

THROUGH
A FRENCH MIRROR
THE PERCY FRENCH
FESTIVAL 2015

CASTLECOOTE HOUSE • 8TH–10TH JULY

Ethics in Crisis?

A COLLOQUIUM AT CASTLECOOTE HOUSE

WEDNESDAY 18TH FEBRUARY 2015

Ethical choices today often do not occur in conditions where right and wrong are readily apparent—the 'best' decision must be wrenched from alternatives that are less than ideal. Today the vocabulary of right and wrong, of duty and the neglect of duty, has become difficult to use.

This colloquium is a response to the sense of confusion that exists about many of the most important ethical issues and controversies of our time. It will bring into the open questions which must be addressed in our fast changing world.



Ethics in crisis?

10.00 am Dr John Scally

A native of Roscommon, John Scally lectures in ethics in Trinity College, Dublin. He is the author of over 30 books, his most recent being *Dermot Earley, an Officer and a Gentleman*.

11.00 am Coffee break



Ethics in a troubled world

11.15 am Sharon Commins

Sharon Commins was working as an aid worker when she was kidnapped in Sudan's war-torn region of Darfur in 2009 and held in captivity for 107 days. Since then she has been based in Dublin, where she continues to work in the aid sector.



Ethics and the transformation of society

12.15 pm Peter McVerry

Peter McVerry SJ has for years championed the cause of the marginalised in Irish society. He was made a Freeman of Dublin for his campaign to provide accommodation for homeless boys.

The inaugural **Annual Colloquium**. Tickets €40

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THROUGH A FRENCH MIRROR THE PERCY FRENCH FESTIVAL 2015

OFFICIAL LAUNCH Friday, 26th June, 8.00 pm
The Teachers' Club, 36 Parnell Square West, Dublin 1

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The Percy French Festival has taken place annually since 2009 at Castlecoote House, the home of the festival founder, Kevin Finnerty, whose father was a founder member of the Percy French festivals of 1957 and 1958.

The Percy French Festival 2015 acknowledges the major support of Duffy's SuperValu, Ballaghaderreen; Excel Industries, Dublin; Fáilte Ireland; The GAA; and The Ireland Funds. A full list of our many supporters can be seen at www.percyfrench.ie



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Through a French Mirror

The French Mirror is usually distinguished by its magnificent, ornate, gilded frame often featuring decorative elements such as doves, wreaths and in the case of The Napoleon III gilt mirror, a basket of flowers and Apollo's Torch.¹

The frame or decorative encasement of the mirror may be the big attraction in today's world of ostentation, art and design; however this was not always the case. The looking glass or glass proper was once deemed the most prized possession in the long history of the infamous mirror... *Mirror, mirror on the wall, where has time gotten to, where is the ball?* Many believed it contained a world of hidden treasures, mystical powers, esoteric knowledge that would, could, depending on the quality of the glass therein, foretell the future, cast evil omens or become a medium to another world.

In China mirrors were seen as possessing enormous religious significance, mainly because mirrors could produce fire and water, the pure essences of Yin and Yang.² The Catholic Church too had its own narrative on the mirror and first began by banning it, believing the mirror to be a symbol of sin and vanity. Pope John XII, forbade anyone in or entering the priesthood from owning a mirror, declaring that 'the devil himself could be concealed in the phial of the mirror'.³

But the story of man's desire to see himself as others saw him, provides the most interesting and intriguing insight into the long, turbulent and elegant history of the alluring ... *mirror ... mirror on the wall is this what love is, is this a call?* A story that began in Greek mythology when the young Narcissus fell in love with the boy he saw reflected in the pool of water and one that continued through to the Middle Ages; often in a merciless pursuit for the most accurate or perfect looking glass that would reflect the 'true image' of the vain possessed seeker, leaving in its wake a history of murder, gore and greed.

However, for the purposes of the Festival the title, *Through a French Mirror*, follows closely a trend set in motion a number of years previous playing on the famous troubadour's surname. This year it was felt the mirror would invite exploration and debate particularly when we consider the power of the mirror in terms of metaphor and image. Mirror in the sense of taking into account deeper levels of our own understanding, introspection, formation of consciousness, creativity, and so on.

1. M.S.Rau. 'Mirrors, a history through the looking glass', *Antiques*, New Orleans, USA.

2. Erin M. Cline, 'Mirrors, Minds and Metaphors', *Philosophy East and West*, Vol. 58, No. 3, July 2008, pp. 337–357.

3. *Ibid*, p. 341.

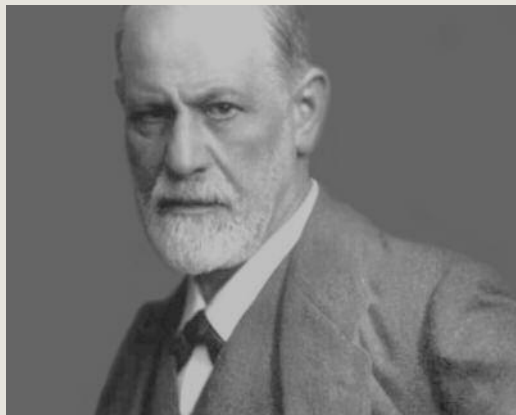
But we will begin with the simple and unassailable fact that the mirror can only ever show us a portion of the self; we get a partial view, usually frontal which feeds into the understanding we can never see the whole of the self, a truth championed by psychoanalysts through their work.⁴

Nonetheless it's an arresting thought and poses the further question, have we become resigned to ever knowing the full truth about ourselves or our reality? The great Greek philosopher, Plato argued in his allegorical *Myth of the Cave*, over 2,500 years ago, that we are merely witnesses to a resemblance of things and only the enlightened can know true reality.

The enlightened in Plato's allegory was the philosopher; today the enlightened belongs to the individual whose desire is also to see himself in the fullness of his reality, however not in the form of the desperate vainglorious pursuit of the Middle Ages, on the contrary, the journey now was one that required remaining still and of dismasking in the stillness.

The examined life, or the wish to pursue a deep curiosity or understanding about ourselves, our desires, our duty, place and role in society, has substituted the often reckless abandon or escape from oneself that has for so long determined the story of humankind.

Sigmund Freud, substituted Plato's people walking on the raised platform behind the chained prisoners with an even larger, more fascinating and illuminating landscape—the unconscious. The journey that would provide the complete portrayal in terms of the whole self, inner voice, unity, and its reality was not an outward pursuit of distraction, excessive preoccupation with oneself, or the seminarian's life of silence and meditation, but one that required navigation and exploration of the labyrinth within us all.⁵ 'We are not masters of our own houses,' according to Freud who radically changed the way we look at ourselves, our fellow



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4. Brian O'Nolan (Flann O'Brien), *At Swim Two Birds*. Pooka Macphellimey realises that no matter how fast he turns around in front of a mirror it will never show him the back of his head.
 5. 'Whatever way we do it, whether through science or dreams or art, each of us has to discover and explore the labyrinth of the dark, the unconscious, the shadow side'. Mark Patrick Hederman, *Kissing The Dark*, Veritas, 1999, p. 22.
 6. The Id, Ego and Super-Ego are the three constructs Freud used to describe the interaction of our mental life. 'Neurosis is the result of a conflict between the Ego and its Id'... 'the Ego is not master in its own house', Strachey J. (ed), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol XVII, Vintage, London, 2001, p. 143.

man and our environment to a degree not imagined before.⁶ A deep explorer of the human condition, Freud was the first to provide the means to navigate the vast terrain of the previously unexplored unconscious; the realm of the evil within us, the emporium of the imagination and the repository of repressed emotions and sexual desires, which he pointed out began in early childhood not at the later puberty stage previously held. 'My duty', he argued, 'was to agitate the sleep of humankind and particularly the slumber of the religious believer.' Freud argued that 'religion was singularly responsible for the intellectual retardation of the human species' and faith was nothing other than a psychological projection of our own subjectivity, a subjectivity that had its early formation in what Lacan later called The Mirror Stage.⁷

In his call for a return to Freud, the French psychoanalyst Jacques Lacan claimed that the creation of the Ego occurred with the child's early encounter with the mirror, 'where a false narcissistic construct, relative to the child's intelligence at the time, governed the mental progress thereafter.'⁸

Identification with the self in the mirror, between six and 18 months, happens at a point, according to Lacan, when the dominant psychic feeling is that of discontent; discontent with the physical growth, the prematurity of birth and the end of weaning, all of which are further compounded with 'the libidinal drives accompanying the growth and the appearance' at this time.⁹

'The discordance results in a search to restore the lost unity which is welcomed by the mirror image in which the subject identifies with the double and its inherent unity.'⁷ The outcome is a narcissistic construct, with aggressivity a close correlative, in which the illusion of the image of the self is thereafter largely used to define and characterise others; it is into this milieu of dissonance the Ego or ideal I is created.¹⁰

The fragmentation can only be reconciled through dialogue with the unconscious which all the while is itself trying to make itself known through slips of tongue, mistakes, symptoms, singing/humming of a particular song, idle thoughts and dreams. The interpretation or unravelling of dreams, which often occur in cryptic form, will open up 'the royal road to the unconscious'

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7. Kirk A. Bingham, 'Teaching Freud in the Seminary', in *Teaching Freud*, Diane Jonte-Pace (ed), Oxford University Press, 2003, p. 46. Freud saw God as a psychological projection of our own elevated father: 'The need for religious feeling arises out of the infant's helplessness and the longing for the father as there is no greater infantile need than a father's protection'. Strachey J., *ibid*, Vol. XXI, (1927–31), p. 72

The Mirror Stage is a Lacanian construct of Freud's theory of the developmental stages at the end of weaning. For Freud, the formative years were the most critical for the mental development and well-being of the subject. 'Three Essays on the Theory of Sexuality' (1903), Strachey J., *ibid*, Vol. VII, pp. 123–245.

8. Jacques Lacan, *Family Complexes in the Formation of the Individual*, originally published as 'La Famille', *Encyclopedie Française*, Vol. 8, Paris, 1938, (translated by Cormac Gallagher, School of Psychotherapy, St. Vincent's Hospital, Dublin) p. 28.



where the invisible becomes visible, the unconscious becomes conscious and together with the process of free association the anxiety finds narrative under a new light.¹² A renewed construct of the self begins to unfold, where the previous conflict loses its arresting grip and the possibility of a new consciousness beckons. Every experience and encounter thereafter good, bad or indifferent becomes an opportunity for a wider and more meaningful reality; armed with this understanding and conviction we are as Kierkegaard said 'absolutely safe, nothing can harm us.'¹³

In the vein then of our principal protagonist, Percy and combined of course with the mirror, French, Spanish or otherwise our humility will have us utter a new refrain, *Mirror, mirror on the wall, Now I see warts and all, Oh how Trite, full of conceit, was I, when Love was incomplete.*¹⁴

Kevin Finnerty

9. *Ibid*, p. 29.

10. *Ibid*, p. 30.

11. *Ibid*, p. 39.

12. Dreams are the Royal road to the unconscious', Sigmund Freud, *The Interpretation of Dreams*, Penguin Press, 1991. Despite the best efforts at memory of events there will always be a resistance. Free association 'relaxes the watch upon the gates and the ideas rush in pell-mell' Janet Malcolm, *Psychoanalysis: The Impossible Profession*, Karnac, London, 1988, p. 17.

13. For Freud 'the highest form of human development is that of ideal masculinity; a developmental and renunciatory achievement par excellence, whereby all reality—psychological and ultimate becomes depersonalised...', Kirk A. Bingham, *ibid*, p. 51.

'... whatever comes of Thee nothing is able to harm us; no, no, it can only be to our benefit', Søren Kierkegaard, 'Whatever Comes of Thee', *The Prayers of Kierkegaard*, Perry D. LeFevre (ed), The University of Chicago Press, 1956, p. 54.

14. Italicised quotations throughout, Kevin Finnerty, *Identity*, 2014.



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The Public Library is committed to fostering an appreciation of culture, literary, arts and heritage and the Percy French Festival is an established and integral part of the annual cultural programme of events in County Roscommon. Each year the festival articulates a new, deeper, appreciation of Percy French and provides a catalyst and forum for discussion and debate on a range of important social issues.

Roscommon County Council: Library Services hold a substantial collection of the works and material relating to Percy French. The holdings can be viewed at the Local Studies Section, County Library, Abbey Street, Roscommon. Full details can also be accessed through Library link on www.roscommoncoco

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The songwriter as a social historian

Percy French and Irish everyday life in the late 19th and early 20th centuries

The songs of Percy French, when interpreted in context, can tell us a lot about social change and everyday life in Ireland at the turn of the 19th and 20th centuries.

Emigration was an established fact of life by the end of the nineteenth century, and the first verse of *The Emigrant's Letter*, or *Dear Danny I'm Taking The Pen in My Hand*, reflects this in an almost unbearably poignant way. Apparently French overheard a passenger aboard a transatlantic liner say to another, 'They're cutting the corn in Creeslough the day' and this gave him the idea. But the rug is pulled from under us in the second and third verses when the song turns into a comedy, referring to Katey's potential suitors. The concluding verse reverts to pathos; and in a way, the emotional ambiguity of the song reflects the conflicts Irish people felt about going into exile. More privileged than emigrants of previous generation, this letter-writer is, like most of his countrymen and women in 1910 (when the song was written), literate. By the time compulsory schooling was introduced in 1892, most parents of all social classes, in towns and out the country, were already sending children to school. And emigration forced the pace of literacy, because if you had to get somebody to read or write for you, the whole neighbourhood would know your business. It was probably a letter from America that attracted this song's narrator in the first place, and the letter might have contained a prepaid passage ticket. Most Irish emigration happened like this, from about the 1880s; the young man or woman, almost always aged between 18 and 24 and usually single, emigrated, and after working for a few years sent home the passage money for a sister, or brother or cousin or, even a friend. (Remember Peig Sayers' friend, Cait Jim.) The Irish (unlike Germans, Italians or Eastern Europeans) rarely travelled in family groups. Those who stayed at home usually had a farm or a trade or a livelihood, which the emigrants' remittances helped to keep going. Except for the heir, adult children were of greater use to their families abroad than at home, and this was especially true of daughters; unusually among Europeans, slightly more Irish women than men emigrated in the century between 1815 and 1914.

This song's narrator is a typical early 20th-century emigrant—young, single, and literate. But where is he actually writing? When I heard this song as a child I imagined him writing it up on deck in a high wind but he is probably in a cabin he is sharing with others. By 1910, transatlantic travel was much more comfortable than it had been even in the better ships of previous decades. The new liners—Allen, White Star, Cunard—which plied the Atlantic from the 1880s and made the trip in about a week, provided proper cabins, toilet facilities, decks, clean, bright dining rooms (with good food, he tells us) and recreation areas, even for steerage passengers. In these conditions our emigrant is certainly 'sailing in style', by his own



James Brennan (1837–1907)
News from America 1875 (detail)
 oil on canvas, 81.5 x 91 cm
 Crawford Art Gallery, Cork

lights. But he is still lonely when he thinks of cutting the corn in Creeslough. His comments in the song about Katey's social position suggest that he is a bit below her in the social scale, so he probably worked as a seasonal labourer, in Ulster or in Scotland. Now he is leaving all that behind and for all his nostalgia, he will never wield a scythe again. (Hardly any Irish emigrants from this period went into agricultural work in North America.) This might be why the song gets funnier and lighter in the second and third verses. He is homesick but happy to be going. Katey hopes he might 'come back to old Creeslough some day', but the chances are he won't. Of all European emigrants the Irish had the lowest rate of reverse migration. Will Katey marry some likelier prospect at home? We don't know, but talk of marriage brings us to another two of the songs, *McBreen's Heifer* and *The Darling Girl from Clare*.

McBreen has two daughters but he has only a dowry for Jane; Kitty's face is her fortune. The heifer is a small-enough dowry for the time; the low stakes are part of the comedy. And so is the fact that while Jamesy O'Byrne, the intended spouse, is making up his mean little mind, two other bucks waltz in and marry the girls. How can we use this song as historical evidence?

No woman wanted to get married empty-handed and the dowry, for the farmer's daughter, was payment for working on her parents' farm and house. Non-farmers (and increasingly, many farmers) paid for daughters apprenticeships in dressmakers or milliners, or got them jobs in shops or workshops, or kept them at school to win scholarships to become National teachers. Even relatively poorly-paid domestic servants, working since their early teens, by the time they got married often had 'a nice little bit put aside'. Savings or a dowry gave the bride some leverage, a stick to beat her husband and her husband's family with, if need be. In *The Darling Girl from Clare*, where the narrator wins the girl with love rather than property, the last few lines tell us: 'We were fighting for the dower/of the darling girl from Clare.' The narrator loves the girl but still wants the best dowry he can get. But what we can often forget is that the dowry was important not only for the intending husband's finances but also for the intending wife's dignity.

McBreen's Heifer also gives insight into why people postponed marriage. He who hesitates is lost, and middle-class/farming Irish men and women hesitated on a massive scale in the years 1850 to 1950. In 1911 those most likely to marry, and to marry young, were either in cities and towns, or in Mayo, Kerry and Donegal. Among the big farming, shopkeeping and professional classes of Leinster and Ulster in particular, holding out for a better dowry or a more congenial mate, or simply being too comfortable to change their condition were some of the reasons why marriage was delayed or foregone. The influence of the celibate Catholic clergy has traditionally been blamed, but this does not explain why farming Protestants were as likely to marry late or stay single, as were Catholics.

The last song I'm going to look at is my favourite, *Are You Right There Michael* (1902). The West Clare Railway, built in 1887, was one of the 'light railways' set up under the vast investment in the Irish economy and infrastructure known as 'constructive unionism'. Victorians believed that railways brought prosperity, which is why they built the Tralee to Dingle, the Galway to Clifden, and various other small lines all over the country at this time. Trains boosted the retail trade in towns and villages, facilitated private trading (e.g. travelling to market) and developed tourism. Railways have been blamed for facilitating emigration, but emigration was in full swing long before the first trains began running in the 1850s; the train just meant that goodbyes were said on platforms instead of at crossroads, and that the emigrant had some comfort and ease in the first lap of the journey. In the countryside, the passing of trains at intervals each day gave people a precision about time that they might not have had before, although if Percy French is to be believed, they wouldn't want to have been depending on the West Clare.

But is he to be believed? Whatever the truth of the situation, whether the West Clare was as notoriously inefficient as he made out or not, the popularity of the song when it appeared can only be explained thus: Irish people had become accustomed, by 1902, to things starting on time. So instead of seeing the song as historical evidence of the comical inefficiency of early 20th-century Irish transport, we can take the way it was received at the time (with ferocious indignation by the railway, and high amusement by the public) as evidence of how modern Irish people had become. They expected timetables and efficiency in both business and pleasure. The 'parcel there for Mrs White', probably consisted of vital goods for a shopkeeper or hotelier, and the delayed 'excursion train starting at eight' meant disappointment for townie trippers on a day-release from drudgery and squalor.

Percy French's songs have great historical value because their humour and pathos were rooted in his keen observation of the Irish people he knew and loved at a time of rapid social change.

Caitriona Clear

Lecturer in history at NUI, Galway and author of *Social Change and Everyday Life in Ireland 1850–1922* (Manchester, 2007). This article is a shortened text of a talk she gave at the PFSS in 2010.

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JULY 8TH

WEDNESDAY

- 10.00 AM LECTURE • QUESTIONS & ANSWERS
Dr Kevin Doran, Bishop of Elphin
**Pope Francis: Sociological Analysis
Or Evangelical Discernment?**
- 10.45 AM TEA / COFFEE
- 11.10 AM TALK • QUESTIONS & ANSWERS
Kevin McStay
Things That Matter
- 12.10 PM LECTURE • QUESTIONS & ANSWERS
Dr Olga Cox Cameron
A Stranger In My Own Midst
Reflections on identity and alienation
in Lacan's Mirror Stage and Beckett's Trilogy
- 2.30 PM AFTERNOON RECITAL
Johnny Duhan, Brian Munn & The Castlecoote Ramblers
Percy French Factor
- 3.15 PM GARDENS OPEN

DERMOTEARLEY I have learned that attitude is more than ability, that the motives you have are more important than brains; the courage you have is much more important than all the ingenuity you can gather and that the most important thing is that your heart is in the right place.

Dermot Earley—An Officer and a Gentleman
John Scally, Ballpoint Press, 2014, p.179





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Tullynally Castle & Gardens, Castlepollard, Co. Westmeath. Photo courtesy of Thomas Pakenham

JULY 9TH

THURSDAY



- | | |
|----------|---|
| 10.00 AM | LECTURE • QUESTIONS & ANSWERS
Dr Síle de Cléir
Reading, Writing And Ritual: Thanksgiving Letters
To The <i>The Irish Messenger</i> , 1888–1960 |
| 10.45 AM | TEA / COFFEE |
| 11.10 AM | LECTURE • QUESTIONS & ANSWERS
Lucinda Creighton TD
To Be Announced |
| 12.10 PM | LECTURE • QUESTIONS & ANSWERS
<i>The Sean Freyne Memorial Lecture</i>
Prof William Reville
Science And Religion:
Independent Searches For Different Aspects Of Truth |
| 2.30 PM | AFTERNOON RECITAL
Mary O'Donnell Harp Teresa O'Donnell Harp
Jon Henderson Guitar
A Selection Of Irish And French Melodies |
| 3.15 PM | GARDENS OPEN |

WEDNESDAY	€40	includes 3 lectures, Afternoon Recital, Tea/Coffee
THURSDAY	€40	includes 3 lectures, Afternoon Recital, Tea/Coffee
FRIDAY	€40	includes 3 lectures, Afternoon Recital, Tea/Coffee
WHOLE FESTIVAL	€110	all lectures, Recitals, and Tea/Coffee throughout

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JULY 10TH

FRIDAY



- 10.00 AM ILLUSTRATED LECTURE
Adelle Hughes, Whyte's of Dublin
Interpretation, Estimation, Valuation
- 10.45 AM TEA / COFFEE
- 11.10 AM LECTURE • QUESTIONS & ANSWERS
Robert Ballagh
A Reflection On Painting
- 12.10 PM LECTURE • QUESTIONS & ANSWERS
Fr Dermot Lane
Vatican II, Fifty Years On
- 2.30 PM AFTERNOON RECITAL
The Mulligan Sisters
Musical Melodies
- 3.15 PM GARDENS OPEN



William Percy French, *Horse Drawn Barge on the Grand Canal, Dublin* (detail), watercolour, 1896

Robert Ballagh, *No.3* (detail), 1977, oil and acrylic on canvas, 183 x 244 cm, Dublin City Gallery, The Hugh Lane

ROBERT BALLAGH



Robert Ballagh, artist, painter and designer was born and studied in Dublin. He grew up the only child of a Presbyterian father and a Catholic mother, both of whom had played sport for Ireland. He became an atheist while at Blackrock College.

Ballagh represented Ireland at the 1969 Biennale de Paris. Among the theatre sets he has designed are sets for *Riverdance*, *I'll Go On*, Gate Theatre (1985), Beckett's *Endgame* (1991) and Wilde's *Salomé* (1998). He designed over 70 Irish postage stamps and the *Series C* Irish banknotes that preceded the euro. A member of Aosdána, his paintings are held in the National Gallery of Ireland, the Hugh Lane Gallery, the Ulster Museum, Trinity College Dublin, and Nuremberg's Albrecht Dürer House.

He is president of the Ireland Institute for Historical and Cultural Studies. In 2012 he said he was 'ashamed and profoundly depressed' at the mass closure of galleries and museums. He condemned political leaders saying, 'I know arts is not a big issue for people struggling to put food on the table but we are talking about the soul of the nation.'

LUCINDA CREIGHTON TD



Lucinda Creighton is a mother, barrister, former European Minister and a member of Dáil Éireann since May 2007. She served as Vice President of the European People's Party. An Independent TD representing the people of the Dublin Bay South constituency, she has announced her intention to form a new political party. She served as Minister for European Affairs (March 2011–July 2013) in key negotiations on Ireland's EU/IMF bailout. During Ireland's EU presidency she visited 28 different member states, represented the entire continent in bilateral trade discussions in the USA, and played a significant role in agreeing key policies on EU banking union and economic governance.

In 2013, Creighton was fired as Minister for European Affairs and expelled from Fine Gael for voting with her conscience. With fellow expelled colleagues she formed the parliamentary group, *Reform Alliance*, with political reform at the top of its agenda. Creighton has consistently challenged the party-political establishment and opposed the politics that led to the states' economic collapse. An advocate for the self-employed, she champions an economy for entrepreneurs across the social, private and public sectors.

PROF WILLIAM REVILLE



William Reville is Emeritus Professor of Biochemistry at University College Cork where he has worked since 1975. He has researched and published widely on the biochemistry and electron microscopy of skeletal muscle.

William has taken an active interest in the public awareness and understanding of science since the 1980s. He is the regular 'Science Today' columnist in *The Irish Times*, a column he founded in January 1995. A selection of these columns were published as *Science Today: Understanding the Natural World* (Irish Times Books, 1999).

He prepared the wall-chart *Super Irish Scientists*, published and distributed by *The Irish Times* in 2008 and sent also to all Irish Secondary Schools. He constructed and edits the UCC Public Understanding of Science website.* He has served on several national boards over the years—most recently as Chairman of The Radiological Protection Institute of Ireland (2012–14).

*<http://understandingscience.ucc.ie>

KEVIN MCSTAY



Kevin McStay is a former army officer and served over 31 years in the Irish Defence Forces. He served on UN duty in Lebanon (1992 and 2001) and Kosovo (2008). He retired as a Lieutenant Colonel in 2013. He holds a honours Master's degree in Leadership, Management and Defence Studies (LMDS).

Kevin is regarded as one of Mayo's greatest-ever Gaelic football players. A left corner-forward, he made his debut in 1983 and was a regular in the starting 15 until his retirement after the 1990 championship. He won Connacht medals at all grades, was an All-Ireland U21 winner (1983) and received an All-Star award (1985). At club level he played with Ballina Stephenites (Mayo), Ballymun Kickhams (Dublin) and Roscommon Gaels. He captained both Ballina and Roscommon to senior county titles. He managed Roscommon (Minor), Mayo (U21) and trained Mayo seniors. He managed St. Faithleach's (Intermediate), Roscommon Gaels (Senior) and St. Brigid's (Senior) to Roscommon county championships. He was manager of St. Brigid's when they won the All-Ireland Club Championship against Ballymun Kickhams (2013). Kevin appears regularly on RTÉ's *The Sunday Game* as a match commentator and game analyst.

DR OLGA COX CAMERON



Olga Cox Cameron is a psychoanalyst in private practice in Dublin for the past 27 years. She lectured in Psychoanalytic Theory and also in Psychoanalysis and Literature at St. Vincent's University Hospital and Trinity College (1991–2013) and has published numerous articles in national and international journals. She is the founder of the annual Psychoanalysis and Cinema Festival, now in its seventh year. Its theme this year is Masculinities.

Her first love is literature, and prior to training as a psychoanalyst, she completed an MA thesis on Proust at University College, Dublin. She commenced a PhD on Beckett at the University of Fribourg, Switzerland, but seduced by the ski slopes, it was more than 20 years later that she completed a very different PhD with a thesis on narrative form and psychosis based on the early work of Jacques Lacan.

Her husband was folk singer and broadcaster Dick Cameron, and she has one daughter.

DR SÍLE DE CLÉIR



Síle de Cléir lectures at the University of Limerick in Irish language and literature/folklore.

She has researched and written on Irish cloth and dress traditions, and on transformations from folk to fashionable dress. Her research into popular Catholicism includes an ethnographic study of Limerick city in the middle decades of the 20th century and Catholic publications and popular reading during the same period.

BISHOP KEVIN DORAN



Kevin Doran was appointed Bishop of Elphin in May 2014. He holds a BA in Philosophy and French and an MA in Philosophy from University College Dublin as well as an STB from the Pontifical Gregorian University, Rome. He completed a doctorate in philosophy at the Pontifical University of Saint Thomas Aquinas, Angelicum, Rome, in 1995.

Having attended the Holy Cross Seminary, Dublin, and the Pontifical Irish College, Rome, he was ordained a priest in 1977. His many roles since have included school teacher, parish priest, university chaplain, and spiritual director. He was General Secretary of the Preparatory Committee of 50th International Eucharistic Congress; Director for the Formation of Permanent Deacons; Secretary of the Commission of the Bishops' Conference on Bioethics; and was a Consultor to the Congregation for Catholic Education.

Bishop Doran's first pastoral letter, *A Future Full of Hope*—on Catholic Education—was published in November 2014.

ADELLE HUGHES



Adelle Hughes is Associate Director at Whyte's auctioneers in Dublin where she has worked since 2008. Responsible for valuing artwork as well she also compiles and edits Whyte's critically acclaimed catalogues.

She holds a first class honours Masters degree in Arts Management and Cultural Policy from University College Dublin, as well as an honours BA International degree in Art History and Spanish.

She has worked on a variety of arts and cultural projects both in the private and public sector in Ireland, Europe and USA.

JON HENDERSON



Jon, a professional musician for over 25 years, is a truly versatile performer. He has a distinguished career, touring throughout Europe as a solo guitarist and in a number of ensembles. One of his solo highlights was performing at the Royal Palace in Monaco as a special guest of Princess Grace and Prince Rainier.

During his musical journeys he developed a deep love of Spanish guitar and added Spanish and South American music to his repertoire of Classical, Jazz and Pop.

He was resident guitarist at the London's Café Royal Green Room from 1995 to 1997 where performers included Patti Boulaye, Alan Price, George Melly, Cybil Shepherd, and Rita Coolidge.

He has toured with David Soul, Gwen Dickey (Rose Royce), Francisco Yglesias (Los Paragayos), and the Spanish gypsy rumberos band, El Adivinio.

THE MULLIGAN SISTERS



The three Mulligan sisters have been singing together since they were three years old.

They studied in the London College of Music; Royal Irish Academy of Music; Trinity College, Dublin; St Patrick's College, Maynooth; St Patrick's College, Drumcondra; and Marino College, Dublin. Their vocal coaches have included Soo Bee Lee, Irene Sanford, and repetiteur Jeannie Reddin.

They have toured extensively throughout Europe and New York and are currently giving a series of concerts nationwide of songs from musical theatre, sacred arias, and classical and operatic pieces.

Margaret is a Primary School teacher in St Joseph's NS, Co. Longford; Mary is a Primary School teacher in St Patrick's NS, Ballinamuck, Co. Longford; and Aideen is Primary School Principal in St Colmcille's NS, Aughnacliffe, Co. Longford.

JOHNNY DUHAN

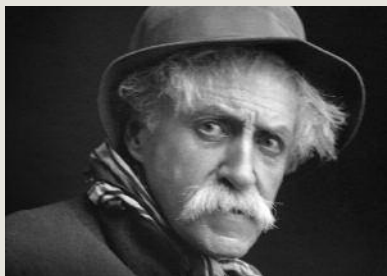


At 15, Johnny was front man for the Limerick beat group *Granny's Intentions*, one of the first Irish bands to move to London. There they were signed to Deram Records and released several singles and an album, *Honest Injun*, before disbanding. Despite offers to front other bands, Johnny turned to writing folk songs, poetry, and prose. Johnny has spent his long career as a songwriter condensing his work to just four collections—*Just Another Town*; *To The Light*; and *The Voyage and Flame*—which correspond to the four chapters of his lyrical autobiography *To the Light*.

Johnny's songs have been recorded by many well-known singers, including Christy Moore, Tommy Fleming, Mary Coughlan, Mary Black, Dolores Keane, The Irish Tenors, and Eleanor Shanley. He has scored music for film and TV.

Johnny's song *The Voyage* has become a modern classic—Christy Moore recently said it has been 'performed at over a million weddings worldwide, not to mention anniversaries, funerals and other occasions'.

PERCY FRENCH



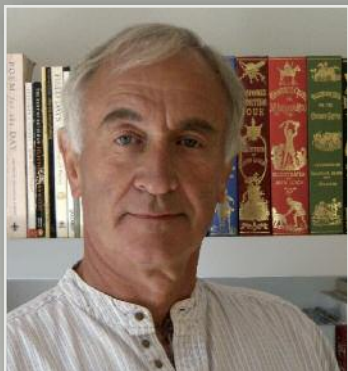
French was born in Cloonyquin, Co. Roscommon, the son of an Anglo-Irish landlord. While studying at Trinity College Dublin, he wrote *Abdul Abulbul Amir*; it became hugely popular but having sold it for £5 to a music publisher he received no royalties.

In 1881, on graduating as a civil engineer he became 'Inspector of Drains' for Co. Cavan's Board of Works. A prolific painter of watercolour landscapes, he considered art to be his vocation. However, he first became celebrated for his songs, including *Phil the Fluther's Ball*, *Slattery's Mounted Foot*, and lyrics of *The Mountains of Mourne*. He ridiculed the Co. Clare railways in *Are Ye Right There Michael?* and a libel action ensued. Arriving late for the hearing French was questioned by the judge as to why. His explanation, 'Your honour, I traveled by the West Clare Railway', resulted in the case being dismissed.

On becoming a well-known entertainer his paintings became sought after; they remain so today, attracting high prices at leading auction houses. In 1920, in Glasgow, Percy French took ill while performing and died some days later. He was 65.

Chronicles of Percy French

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Cavan County Museum



GALLERIES & EXHIBITIONS

Cavan County Museum holds a variety of permanent exhibitions including a **Percy French Gallery**, the **Clogh Oughter Castle exhibition**, a **GAA Exhibition**, **Farnham Gallery** and the **Folk Life Gallery** with a recreation of an old-style thatched house and kitchen.

PREHISTORY

The museum is home to two of Ireland's most famous pieces of Celtic and Pagan art—the **Killycluggan Stone** and the **Ralaghan figure**. The Boat Room houses a 25 ft long Lough Errill log boat that is over 1,000 years old.

THE TRENCH EXPERIENCE

The Museum has the largest outdoor replica First World War trench open to the public in Ireland and the UK. This remarkable installation is enhanced with sound and visual effects creating a realistic experience of life in the trenches. Built to the specifications of the Irish Guards and used by the Royal Irish Fusiliers at the Battle of the Somme 1916. It is over 350 m long (built with over 6,000 sand bags) and includes front line, communication and supply trenches.

FACILITIES

The Museum, housed in a beautiful Georgian building, offers visitors audio-visual displays, interactives, craft and coffee shops. There is good Disabled Access and the building is suitable for wheelchair users.

Outside there are picnic areas, extensive gardens, a children's playground, and coach and car parks. The tea rooms can accommodate up to 40 people at a time. Guided tours are available.

Cavan County Museum

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TELEPHONE 049-8544070 EMAIL ccmuseum@eircom.net

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