Balard

Ballard townland (e.g. https://www.townlands.ie/kerry/iveragh/prior/teeranearagh/ballard-lower/ for Ballard Lower)

One final general comment: it is very easy when transcribing a record (such as the digital version of the church record having "Serahan") for transcribers to misread individual letters (sometimes whole words). It is a short jump for a transcriber to misread an original 'c' for an 'e'. This sort of error happens a lot (and for all letters) and is an endless cause of confusion for researchers when looking for a personal name or a placename. Seeing the original record and doing a bit of handwriting analysis is often the only way – which also often gives one a feel for the difficult job the transcriber had in the first place!

Good Luck

Can I Link My Donegal Pearsons Using DNA?

Bob Moore Asks:

Dear Genie

My mother's father was born near Donegal Town in 1901. I and my maternal aunt have had our DNA done and found matches. Three of the matches connect to branches on the same tree, so I think that my aunt and I belong on that tree also. But how to prove it? I have talked to several experts who are local to Donegal, but no answers. I attach a chart showing the puzzle with names and dates (Fig. 1).

Thank you for your consideration.

PEARSONS from DONEGAL – connecting to Thomas Pearson (1765-1841) m. Jane (1760-1836)

Thomas Pearson (1765-1841) m. Jane (1760-1836) Thrushbank, Co.Donegal

John Pearson (1791-1835) m. Eliz. Leiper (1805-1864)

Edward Pearson(1796-1874) m.Margaret McKee (?-?) 28 Aug 1823 Clar Lougheske, Co. Donegal

Margaret Pearson (1801-1894) m. Wm. Morrow (1795-1893)

Thomas Pearson (1802-1876) m. Susan Long (1810-1855)

No further record

Everything below comes from Tom Pearson and Susan Long

Thomas Pearson(1823-1891) m.Susan Crawford(1823-1894)

Robert Pearson (1820-1894) m[1].Eliz. Lyttle (1827-1863)

Thomas Pearson(1835-1915) m.Fanny Millar (1838-1870)

William Pearson (1838-1921) m.Barbara A.Wilson (1838-1920)

Margaret Pearson (1854-1894) m.Wm.Hammond (1853-1933)

Robert Pearson (1861-1936) m. Maggie Erwin (1858-1942)

Geo. Matt.Pearson(1868-1955) m.Rebecca Smith (?-?)

Robert Pearson (1870-1943) m.Emma Clarke (1884-1972)

Susan Hammond (1880-1955) m. Davis (1862-1945)

John J.K. Pearson (1901-1974) m. Mary E. White (1897-1993)

James Pearson (1910-1967) m.Martha A. McCauley (?-?)

Wm.Clarke Pearson(1906-1991) m. Muriel Lyster (1917-2000)

Richard Davis (1910-1985) m.??

Wilma (Pearson) Campbell (living) Mississauga, Ontario

Jenny Pearson-Millar (living) Lac Supérieur, Québec

Robert Pearson (living) Vernon, British Columbia

Ruthie Bean (living) New York State

Bob Moore (living) nephew to Wilma Guelph, Ontario

*** blue font indicates all of the members who are already represented in the same Pearson Family Tree on Ancestry authored by RobertPearson909 who is Bob Pearson of Vernon, British Columbia.

***black font indicates proposed branch to join the blue tree

***green font indicates all of the members who have had DNA testing and have shown DNA matches to me or my maternal aunt

^ Figure 1

Dr Patrick Waldron Replies:

Dear Bob,

There are a number of online tools which can be used to test hypotheses about how Edward Pearson (1796–1874) was related to Thomas Pearson (1765–1841) using DNA samples from two known descendants of Edward and three known descendants of Thomas.

At closest, it appears that Edward's descendants are fourth cousins, fourth-cousins-once-removed, and fifth cousins of Thomas's descendants.

First, I would make sure that the DNA of all five individuals was uploaded to all the DNA comparison websites, especially FamilyTreeDNA.com and GEDmatch.com. In other words, "put fish in all the gene pools."

At FamilyTreeDNA.com you can either set up a new project or add all five to an existing project. A project administrator can then use the Family Finder Illumina OmniExpress Matrix tool to do two things: 1) see a neat summary of exactly how much autosomal DNA each of the five shares with the others; 2) see a list of other FTDNA customers, if any, who are deemed to match all five. If any pair of individuals share more than 90 centiMorgans (cM), that would be strong evidence that the relationship is fourth cousin or closer. Unfortunately, the correlation between shared centiMorgans and the precise relationship becomes very weak below 90 cM. Then you can look for the Pearson relatives of the additional matches thrown up by Step 2, contact them, and invite them to do their own DNA and join the project.

At GEDmatch.com you can use the Tier 1 Multiple Kit Analysis to also do two things: 1) generate a similar autosomal DNA comparison matrix; 2) look for triangulated DNA segments shared by three or more of the five. This involves using each of the five in turn as "Kit 1" in the Multiple Kit Analysis.

Second, I would use the What Are The Odds (WATO) tool at DNApainter.com to compare various hypotheses about how Edward might be related to Thomas (e.g., son, nephew, half-brother, cousin). You will need to build separate WATO charts for both descendants of Edward. You may find that each chart rules out some of your hypotheses. But, if you are lucky, you may be left with only one possible relationship hypothesis.

Finally, if you could find matches to Edward's descendants on any of the DNA websites who have no Pearson ancestry but who are related to Thomas's wife, Jane, that would be very strong evidence that Edward was a son of Thomas and Jane. Unfortunately, you don't appear to have yet established Jane's maiden surname, which probably rules out this avenue for now.

Good Luck!

Have you hit a brick-wall in your research and need a fresh pair of eyes?

Send us an outline of your research, and tell us where the problem lies. Our team of expert genealogists will reassess the problem.

We'll help you see things in a new light!

Send your queries to
editor@irishlivesremembered.ie

Photodetective

A Painted Daguerreotype Helps Tell A Lady's Age

By Jayne Shrimpton

Siobhan Cooke Asks:

Hello! Here is a photograph which I would like to have dated if possible, please.

[Ed: No other info was supplied. If you, dear reader, wish to submit a photo for Jayne's analysis – and please do – note that more accompanying information is better than less.]

Jayne Shrimpton Replies:

This is an interesting picture that, judging from your scan, appears to be a heavily painted photograph (Fig. 1). It is hard to tell its format for certain without seeing the physical object, but if indeed the underlying portrait is a photograph, it must have been one of the early plate-based photographs of the mid-19th century. The plain gold-coloured surround (called a mat/matte) suggests that it perhaps originated with a luxury *daguerreotype* which was a one-off photographic image on a silvered copper plate and which had its heyday during the 1840s and 1850s.

Daguerreotype photographs and the glass ambrotypes that followed were often retouched by hand using watercolour paint to improve their appearance and to make them more lifelike: in fact, many early photographers had formerly been portrait painters who had diversified to keep up with changing times. Often, the colour retouching was relatively subtle, but sometimes a photographer/artist over-painted a photograph more heavily, as seems to be the case here. I think the medium is watercolour, but the colour is more solid and the overall effect, superficially at least, is as much like an original artwork as a photograph.

Dating this picture rests on accurately dating the appearance of the subject and here we see a formally dressed lady wearing a fine daytime ensemble dateable to the late-1840s or early-to-mid-1850s. Her handsome black gown displays the fitted bodice and full skirt of the period, the flared sleeves a key dating clue, for this open 'pagoda' style evolved shortly before 1850 and continued for much of the decade, growing progressively wide. Black gowns, especially plain silks and velvets, were common for married women in the early Victorian era and were especially favoured by older ladies, not necessarily only for mourning dress.

This lady's advancing years are expressed in her matronly accessories, including her ornate white day cap fashioned in the usual mid-century close-fitting style. Her deep lace *fichu* worn over the bodice (a separate luxury accessory) was admired at that time, older ladies sometimes making their own lace articles by hand – intricate, highly prized items brought out for special occasions. A picturesque sky-blue neck ribbon lifts the stark, monochrome effect of the black and white costume. She also wears profuse gold jewellery: these were gifts that she had received and also costly items collected over a lifetime that would have been considered a potent symbol of her social position and her matriarchal status within the household.

Clearly, this lady – married or widowed – hailed from a financially comfortably placed family. She appears to be aged between her late-50s and 70 years of age. So, in view of the late-1840s to early/mid 1850s date range for this image, she was born in the late-Georgian era: broadly between the late 1770s and late 1790s. This portrait would have been created to mark a special event in her life, and I would suggest that possible occasions would be her 60th, 65th or 70th birthday. Hopefully, these clues and comments will enable you to positively identify her from among other candidates on your family tree.

Suggested Reading

Audrey Linkman, *The Victorians: Photographic Portraits* (Tauris Parke, 1993)

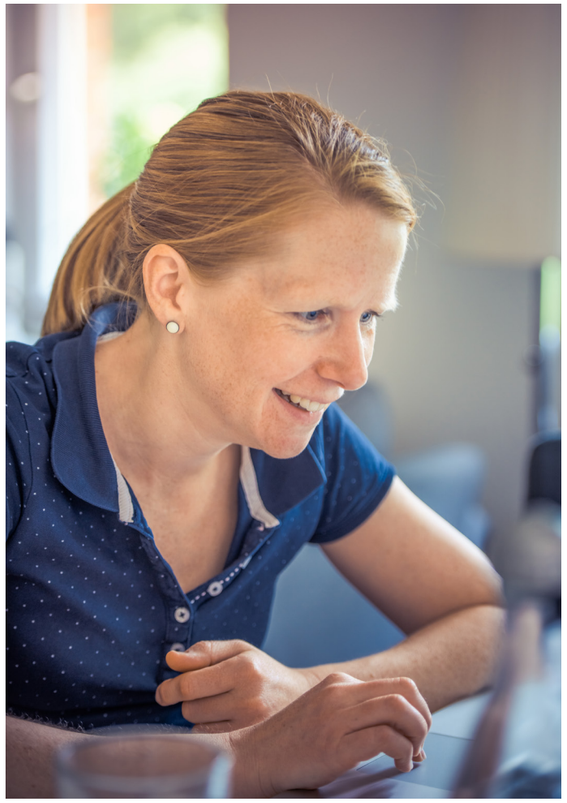
Jayne Shrimpton, *How to get the Most from Family Pictures* (Society of Genealogists, 2011)

Jayne Shrimpton, *Fashion and Family History* (Pen & Sword, 2020)

Find my past

New Irish Records on Findmypast: Spring 2021

By Niall Cullen



Home to the largest online collection of Irish records on the planet, Findmypast is the go-to resource for tracing your Emerald Isle relatives. What's more, their archives keep growing with regular new releases. In fact, Findmypast is the only family history website that adds brand new records every week on Findmypast Friday.

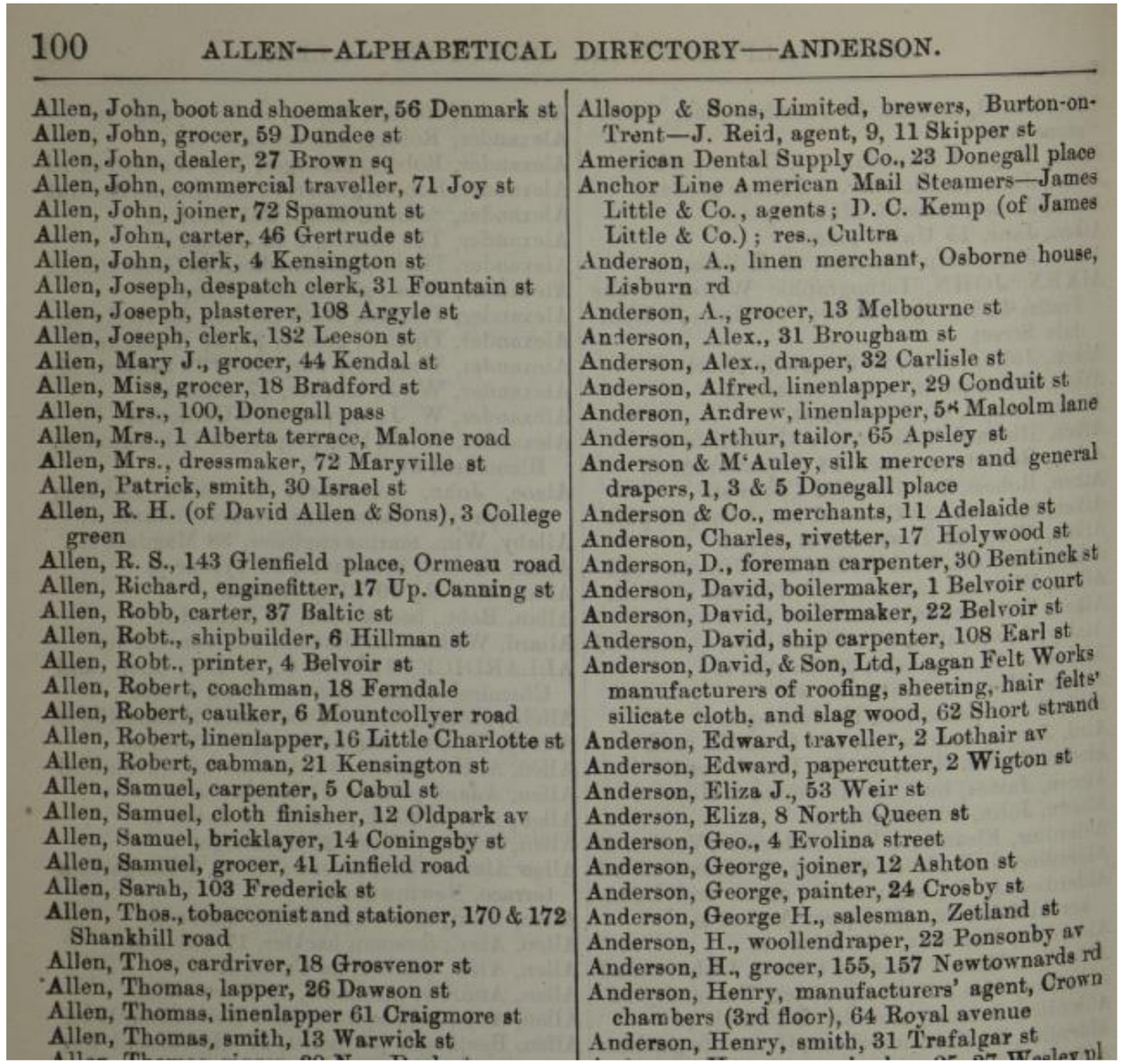
For those tracing their Irish heritage, there's more than twice the number of records from Ireland than the nearest competitor, making it much more likely you'll have success with Findmypast.

Here's a round-up of the latest Irish resources, new site features and discoveries from Findmypast since the Winter 2020 issue..

Belfast & Ulster Directories

Only available online at Findmypast, explore a pivotal era in Northern Ireland's history with these brand-new directories. Year-by-year, they can help you discover names, addresses, and occupations from Belfast and beyond. The records include easy-to-search transcripts and digitised copies of the original directories.

Covering 1890–1947, these directories (Fig. 1) chart the transformation of Northern Ireland and the province of Ulster as the Irish Free State was formed. They were published by the *Belfast Newsletter* to showcase the city's industrial excellence.



100 ALLEN—ALPHABETICAL DIRECTORY—ANDERSON.

Allen, John, boot and shoemaker, 56 Denmark st
Allen, John, grocer, 59 Dundee st
Allen, John, dealer, 27 Brown sq
Allen, John, commercial traveller, 71 Joy st
Allen, John, joiner, 72 Spamount st
Allen, John, carter, 46 Gertrude st
Allen, John, clerk, 4 Kensington st
Allen, Joseph, despatch clerk, 31 Fountain st
Allen, Joseph, plasterer, 108 Argyle st
Allen, Joseph, clerk, 182 Leeson st
Allen, Mary J., grocer, 44 Kendal st
Allen, Miss, grocer, 18 Bradford st
Allen, Mrs., 100, Donegall pass
Allen, Mrs., 1 Alberta terrace, Malone road
Allen, Mrs., dressmaker, 72 Maryville st
Allen, Patrick, smith, 30 Israel st
Allen, R. H. (of David Allen & Sons), 3 College green
Allen, R. S., 143 Glenfield place, Ormeau road
Allen, Richard, enginefitter, 17 Up. Canning st
Allen, Robb, carter, 37 Baltic st
Allen, Robt., shipbuilder, 6 Hillman st
Allen, Robt., printer, 4 Belvoir st
Allen, Robert, coachman, 18 Ferndale
Allen, Robert, caulker, 6 Mountcollyer road
Allen, Robert, linenlapper, 16 Little Charlotte st
Allen, Robert, cabman, 21 Kensington st
Allen, Samuel, carpenter, 5 Cabul st
Allen, Samuel, cloth finisher, 12 Oldpark av
Allen, Samuel, bricklayer, 14 Coningsby st
Allen, Samuel, grocer, 41 Linfield road
Allen, Sarah, 103 Frederick st
Allen, Thos., tobacconist and stationer, 170 & 172 Shankhill road
Allen, Thos, cardriver, 18 Grosvenor st
Allen, Thomas, lapper, 26 Dawson st
Allen, Thomas, linenlapper 61 Craigmore st
Allen, Thomas, smith, 13 Warwick st

Allsopp & Sons, Limited, brewers, Burton-on-Trent—J. Reid, agent, 9, 11 Skipper st
American Dental Supply Co., 23 Donegall place
Anchor Line American Mail Steamers—James Little & Co., agents; D. C. Kemp (of James Little & Co.); res., Cultra
Anderson, A., linen merchant, Osborne house, Lisburn rd
Anderson, A., grocer, 13 Melbourne st
Anderson, Alex., 31 Brougham st
Anderson, Alex., draper, 32 Carlisle st
Anderson, Alfred, linenlapper, 29 Conduit st
Anderson, Andrew, linenlapper, 58 Malcolm lane
Anderson, Arthur, tailor, 65 Apsley st
Anderson & M'Auley, silk mercers and general drapers, 1, 3 & 5 Donegall place
Anderson & Co., merchants, 11 Adelaide st
Anderson, Charles, rivetter, 17 Holywood st
Anderson, D., foreman carpenter, 30 Bentinck st
Anderson, David, boilermaker, 1 Belvoir court
Anderson, David, boilermaker, 22 Belvoir st
Anderson, David, ship carpenter, 108 Earl st
Anderson, David, & Son, Ltd, Lagan Felt Works manufacturers of roofing, sheeting, hair felts' silicate cloth, and slag wood, 62 Short strand
Anderson, Edward, traveller, 2 Lothair av
Anderson, Edward, papercutter, 2 Wigton st
Anderson, Eliza J., 53 Weir st
Anderson, Eliza, 8 North Queen st
Anderson, Geo., 4 Evolina street
Anderson, George, joiner, 12 Ashton st
Anderson, George, painter, 24 Crosby st
Anderson, George H., salesman, Zetland st
Anderson, H., woollendraper, 22 Ponsonby av
Anderson, H., grocer, 155, 157 Newtownards rd
Anderson, Henry, manufacturers' agent, Crown chambers (3rd floor), 64 Royal avenue
Anderson, Henry, smith, 31 Trafalgar st

^ **Figure 1** A page from one of the Belfast and Ulster directories. Courtesy of Findmypast.

Londonderry (Derry) City Cemetery Burials 1853-1961

Explore over 70,000 Londonderry (Derry) burial records to discover the details of those laid to rest in the city's cemetery.

Writer of the hymn *All Things Bright and Beautiful*, Cecil Frances Alexander (Fig. 2) is among those buried in Londonderry (Derry) City Cemetery. Her record includes her birthplace, residence and parents' names.

> Figure 2 Photo of Cecil Frances Alexander, the noted hymn writer, who is buried in Londonderry (Derry) City Cemetery. Image in public domain.

Dublin City Cemetery Burials 1805-2006

This new collection covers three Dublin cemeteries and over 200 years of burials. What will you unearth about your Irish ancestors?

The cemeteries featured are:

- St John The Baptist, Castle Avenue, Clontarf, Dublin
- Drimnagh (Bluebell), Old Naas Road, Dublin
- St Canice's, Finglas, Dublin

Along with key names and dates, you'll discover addresses, occupations and marital statuses in these useful resources.

Ireland Billion Graves Cemetery Index

Discover your Irish ancestors' final resting places in this useful collection. New records have been recently added from all 32 Irish counties.

Extra! Extra! Read All About Your Family

Findmypast's archive of Irish newspapers continues to grow. There are now millions of searchable pages published online at Findmypast and the British Newspaper Archive.

The *Newry Telegraph* has been added to the collection recently (Fig. 3). Issues from 1872 to 1900 and from 1902 are currently online, with more being added all the time.

Check back every Findmypast Friday for ongoing additions to our unmatched Irish newspaper archive, packed with rich information on your family.

The Newry Commercial Telegraph.

[Registered at the General Post-Office, London, for Transmission Abroad.]

3,669—VOL. LIX. THURSDAY, MAY 18, 1871. PRICE ONE PENN

Communication.

Steam Communication.

NATIONAL LINE.

NEW GARDEN AND FARM SEEDS.

FOR THE KITCHEN AND FLOWER GARDEN.

EVERY VARIETY OF VEGETABLE AND FLOWER SEEDS WORTHY OF CULTIVATION.

FOR THE FARM.

OTHER GARDEN AND FARM REQUISITES.

ANDREW G. DALY,

SELECTED FLOWER SEEDS,

M'BLAIN & Co.

THE GREEN CROP OF 1871.

NEW AND GENUINE SEEDS

BY ROYAL LETTERS PATENT.

JAMES GIBBS & COMPANY,

AMMONIA FIXED PERUVIAN GUANO,

M'BLAIN & Co.,

DUBLIN AND WICKLOW MANURE COMPANY'S CELEBRATED MANURES.

THOMAS WHEATLEY AND HUGH JOHN WALLACE,

W. FRAZER & Co.,

TURF COMMISSION AGEN

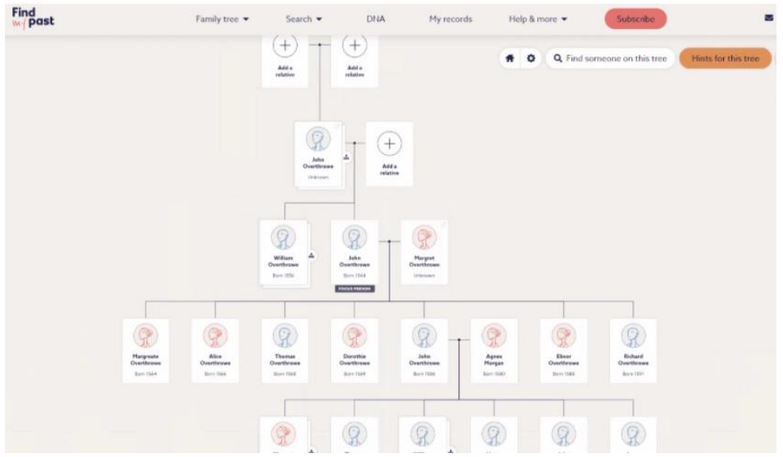
MESSRS. COLLETTE, HENDY, COMMISSION AGENTS.

^ **Figure 3** Front page of the *Newry Telegraph* from 18 May 1871. Image © the British Library Board; all rights reserved.

Brand New FMP Site Features

Have you noticed your Findmypast family tree looking a little different lately? The site's new-look family tree builder (example given as Fig. 4) is based on extensive feedback from members of the genealogy community.

New features include improved navigation and the ability to view more generations on screen at once. Visit your family tree today, or read this go-to guide to find out more.



^ **Figure 4** An example page of a family tree showing the new format. Courtesy of Findmypast.

Welcome to Patrick's Page – Stories from the Frontline of Irish Genealogy

Patrick Roycroft is not only the Editor of Irish Lives Remembered. *He also works as a frontline genealogist at the Irish Family History Centre (CHQ Building, Dublin, Ireland). Here, he shares stories of Irish ancestry … offering a few tips to readers in the process.*

The Search for Catherine (Kate) Collins from Knockfadda (County Wicklow): What Happened Next

By Peter Gibby and Antoine Ó Coileáin

Preface by Patrick Roycroft

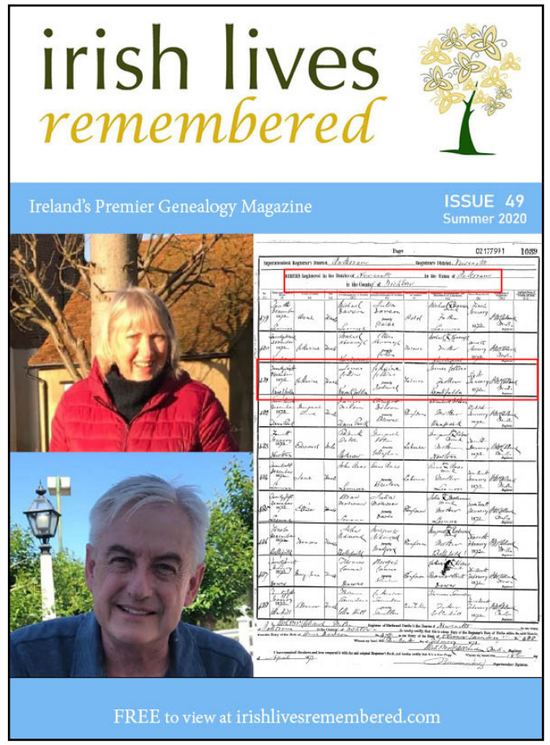
This issue's Patrick's Page has been written by Peter Gibby and Antoine Ó Coileáin (Chief Executive Officer of Gael Linn, an Irish-language organization that promotes the Irish language and the arts). Readers of this column might recognise Peter. He was an Irish Family History Centre consultation client of mine, and his case was the subject of the Summer 2020 Patrick's Page. Peter came to the Irish Family History Centre (Dublin) on a near-desperate quest to find the birth certificate of his Irish grandmother, Catherine (Kate) Collins, and so also find where his Collins ancestors came from. The front cover of that issue (no. 49) sums up the case (Fig. 1); readers are encouraged to re-read that Summer 2020 Patrick's Page for a full appreciation of this follow-up article of 'what happened next' [see https://www.irishfamilyhistorycentre.com/store/870].

To summarise the case to date. Peter and his sister Angela, although born in Wales, had travelled from America to come to the Irish Family History Centre (Dublin) on 19 December 2019 in the hope of finding where and when their grandmother 'Kate' Collins had been born. She was a lady who had featured large in their lives but about whom very little was known on Peter's side of the family, despite many years of research. Happily, I managed to find the elusive civil birth certificate (see Fig. 1) and, thus, also the family's location: Knockfadda, near Newtownmountkennedy, in the hills of County Wicklow. It is worth stating that emotion is not only restricted to the client when something of great significance is found: we genealogists feel it too. When I found that cert I was buzzing!

Now that Peter had this crucial information, he went on a further quest for information about his Knockfadda Collins family. This, as you will read, led to him make contact with Antoine Ó Coileáin who had key information and documents. Peter e-mailed me to tell me of this, and I thought it a superb example of the best of what can happen when one perseveres in the pursuit of answers. Both of them agreed to write a piece for this column and share what had happened.

The case of Peter Gibby demonstrates, unequivocally, that following up on research, doing a DNA test, and chasing genetic contacts can lead to genealogical seams of family gold.

So, without further ado, this is what happened after the Summer 2020 article was published.



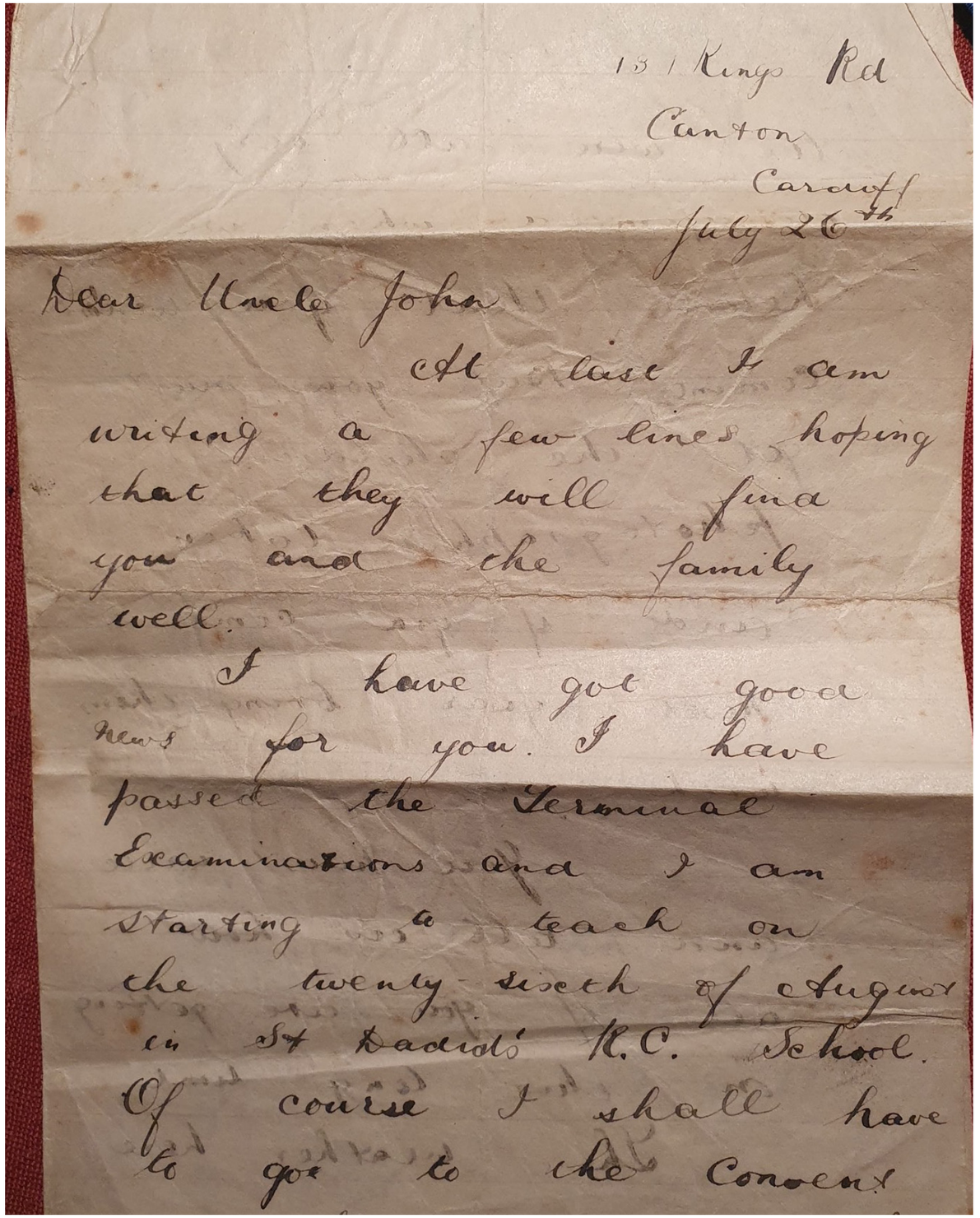
^ **Figure 1** Front cover of *Irish Lives Remembered* issue 49 (Summer 2020) showing Peter Gibby (left lower), his sister Angela (left upper); the long-awaited civil birth certificate (right) of their grandmother Catherine/Kathleen/Kate Collins…and the location of the family homestead: Knockfadda (County Wicklow).

Peter Gibby

Reading Patrick's article about my grandmother Katherine was quite an emotional experience for me and my sister because so little was known of her past and the events leading up to her arrival in Cardiff (Wales) at the turn of the last century. What a gift also to see maps and a picture of where she came from! Quite a lot to process, which in turn raised more questions without answers. I decided to have my DNA tested via Ancestry.com, and the results came back. Not only did the results confirm my Irish genes but they also listed dozens of people, spread all over the world, with DNA matches of varying degrees! Tentatively, I reached out to one of them who lived in County Kerry (Ireland). They kindly replied that they were most likely a 2nd or 3rd cousin, and for sure the "Knockfadda Homestead" tied us together. They also mentioned that one of their uncles had written a family history of the Collins. I asked if it were possible to get a copy … but things went quiet after that. The worry that my request may have seemed intrusive stopped me from contacting others, yet I found myself visiting Ancestry time and time again to look for something new. An-

other 2nd or 3rd cousin popped up with a username that hinted of Collins. What to do? As I waited to answer my own question that very person reached out to me. His name is Antoine Ó Coileáin and what followed from that contact was nothing less than remarkable. He said that my grandmother Katherine was his greataunt and that he had a photo of her (Fig. 2) *and* some correspondence from my aunt Josie (Josephine) to Katherine's brother John which had been written in the 1920s (Fig. 3). What a gift!

^ Figure 2 A photograph of Peter Gibby's grandmother, Catherine (Kate) Collins. This is a photo postcard which Kate sent of herself to her brother John Collins at 31 Ivor St, Dublin. Antoine explains: "I think that her daughter Josie must have taken the photo about 1920 when Josie was a student teacher. On the back, Kate wrote: 'What do you think of the snapshot? Not too bad for an amateur student. Love, Kate.'" [The 'amateur student' being Kate's daughter] Courtesy of Antoine Ó Coileáin's cousin Déirdre Kirwan.



^ Figure 3 The first page of a letter from Peter Gibby's aunt Josephine, from when she was living in Cardiff, to her uncle John Collins (Kate's brother). The letter tells that Josephine has passed her teaching exams and is about to start work as a teacher in St David's Roman Catholic School in Cardiff. Image courtesy of Antoine Ó Coileáin.

Antoine and I have corresponded a lot since that first contact was established, and I am so looking forward to meeting him and his family one day. Aside from swapping family anecdotes and exchanging photographs, Antoine sent me a history of the Collins family that he had written and, separately, a copy of the aforementioned history written by another cousin. Lots to assimilate, but at least one question was answered, one that landed very hard on me personally. The death of Katherine's father had prompted an eviction order issued June 1890 decreeing that the Collins family had to leave their home and land in Wicklow. This had been leased from the Gun Cunningham family. I wondered how Katherine's mother handled the horror of it all, which ended five years later with the eviction itself. Antoine let me know that after one attempted eviction, my great-grandmother, along with Katherine's sister Mary, were charged and found guilty of "assaulting two men with a pot rack" (10 June 1894). They were fined ten shillings and ordered to pay costs of four shillings, default of which would mean spending seven days in jail! What terror there must have been in the two of them that day to evoke a desperate fight to stay in the home and avoid a life of poverty in Dublin. When my great-grandmother finally left her home, she was accompanied by all her children, four of whom were less than 10 years old. I wonder what route the family took to Dublin. Did they walk, and if so, how did they carry what few belongings they had? I decided that one day I, too, will walk from Knockfadda to Dublin, just to see what it is like, if only to get a part sense of that dreadful journey.

So, what else did I learn? I learnt that although, sadly, some of grandmother Katherine's siblings did not survive, overall, the Collins' turned out to be an amazingly resilient and talented family, firmly rooted in Ireland but branching out to the U.S., the UK and elsewhere. I wish my great-grandmother could realize that her walk from Knockfadda eviction into poverty in Dublin was not made in vain and that her journey continues to influence and inspire those of us that follow in her footsteps. All too sadly this history is not unusual for Ireland, but it is a part of the Collins life story and I am very proud of it. Most of all, I am eternally grateful to Antoine Ó Coileáin for reaching out to me to help fill the unknowns that I had about my grandmother's family.

Go raibh míle maith agat, a bheith sláintiúil agus fanacht sábháilte, Antoine!

Antoine Ó Coileáin

I have been looking into my family's history for many years, from their origins as tenant farmers in County Wicklow in the early 1800s to their eviction in 1895, and beyond. Following the death in 1889 of James Collins, the head of the household, the landlord instituted proceedings to have the Collins family evicted, thereby leaving his widow and their nine children homeless. Thereafter, four children died in young adulthood and three emigrated, two to America and one, Kate, to Wales. What befell the emigrants was always something of a mystery to me, and I resolved to find out. I traced the US emigrants and was able to document their stories. But the emigrant to Wales proved more elusive.

Catherine (later variously Katherine/Kathleen/Kate) was born in 1872 to Catherine Redmond and James Collins, the fourth of nine children. She was christened 'Catherine' but was known as Kate in the family. I knew that she had emigrated to Wales and had married, but knew little else. I did not know when she emigrated, her married name, when or where she was married. The only clue lay in the 1936 obituary of her brother James, who had died in America, and which referred to his siblings as John, Laurence and a sister who is named as 'Mrs Albert Kibbe' (Fig. 4). I had to assume that the latter was referring to Kate because she was the only surviving sister. but I was unable to verify the name. I also had a letter written by a person called Josie who was writing from Cardiff to her uncle John in Dublin. I knew that John was my grandfather, but I could not identify who exactly Josie was. I searched for a marriage between Kate Collins and an Albert, looking in both Dublin and Cardiff, but to no avail.

The breakthrough came when I inputted Kate's birth record into Ancestry.com and got a message back to say that the name Catherine Collins was coming up in the work of two other researchers, who I then contacted. The first contact was David Richards who was researching Albert Gibby (Fig. 5) [so 'Kibbe' was actually 'Gibby'!] who, it turned out, was Kate's *second* husband. It was news to me that Kate had married twice. David was also able to tell me that Kate's first husband was a Patrick Joseph Gildea and that they had married in 1898. As this was only three years after the Collins family's eviction from Wicklow, the wedding date was earlier than I had imagined. However, there was an even bigger surprise: Kate had married not in Dublin nor in Cardiff, as I might have thought, but in Grimsby, an English coastal seaport town in northeast Lincolnshire! David had no further information, but he had set me on the right path.

^ **Figure 4** Photo of Catherine (Kate) Gibby (name after second husband), formerly Gildea (name after first husband), née Collins. Image courtesy of Antoine Ó Coileáin.

> **Figure 5** Photo of Albert Gibby, Kate's second husband. Image courtesy of Peter Gibby.

The strange thing is that the Collins families in Ireland were equally in the dark about Kate's life in Wales and had also been attempting to find answers. While Kate lived until 1955, it appears that she had lost touch with her relations in Dublin. This is explained, to some extent, by the fact that her brother John died in 1941 and her brother Laurence died in 1952. As a result, just as Peter Gibby had some unanswered questions, so too did we, the descendants of Kate's siblings, John and Laurence Collins (Fig. 6).

^ Figure 6 Photo of Kate's brothers John Collins (left) and Laurence Collins (right). Image courtesy of Antoine Ó Coileáin.

The jigsaw finally fell into place when I contacted Peter Gibby in January 2021 and introduced myself as a grandnephew of Kate, his grandmother. We were each thrilled to make the connection! I have since sent Peter details about Kate's siblings, the family's eviction and about all the cousins he now has in Ireland. Peter, in return, has provided me with photographs and stories about Kate's family in Wales. It is uncanny to see family resemblance in photos and to learn about family careers. For example, teaching runs strongly in the families: Kate's three children were teachers (Fig. 7), her granddaughter Angela Gibby was a teacher, four out of six of my own siblings were teachers, and two of my four children are teachers! Although currently based in Houston, Texas, Peter Gibby eagerly looks forward to visiting Ireland again (when pandemic circumstances allow) so that he can become acquainted with some of his new-found relatives (Fig. 8). I have shared the news about Kate's descendants with the wider Collins family and they will be delighted to meet up with the Gibbys to re-establish relationships within the clan.

My search to trace Kate's life in Wales had been hampered by the fact that I did not know her married name, nor did I know where or when she was married. I had assumed – wrongly – that her first marriage would have occurred in Wales. The fact that she had been twice married was a revelation. I now know that the letter I had in my possession (Fig. 3) had been written by Josie (Josephine) Gildea, Kate's daughter from her first marriage to Patrick Joseph.

^ Figure 7 Kate's three children Lar, Josie and Jim, all of whom are teachers. Image courtesy of Antoine Ó Coileáin.

^ **Figure 8** Photo of Antoine Ó Coileáin's son Eoghan Collins and his girlfriend Britney Gooden taken in the Wicklow mountains, not too far from Knockfadda. Image courtesy of Antoine Ó Coileáin.

Through this project, I feel that I have come to know Kate and her family and feel a great affinity with them. I am delighted that the Collins family tree now includes details of Kate's family, along with those of her three siblings, John, James and Laurence. Kate's memory has, I feel, been reclaimed. We can now celebrate the resilience and tenacity with which she overcame the immense difficulties she encountered along life's way.

I will leave the last word to Peter Gibby as he reflects on the latest revelations about his grandmother Kate's life:

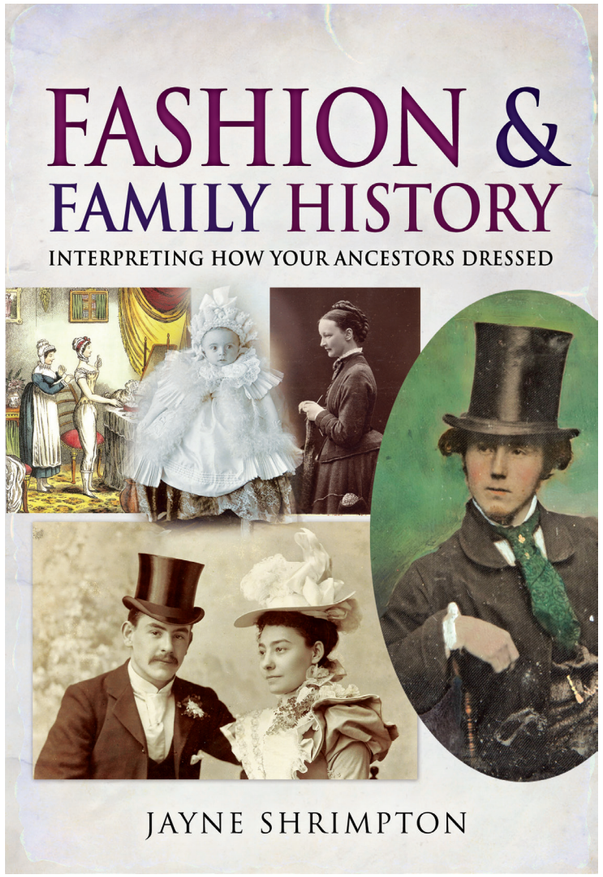
'I regard poverty-induced emigration to be an ultimate act of desperation in the face of alternatives available. For a woman in those days, that must have been a terrible ordeal. Doubly so, since it was obvious that her family unit and support system would be splitting up forever. Quite the thing! I cannot imagine how the conversations went within the family when all of this was happening.

The hardships and family disruptions caused by a need to move to survive were quite incredible. I have always believed that Catherine's drive and passion for education of her children passed on to my father who did the same for me. I am forever grateful to Catherine for her wisdom and foresight that ultimately aided my personal development and well-being'.

* Book Review *

A Review of *Fashion and Family History: Interpreting How Your Ancestors Dressed*

By Patrick Roycroft



Title: *Fashion and Family History: Interpreting How Your Ancestors Dressed.*

Publishers: Pen and Sword Family History [see https://www.pen-and-sword.co.uk]

Pages: 188 pp

Recommended Retail Price: £14.99; US$29.95

ISBN: 978 1 52676 026 5

I want to state at the outset: I highly recommend Jayne Shrimpton's new book *Fashion and Family History: Interpreting How Your Ancestors Dressed.*

Every reader of this magazine knows that Jayne Shrimpton is the powerhouse of specialist knowledge behind our Photodetective column. If you are not yet familiar with her work, Jayne is a world-class expert in fashion, especially from the 18th century to the mid-20th century, and she uses that knowledge to give dates, or date ranges, to photos or other illustrations of people based on the clothing they are wearing and the type of illustration they appear on. Having such a skill is clearly very useful for anyone doing family history research. Jayne has written seven books already. This, her newest book, number eight, *may* also be her last. As such, and if so, she here distils a lifetime of knowledge in fashion analysis ("over thirty years professional experience" she says) and presents this to the 'family historian in the street' so that they – you – can have a realistic attempt at more accurately dating the older photographs in your own family archives. In the process, you will find out far more that might have been thought possible about who might be in a photo/illustration and their life and times.

How to structure a book on fashion analysis for the layman must have been a challenge. One could take either a chronologic approach or a more 'fashion thematic' approach. This book takes the thematic approach. It is laid out in 11 chapters, each one dealing with a broad theme. After the Introduction [see the accompanying book excerpt in this issue] and the overview of fashion from 1800 to 1950 that is Chapter 1, there follows 10 other chapters—Following Fashion; Work Wear: Town and Country; Work Wear: Occupational Uniforms; Dressing up, Dressing down; Sports Wear; Special Occasions; Making and Buying; Caring for Clothes; Clothing Industry Work; and, last but not least, Fashion Heirlooms.

My background is in geology: granite and the mica family of minerals. I know something of genealogy too, being on the staff of the Irish Family History Centre and the Editor of this magazine. But fashion would not be my strong point. As such, I came to the subject as a complete novice. Jayne knows her audience! I was endlessly thankful page after page as Jayne explains the terms most laypeople would not be familiar with. I never knew, for example, that a pilch was an outer nappy wrapping. There are countless other informative glosses. She also gives some etymology: 'trousers' were originally spelled 'trowsers'. For me, the book manages to strike, with disarming ease, that tricky balance between being a relatively dense and informative text while being easy to read. One feels one has a friend in the author as she guides you while informing you. Which means that, even if fashion 'isn't your bag', you can read this book with enjoyment and benefit. Clearly, Jayne's experience in writing seven previous books has paid off here. You may be wondering why, at the start of this paragraph I mentioned micas. It is my favourite mineral group, and I have published a number of academic papers on them. Well, I learned something brand new about micas from this very book! Mica – almost certainly pegmatitic muscovite – was used in various types of large protective hoods, in the form of a mica window at eye level set into a wire frame with a surround of stout veiling, all of which was worn during the early 1900s to protect expensive hats and/or ornate hairstyles when out and about in an open carriage or in an early motor vehicle. It also makes the wearer look like an upper-class alien beekeeper (see illustration on page 107). Who knew? And this is the point. On practically every page there is *something* one never knew before. For us novices, this results in an almost endless kaleidoscope of new knowledge from start to finish. I found it fascinating.

The book is liberally illustrated in the form of black-and-white illustrations throughout the main text and there is a central set of glossy full-colour plates. These are genuinely useful. I can state this because of something that cropped up even while reading it for review. I have a few old photos that relatives have sent me, and I could quickly see that a few of them bore an uncanny resemblance to the lady in Plate 6 whose photograph was as a specifically 1860s *carte de visite*. The clothing style and the photographic studio setting in my unknown photos looked just like the example in Plate 6. And that helped me a lot in identifying (even while reading and reviewing the book) who is likely in my own photo and working out the associated date ranges (i.e., when the photo was taken, the age of the lady subject, the inferred birth year of the subject, etc., all the different layers of evidence to allow the family historian narrow the possibilities of who the subject is). So, even in reviewing this book, it helped me in my family history research. I would be confident in saying that the same situation would apply to very many people. It does what it sets out to do: it allows the non-expert in fashion to get up to speed and start interpreting their own old family photos. Jayne's thirty-plus years' experience are distilled for our collective benefit.

The book ends with a two-page list of essential books to consult for further information – the books themselves will contain many hundreds of individual references – and there is a large and useful index.

Yes, I recommend this book.

BOOK EXCERPT:

FASHION AND FAMILY HISTORY: INTERPRETING HOW YOUR ANCESTORS DRESSED

By Jayne Shrimpton

Title: *Fashion and Family History: Interpreting How Your Ancestors Dressed.*

Publishers: Pen and Sword Family History [see https://www.pen-and-sword.co.uk]

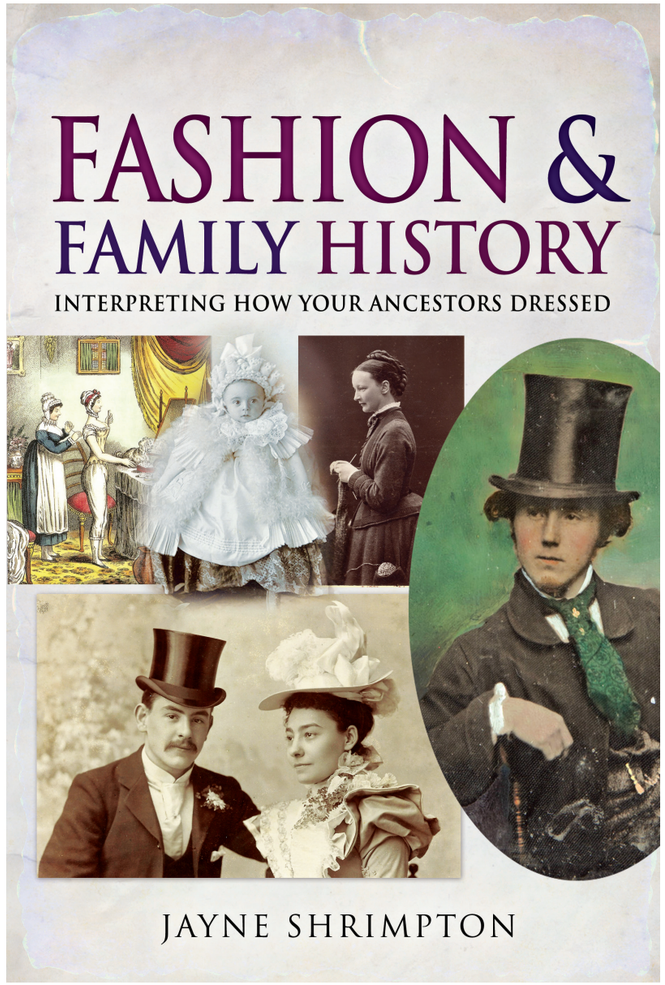
Pages: 188 pp

Recommended Retail Price: £14.99; US$29.95

ISBN: 978 1 52676 026 5

Editor's Introductory Note: *Irish Lives Remembered* is proud to be able to offer readers an excerpt from Jayne Shrimpton's new book. Readers are also guided to read the review of the book that also appears in this issue.

This excerpt is in the following form: 1) the press release for the book; 2) the excerpt itself, which includes one image, the *carte-de-visite*, which otherwise appears elsewhere in the book.



BOOK HIGHLIGHTS:

Highly illustrated expert guide to fashion for men, women and children 1800–1950.

Firmly dated visual images identifying fashion details that help date old family photographs.

Shows how clothing adapted to meet human needs in a changing world, through city dress, modern work wear and occupational uniforms.

Examines special occasion dress, including bridal wear, mourning attire and sportswear.

Contrasts the dress of ancestors from diverse social backgrounds, various locations and of different ages.

Explains how ancestors acquired and cared for clothes and accessories, with sections on sewing, shopping and laundering.

Considers selected fashion-related industries in which earlier generations worked, including under-researched trades of dressmaker and laundress

Discusses family fashion-related heirlooms: surviving costume and jewellery

Essential reading and reference for anyone wanting an introduction to the subject

Studying dress history teaches us much about the past. In this skilfully illustrated, accessible and authoritative book, Jayne Shrimpton demonstrates how fashion and clothes represent the everyday experiences of earlier generations, illuminating the world in which they lived.

As Britain evolved during the 1800s from a slow-paced agrarian society into an urban industrial nation, dress was transformed. Traditional rural styles declined and modern city modes, new workwear and holiday gear developed. Women sewed at home, while shopping advanced, novel textiles and mass-produced goods bringing affordable fashion to ordinary people. Many of our predecessors worked as professional garment-makers, laundresses or in other related trades: close to fashion production, as consumers they looked after their clothes.

The author explains how, understanding the social significance of dress, the Victorians observed strict etiquette through special costumes for Sundays, marriage and mourning. Poorer families struggled to maintain standards, but young single workers spent their wages on clothes, the older generation cultivating their own discreet style. Twentieth century dress grew more relaxed and democratic as popular culture influenced fashion for recent generations who enjoyed sport, cinema, music and dancing.

ABOUT THE AUTHOR

Jayne Shrimpton is a professional fashion historian and internationally known 'photo detective' with an MA degree from the Courtauld Institute of Art, University of London. A former Curator at the Heinz Archive and Library, National Portrait Gallery, London, she is an independent image consultant, speaker, author and magazine columnist, working primarily in the family history arena. She dates photographs at public events and advises on celebrity photographs, also appearing on-screen for BBC TV programme *Who Do You Think You Are?* Her books include *Family Photographs and How to Date Them, British Working Dress, Victorian Fashion* and *Tracing Your Ancestors through Family Photographs.*

BOOK EXCERPT

"INTRODUCTION [FASHION AND FAMILY HISTORY]" (PAGES IX–XII)

'Fashion' might seem a frivolous subject, yet studying dress is relevant to family history in many ways. Generally speaking, knowing what people looked like in a given period – what clothes and hairstyles they wore, for example, in the Regency era or during the 1890s – helps with envisaging life in those times. As an art, dress and photographic historian, my belief in the value of accurate pictorial material underpins the strong visual emphasis to this book. Part of its aim is to provide informative and inspirational contextual illustrations in the form of historical prints, paintings, photographs and advertisements; often absent from documentary-based genealogical research, these images bring us literally face to face with our past.

This study focuses on dress in Britain from 1800 until 1950 – a critical period spanning the so-called 'Industrial Revolution' that transformed the nation from a traditional agrarian society to an urban, industrial society and the aftermath of the Second World War. This timeframe encompasses our families' relatively recent histories, beginning with ancestors born around six to eight generations ago and ending around the time that we, or our parents, were born. Rich source material reveals how fashion and dress accelerated throughout those 150 years, responding to a changing economy and society, reflecting evolving tastes and needs, new intellectual ideas and advancing technology, and the rise of modern popular culture.

Many people living during the nineteenth and early/mid-twentieth centuries would have been far removed from the luxury high-end modes emanating from Paris (the source of western style); yet looking back, we observe how major sartorial trends representing progress – for example, the adoption of female trousers – do gradually gain in popularity and become widely established. It is also evident that the fashions prevailing at any given time influence the form and development of all types of clothes, even uniforms and the purposefully 'anti-fashion' garments that minority groups adopt. Fashion is an inescapable aspect of human existence.

Exploring our ancestors' relationship with dress helps us to understand their daily lives more clearly than many other avenues of historical investigation. Dressing in the morning, attending to personal grooming, selecting work or leisure wear, shopping for clothes, painstakingly sewing or knitting garments, dressing up for special occasions, packing for holidays, being photographed in favourite outfits – or budgeting to clothe a large family; these intimate, intensely human routines and rituals, joys and challenges represent time-honoured experiences, connecting the generations in familiar ways.

Everyone has to wear clothes for basic modesty, protection, warmth and comfort, but throughout history dress has also served to demonstrate a person's age, gender, social status, occupation and place in the world, signifying who they are – or perhaps how they want to appear. Work wear has featured prominently for most people, with standardised outfits or official uniforms characterising some occupations. Throughout time it has also been considered important to present a respectable public appearance, although some have struggled, through poverty, to maintain a decent wardrobe.

^ **Figure 3** An example of a card mounted *carte-de-visite* from around 1878–80. This image appears later in the book and for space reasons the bottom text had to be omitted. In this special reproduction, the reader can see it is an Irish example from Dublin [Note: Sackville Street is the pre-independence name for what is now O'Connell Street, Dublin's main city centre thoroughfare.]

Over time, particular forms of dress have symbolised important individual, family and community rituals, reflecting recognised rites of passage and certain occasions: some special clothing customs have survived to the present day, such as bridalwear, while others, like prescribed mourning attire, represent obsolete traditions. Conversely, other types of outfit evolved almost beyond recognition throughout our period, particularly holiday and sports wear – relaxed, easy-fitting clothes offering respite from the strictures of formal fashion.

Examining dress, its acquisition and preservation reveals much about our predecessors' economic circumstances, their shopping habits and skills with needle or machine. Compared with today's easy access to fashion and ready-made disposable goods, clothing played a heightened role in the past, when every dress item was a carefully considered purchase, its price, quality, durability and overall value weighed up in relation to its intended purpose. Lengths of cloth for making up into garments, complete clothes, their trimmings and accessories all had an intrinsic worth: they were precious commodities, valuable personal property. The clothing of the poor usually comprised the majority of their material possessions; a form of portable wealth, jewellery, garments and accessories were readily exchanged for money. In most families, clothes and footwear were expected to last and were looked after until they could no longer be worn.

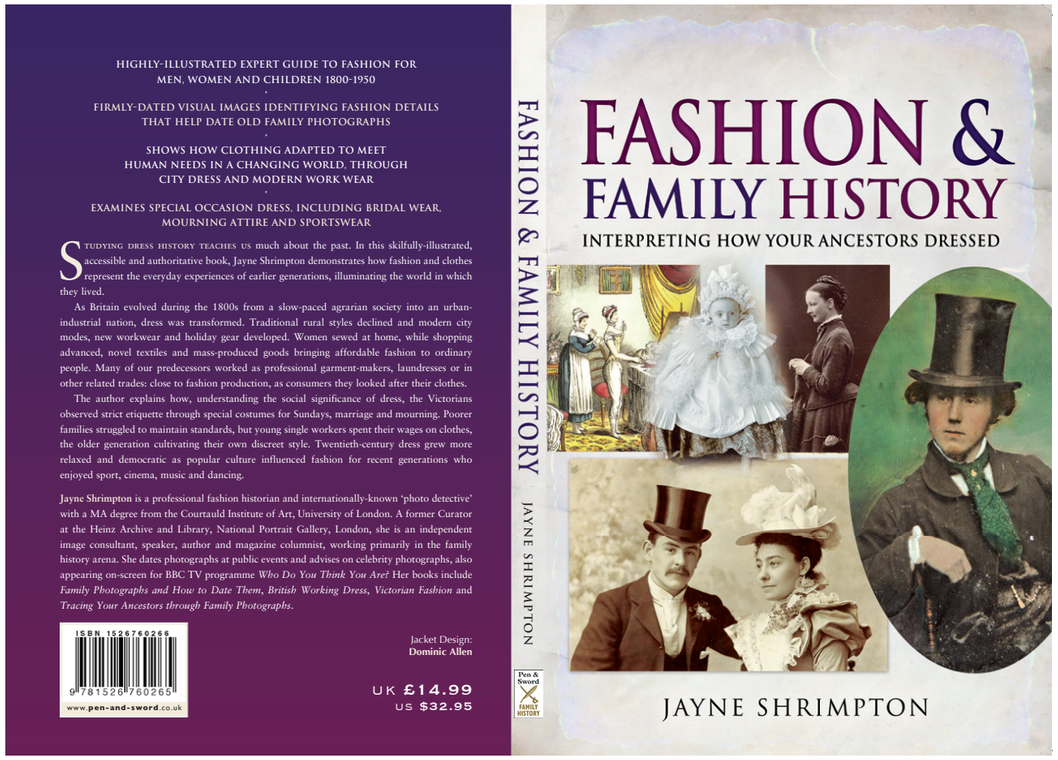
Earlier generations understood different textiles and their properties, what fabric best suited different garments and how clothes and accessories must be washed, ironed, stored and renovated. Traditionally most females learned to sew, and until the second-half of the twentieth century the women of the house often stitched or knitted some of the family's clothes. Women (and some men) diligently altered, refurbished and mended dress items and had boots and shoes regularly repaired. The further back in time we travel, the more complex and time-consuming was assembling and maintaining a wardrobe.

Textile and clothing production used to occupy a significant place in the British economy and many of our forebears earned a living working in fashion-related industries, from lace-makers, seamstresses and washerwomen to cotton mill hands, hatters and boot-makers. Investigating ancestors' occupational backgrounds often reveals such trades, their geographical location typically linked to particular manufacturers. Advancing mechanisation and mass-production during our period hastened and facilitated many industrial processes, making fashionable dress affordable for more ordinary people and changing the nature of many jobs. However, the historic importance of traditional roles lives on in many surnames: Mercer, Draper, Fuller, Glover and Tanner to mention but a few.

We may well wonder about the clothes that our predecessors wore, what fashion-related tasks they undertook and how they felt about their appearance. My late father recalled that he was the first youth in his North London street to wear a 'sports jacket' c.1930, while later, in 1940, my grandmother (previously a court dressmaker) removed my evacuee mother from her rural host family because she was being dressed in another child's clothes. Vivid dress-related memories and family stories are part of oral history and never far from our consciousness. Some of us are also fortunate to possess more tangible souvenirs in the form of photographs and paintings, inherited clothes, jewellery and printed or hand-written documents. Some of these relics, especially faded garments and personal jewellery powerfully evoke the presence of their former owners.

Fashion reflects the wider world, yet it is also intensely private: on a personal level, choosing garments and accessories; shopping and visiting markets; manufacturing or selling cloth; making, mending and laundering clothes … these and countless related activities helped to shape the daily routines of past generations. Dress and clothing are firmly enmeshed in ordinary human experience and exploring these areas of the past illuminates family history in fascinating and thought-provoking ways.

> Figure 4 Image used at the end of this Introduction, which is of Jayne's own aunt Amy as depicted on a postcard from 1938.

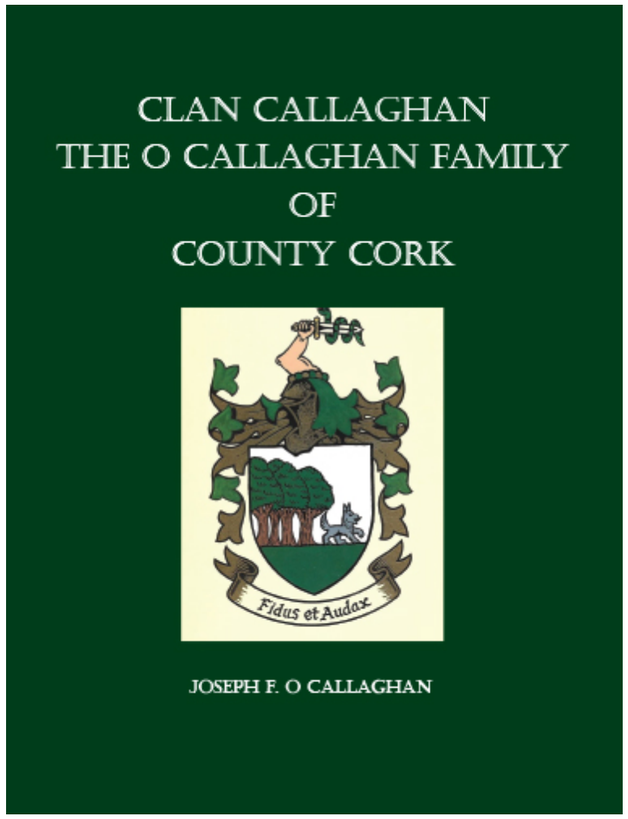


^ Figure 5 A view of the combined front and back cover of the book.

The Genealogical Publishing Company
Book Excerpt

Clan Callaghan:
The O Callaghan Family of County Cork

By Joseph F. O Callaghan



Author: Joseph F. O Callaghan
Publisher: Clearfield Company
Publication Date: 2005, Revised Edition 2020
Pages: xix, 281 pp.
ISBN: 978 0 8063 5916 8

Available at
https://genealogical.com/store/clan-callaghan-the-o-callaghan-family-of-county-cork-revised-edition/

Editor's Prefatory Note

The book *Clan Callaghan: The O Callaghan Family of County Cork*, excerpted below, is the 2020 revision of the original 2005 publication. This is a scholarly tome. In terms of pure size, it comes in at 1.7 cm thick, 28 cm tall, and 21.5 cm wide; it is not heavy, however, due to the type of paper used. It is also copiously footnoted and has a very impressive bibliography, as one would expect of its author, an emeritus professor of medieval history at Fordham University in New York.

Professor O Callaghan's book on the O Callaghan sept has taken decades to research. The book itself mixes both 'pure' academic history with general sept genealogy interwoven with some personal stories from his own Callaghan family, especially once the 19th century comes into focus. These stories are used as exemplars of a wider context, such as during the tumultuous events of the Great Famine (1845–52) and the Irish National Land League (1879–82, the fight for tenant farmers to own the land they worked).

One can but hope that there are other scholars out there with a passion for their Irish surname who would be willing to take on the daunting task of distilling the entire history of their own sept, from often misty beginnings right up to the 20th Century, in one wide-ranging (yet also, at times, personal) scholarly overview. Prof. O Callaghan's book sets the bar high.

Anyone who has the surname O Callaghan, or who has the surname as part of their ancestry, or even who is simply fascinated by Irish surnames, has to purchase this book. There is no substitute.

The excerpt I have chosen is not from one from the more densely historical sections but is one that includes a personal story from the author. Because it is about an eviction during the Great Famine, which happened to his family, in this instance he allows some deep emotion to come through.

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Publisher's Description of *Clan Callaghan: The O Callaghan Family of County Cork*

This impeccably researched and stylishly written family history traces the O Callaghans (Callaghan, Callahan) from their mythic beginnings in Ireland to their present-day progeny in County Cork, Spain, the United States, Australia, and other places. Prepared by Joseph F. O Callaghan, distinguished professor emeritus of medieval history at Fordham University, *Clan Callaghan* is the standard against which all future studies of this family will be measured.

The O Callaghan family is an ancient one, tracing its descent in Ireland from the tenth-century king, Cellachán of Cashel, celebrated in the annals and in the mists of legend. From their original homeland around Cashel, the O Callaghans migrated into County Cork, where they became—and remain today—one of the largest family groups.

The core of Professor O Callaghan's narrative traces the Clan Callaghan's fortunes from the extension of English control throughout Ireland during the course of the 16th and 17th centuries through the great Irish diaspora of the 19th and 20th centuries. For example, in 1594 the chieftain, Conor of the Rock, surrendered the clan lands to the Crown, receiving them back to be held thereafter under English law as a personal estate for himself and his immediate family.

Following the treaty of Limerick in 1691 many O Callaghan soldiers went abroad to serve in the armies of France, Spain, and Germany and to set down new roots. The failure of the potato crop and the Great Famine in the 1840s decimated Ireland's population and stimulated emigration. Colonel John O Callaghan of Bodyke in Clare gained notoriety for hostile relations with his tenants, while the O Callaghans of Dromcummer in Cork exemplified the many who were evicted for failure to meet their rental obligation.

As the twentieth century opened, the failure to gain Home Rule dealt a severe blow to the parliamentary tradition and prompted the Easter rebellion in 1916. In the struggle for independence Michael O Callaghan, former Lord Mayor of Limerick, was assassinated by the Black and Tans, and Donal O Callaghan, Lord Mayor of Cork, represented the family. By this time, of course, the great migration of the late nineteenth century to England, America, Canada, Australia, and elsewhere was on. Seeking to escape wretchedness at home and to find better lives for themselves and their children, thousands of O Callaghans (most identified as Callaghans) took part in this diaspora. As the author documents, they or their descendants achieved a measure of prosperity unknown at home and some achieved great distinction as historians, theologians, biblical scholars, military heroes, and in nearly every other form of human endeavor.

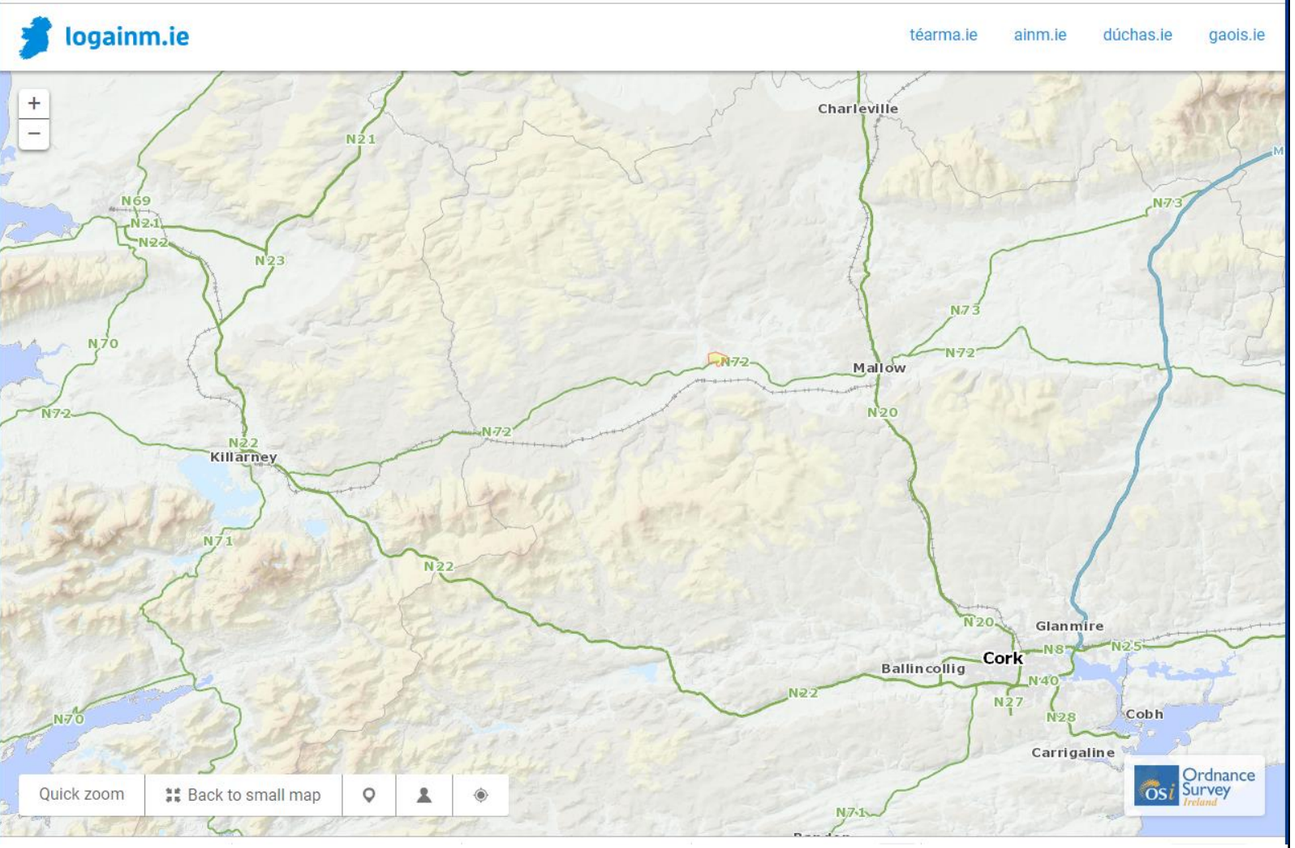
Adding to the volume's historical value, Professor O Callaghan has provided sixteen genealogical charts that outline numerous O Callaghan lines, including the O Callaghans of Rathmore, Clare, Tipperary, Muskerry, Banteer, Dromore, Glynn, Lismehane, Spain, and Philadelphia, the author's place of origin. Persons with ancestors possessing the following surnames are likely to have O Callaghan connections: Barry, Butler, Callaghan, Callahan, Condon, Fitzgerald, Gillman, Gould, Grehan, Lacy, Lismore, Lombard, MacAuliffe, MacCallaghan, MacCarthy, MacSweeney, O Brien, O Connell, O Keeffe, O Mullane, O Neill, O Sullivan, Roche, and White. Researchers will also benefit from the book's many illustrations, vast bibliography, endnotes, and complete name index.

Book Excerpt
(pages 188–192)

Editor's Note: *In limited cases I have added an interpolation in square brackets. The excerpt comes from Chapter 8, "Catholic Emancipation, the Famine, and the Land League", the subsection "The Example of the Dromcummer O Callaghan", which is here also personal to the author. I have omitted the footnotes. All the accompanying illustrations have been added by the Editor: there are no illustrations in the original book for this section.*

< Figure 2 The family crest of the O Callaghans. Courtesy of John Grenham.

By contrast [to the example of the landowning landlord Colonel John O Callaghan who had to evict tenants during the Great Famine], the O Callaghans of Dromcummer More, a townland in the barony of Duhallow, north of the [River] Blackwater [Fig. 3], represented the other side of the coin. Dromcummer (*Dromchomair*), meaning the ridge of the confluence of the Blackwater and Allow Rivers, comprises Dromcummer More (Great Dromcummer, 375 acres) and Dromcummer Beag (Little



^ **Figure 3** The townland of Dromcummer in its regional context, with Killarney to the west and Mallow to the east. Screenshot; Courtesy of logainm.ie.

Dromcummer, 249 acres). The earliest historical reference I have found concerning it dates from 1297 when Tadgh MacCarthaigh, heir to the king of Desmond, died of illness in his stronghold at Drom Chomair. In the sixteenth and seventeenth centuries Dromcummer was cited among O Callaghan lands, but was then allotted to Cromwellian planters. Roger Brettridge, the principal beneficiary, in his will of 1683 devised the lands of East Dromcummer to his wife and after her death to the "Mayor, Sheriffs and Commonalty" of the City of Cork in a perpetual trust to provide a weekly sum of 10s 6d [ten shillings and six pence] to seven poor Protestant veterans of the Cromwellian wars. If there were a surplus it would be used to apprentice poor Protestant children of the city. The income of this trust in 1837 was £258 yearly. He also bequeathed three gneeves (about 30 acres) in West Dromcummer and Horse Island (a small island in the River Allow) to his nephew Roger Bettridge. In 1696 Cornelius O Callaghan Senior leased Dromcummer from the Cork County Council for twenty-one years at £25 for the first three years and £30 for the remainder. He was charged with erecting a house there and planting an orchard. Though he fell in arrears, after inspection of the property the lease was renewed in 1718 at £66 *per annum*.

Although several persons owned different segments of Dromcummer over time, O Callaghans were there from 1662, when the subsidy rolls recorded that Dan Liegh Callaghan (Donal Liath – Grey Donal) help property valued at £11 13s 11.5d. In the following year the value was £4. A century later, in 1766, Cornelius and Patrick Callaghan, perhaps brothers sharing acreage, were listed among the Catholics there. According to the Tithe Applotment Books of 1825, 1834, and 1836 John and Matthew Callaghan (perhaps the sons of Cornelius and Patrick) each held 26 acres in Dromcummer or 52 acres all told, a fairly large holding. In 1825 the price per acre was 10s; each man paid a composition for the tithe of £1 2s 3d; the composition in 1834 was 10s 3.5d and in 1836 was £1 7s 3.5d.

John Callaghan was the father of Denis, my great-grandfather, who, when he was about thirty, married Mary Carroll (about twenty-five or twenty-seven) in the Catholic Church at Donoughmore on 31 January 1837. William Carroll and John Callaghan, probably the fathers of the bride and groom, witnessed the marriage. Fr. Michael Lane, the pastor of Donoughmore, likely presided. The village of Donoughmore (*Domhnach mór*, the great church or house) is situated on the R619 about fourteen miles southwest of Mallow and about eight miles northeast of Coachford [Fig. 4]. St Lachtín who lived in the sixth century is the patron of Donoughmore. The small church standing in the midst of gravestones is now in ruins [Fig. 5]. Taking up residence in the townland of Dromcummer More, Denis and Mary had their first child, who was baptized in Castlemagner, the local parish, on 12 December 1837. They named him John in accordance with the custom of naming the oldest son after the paternal grandfather. Four other children followed: William (1838), Matthew (1840), Denis (1842), and Ellen (1844). In the circumstances of the time, all the younger sons eventually

v **Figure 4** The modern village of Donoughmore is a welcoming place. Photo from Donoughmore Parish Facebook page.

^ **Figure 5** The old Catholic Church in Donoughmore where Prof. J. O Callaghan's great-grandfather Denis Callaghan married Mary Carroll in 1837. Photo: copyright of Antonio D'Imperio from Irishstones.org [http://www.irishstones.org/place.aspx?p=119]; used with permission.

emigrated to the United States. Denis and Mary and their children were no doubt counted in the 1841 census: [Statistical data for Dromcummer in the 1841 census is given as a table here].

The average family size in Dromcummer More was 6.78 persons, for a density of 2.39 persons per acre. In Dromcummer Beag the average was 4.88 persons and the density was 5.65 persons. It seems likely that Dromcummer was overpopulated and that 2568some of the people there were subsisting on very small plots.

The effects of the Great Famine are evident in the population changes that took place in the thirty years following 1841. Griffith's Valuation, carried out between 1851 and 1853 [in this area] recorded 12 households in Dromcummer More, or 11 fewer than in 1841; but the number in Dromcummer Beag (9) remained the same. The only Callaghan in Dromcummer was Timothy, who held less than an acre of land (1 r, 10 p) [one rood and ten perches] and a house and garden valued at 15s from Jeremiah Lane [Fig. 6]; he in turn held 84 acres in Dromcummer More, but the largest landholders there were William and Daniel Flynn, who held 333 acres from the Cork Corporation. By 1871, the population of Dromcummer More dropped from 156 in 1841 to 57; ten years later it was down to 32. The population of Dromcummer Beag was halved from 44 in 1841 to 22 in 1871, but it rose slightly to 28 in 1881.

PARISH OF CLONMEEN.

No. and Letters of Reference to Map.	Names. Townlands and Occupiers.	Names. Immediate Lessors.	Description of Tenement.	Area. A. R. P.	Net Annual Value. Land. £ s. d.	Buildings. £ s. d.	Total. £ s. d.
	DERRY—*continued.*						
17 a	John Riordan,	Viscount Lismore,	House and land,	11 2 8	3 15 0	0 10 0	4 5 0
– b	Unoccupied,	John Riordan,	House,	—	—	0 5 0	0 5 0
18 a	Jerh. Callaghan, sen., Jerh. Callaghan, jun.,	Viscount Lismore,	House, office, and land,	8 3 19	1 2 0 / 1 2 0	0 8 0 / 0 8 0	1 10 0 / 1 10 0
19 a	Michael Curtayne,	Same,	House and land,	7 0 34	2 0 0	0 5 0	2 5 0
20 a	Thomas Curtayne,	Same,	House and land,	6 2 21	1 15 0	0 5 0	2 0 0
21 a	Daniel Callaghan,	Same,	House, offices, and land,	7 3 5	2 0 0	0 15 0	2 15 0
22 a	Timothy Lehane,	Same,	House and land,	5 0 27	1 5 0	0 5 0	1 10 0
23	Timothy Foley,	Same,	Land,	12 3 2	3 0 0	—	3 0 0
24 a	Daniel Sullivan,	Same,	House and land,	10 0 34	1 10 0	0 10 0	2 0 0
25 a	Simon Beahan,	Same,	House, offices, and land,	13 1 34	2 0 0	0 10 0	2 10 0
26 a	Margaret Callaghan,	Same,	House and land,	14 1 38	2 0 0	0 5 0	2 5 0
27	Viscount Lismore,	In fee,	Land,	467 0 15	11 15 0	—	11 15 0
			Total,	776 1 6	107 9 0	16 11 0	124 15 0
	DROMCUMMER BEG. (*Ord. S.* 31.)						
1 a & d	Jeremiah Lane,	Viscount Lismore,	Offices and land,	84 1 37	49 5 0	0 10 0	49 15 0
– b	Timothy Callaghan,	Jeremiah Lane,	House and garden,	0 1 18	0 5 0	0 10 0	0 15 0
– c	Daniel Guiney,	Same,	House,	—	—	0 8 0	0 8 0
2 a	Denis Nash,	Caroline Nash,	House, offices, and land,	36 2 39	28 10 0	6 0 0	34 10 0
3 A	Caroline Nash,	In fee,	Land,	5 0 33	2 5 0	—	3 0 0
B				4 1 10	0 15 0	—	
4 a	Cornelius Sullivan,	Caroline Nash,	House, office, and land,	100 1 23	74 5 0	4 5 0	78 10 0
– b	Johanna Moloney,	Cornelius Sullivan,	House,	—	—	0 5 0	0 5 0
– c	Unoccupied,	Same,	House and offices,	—	—	1 10 0	1 10 0
– d	Cornelius Keeffe,	Caroline Nash,	House,	—	—	0 16 0	0 16 0
5 A	Jeremiah Murphy,	Same,	Land,	0 2 21	0 8 0	—	1 2 0
– B				0 2 11	0 6 0	—	
– C				1 0 2	0 8 0	—	
6		Viscount Lismore,	Waste of River Blackwater,	15 3 31	—	—	—
			Total,	249 2 25	156 7 0	14 4 0	170 11 0
	DROMCUMMER MORE. (*Ord. S.* 31.)						
1 a	William Flynn,	Corporation of Cork,	House, offices, & land, (see also 2 & 4,)	91 1 29	61 0 0	2 10 0	63 10 0
– b	John Brosnahan,	William Flynn,	House and garden,	0 1 20	0 6 0	0 10 0	0 16 0
– c	Timothy Collins,	Same,	House and garden,	0 0 35	0 5 0	0 5 0	0 10 0
– d	Unoccupied,	Same,	House,	—	—	0 5 0	0 5 0
– e	Unoccupied,	Same,	House,	—	—	0 5 0	0 5 0
– f	Unoccupied,	Same,	House and offices,	—	—	0 18 0	0 18 0
– g	John Guiney,	Same,	House and sm. garden,	—	—	0 5 0	0 5 0
– h	Johanna Mahony,	Corporation of Cork,	House and garden,	0 1 8	0 5 0	0 5 0	0 10 0
2	William Flynn,	Same,	Land,	85 3 15	48 10 0	—	48 10 0
– a	Daniel Moriarty,	William Flynn,	House,	—	—	0 5 0	0 5 0
3 a	Daniel Flynn,	Corporation of Cork,	House, offices, and land, (see also 4,)	80 1 10	54 5 0	2 15 0	57 0 0
– b	Michael Wallace,	Daniel Flynn,	House and garden,	0 0 32	0 5 0	0 5 0	0 10 0
4 a	William Flynn, Daniel Flynn,	Corporation of Cork,	Offices and land, Land,	87 3 28	32 10 0 / 21 15 0	0 5 0	32 15 0 / 21 15 0
– b	Timothy M'Carthy,	William Flynn,	House and garden,	0 1 24	0 5 0	0 10 0	0 15 0
– c	John Cronin,	Same,	House, office, & garden,	0 1 10	0 5 0	0 15 0	1 0 0
– d	Callaghan M'Carthy,	Same,	House and garden,	0 1 4	0 5 0	0 5 0	0 10 0
– e	Unoccupied,	Same,	House,	—	—	0 5 0	0 5 0
– f	Thomas Kirwan,	Same,	House,	—	—	0 8 0	0 8 0
5	Cornelius Power,	Viscount Lismore,	Land,	13 1 28	7 15 0	—	7 15 0
6			Waste of River Blackwater,	12 1 32	—	—	—
			Total,	373 1 35	227 11 0	10 16 0	238 7 0

^ **Figure 6** The taxable residents in the townlands of Dromcummer Beag and More on Griffith's Valuation. Only one Callaghan (Timothy) remains, in Dromcummer Beag. Image courtesy of Findmypast.

A great crisis in the family fortunes occurred around 1846 when Denis died in the midst of the famine. His oldest son John was nine years of age, but there were at least four other children, William (8), Matthew (6), Denis (4), and Ellen (2), all born at Dromcummer and baptized at Castlemagner. Five days after Denis's death, his widow Mary (then about thirty-four or thirty-six) was evicted from Dromcummer for failure to pay rent and put out on the road with her children and moveable goods [Fig. 7]. Denis's brother Matthew apparently was responsible for the eviction because he failed to pay his share of the rent; for this he earned the lifelong enmity of his sister-in-law.

Evictions in the early nineteenth century were common and were effected on the slightest pretext. The process was not pleasant. The landlord's agent, accompanied by police and sometimes by soldiery arrived at the house and ordered the occupants to leave. Peasants from the neighborhood often gathered to protest vociferously and sometimes threw stones and other missiles at the agent and the police. Rather than submit meekly, the inhabitants attempted to resist by barricading themselves within. The police then used force, including battering rams, to break in and expel the family [Fig. 8]. No matter their age or health, men, women and children, weeping and wailing, were thrown out by the side of the road. Lest they try to regain entrance, the thatched roof was ripped off and sometimes the walls were knocked down, reducing the house to rubble. There is no record that I know of that related the eviction of Mary Carroll and her family, but it may have occurred as just described. Scarcely having time to grieve for her husband, who died five days before, and to give him a proper burial, Mary Carroll, a young widow, was put out on the Killarney Road. How could she explain what was happening to her five children, John, William, Matthew, Denis, and Ellen, ranging in age from nine to two, all bewildered and probably sobbing and screaming. Whatever personal treasures she possessed were likely thrown out on the road as well, and the thatched roof may have been torn off making the house uninhabitable. I got a sense of the grievous hurt inflicted on her when I listened to my mother tell the story.

My great-grandmother Mary, an indomitable woman, solemnly swore to recover possession of Dromcummer at the earliest date. Her return came about in this way. While living at Bweeng in 1891 or 1892, her grandson, my father William, then about eight or nine years of age, read a notice in the newspaper inquiring about heirs of the Carrolls who had gone off to Texas where they made money as horsetraders. When he called that to her attention she praised him highly for his perceptivity and

^ **Figure 7** The Great Famine, and the totally inadequate political response, was the cause of incredible suffering and death. Being made homeless, destitute, and having no money was almost a death sentence. For Mary Callaghan née Carroll (only very recently bereaved of her husband) and her young family, it was a minor miracle that most, though not all, survived eviction. More typical was death. For example, in Donoughmore there is the case of the two young sisters. The figure shows a pencil illustration of the true story of two young sisters who were refused admission to the workhouse in Macroom, were taken home, and were then abandoned outside the local church and graveyard (pictured in Figure 5). They were found dead the following morning. Image courtesy of Gerard Rourke and copyright *Ancient Sweet Donoughmore: Life in an Irish Rural Parish to 1900.*

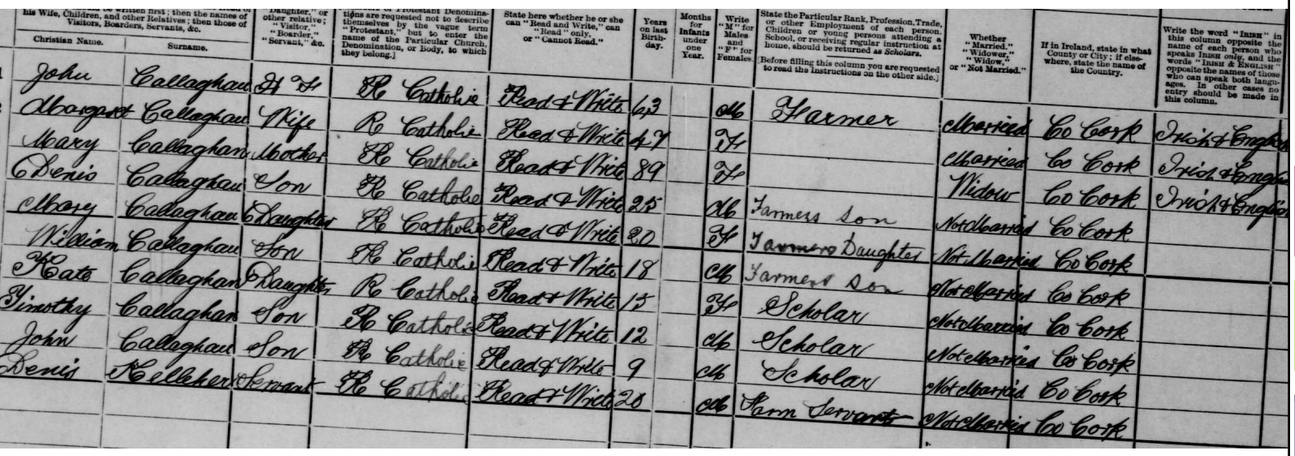
v **Figure 8** Example of a battering ram being used to demolish house walls in order to effect an eviction of its inhabitants. Often, several of the walls were knocked in and the thatched roof was torn off, sometimes being set on fire, making the house uninhabitable. Photo courtesy of the National Library of Ireland.

apparently used that inheritance to regain possession of Dromcummer, when its most recent tenants, the Flynns, were evicted. In doing so, she, having been once in possession of Dromcummer, defied the strictures of the Land League against occupying farms whose tenants had been evicted.

Thus, nearly fifty years after being evicted she was able to return with her son John and his family to a farm of 117 acres in Dromcummer More. John held it from the City of Cork Church School Board at the yearly rent of £56 11s payable semi-annually. The Church School Board was set up in 1890 to manage the charity created by Roger Bettridge in 1683. The house had two-storeys built around a central hearth with a thatched roof. One night my father awoke to find the straw burning above him, and so the thatch was replaced by slate. In addition to standing stones, and a double lime kiln used to break down limestone so that it could be used to fertilize the soil, there is an old fort on the property. Sometime in the 1920s Michael Bowman located it on Mrs O Callaghan's farm (John's daughter-in-law, Mary Barrett). The fort had a double rampart, but half the outer wall was levelled; the rest was about five feet high. An eighteen-foot ditch separated the outer and inner walls; the inner wall rose thirteen feet. The interior was saucer-shaped with a diameter of forty-five yards. Family tradition held that stones from the fort were used to build the house, thereby offending the fairies, who were thought to dwell therein.

As a consequence, the O Callaghans never had any luck and eventually lost the farm. The family also hid a priest there during penal times. However that may be, my great-grandmother Mary lived at Dromcummer until her death at the age of ninety-five in 1905 [Fig. 9]. Her son John died seven years later, leaving six adult children. Until 1888 public documents identified him as John Callaghan, but thereafter his name was recorded as O Callaghan, a change attributable to the influence of the Gaelic revival. The vicissitudes of this branch of the O Callaghan family were likely typical of the alterations of fortune experienced by so many of their relatives and neighbors.

Despite substantial gains in civil rights, the nineteenth century was an especially troublesome one as the lot of the peasantry became more difficult to bear, due to overpopulation, tiny holdings, the famine, and the struggle for land ownership. By the end of the century some of those obstacles had been removed and the condition of the rural population improved significantly.



^ **Figure 9** The residents of house 5 (the numerical designation of the census enumerator) in Dromcummer More (Castlemagner, Cork) in the 1901 Irish census: Mary Callaghan living with her son John and his family. This demonstrates that Mary Callaghan (née Carroll) held good her sworn wish to regain the family farm after having been evicted decades earlier. Despite incredible hardship, she made it. Image courtesy of the National Archives of Ireland.

Irish Lives Remembered: Guidelines to Authors

By Patrick Roycroft

Summary of Guidelines

Your submission should be in three parts.

1) The main text-only document itself. This should include article title, your name (plus affiliation and contact details), text of article, list of sources used in article, and the figure captions. Use only one simple font throughout. Please do not pre-format.

2) A set of accompanying figures (illustrations), roughly one per 600 words. Send each figure in an individual file appropriately labelled as 'Figure 1', 'Figure 2', and so on. Please do not embed figures in the text.

3) A short (~100-word) biography of yourself and a head-shot photo of yourself for the magazine's Meet the Authors section.

The advice herein is designed for two simultaneous purposes:

1) To make life simple for authors,
2) to facilitate the editing and formatting stages.

Magazine Scope, Target Audience, and General Advice

Irish Lives Remembered publishes all types of genealogy and social history articles on people who lived in Ireland or were part of the worldwide diaspora, on people of any religious belief or none, and on people who were agricultural labourers or lords. The main focus is on historic periods of genealogical relevance, i.e. roughly between 1600 to 1950, but articles on any period, including prehistory and modern, are within scope. The magazine's aim, within a genealogical context, is to "remember Irish lives" from any period and anywhere.

The magazine publishes high-quality articles of broad interest, but it is not an academic journal. The predominant readership of the magazine (>20,000 worldwide) are the enthusiastic general public, resident in many different countries. Articles should be interesting and intelligible to such readers. Ask yourself, "Would an interested and intelligent amateur genealogist in Nebraska, who may not be familiar with Ireland or its history, understand my article?" Answering this in practice usually means only minimal, but crucial, additions to a text, e.g. changing the phrase "events in Ireland during 1916" [no other context given and significance of 1916 not clear] to "events in Ireland during the 1916 Easter Rising" [clear, now that 1916 is described as an uprising]. Not everyone will know the Irish significance of "1916" or "1641", or when the Great Famine was, or in which county Ardfert is. Thus, a date, or a place-name, or a person, may need a gloss. Where possible, give birth and death dates for significant people in your article, e.g. "Robert Emmett (1778–1803) was executed for high treason."

Readers can be from anywhere in the world. Please take care to write so that everyone can follow your text. Small clarifications along the way can make a huge difference to intelligibility and enjoyment. Readers should never be lost as to "when" you are talking about, "where" you are talking about, or "who" you are talking about. Avoid jargon and professional shorthand. Write out all abbreviations in full at first use.

Give the official names of persons, institutions, countries, Acts of Parliament, documents, etc. For example, not "Oxford University" but "the University of Oxford"; not, at first mention, "Griffith's Valuation" [not everyone will know this shorthand] but "Sir Richard Griffith's Primary Valuation of Tenements (Griffith's Valuation)", and so on. And for locations, give in brackets the country, state (if USA), or county (if Ireland) for a placename, e.g. "Beirut (Lebanon)", "Los Angeles (California, USA)", "Bray (County Wicklow)".

Article Types, Article Lengths, and the Need for Illustrations

Articles can be original research, summaries and précis' of previously published research (so reaching a wider audience), personal reminiscences (if with genealogical interest), book reviews and book excerpts, or letters to the editor. There are also regular columns by regular contributors.

Article lengths can vary, depending on article type, but a guide would be between 700 words (short) and 3,500 words (maximum).

All articles, including short ones, *must* have accompanying relevant illustrations (figures). The magazine strongly promotes a visual component. Aim for at least one figure per 600 words. If really stuck, think laterally. For example, an article that (in part) discusses Fishamble Street in 17th century Dublin could, as a last resort, include a modern photo of Fishamble Street while noting in the figure caption that although nothing remains from the 17th century, the layout and position of the street is unchanged. The magazine encourages well-illustrated articles.

Article Title

A reader should be able to deduce the article's subject matter from the title. Titles can be serious or involve humour. But titles should never be obscure, puzzling or ambiguous when read in isolation.

Written Text

Submit your article to the editor (editor@irishlivesremembered.ie) as a simple ".docx" (Word) file in straightforward and uniform font (e.g. Times New Roman, Calibri, etc), in 12 point, and using 1.5 or double spacing.

Please do not send pre-formatted articles or use fancy fonts. Final formatting will, of necessity, be done in-house.

Follow authoritative style guides, e.g. the *Chicago Manual of Style* (any edition from the 15th on) or the *University of Cambridge Editorial Style Guide* (free online).

Please do *not* embed your figures (cut-and-paste style) within the text. Text must be pure text. Send all illustrations, photos,

tables, graphs, and so on, in separate files. If this requires 15 separate files for 15 separate figures, then that is what is needed.

Please refer to all figures used in your article at the most appropriate places in the main text, i.e. at first mention, and where relevant thereafter. In running text use 'Figure 1'; parenthetically use '(Fig. 1)'.

Figures (illustrations, photos, tables, graphs, etc)

All figures should be sent as separate files — one figure per file — in the form of a pdf or png file. Each file should be clearly labelled, including the issue, your name, and the figure number e.g. "ILR Winter 2018 MikeOBrien Figure 3". Figures themselves should *not* be embedded in the main text because this clogs up the editing and formatting stages – it is not helpful.

Copyright: All figures that are not the original work of the author must be appropriately credited, including those freely available from Wikicommons [Even when freely available, there is often a license number to quote]. Any copyright permissions that are necessary must have been granted to the author before article submission and form part of the relevant figure caption. Figures (including photos) that are by the author should also be credited to the author. *Obtaining copyright — or determining if an image (photograph, painting, diagram, etc) is out of copyright — is the responsibility of the author.* The journal reserves the right, on grounds of legality, to refuse to publish uncredited figures.

Make figures as specific to the text as possible and refer to each figure in your text, e.g. "…. records destroyed in 1922 when the Four Courts burned (Fig. 4)" [Figure 4 being a photo of the burning Four Courts].

In rare cases, an accompanying illustration can simply be 'general' and not referred to in your text. However, these should be exceptions and should be clearly signalled as such when submitting your article to the editor.

Figures must be of high resolution. Low-resolution photos or images, especially if taken directly from the internet (with permission!), may not reproduce well when published. Aim for a resolution of 300 dpi (dots per square inch) or greater. If in doubt, consult the Editor.

All figures must have a figure caption.

Captions need not be long but should be understandable independent of the main text. *Captions must include the relevant credits and/or permissions of use.*

The figure captions themselves, being pieces of text, should be appended at the end of the main article's text, after the references ('Sources'). The captions will be added to the appropriate figure at the formatting stage.

References: "Sources used in this Article"

The magazine prefers a straightforward referencing style, one that can suit all types of writers and be useful to all readers (amateur and professional).

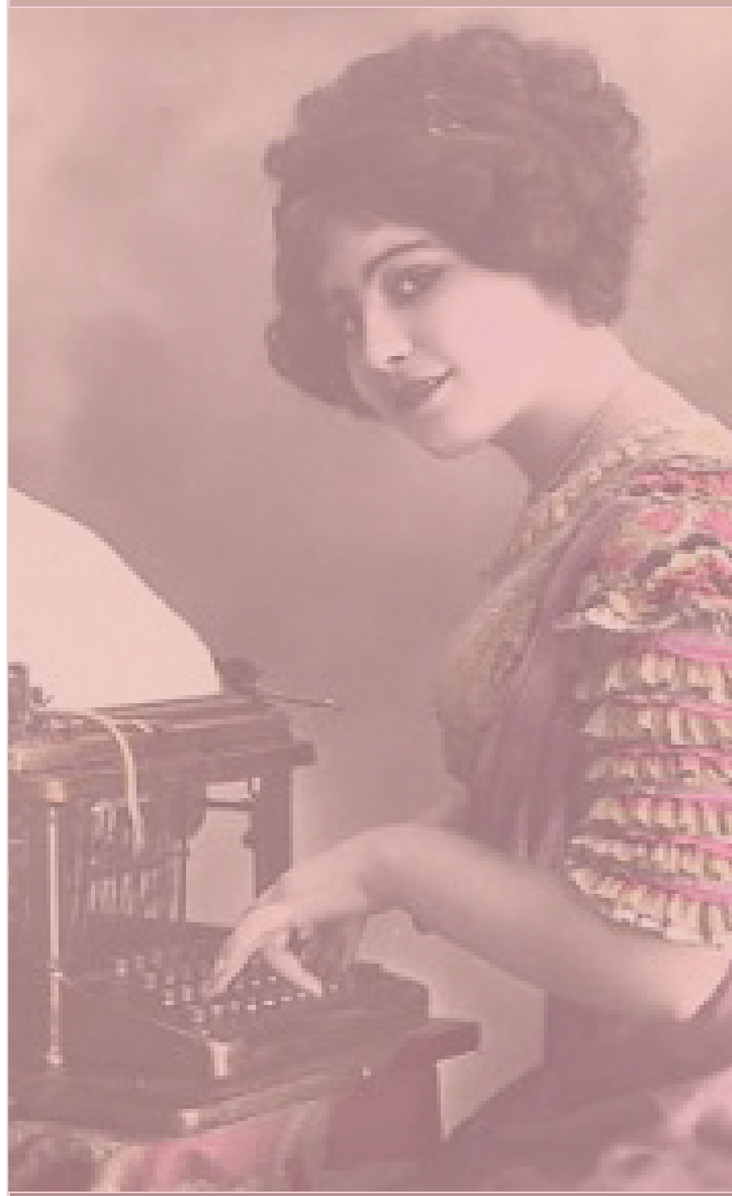
Almost all article types should have their references/sources listed. We recommend that the main text does not have in-text references or footnotes. Your sources of information should be given under the heading "Sources used in this Article". Please use a bibliography style and/or a numbered endnote style [if using end-notes, they must correlate to reference numbers used in the main text] to tell the interested reader what sources of information you consulted in writing your article. Use a separate list for websites consulted. Please do not use footnotes. Apply standard style conventions for sources e.g. book titles are in italics, conference titles are in quotes, etc [see authoritative style guides, such as the *Chicago Manual of Style*, for more detail].

The magazine does not prescribe a specific reference style among the many dozen possible. As long as the style you follow is consistent and clear to a general, non-specialist, reader who might like to follow-up your sources.

Supply 100-word Biography and Photo of Self

Irish Lives Remembered has a Meet the Authors section. You will be required to submit a short, roughly 100-word, biography, and a suitable high-resolution photo of yourself that shows your face.

We look forward to publishing your article!



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