

## Mass Rocks in Sneem Parish

Mass Rocks appeared to have been forgotten about in our parish of Sneem. When we started our project, in which seven of us were involved, many people knew nothing about Mass rocks. After many weekends of questioning we located three definite Mass rocks. They were in Eisc an Aifrinn, Cúm an Aifrinn and Cnocán an Aifrinn.



Seven twelve year olds in Sneem who listed the Mass Rocks in the area for their F.L.Y. project (left to right): Thomas Looney, David John Fleming, Michael O'Sullivan, Paddy Reilly, Catherine Dwyer, Jerry O'Shea and Lillian Murphy.

Eisc an Aifrinn is situated in hollow ground in Lomanagh which is about two miles North-west of Sneem Village. It is completely surrounded by mountains and is very secluded. The rock here is unusual because it does not have the flat table of stone which other rocks have. It consists of an arch underneath a very large rock. The look-out point on a nearby hill was also pointed out to us. We spoke to a Mrs. Burns on whose farm the rock is and she said that when her parents were passing the rock they always said the following prayer:

Thanks be to God that the holy sacrifice of the Mass can be celebrated in Ireland today without hindrance.

Thanks be to God for the priceless graces and blessings of the holy sacrifice of the Mass.

Thanks be to God for all the other graces and blessings God has bestowed on us.

Our second Mass rock is Cum an Aifrinn which is situated about two and a half miles North-west of Tahilla church at the side of Brackloon hill.

One old lady remembered to hear her grandparents talking about seeing lights coming over the hill near the rock early on Sunday mornings. Tradition has it that a lady returning from Mass at Cúm an Aifrinn was murdered by Cromwellian soldiers at Askire lake which is near the present Parknasilla Hotel. Rounds used to be done at this lake up to 30 years ago on the 8th of July.

Cnocán an Aifrinn is about two miles west of the village. The actual rock is on a small hill or cnocán. About 500 yards from the rock is a rock with three holes in it. These are supposed to have been given an eternal blessing, and in other places are known as bulláns.

In the very near future we hope to mark these rocks with iron crosses. Later in the summer we are planning to have a concelebrated Mass at Cnocan an Aifrinn. We would be extremely happy if the sacrifices and courage of our ancestors could be remembered on one day each year in our parish.

Written by Paddy Reilly (Age 12).

## Old Kerry Newspapers

The micro films of Old Kerry newspapers in the local history department of Kerry County Library contain a wealth of information on local history in Kerry.

In the newspapers of a hundred years ago or so, much foreign news appeared but as the years passed by more and more local news was being reported. Around the early 1900's advertisements became quite common, though there were still very few photographs at that time. Apart from these general observations on overall style and technical advancement the public interest is in the local information that is available in the newspapers of other years.

For the past six months or so the Kerryman has been featuring extracts from these old newspapers, mainly from 'The Kerry Evening Post', as this newspaper had a long life span (1829-1917). Since these articles have started appearing our local history department has received a large number of queries and there seems to be a good deal of interest in these newspapers.

The microfilms are being widely used by students, research workers, local

historians and the general public. As well people have written in enquiring about G.A.A. games, poetry, dates of ambushes, deaths of relatives, committee meetings, Board of Guardian proceedings, executions, murders, trials and so on.

Any member of the public can consult the County Library microfilms on old Kerry Newspapers on our 3M microfilm Reader/Printer.

It is a help to have an approximate date of an article before one comes to consult the newspapers. This saves a lot of time. Copy of any articles can be had for a small charge.

The newspapers on microfilm are: Chutes Western Herald (1812-1835); Kerry Examiner, (1840-1856); Kerry Evening Post, (1829-1917); The Kerryman, (1904-1974); Kerry News, (April 1924-June 1941), Tralee Liberator, (July 1914-September 1939) and the Kerry Reporter (1924-1935).

# ROOS

Journal of Kerry Folk Life

Spring, 1976

## Lyn Stace, Muckross House, Potter

The vibrant colours, attractive designs and functional shapes of Lyn Stace's pottery have been attracting particular attention at Muckross House over the past twelve months or so.

Lyn, a deep thinking, cheerful person, is from near Brighton in Sussex. She trained for three years at the small Rodmell Pottery, near Lewes (about 10 miles from Brighton).

After her apprenticeship she worked for a year and a half in Dorset with David Eeles, who is known in the pottery world for his slipware, which is a technique of finishing with liquid clay rather than oxide and using brushes for decoration. Anybody who visits the pottery or the craft shop in Muckross will see examples of Lyn's slipware — most of the items are finished in a golden brown with black decorations.

About 18 months ago Lyn Stace came to work in Muckross. Since she took over the capacity of the Muckross pottery has increased enormously. Now there is a much larger oven. This enables Lyn to make a greater range of produce and to tackle much larger individual items.

The eye-catching brown and blue designs that Lyn uses are known as Majolica — looking at her work the Mediterranean overtones are clear. This is a result of the influence of Judith Patridge whom she trained under. While the bright Majolica predominate, Lyn's work includes items with a simple red brick finish as well as the slipware already mentioned.

Lyn says that Majolica is something that you have to be in the mood for "and if you're not you might as well go home — no matter how hard you try

it won't come right". In spite of that she prefers it to all other kinds of design "its more satisfying".

"There's a great take for things that can be used in the house" Lyn told me "dinner and tea sets, jugs, mugs, casserole and cooking dishes, goblets and so on."

At the moment practically all of the clay used by potters in this country is imported but Lyn Stace is experimenting with a blue clay that has been found locally and believes that it may be possible to get clay from near Bandon in Cork, at a far keener price than the imported raw material.

An apprentice potter is to be employed at Muckross in the very near future. "Somebody with an artistic bent but not necessarily an art student or anything like that" is how Lyn described the likely successful applicant "qualifications don't necessarily mean a lot — the attitude of the person is most important. I'll know the right individual when I see them."

The training period for the apprentice will be two and a half to three years.

After the training of the apprentice Lyn has it in mind to set up on her own. "It would take about £3,000 to buy a place and about £3,000 to equip" — and those figures are possible because she intends to build her own wheel and oven and do any repairs needed on the premises.

Lyn Stace is quite a girl and her pottery is an exciting addition to any domestic delph range.



Lyn Stace, potter at Muckross House

### WANTED: A HARNESS MAKER

Muckross House has a full time position for a skilled leather worker. Somebody with a grounding in the traditional skills of harness making but who is adaptable and has an inventive flare on the uses and types of leather is likely to be the kind of person who would find the job most satisfying.

Anybody who is interested could write stating their experience in leather work and giving an idea of what they have been doing for the past few years.

Write to: Mr. Ned Myers, Manager, Muckross House, Killarney.



# TINKERS AND TRAVELLERS

A travelling life style for most people is fascinating and mysterious. But we realise there is another side to the picture which is by no means romantic.

'Tinkers and Travellers' written by Sharon Gmelch, an American Anthropologist, who lived with her husband on an itinerant site near Dublin for thirteen months, and illustrated with approximately eighty excellent photographs (majority by Pat Langan, Irish Times Photographer and some by George Gmelch) is the kind of book I would have loved when I was about eleven years old. The O'Brien Press are to be congratulated on another publication of outstanding technical standard — especially at a time when most of their publishing colleagues are crying wolf.

Here are answered most of the questions, if not all of the fascinating details, I wondered about as I watched, swinging from a gate, the brightly painted wagons, the pie-bald ponies as the families of the Wards, McDonaghs and O'Briens moved along the road past Renagown school. Where did they come from, were they happy, what did they eat, what games did they play, who taught them, did they know Irish, had they special dogs, were the superstitions and power they were reported to possess true and so on.

'Tinkers and Travellers' provides a kind of portrait in which the main features of the travelling life stand out. It is probably the most intimate, factual account of the lives of the Irish travellers written to date. Sharon Gmelch has lived among the people she studied and has tried to view life through their eyes and where possible she has let the travellers themselves tell their own story. History, sociology, folklore are all here. For the purpose of this review the main emphasis will be on folklife. Briefly I will outline the principle areas of the book.

## ORIGINS AND LANGUAGE

"The farmin' people couldn't live without a tinker because they'd need big pots to get meal in, ..... and buckets for milkin' their cows. And they'd have the kettles to be mended ..... The travellers made all the cans".

We are told that metal work is one of the oldest traditions on the road and it is from the sound of hammer hitting metal that the name "tinker" is derived. Not all of the travelling people originated at the same time or in the same way.

We are told that by 1175 "tinkler" began appearing in written records. By 1500 "tinkers" were established on the roads. Almost any trade or occupation which could survive mobility added to the travellers on the road; poverty during different periods of Irish history. A traveller described this process:

"There was people in this country here who was terrible knocked about tryin' to live in a cabin and didn't have no work. They weren't able to pay the rent. So they packed up and left the cabins and took to the road and knocked out their livin' on the road. There's a lot on the road today that was never real travellers."

Many travellers believe their history dates to the evictions period

"the people usedn't be able to pay their rent so they were turned out and they never went back again."

A surprise for me was the author's refutation of the belief that travellers descend chiefly from families forced to leave their land during the famine on the reasoning that those travelling the roads were completely dependent on the settled population who had little

enough for themselves and writes "indeed by the end of the famine the cottier class had all but disappeared."

Both past and recent studies are quoted on their secret language, which is Shelta or Gammon, but certainty on how old or how it developed remains undiscovered. According to a Dublin traveller it came about to avoid trouble:

"they formed their own language. Just by goin' up to a house, they'd want to think of a word to say to the other — what to ask for in disguise. So naturally, in time some traveller held on to them words and used them among themselves. Meantime they went and spread around the rest (to the other travellers)".

Shelta consists of Irish words which have been changed by adding to, deleting and substituting sounds. One example is given — cailin becomes lakin or lackeen in Shelta. It also contains words got from the language of the gypsies (Romaini) and some slang.

## WORK AND TRAVEL

The old skills are looked at: smiths in metal of all known kinds, tinsmiths, horse and donkey dealers, chimney sweeps, basket and sieve makers, farm workers, scrap collecting and for the tinkers wife "hawking" small, easily carried articles such as brushes, needles, almanacs, holy pictures, combs, etc., and fortune telling. One woman claims to have "reared fourteen childer on crystal". More recently travellers are buying and selling antique furniture, tarmacadamming private drives. The odd fortune told and the scrap is still going strong.

One is humbled at the confidence, ideal of self help and fortitude shown on reading:

"a tinker was a man years ago who thought of a hundred ways of



Photo by Pat Langan

surviving. If he was sellin' delph and the delph failed him, he'd switch to somethin' else ..... There was always a hundred ways out. This was the real tinker .....

In this chapter you will learn the meaning to such words as "budget", "tinker's dam", "waxy", "poke bags", "knackered" etc.

## CITY AND COUNTRY

"Ah, there's more in the city now than ever was in it.

Them all blew in this last thirty years".

In general they moved to the city for the same reasons as the rural people because of the economic opportunities not available in the country. The old skills have become obsolete:

"There's no tinsmithin' now that people can buy plastic buckets. When a bucket wears out you just throw it away, no cause to put a new bottom in it .....

Electricity and central heating has eliminated the necessity for chimney sweeps and so on. For the travelling woman an advantage is the opportunity for intensive begging "the city people are richer and the houses are stacked up one against the other. In the country the houses do be far apart so you can't cover many in a day. But here its no bother doin' a hundred houses". Their exercising of their powerful pleading gifts is described at length.

## FAMILY AND DAILY LIFE

This is the area in which I would have liked to find some "fascinating detail". It tells of the arranged marriage known as the "match" but their love affairs must have been more than: "A match is made like a deal of a horse. Once the father and mother is satisfied with the deal, the children is brought on to the priest and they're married. There's no love."

Their living units tend to be the extended family. They believe in living for the moment. Money is to be spent. How do they react to our fear and worship of money?

Sport: story telling, singing, going to the cinema (which they do in groups). The traveller is a good card player but "unquestionably the activity many travellers enjoy most is drinking .....

I would have liked to have found something about their eating and drinking habits. My mother used to tell me that they cooked a certain kind of rabbit stew. There is a photograph in the book of a child drinking from a glass of porter — is many a travelling child reared on Guinness?

My image of the traveller has always been that of an entertainer — piper,

fiddler, singer and my picture of their life at night was music and story telling and song. It was a set-back to read of boredom:

"It's a terrible life when you sit around waiting for it to get dark so you can go to bed. And then you can't sleep because of the yelling and noise.

# The Irish Town

This is another very fine publication from the O'Brien Press, written by Patrick Shaffrey (leading architect and town planner and member of the National Executive of An Taisce). Bord Failte described the book as "one of the most revelant happenings in European Architectural Heritage Year in this country." The following summary of its contents was written by JOHN McELLIGOTT, Planning Officer, Kerry County Council for ROS.

This book by using numerous illustrations demonstrates that change and expansion in all Irish towns can be accommodated without destroying all that is beautiful and worthwhile in them. It deals in detail with the problems of central areas, houses, market houses, shop-fronts, advertising, traffic, trees and rivers.

This book is not a plea for preservation but rather for controlled development to fit in with the existing character of the town. Our Architectural Heritage is a vital part of our National Heritage and it's preservation is of vital importance. Our towns cannot be saved from insensitive and needless developments unless the general public has an appreciation of their qualities, and an understanding of the pressures on them.

There is reference to good taste and a feeling for scale, style and colour. It is pointed out that even today there is evidence of craftsmanship at its best in stone, brick and plaster (e.g. Listowel's plaster work) and also local building traditions that give Irish towns that special flavour. Change will be inevitable during the next few decades and it is possible that the character of our towns and villages could be destroyed for ever and replaced by mediocre and indeed vulgar development if much of what has started continues.

## THE MALL, TRALEE

In the re-development and expansion of our towns, it is pointed out that this re-development should harmonise in character and colour and conform with existing street-scapes, while expansion of new development should also conform with the existing town plan e.g. a town with a square or crescent could have this feature repeated in the new development. It's pointed out by illustration that re-development with flat roofs where the existing development has entirely pitched roofs is completely out of character (as in The Mall, Tralee).

The book deals in detail with problems of the confused and sign cluttered approach to many towns; ribbon development (and recommends that Planning Authorities should establish clearly identifiable limits to towns and villages); new shopping centres and advises that planning authorities should conserve town centres and the traditional trading patterns in them; advertising signs erected indiscriminately tend to destroy the visual character of streets. Features that add character and distinction and interest in a town such as open spaces or amenity areas that can take various forms, rivers, lakes or sea coasts, woodlands and even individual trees should be protected and additional landscaping added.



EDITORIAL

# HERITAGE THROUGH YOUTH

"A workforce of 2,000 is available but we have no use for it." Hard to imagine anybody saying that? Add to that what one must only presume are hypocritical constant public utterances that "youth are our only hope."

In Kerry we have avoided, at least in some part, this amazing enigma. The Siamsa Tire National Folk Theatre is being founded on youth. Muckross House is projecting the past, and placing confidence in its future, through a systematic educational programme.

Bishop Casey's Full Life for Youth scheme involved some 2,000 young people, in working on some aspect of life in their communities. There is nobody living in the Kerry Diocese who can say that this doesn't have a considerable impact on both the young people and their communities.

This edition of ROS is a small tribute to the generosity and commitment of the young people who worked on F.L.Y. projects. It's a recognition of the work and enlightenment of those who acted as group

leaders, accessors of projects, those who helped to mount the exhibitions.

It is of particular interest to those of us who are involved in folk life and history to see the huge number of young people from all corners of Kerry who touched on these areas in one way or another through their projects — about 53 projects involving about 500 young people.

This is a practical exercise in guiding youth "our only hope" and at the same time reaping valuable development benefit from that huge workforce. 12 year old Paddy Reilly's article on Mass Rock in Sneem Parish is a clear example of this — from a formative and folk material point of view if they had done nothing but save this prayer they would have achieved an amount:

"Thanks be to God that the Holy Sacrifice of the Mass can be celebrated in Ireland today without hindrance.

Thanks be to God for the priceless graces and blessings of the Holy Sacrifice of the Mass.

Thanks be to God for all of the other graces and blessings God has bestowed on us."

# DENNY STREET

— some facts about the street and its principle buildings

In 1820 the first houses were built in a new street, named after the family of Sir Edward Denny. I don't think the Denny's were happy that they had given permission for the building of the street.

Queen Elizabeth presented Sir Edward Denny with a grant of 6,000 acres around Tralee for "services dutifully rendered". Part of this grant included the ruined Desmond Great Castle (which stood on a site where the AIB Bank at the corner of Castle Street and Denny Street is today).

of stone from Ballybeggan at J. B. Healy's yard in Edward Street. The Croppy boy was unveiled by Madame Maud Gonne Mac Bride.

In 1920 when the British crown forces had a barrack in the last house on the left hand side of the street the Auxiliaries resented the monument and



Left to right: Mary Lyons, Ann O'Leary, Fionnuala Lyons and Mary Beth O'Leary worked on the Denny Street project.

The cedar doors in number 17 and 18 and the carved mantelpiece in number 17 are from the 1804 wing of the castle. Seventeen houses were built on either side of the street and the archways, which gave access to the back doors, were built at the same time. At that time Denny Street was a Cul de Sac.

## DANIEL O'CONNELL

Number 31 Denny Street was the first hospital in Tralee. Number 20 was at one time owned by Daniel O'Connell, whose wife spent most of her life there. Daniel O'Connell founded the first National Bank in Tralee at number 8 to 10 Denny Street — now the Bank of Ireland. At the bottom of Denny Street is the town park which was built in 1922.

## CROPPY BOY

When Mr. John Sheehy and Mr. Con Casey were schoolboys they saw a man making a Croppy Boy out of limestone which had been cut from a quarry at Ballybeggan. Later on both of these men were responsible for having a figure of a pike man cut out

they smashed the figure on the ground. We heard that the head of the figure is held by different people in the town.

## ASHE HALL

In 1928 a new building was needed for the County Council and it was decided that this should be in the park. In memory of Thomas Ashe it was called the Thomas Ashe memorial hall. The Ashe was built of local sandstone, which is also used in the C.B.S. in the Green. Now in one building are the headquarters of Kerry County Council and the Tralee Urban District Council and there is also a theatre where the folk pageant Siamsa is put on two nights every week during the summer time.

## C.Y.M.S.

In 1936 number 17 Denny Street was bought from the McCowen family by the Tralee parish priest, Monsignor O'Leary for £1,200 to be used as a centre for members of the C.Y.M.S. In 1937 a billiards room was added and the following year a theatre/ballroom known as St. John's Hall. This was completed in 1940.



Teach Siamsa at Carraig in West Kerry Gaeltacht.

In the past two years Finuge and Carraig have come into prominence as places of folk importance. Now there are classes in music, song and dance every week, the 'oiche cheol' is a regular feature, with the whole community joining in. And all of this is taking place in a sensitively executed, traditional type house known as the Teach Siamsa.

In spite of many set backs in recent months, Siamsa Tire, the Irish National Folk Theatre Movement, is making steady progress.

The 51 young people training in music, song and dance in Finuge under the guidance of Jimmy Smith, Ann McAuliffe and Fr. Pat Ahern have already staged two simple folk productions in the Teach with enormous success. Both 'Coineal Mor na Nollag' and 'The May Bush' now form the basis for an hours material fit for the stage.

In Carraig 44 young people are learning dancing and music from Pat Hanafin and Ann McAuliffe — and it is envisaged that a singing teacher will be recruited in the future.

## MIME AND MOVEMENT

"Our dancing classes involve combining a range of mime and dance movements" Martin Whelan, the manager of Siamsa Tire, explains "these are mainly based on traditional Kerry styles and then worked on imaginatively to produce new movements with dramatic stage impact."

The difference in effect this has compared to the orthodox dancing class is readily apparent when watching the young people in Finuge performing 'Coineal Mor na Nollag' after three

months training.

This same stage objective applies to song and music classes "Our aim is to develop the music heritage of the area" Martin Whelan said "musicians must become competent in their respective instruments, must be able to read music etc., so that ultimately they will be capable of combining in groups to provide new and exciting traditional sounds."

## WEEKLY OPEN NIGHT

In both Teachs there are open nights once a week during the Summer months and at less regular, advertised intervals during the rest of the year. These are tremendously popular and are attracting dancers, musicians and singers from all over. The entertainments put on by the young people in training have a particular appeal and should be a part of the summer programme in both places this year.

After a good deal of research, including an Arts Council sponsored trip to America by Artistic Director, Fr. Pat Ahern, and Tralee Architect Paddy O'Sullivan a provisional artist's impression of the proposed National Folk Theatre has now been completed and Siamsa Tire hope to turn the first sod on their site near the Ashe Hall in Tralee in the near future.





Photo shows group and leader: (left to right), Padraig Driscoll, Ide O'Neill, Dan O'Brien, Florence Murphy, Angela McAuliffe, Noel Mullins, Dermot O'Neill, Sean Downey and J. J. Harrington.

## Heritage of the Graveyard

The aim of our project was to record all the tombstone inscriptions of the Beara peninsula prior to 1880. This was one way of contributing to history.

In the course of the project we came across many interesting tombstones. The most notable of these being the Ankatell tomb in Killoconenagh, the grave of Murty Og O'Sullivan in Killaconenagh and the American army grave in Rossmacowen.

When we were cleaning the graveyard in Killaconenagh we came across a very worn inscription. After a lot of careful and patient cleaning we were able to make out that it was erected to the memory of a certain Helena Ankatell. Mr. O'Brien, our group leader, told us that he had never heard of any Ankatells in Berehaven making this a very unusual find. The following is the inscription:

"The prudent (Fare ... ing ... nious) wise  
Helena Ankatell in this tomb now layes,  
When her sweet (.....) snowy breast.  
May she in heaven take eternal rest.  
The age of Christ when she left her friends  
Seventeen hundred 27 years."

The tombstone of Murty Og in Killaconenagh is nearly worn away and we had trouble reading it. The interesting point about this grave is that the mother of Murty Og was an aunt of Daniel O'Connell's, the 'Liberator.' The

following is the inscription:

"... memory of Murtho O'Sullivan who (died ..... 1838) of Coulagh ... (the rest of this long inscription can't be read).

The American army tombstone in Rossmacowen was erected well after 1880. But because it was so unusual we took down the inscription. We were very surprised to see this grave in Rossmacowen graveyard. It had a well inscribed white marble stone about three feet high and one foot six inches wide. When we asked Mr. O'Brien about it he said that when an American soldier was killed the army buried his body wherever the family wished. The stone was erected to the memory of a John McMillan whose grandparents were apparently from the locality. The following is the inscription:

"John McMillan Ireland  
PVT U.S. Army World War II  
August 29 1898. Dec 17 1966"

It is also interesting to know that we found the grave of a Kilkenny stone-cutter in the same graveyard.

I, on behalf of the rest of the group, would like to thank Mr. O'Brien for helping us so much with the project. Also we would like to thank Bishop Casey who made it all possible.



Grúpa de ochtar, mean aois 13 bli. a dheim 'Preamhacha' — ó chlú go dheas: Mairead Ní Chofuig, Nóra Ní Chonaill, Máire Ní Dhonghaile, Brid Ní Chonaill, Sean O'Donnghaile, Cáit Bean Uí Chonaill, Máire Bean Uí Shé, Bernadette Ní Chonaill, Seamus O'Donnghaile agus Seosaifín Ní Chonaill.

# Jerry Kelliher obituary for Ros

## My Heart Is Broken

## But What Care I

The words thundered out of the little room and were buffeted by the solid walls along the basement corridor. In the room the happy, singing figure bent over an old set of harness in his workshop in Muckcross House as he drew waxed hemp through old leather.

The wide eyed child leaned forward in the third row seat in the town hall on a Sunday afternoon many years ago as the funny man asked the children of Fatima "Does your mother take washing in?"

The small man with the big voice left at least one of the congregation behind at the 11 o'clock mass in the Cathedral when he touched the spire in the lofty church, "I'll walk with God, from this day on —"

And indeed he will walk with God. In a way maybe it was just as well that Jerry Kelliher left us all in such a hurry on December 22nd last. The memories are happy ones.

It was people like Jerry Kelliher who kept the economy of Kerry on the move for much longer than we might realise. As you can see (from the County Committee of Agriculture figures elsewhere in this issue) right up to 1964 — and indeed almost up to 1970 — the major source of transport for the most important industry in Kerry was the horse. Hence the importance of the harness maker.

### 50p A WEEK

In this day and age its hard to imagine anyone working a week for 50p (or 10 shillings as it was then) but that was how it was when Jerry Kelliher started as an apprentice harness maker in the early 1920's. And for that princely sum he worked for at least six days a week from 9 in the morning until 7 at night — and, if there was a rush on, work could continue until midnight — with no overtime.

But then it was possible to sell a set of harness at that time for 35

shillings — as against £40 odd today.

### HAND MADE FOREVER

In spite of the technical advances made through the years there was one thing that did not change "They now have machines, but these will never replace the handwork. Hand-done work lasts forever." When Jerry was telling me this he was working on a deer saddle that had been hand made a 100 years ago.

I never remember meeting Jerry Kelliher in bad humour. He loved company — whether it was a child asking a question on an educational tour in Muckcross House or an old friend at the Market Cross they got the same unrivalled attention. He was a great man to tell a story and get a laugh out of life — even when the laugh was at his own expense.

All of us who were privileged to know Jerry will miss him. Obviously there are many regrets at his passing and very many who will sing sadly, "My heart is broken" but through that blue chink in the cloud Jerry is laughing down and encouraging the next line "but what care!". F.L.

# PREAMHACHA

Thóghamar bealoideas agus log ainmneacha mar bhí a lán scéalta bailithe againn cheana féin i gcoir na Feise gach blian.

Thosnuómar ag cur ceisteanna i dtaobh an Ghleanna Mhóir. Cathain a tháinig na daoine isteach ann agus cad na thaobh? Cé bhaist na Log Ainmneacha — Cé chuimhnig ar "Chloch Mharcuíochta", "Caisleán na gCruach" agus "Eisg na hmill" nó "Fabhra na hInnse" mar ainmneacha?

Dé réir mar bhíomar ag bailiú agus ag cur ceiste bhí ár spéis ag dul i méid go hairithe nuair a thosnuómar ag fáilt eolais ar gheinealach na gclann. Dheim triúir againn "Crainn na Clainne". Go dtí seo ní raibh fhios agam ar aoinne rómham ach mo sheanathair-eacha anois tá fhios agam gurbh é Siartha mo shín, shín shean athair, Donal mo shín, shín shean athair agus Siartha mo shín, shín, shín shean athair agus Siartha no cuireadh as a chuid talún sa Bhaileacán é timpeall 1828 nó mar sin.

Deireann na hamhráin agus na scéalta linn conas mar mhair na daoine fadó. Nuair a cuireadh na Gearalthaig as seilbh na Gráige toisc id a bheith ag marú bradán dheim Eamonn Phóbaire an dán —

"Is minic a bhí na Gearalthaigh fé gradam ar na Grágaibh  
Bhí seal is im bainne 'cu, fairsigne  
'gus fáilte  
Is ní raibh a bhaol le casadh leo  
Ná peata i mbéal a'mhála

Chuireamar aithne ar na filí mar Riobárd Hairis an maistir scoile agus a chomarsa "Tadhg Balbh" ná raibh balbh in aon chor ach ana líofacht cainte aige.

Dheimear léirscáil agus chuireamar síos na scoileanna scairte agus an dán a dheim Riobárd i dtaobh "Cnocáinín na lúir"

"Ar Cnocáinín an lúir atá an tuairim ar léann

Bainseóigín drúchta is a aghaidh soir ar an gréin"

Fuireamar amach go raibh paidreacha fé leith ag ár mhuintir i gcoir ócaidí fé leith — lasadh na lampa, coigilt na tine, deanamh cuiginne agus an turas ar Aifreann maidin Domhnaig.

Agus tríd síos amhráin an imirce agus amhráin an spailpín agus amhráin an ghrá ag teach isteach. Ins an dán "Ba mhór é mo mheathal" cuireann na deoraí síos ar an saol cruaidh i Lonndan agus ins an dán breá ón spailpín ag obair i gCo. Luimní deireann sé linn go raibh bean óg saidhbhir i ngrá leis ach bhfearr leis teacht abhaile go hUibh Ráthach:

"Ba ró dheas an tseod í ag fear ó Chiarraí

Ar theacht an tráthnóna ag cóir-eamh bíllí (airgead)

Is dá mbáil leis í phósadh Do bheadh ór ag a chlann

Is is dócha go rinnefeadh le háthas Ach dar fáinne na hóige

Is dar bóthar na ríogh Dar bláth na seachoidí

Ní gheobhad chugaidh arís Ag baint coirce ná eorna

Táim dóthanach díbh Raghaim ar chongar chnuic Druing

go hUibh Ráthach".

Bríd Ní Chonaill (aois '15½ bli.)