

MISCELLANEA

A HENGE AT GARRYARD, CO. KERRY

The brief of the recently established North Kerry Archaeological Survey was to record as comprehensively as possible all of the extant and non-extant monuments in the North Kerry area. One of these is an unusual enclosure (Illus. 1) in Garryard townland, north Co. Kerry. It is marked on the 6-inch scale map, sheet 10 for Co. Kerry (53.3cm. from eastern margin; 49.7cm. from northern margin).

DESCRIPTION

The site at Garryard is situated in fine fertile flat pastureland, 60ft. above sea level. The closest water sources are a small stream 158m. distant to the NE and the much more significant Gale River 530m. distant in the same direction. The site comprises an almost circular area enclosed by a ditch, bank and internal fosse, and has a well-defined entrance feature. The site has external dimensions of 77.70m. (SE-NW) and 74.90m. (NE-SW).

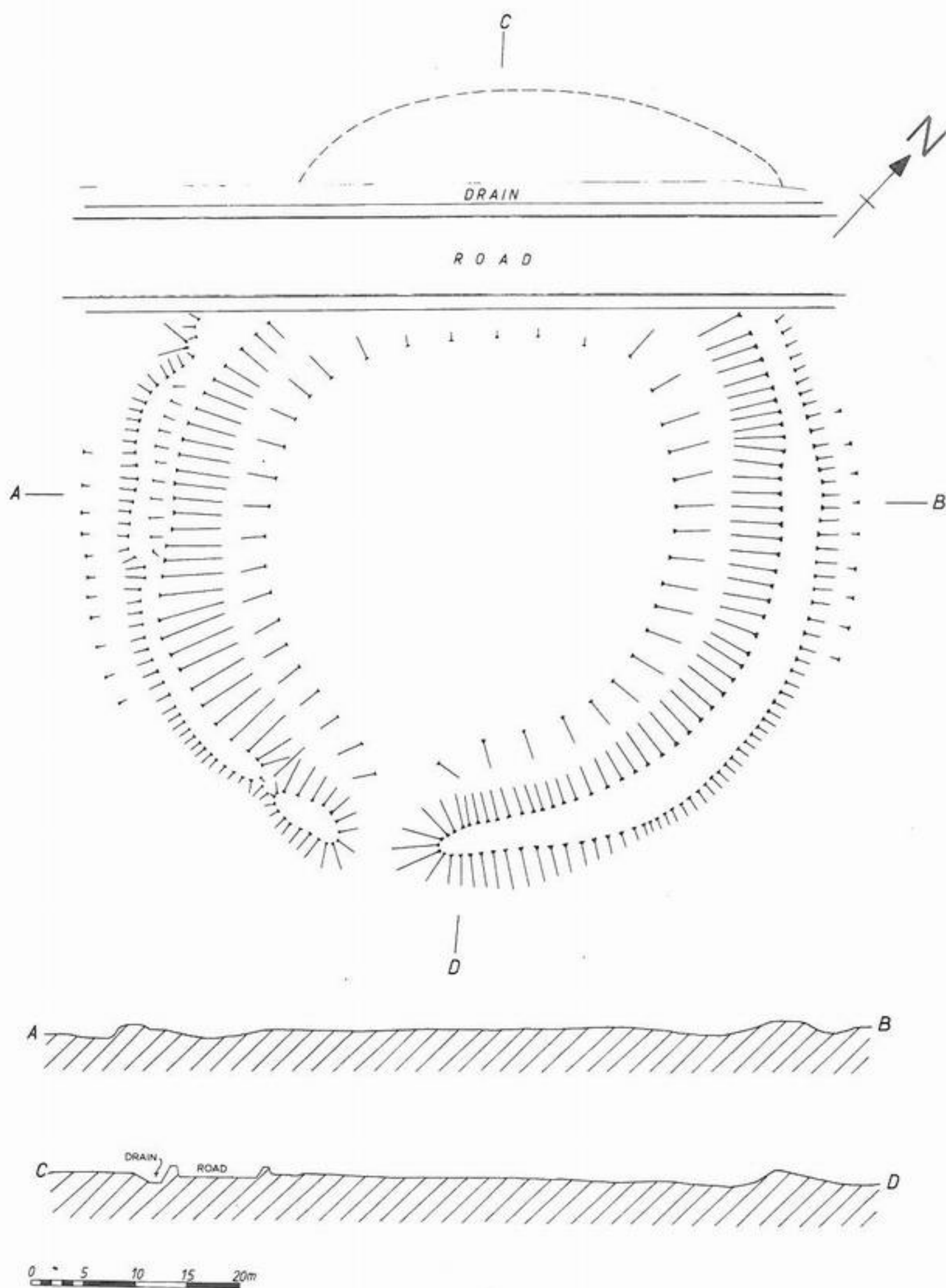
A small portion of the NW of the monument is destroyed and cut off by a modern roadway, fieldbanks and a drainage ditch. The portion of the site in the NW field has been levelled and is today identifiable only by slight variations in vegetation which presumably mark the onetime presence of the bank and internal fosse. Examination of the site's features are therefore, by necessity, limited to the much larger portion of the site in the SE field.

Outer Ditch

There is a quite pronounced outer ditch in the NE and SW sectors, but it does not appear clearly about the rest of the site. It varies in width between 1.8m. and 4.2m. and appears as a clearly defined, if shallow, depression enclosing the site. In the NE its deepest point is 45cm. below ground level and 1.45m. below the top of the bank; in the SW it is 35cm. below ground level and 1.30m. below the top of the bank. It is probable, however, that this ditch is not contemporaneous with the rest of the site: Mr. Con Manning, of the OPW, National Parks and Monuments Section, believes that it is likely that at one time it was attempted to make a field out of the site (*pers. comm.*). At the sectors where the ditch appears the bank has a terraced effect at its top and it is significant that this effect does not appear where the bank is not enclosed by the ditch; probably what happened was that the field-builders augmented the height of the bank with material dug from the ditch.

Bank

Apart from the destroyed portion of the site in the NW field, the bank is well preserved, high and wide. Excepting the sectors enclosed by the outer ditch, it is flat-topped. Where it is enclosed by the ditch there appears, as mentioned above, to be a more terraced effect. It ranges in width between 6.60m. and 10.90m. At the SW sector it measures 1.40m. above the outer ditch and 1.40m. above the internal fosse. In the SE sector the picture is similar, where the bank measures 1.30m. above the outer ditch and 1.10m. above the internal fosse.



Illus. 1. Plan and sections of probable henge monument at Garryard, Co. Kerry.

Internal Fosse

This is everywhere well defined. It ranges in width between 6m. and 11.80m. In the SW sector its greatest depth is 1.10m. below the top of the bank and 80cm. below the site's internal area. In the NE sector its greatest depth is 1.20m. below the top of the bank and 80cm. below the interior.

Entrance

There is a clearly defined gap, 9.70m. in width, in the bank and internal fosse allowing unimpeded entrance through the ESE.

Interior

The interior of the site is somewhat higher in level than the surrounding farmland. The surface is uneven but there are no surviving traces of archaeological features above ground level. It has dimensions of 40.40m. (SE-NW) and 38m. (NE-SW); the former dimension, however, does not take into account the portion destroyed at the NW of the site.

DISCUSSION

The Garryard monument appears to be a henge type of enclosure. Its situation in lowlying land close to water sources is typical of henge sitings. There is no evidence that the site had any defensive function. In Britain, Class I henges are single entrance constructions with an average diameter of 73m., comprising of bank and internal fosse enclosing a circular area. No particular orientation has been noted for their entrance features. If the outer ditch is a later addition, as appears most probable, then the Garryard site fits into the classification neatly. Class IIa henges have an external fosse, but have two or more entrances and an average diameter of 140m., much larger than the site at Garryard.

In Ireland little work to date has been done on this type of monument. Only one has been excavated, that at Monknewstown, Co. Meath. In general terms, however, it can be said that they vary enormously in size and morphology and are largely confined to Co. Meath and surrounding areas in Leinster, with a handful of examples in Ulster. They are generally thought to have a Late Neolithic/Early Bronze Age date. At Monknewstown a pottery vessel of Carrowkeel type was discovered, which would seem to support this dating.

The area under consideration by the North Kerry Archaeological Survey extends southwards to a short distance below Ballyheigue. To date, the earliest monument-types identified from the area are fulachta fiadh and barrows, although there are also standing-stones, a stone circle and a stone alignment. All of these monuments have a broad dating spectrum commencing in the Late Neolithic and Early Bronze Age. If the Garryard site is a henge or a related type of enclosure, it is another addition to the local monuments dating from this period.

Nationally, the Garryard site is of importance because it may be a well preserved example from outside the previously recognised henge distribution area.

Acknowledgements

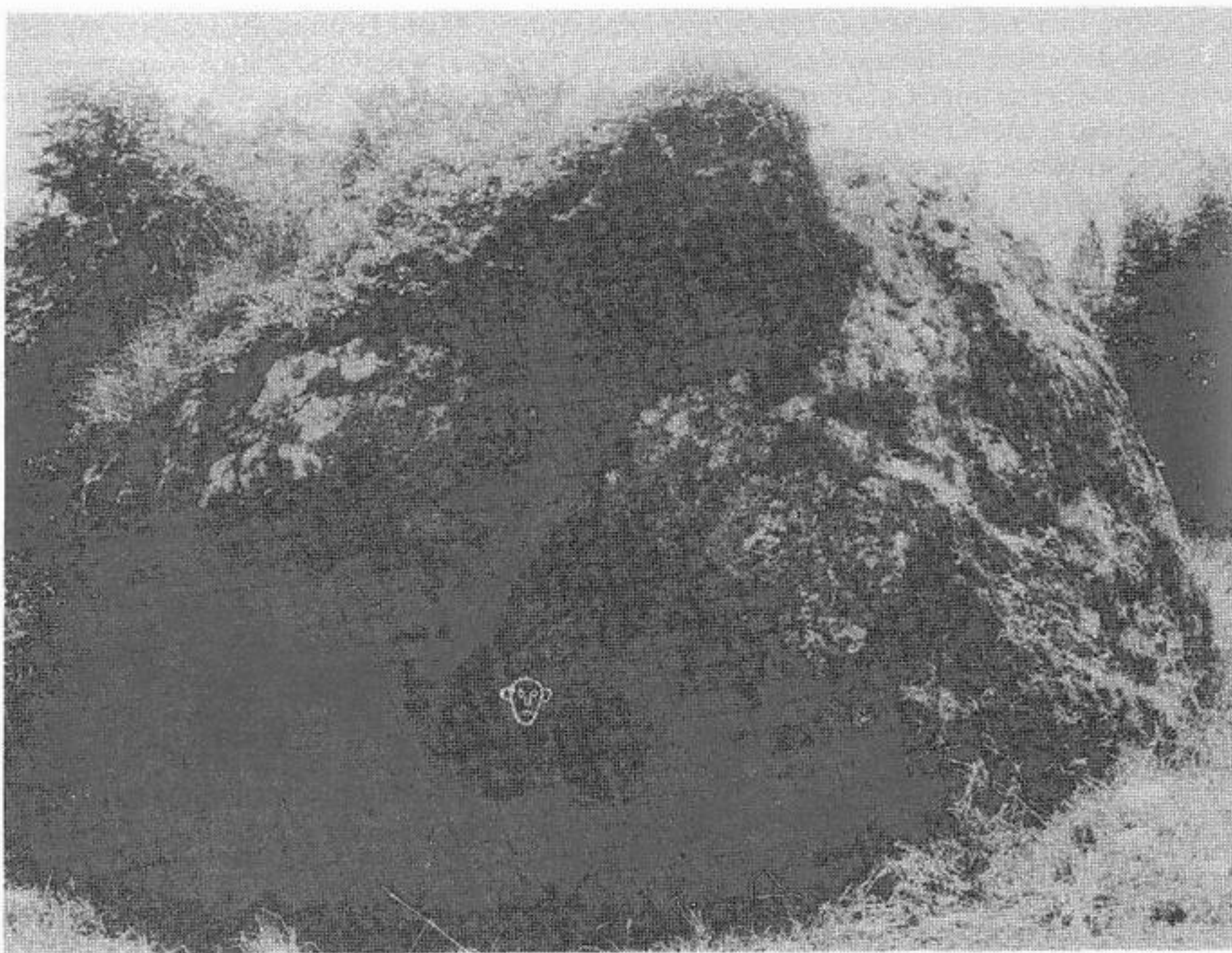
The writer is grateful to Declan O'Carroll and Michael Ward for the surveying of the monument and for providing the accompanying plan and sections. He also wishes to record his thanks to Professor E. Rynne, and Messrs. C. Manning and M. Gibbons for help with the discussion.

PATRICK O'DONOVAN

FACE CARVED ON A BOULDER AT CLONROAD MORE, ENNIS

In the townland of Clonroad More, Ennis, is a large free-standing boulder (Illus. 2), apparently a glacial erratic, sited about 270m. west of Ennis-Limerick railway line and about 35m. west of the nearest roadway.¹ Roughly rectangular with rounded top, it is of clastic limestone,² about 2.30m. high and average about 3.20m. E-W by 3.80m. N-S. On its eastern face is a small carving of a human face (Illus. 3 and 4) at a height of about 45cm. (to the chin) above ground level. The ovoid face is outlined by a continuous roughly-pocked shallow groove which in places leaves the face in very low relief, and is notable for its pointed eyes at slightly different levels and perhaps outlined, its narrow straight nose in low relief, its slit-like mouth, and prominent lug-like ears (each slightly different) placed high on the head. It measures 17.0cm. in length and 12.5cm. in maximum width (excluding the ears which give the carving a maximum width of 19cm.).³

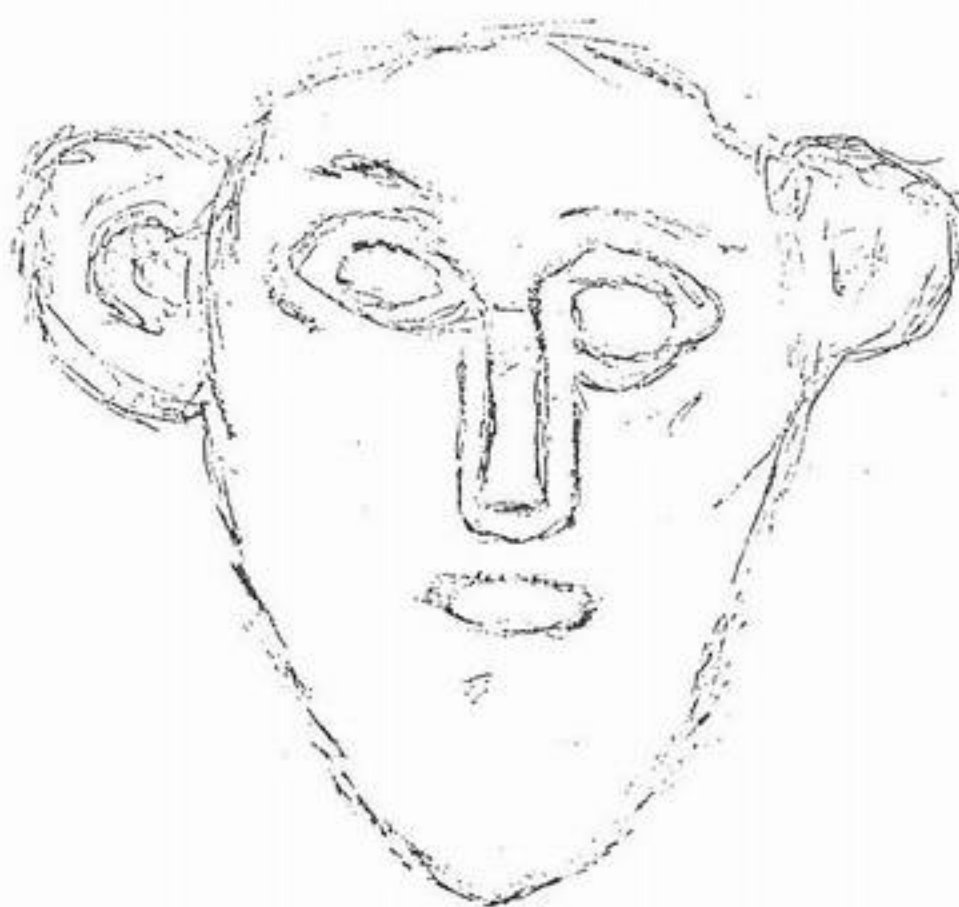
The presence of this carving on the boulder begs many questions, particularly as to its date and *raison d'être*. It provides few chronological clues and no obvious explanations. While mask-like faces carved in stone are well-known from pagan Celtic times,⁴ they are



Illus. 2. Boulder, Clonroad More, Co. Clare (carved face inked in); tower of St. Flannan's College in background.
(Photo: E. Rynne)

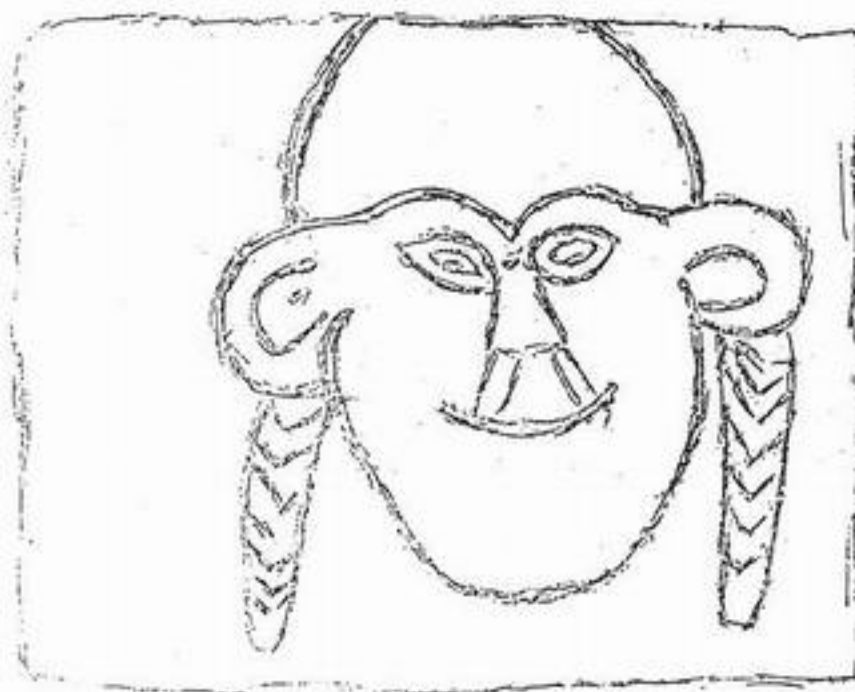


Illus. 3. Carved face, Clonroad More, Co. Clare.
(Photo: E. Rynne)



Illus. 4. Outline rubbing of carved face,
Clonroad More.

apparently never adorned with such distinctive ears. Indeed, while it would seem that such a simple and obvious manner of depicting ears is likely to have been practiced by all generations throughout the whole history of art, this is not so. Its rarity, in fact, is such that it seems to provide a reasonably acceptable clue as to the date of this carving. The closest parallels would seem to be found on carvings datable to the Romanesque and Transitional Periods, *i.e.* to the twelfth and thirteenth centuries. Geographically close examples of that date include heads in the Romanesque doorway at Dysert O'Dea,



Illus. 5. Rubbing and outline rubbing of face in O'Shaughnessy Chapel, Kilmacduagh, Co. Galway.



Illus. 6. Carved face in the 'Arc de Gerlannus', Abbaye de St. Philibert, Tournus, France. (Photo: After Magnien, see fn. 7.)

Co. Clare,⁵ and a strange face cut in a jambstone now in a secondary position in the archway into the O'Shaughnessy Chapel at Kilmacduagh, Co. Galway,⁶ (Illus. 5), while a good Romanesque continental parallel of similar date is carved on one of the springers of the 'Arc de Gerlannus' in the Chapelle Saint-Michel of the Abbaye de St. Philibert, Tournus, in Burgundy, in Central France⁷ (Illus. 6).

Why such a face should be carved on such a boulder in such a place—and at such a ridiculous height above ground level too!—is a question which even outlandish speculation is unlikely to answer satisfactorily. If, as seems likely, the face was carved some seven to eight hundred years ago, it seems that ritualistic reasons, possible during pagan times, can be ruled out—even superstition could hardly account for it. Doodling seems a more likely possibility, though when one considers the effort involved, especially when working almost at ground level, it, too, seems to be an unacceptable argument. Undoubtedly other possibilities can be invoked, but they do not spring to

mind and to this writer the reason for this carving remains a mystery.

It should perhaps be noted, however, that carving faces, figures, spirals, circles, lozenges, zig-zags, etc. on boulders and living rock has been practised throughout the ages. A good Irish example, for instance, would be the strange figure wearing a biretta (though a crown is also considered) carved on a rock high on Tibbradden, near the Pine Forest, in the Dublin Mountains,⁸ while parallels abroad would include the faces and heads carved on the Auld Wives' Lifts, two large blocklike boulders supporting a third, on Craigmaddie Muir, near Glasgow, in Scotland.⁹

ETIENNE RYNNE

¹Par. Drumcliff; Bar. Islands; Co. Clare; O.S. 6-inch scale sheet 33 (10.7cm. from the eastern margin, 16.4cm. from the southern margin); Nat. Grid Ref: R.343.764.

²Kindly identified by Dr. Martin Feely, Department of Geology, University College, Galway.

³I am grateful to Mr. Kyran Kennedy, B.A., 12 College Park, Ennis, who discovered this carving, for bringing it to my notice.

⁴See, for instance E. Rynne, "Celtic Stone Idols in Ireland", in *'The Iron Age in the Irish Sea Province': C.B.A. Research Report 9*, (ed. C. Thomas), London 1972, pp. 78-98, particularly p. 83 and Pl. VII, 2.

⁵See B. de Breffny and G. Mott, *The Churches and Abbeys of Ireland*, London 1976, ill. 43 for examples at Dysert O'Dea, and Ills. pp. 40, 57, 59 and Pl. III for other examples.

⁶M. Craig and Knight of Glin, *Ireland Observed*, Cork 1970, ill. p. 72. This face is carved on a stone dressed with diagonal axe-marks, the ears are each slightly different, and the eyes (with pupils indicated) are also different.

⁷R. Oursel, "La Sculpture Romane de Tournus", *Bulletin de la Société des Amis des Arts et de Sciences de Tournus*, 78(1978), 21, ill. no. 6; R. Oursel, *Bourgogne Romane*, Zodiaque: La Nuit des Temps 1, 7th edition Ste. Marie de la Pierre-qui-vire (Yonne) 1979, p. 91, pl. 15; E. Magnien, *Saint-Philibert Abbey, Tournus*, 1985, ill. p. 36.

⁸W. St. John Joyce, *The Neighbourhood of Dublin*, Dublin 1912, pp. 134-135; the carving, however, has never been published, but I am grateful to my friend Paddy Healy (P. Ó hÉalaidhe) for showing me the carvings almost three decades ago and for more recently providing me with a measured drawing in advance of his forthcoming publication of it.

⁹L. Alcock, "The Auld Wives' Lifts", *Antiquity*, 51(1977), 117-123.

INCISED SLAB AT ATHASSEL PRIORY, CO. TIPPERARY

The mediaeval priory of Athassel, near Golden, Co. Tipperary, was founded c.1200 by William de Burgo as a foundation of Augustinian Friars, and confirmed by King John in 1205.¹ Despite this, William died miserably in 1204.² This priory suffered many vicissitudes through the years and was destroyed by fire in 1329,³ and again in 1447.⁴

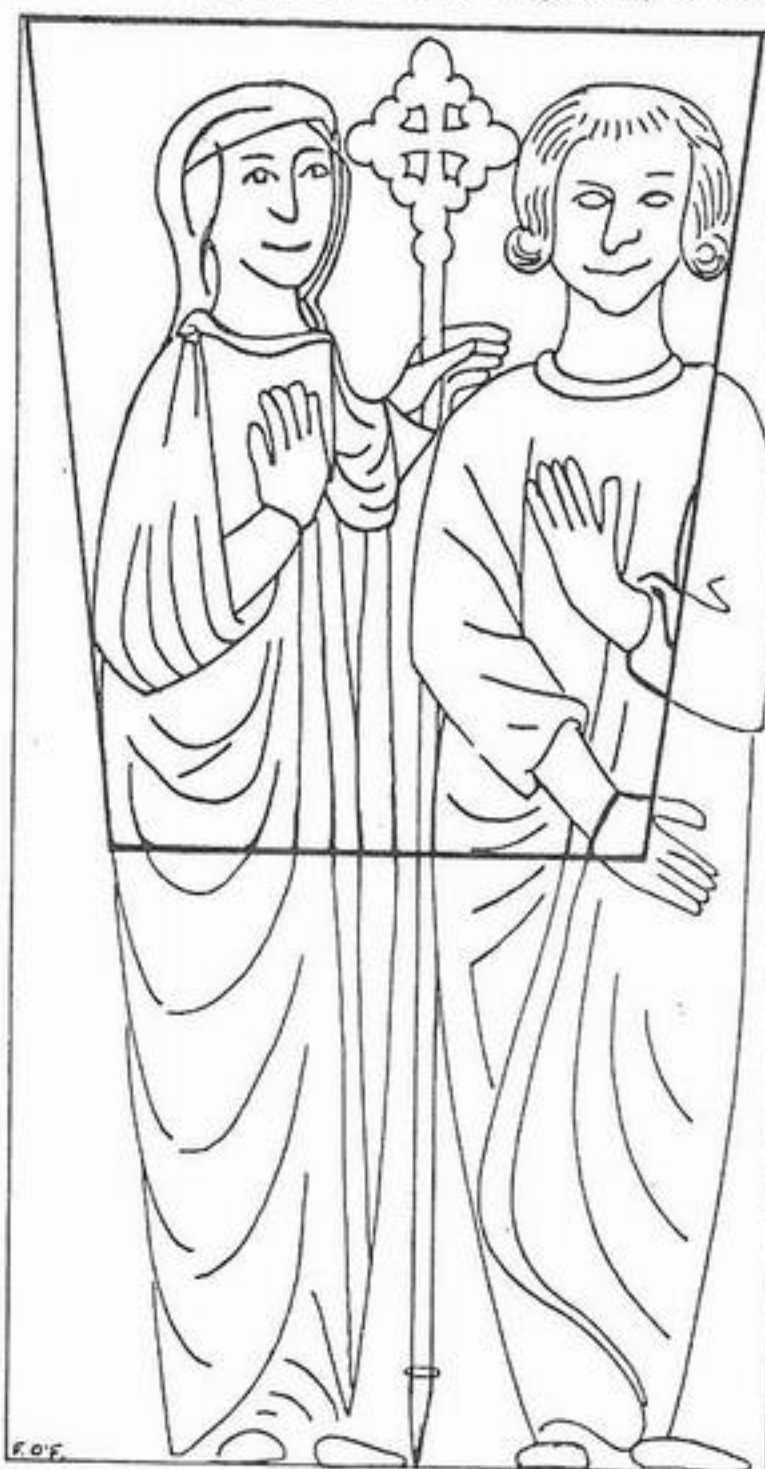
A later de Burgo, also William, who died in England in 1248 and whose body was taken home to Athassel for burial,⁵ is supposed to have been buried in the church in a wall alcove, the frontal⁶ of which is now exhibited in the Vicars Choral, on the Rock of Cashel, to where it was recently removed for safe keeping and protection from the weather. It is very possible that the frontal was brought from England when the body was returned to Ireland for burial, as the stone has been identified as Dundry stone, from a quarry near Bristol.⁷

At the east end of the ruined friary church at Athassel, now fastened to the wall in a vertical position, is a large stone slab on which are clearly incised two figures, a female and a male, the former holding a cross staff.

John Hunt describes this sculpture and assigns it to the first half of the 14th century, calling it a floor-slab.⁸ This slab, however, can never have been used as a floor-slab: it shows no signs of wear from being walked upon and to this day the lines are crisp and sharp and not eroded as they certainly would be had the stone been used on the floor. From artistic grounds one can safely say that the composition of the male/female subject is incomplete and was not intended originally to conform to the keystone shape that the stone now has. In the accompanying drawing (Illus. 7) the stone is shown as it would have looked in its original form, and its present keystone shape, which results from later and secondary usage, is indicated.

The de Burgo frontal shows severe signs of burning:⁹ the top of the arcading and the heads of the figures are badly damaged, which is consistent with the effect that would have resulted from the burning roof of the church falling in, where the debris protected the bottom and the exposed top became damaged. No such damage can be seen on the figure slab under discussion, consistent with the stone having been mounted against a wall.

When this reconstruction is considered in the context of the ruined church, the absence of any fire damage and the iconography of the slab, it suggests that rather than a funerary monument, as a floor slab would almost certainly have been, the work was originally intended to be a wall decoration and to be viewed vertically. It would doubtless have been painted



Illus. 7. Drawing of incised slab at Athassel (heavy outline), reconstructed as it may have been originally.

in colours and would have formed a very impressive and dominant piece of work, quite large in size and intended to be very important in the church.

In his text, Hunt makes no attempt to identify the iconography, contenting himself with a full description of the carving and dismissing the suggestion which had previously been made that the man was in minor orders. As has been shown, it seems unlikely that this was a floor slab, and hence most probably not a funerary monument. Who then does it represent?

As this foundation was Augustinian, it would not be surprising to find an image of the saint whose rule formed the basis of the order, and I suggest that this carving represents St. Augustine and his mother St. Monica. St. Monica holds a pastoral staff, terminating in a cross bottonee, and urges Augustine on to baptism and ultimately to a bishopric.

St. Augustine was born in North Africa at Numidia in A.D. 354.¹⁰ His father was a pagan, but his mother was Christian and he was brought up as one in his early years. When he was sixteen he was sent to Carthage to complete his education, and there lived with a woman for fourteen years, by whom he had a son.¹¹ He had difficulty in deciding the course of his life, but he and his son were baptized in 387 and he went back to Africa in 391. He was ordained priest, and in 396 was chosen Bishop of Hippo.

Over the course of thirty-four years he wrote prolifically—over two hundred letters, five hundred sermons and one hundred and thirteen books; two of these, the “Confessions” and “The City of God”, are still in current circulation. His monastic rule has been adopted by many religious orders as the basis of community life.

St. Augustine’s mother, Monica, had tried hard to influence him to be a Christian, but for years he had resisted the commitment to Christianity. Her constant prayers ultimately had the desired effect, and she died shortly after his baptism. What is known of her life is through the writing of St. Augustine. It is extraordinary that a mother and son should both be saints.

St. Augustine was of great importance to the Church from the 12th century onwards, as his writings and the rules he formulated were used as the models on which the modernisation of the independent and diverse monastic groups was founded. In his rule, he specified the pattern of the monk’s day—so many hours devoted to prayer, so many to work, the care of the poor, etc., and his teaching and example formed the basis for communal living which was adopted by numerous orders, both of men and women.

The vicissitudes of early church buildings in Ireland, the abandonment, the destruction, the conversion to other uses, etc., have left us very little in the way of church art and decoration which we can clearly identify, but this panel was apparently intended to have been an important and imposing monument to commemorate the founding father of the Augustinian Order and his mother.

The identification of this panel other than as a funerary monument sheds an interesting light on the embellishment and decoration of monastic buildings, as it is a rare survivor of work chosen both to ornament and instruct.

The possibility is that the panel was *in situ* before the fires of A.D. 1329 and/or 1447, and by reason of its vertical position against a wall therefore escaped damage. The date of the carving, which Hunt suggests to be the first half of the 14th century, can be accepted on stylistic grounds; comparison with other incised slabs confirms this dating.

The monastery fell victim to the dissolution and was surrendered in 1541, and ultimately granted to Thomas, Earl of Ormond, in 1557. It now remains as an extraordinarily impressive ruin on the banks of the River Suir.¹²

FERGUS O'FARRELL

¹J. Ware, *The Antiquities of Ireland*, Dublin 1705.

²J. O'Donovan (ed.), *Annals of the Kingdom of Ireland by the Four Masters*, vol. III, Dublin 1854, pp. 142 and 143.

³J. Hunt, *Irish Medieval Figure Sculpture 1200-1600*, Dublin 1974, vol. I, p. 219.

⁴P. Harbison, *Guide to the National Monuments of Ireland*, Dublin 1970, p. 219.

⁵A. M. Freeman (ed.), *The Annals of Connacht*, Dublin 1944, pp. 96 and 97; O'Donovan, *op. cit.*, pp. 330 and 331.

⁶H. G. Leask, *J. Roy. Soc. Antiqs. Ireland*, 76(1946), 215-218.

⁷H. G. Leask, *J. Roy. Soc. Antiqs. Ireland*, 85(1955), 121-122.

⁸Hunt, *op. cit.*, no. 222, p. 220; vol. II, pl. 30.

⁹*Ibid.*, vol. I, p. 219.

¹⁰D. Attwater, *Penguin Dictionary of Saints*, London 1965.

¹¹D. Farmer, *Oxford Dictionary of Saints*, Oxford 1978.

¹²A. Gwynn and R. N. Hadcock, *Medieval Religious Houses in Ireland*, London 1970, pp. 157-158 provides a useful summary of the important events associated with Athassel.

A PRESBYTERIAN COMMUNION TOKEN FROM LIMERICK

In the Presbyterian Church it was the custom to issue a token or pass, usually made of lead or pewter, to intending Communicants. The custom is said to have arisen in Scotland during the days of the Covenanters when it was necessary to guard against the infiltration of government spies.¹ The practice was continued in more peaceful times and Communion Tokens were used by many Presbyterian Congregations, not only in Scotland, but also in England, Ireland and America. It was usual to give them to those who, after examination, were considered worthy to approach the Lord's Table. As a general rule special days were set apart for the distribution of tokens and intending Communicants had either to go or send for them.²

It is probable that there were Presbyterians in Limerick in the early part of the 17th century.³ Soon after the Treaty of Limerick the community had a chapel in Peter's Cell,⁴ in what had been the Convent of the Canonesses of St. Augustine. In 1765 they began to build a new Meeting-house at Pump Lane, not far from the Cathedral in the Englishtown. The new building was opened in the following year⁵ and here the Congregation worshipped until about 1817 when they moved once more; this time to Upper Glentworth Street, where a new church was built near that of the Dominicans.⁶ A gallery was added in 1829 but numbers continued to increase and in 1846 the church was rebuilt. The new church could accommodate four times as many as the building it replaced.⁷

An advertisement in the *Limerick Chronicle* announced the opening of the rebuilt church at Upper Glentworth Street on Sunday the 16th August, 1846. There were two services held on that day: one at twelve noon and the other at half past six in the evening. The Rev. Robert Stewart of Broughshane, County Antrim, officiated at the earlier service while the Rev. Alexander Patterson of Ballymena took the evening one. On each occasion a

collection was taken up after the sermon to help to clear the debt incurred in the building of the church.⁸ The sum of £43 was contributed on that day.⁹ A balance of £400 was still due in 1857, but the entire debt was cleared shortly after that date.¹⁰

The Presbyterian Minister at Limerick in 1846 was the Rev. David Wilson, a native of Ballymena. He had been installed at the end of 1844 and was to remain at Limerick for 50 years; until his death in December, 1894. He was Moderator of the General Assembly from 1865 to 1867.¹¹

In 1899-1901 the Presbyterians of Limerick built another church, this time at the corner of Henry Street and Lower Mallow Street. The premises at Upper Glentworth Street were sold to George McKern and Sons in 1904,¹² the well-known Limerick printers.



Illus. 11. Presbyterian Communion Token, 1846.
(Photo: G. Spillane)

The Communion Token being discussed here (Illus. 11) was struck for the Limerick Presbyterian Church in 1846, the year in which the rebuilt church was opened. As far as I can ascertain this was the only year in which tokens were issued by the Limerick Congregation.¹³ The token is oblong with cut corners. It measures 26mm. by 20mm. and is made of pewter. The inscription reads:

LIMERICK — 1846 — PRESB^N CHURCH

The reverse is blank. The worn appearance of the lettering and figures in the inscription seems to indicate frequent use.

SEAN MARRINAN

¹C. C. Chamberlain, *The Teach Yourself Guide to Numismatics*, London 1966, p. 30.

²Rev. A. A. Milne, *Communion Tokens of the Presbyterian Churches in Ireland*, Glasgow 1920, pp. 7-8.

³Fitzgerald & McGregor, *History of Limerick*, Dublin 1826-27, Vol. 2, p. 562.

⁴This event is not mentioned by the late Mgr. M. Moloney in his useful short article on Peter's Cell in this *Journal*, 9(1962-65), 69-73.

⁵John Ferrar, *History of Limerick*, Limerick 1787, p. 199.

⁶Hugh Lilburn, *Presbyterians in Limerick*, Limerick 1959, p. 5.

⁷*Ibid.*

⁸*Limerick Chronicle*, 12th August, 1846.

⁹*Ibid.*, 19th August, 1846.

¹⁰Hugh Lilburn, *op. cit.*, p. 6.

¹¹*Ibid.*, pp. 48-49.

¹²*Ibid.*, p. 6; McKerns, in fact, are the printers of this Society's *Journal*.

¹³Rev. A. A. Milne, *op. cit.*, p. 62.

THE STEIN BROWN AND COMPANY DISTILLERY TOKENS

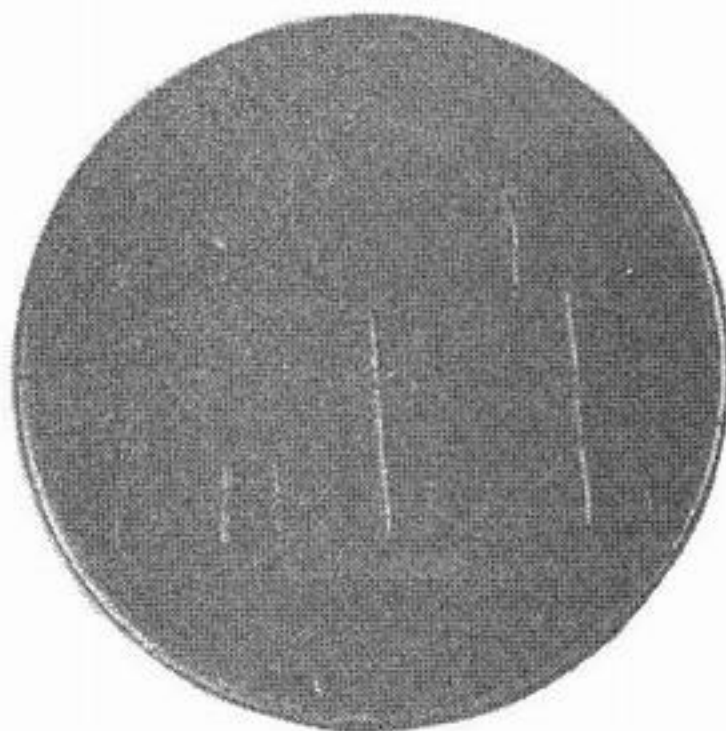
According to McGuire,¹ legal distilling in Limerick appears to have commenced at the beginning of the nineteenth century. In 1802 White and McSweeney worked a 514-gallon still, but this appears to have ceased operation by 1807. In 1818 there were two distillers in operation in the city: John Brown working two stills of 501 gallons content each, and George Connell with one somewhat smaller still. By 1823 only Brown was in business, with one still. In that year a major change took place in the legislation governing Irish distilling.² The new law swept away the whole system of still licence charges then in force, and gave distillers freedom to adjust their practices to produce good quality spirit efficiently.³ Pigot's *Directory* (1824) lists the distillery as Stein, Brown and Company, Thomond Gate. By 1846 the company was owned by James Stein, Jnr. and Company, and had become known as the Thomond Gate Distillery. About 1881 the distillery was acquired by Archibald Walker, a Scot, who also worked the Adelphi Distillery in Glasgow and the Vauxhall Distillery in Liverpool.⁴ Walker improved and extended the distillery in 1865 with the erection of a new still, built by John Millar of Dublin.⁵ Bernard regards this as a model still "embracing every improvement, which has suggested itself to its renowned builders".⁶ When Archibald Walker Jnr. joined the board of the Distillers Company Limited, the Limerick distillery was absorbed and closed down.⁷

In the early period of the distillery's existence, four tokens were issued, all undated, but c.1830-40. These are listed by Davis and Waters as Nos. 51-54.⁸

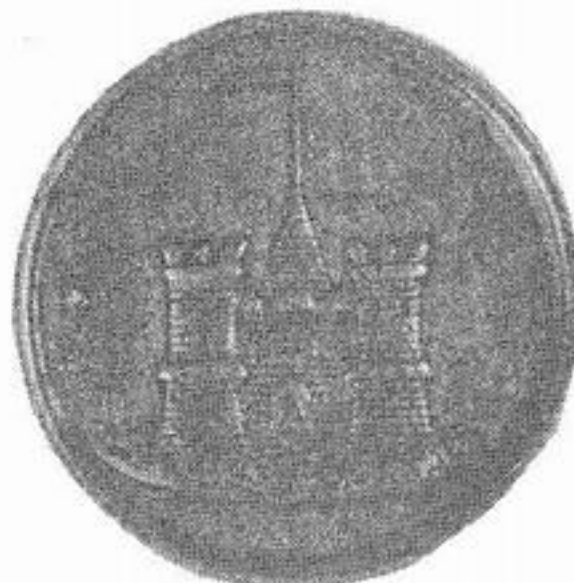
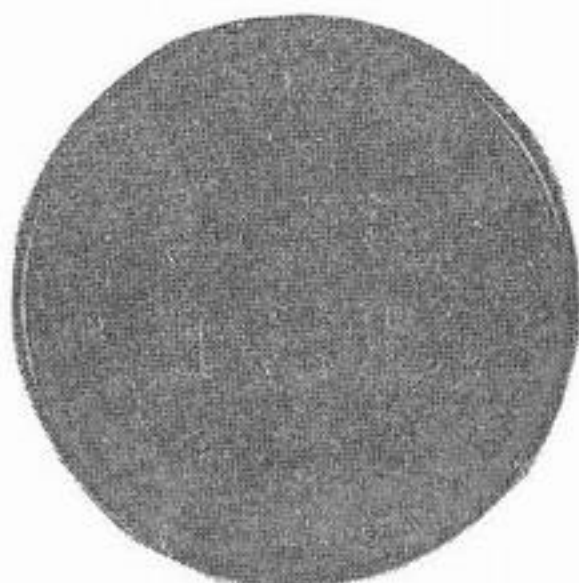
The tokens are as follows:

1. *Obverse*: STEIN BROWN & CO/ONE/TUB in three lines (the first line curved in the margin).
Reverse: A view of a retort and still.
Diameter: 27mm.
2. Similar to No. 1 but slightly larger and obverse bears the inscription TWO TUB.
Diameter: 34mm. (Illus 8)
Note that varieties exist overstruck on either the large copper pennies (demonetized 1860) or on similarly sized tokens.⁹
3. *Obverse*: STEIN BROWN & CO/ONE/TUB in three lines (the first being curved in the margin). At the bottom margin is a wreath of barley and cornflowers.
Reverse: A modified version of the arms of Limerick.
Diameter: 27mm. (Illus. 9)
4. Similar to No. 3 but obverse bears the inscription STEIN BROWN & CO/TWO/TUBS.
Diameter: 34mm. (Illus. 10)

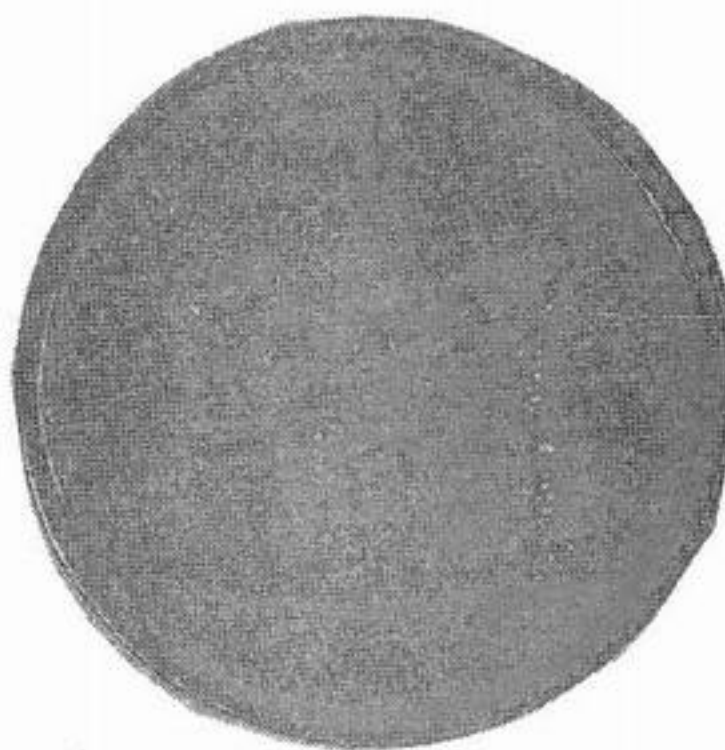
Macalister lists the last two tokens only and describes the reverses as showing "A castle with a flag flying from a staff on the summit".¹⁰ Keane illustrates these latter tokens and ascribes them to the "Stein and Brown Brewery". Apparently in 1865 the Thomond Brewery was owned by Messrs Stein.¹¹ However, the tokens were, in fact, for use at the distillery, *not* the brewery. The purpose of these pieces was in the connection with the sale of grain from stocks held by the firm. The purchaser bought the tickets or tokens from the sales office and when the grain was required they were presented at the grain store and the



Illus. 8. Obverse and reverse of Stein Brown Two Tubs Token (1st Issue).



Illus. 9. Obverse and reverse of Stein Brown One Tub Token (2nd Issue).



Illus. 10. Obverse and reverse of Stein Brown Two Tubs Token (2nd Issue).

(Photos: Charles Byrne)

required quantity was turned over to him. This system had several advantages to the firm. It avoided the need for expensive paperwork, reduced the possibility of fraud, embezzlement or robbery by centralising cash transactions, made storekeeping and stocktaking easier, and also tended to reduce mistakes that could arise by semi-literate or illiterate workers handling sales dockets. Furthermore, when presented with a token or tokens the storeman knew the exact measure to hand out.

PAUL DUFFY

¹E. B. McGuire, *Irish Whiskey*, Dublin 1973, p. 357.

²4 Geo. 4, C. 94—"An Act to grant certain Duties of Excise upon Spirits distilled from Corn or Grain in Scotland and Ireland, and upon Licences for Stills for making such Spirits; and to provide for the better collecting and securing such Duties, and for the Warehousing of such Spirits without Payment of Duty".

³McGuire, *op. cit.*, p. 213.

⁴*Ibid.*, p. 357; note this corrects the editor's reply to a query published in *Irish Numismatics*, 11-1, No. 61 (1978), 17.

⁵For a brief account of this firm see Stratten's *Dublin, Cork and South of Ireland*, London 1829, p. 97, where the firm is noticed under the heading 'Danl. Miller and Co.'.

⁶A Barnard, *The Whiskey Distilleries of the United Kingdom*, London 1887, p. 402.

⁷McGuire, *op. cit.*, p. 357.

⁸W. J. Davis and A. W. Waters, *Tickets and Passes of Great Britain and Ireland*, Leamington Spa 1922, p. 339.

⁹F. E. Dixon, "Letters to the Editor", *Irish Numismatics*, 11-3, no. 63 (1980), 107-108.

¹⁰R. A. S. Macalister, "A Catalogue of the Irish Traders' Tokens in the Collection of the Royal Irish Academy", *Proc. Roy. Irish Acad.*, 40, C(1932), 143, Nos. 772 and 773.

¹¹John Keane, "Limerick Breweries", *The Old Limerick Journal*, 8(Autumn 1981), 17-20.

JEW'S HARP MAKERS IN IRELAND

As a minor addition to Miss Ann Buckley's "A Note on the History and Archaeology of the Jew's Harp in Ireland" in this *Journal*, 25(1983) 30-36, it might be noted that there is some evidence for the manufacture of jew's harps in Ireland during the nineteenth century. The census of Ireland for 1851, under occupations, records twelve males over fifteen years of age as Jews' Harp Makers, as well as one male under fifteen years of age.¹ Broken down further, six are recorded in Dublin, five in Belfast and one in Cork. The single male under fifteen years of age is recorded in Donegal.²

In the 1861 census report nine males are recorded as Jews' Harp Makers. Breaking down the figures again, two are in Dublin city, two in the East Riding division of Cork, one in Limerick, one in North Riding division of Tipperary, and three in Belfast city.³

Taking at random a Dublin directory of 1835, Patrick Neade, 68 Pill Lane, is recorded under the heading Trump Maker.⁴ In the 1841 and 1845 editions of the same directory, David Andrews, 2 May Lane, is described as a "trump maker", as is Patrick Neade, 1 Hammond Lane.⁵ Pill Lane, May Lane and Hammond Lane are all located in the same quarter of St. Michan's parish. No doubt further investigation could uncover more information on the making of trumps, or jew's harps, in Ireland.

SIOBHÁN DE HÓIR

¹*The Census of Ireland for the Year 1851, part VI: General Report*, Dublin 1856, p. 635.

²*Ibid.*, Dublin, p. 29; Cork, p. 233; Belfast, p. 415; Donegal, p. 450.

³*The Census of Ireland for the Year 1861, part V: General Report*, Dublin 1864, p. c.; Dublin, p. 152; Munster, pp. 274-275; Belfast, p. 382.

⁴Pettigrew and Oulton, *The Dublin Almanac and General Register of Ireland*, Dublin 1835, p. 416.

⁵1841 Edition, p. 783; 1845 edition, pp. 888-889.

ENNIS TEMPERANCE SOCIETY, 1835-1839

During the 1830s, before Father Mathew began his crusade, temperance societies, which had essentially the same objectives but not the same popular appeal, were founded in Limerick, Ennis, Kilrush, Nenagh, and perhaps other centres in North Munster as well.¹ In mid-March 1835 a meeting was held in the Courthouse, Ennis, to form a society in the town in order "by precept and example to convince the debauched and drunken of the misery attendant on their courses". Several resolutions were adopted including the following basic one:

That a society be formed here to be called the "Ennis Temperance Society", upon the model of the Limerick Temperance Society, and that persons of all ranks and persuasions enrol themselves members, on the broad principle of universal charity and benevolence; and that everything bordering on party or sectarian opinions, whether religious or political, be totally excluded from our meetings.

Those backing the society included both the Catholic and Protestant clergy of the town, with Dean O'Shaughnessy, the parish priest, as President.² Lucius O'Brien, the High Sheriff, was one of the patrons and took the chair at the second meeting a week later. In his speech, he depicted in forcible colours the destructive effects of drunkenness on both soul and body, and concluded by calling on every one who had the smallest spark of religion or patriotism within him to step forward boldly and aid in the good *work of moral reformation*.³ A later reference makes it clear that the kind of temperance involved was total abstinence from "spirituous liquors", unless as medicine.⁴ In May 1835 the society advertised for contributions in money or in books.⁵

The next meeting reported in the *Clare Journal* was shortly before Christmas 1836, when eighteen new members were enrolled. It was also decided at this meeting to hold a temperance festival on the following St. Patrick's Day.⁶ There is no record of what happened on St. Patrick's Day, but the *Clare Journal* of 30 March 1837 has the following report:

The Ennis Temperance Society held a Festival on Monday evening, at the Parochial Schoolhouse, Mill-road. The Rev. Mr. Kenyon presided at one table, and Dr. George O'Brien at the other. The proceedings were extremely interesting, and shall be reported at length on Thursday.—A number of ladies were present, and seemed highly pleased with the proceedings. The persons present partook of tea and coffee.

The Rev. Mr. Kenyon was Fr. John Kenyon, at that time curate in Ennis and later to become well known for his association with the Young Irelanders.

There was an interesting sequel to this report, with its promise of a more lengthy description of the proceedings. In a bombastic letter to the editor written on the 2nd of April and printed on the following day, Tom Steele announced that he was enclosing a communication on the subject of the improvement of the navigation of Co. Clare. He went on:

I do not wish, however, that it should be published until Thursday; as I have been informed you intend on Monday [*sic*] publishing a report of the late water banquet of your fiendish Ennis Temperance Society. My reason is this—if the reader of the *Clare Journal* of Monday, should happen to read the report of these proceedings before he read my letter, his intellect would become so utterly obfuscated and obnubilated in consequence of their inevitable stupidity, that he would be quite incapable of comprehending my sublime scientific speculations, of even having any perception of the inestimable importance of the facts detailed in the letter.

I am delighted to hear that your atrocious president got an awful fever, from which he with great difficulty recovered. I do not wonder at it—I should get an awful fever myself—through dint of vexation (and from which I never could recover) if I were to manufacture myself into a tank for holding cold water.

I have the honour to remain, my dear Sir, with "War to the Knife" to your Toryism and Temperance, but with the most sincere respect for your moral private worth and benevolence, your very sincere friend,

Thomas Steele.

Three months later, The O’Gorman Mahon attended a meeting of the society but not, as soon emerged, to promote its principles.⁷ “O’Gorman Mahon who was present, was called upon to address the chair. He did so, but neither for or against the principles of the Society. He merely expressed a wish that they would consider if they could not by other means arrive at the end proposed, namely by general education.—Those present were dissatisfied at the interruption, and a vote of thanks being passed to the chairman, the meeting dissolved.”

During the next few years the society had some modest success, particularly among the tradesmen of Ennis, and by May 1838 it had almost one hundred members.⁸ A house was rented in Bow-lane, where books were provided for the use of members. When Bishop Kennedy, Catholic Bishop of Killaloe, visited Ennis in April 1838 he accepted an invitation to become a vice-president of the society.⁹

The last mention of the Ennis Temperance Society in the *Clare Journal* is on 3 January 1839 when the gift of some books is mentioned. Six months later Father Mathew, who had now begun his crusade, visited Limerick,¹⁰ and in the following month (August 1839) he had a group of followers in Ennis. The *Clare Journal* refers to the “Tee-Total Morality Society, members of the Cork Society in connexion with the Rev. Mr. Mathew”. These adopted militant tactics to stamp out drunkenness, as the following notice indicates:¹¹

From the great scandal to society which in some instances *still prevails* in our town, through the means of drunkenness, the Teetotal Morality Society (wishing others to partake of the blessings they now enjoy) are determined to have the names, occupation, and residence of *every* individual—without distinction of sex—found drunk in the streets, from and after Monday next, posted conspicuously on the Court-house and the other public places every Sunday morning.

This mode of holding up to public detestation this dreadful evil is firmly resolved upon by this Society, as those incorrigible drunkards who every other day witness the happiness of men whom Divine Providence has called to temperate habits and will not be converted themselves. [*sic*]

Although there is no further mention of pressure of this kind, from the middle of 1839 the cause of temperance in Ennis was in the hands of the new Society, which reached the masses through the personal magnetism of Father Mathew in a way the earlier more staid Society could never have thought possible.

IGNATIUS MURPHY

¹*Clare Journal* (abbreviated to *C.J.* in subsequent references), 19 March 1835; 28 Sept. 1837; 21 May 1838

²*C.J.*, 19 March 1835.

³*C.J.*, 26 March 1835.

⁴*C.J.*, 3 May 1838.

⁵*C.J.*, 7 May 1835.

⁶*C.J.*, 22, 29 Dec. 1836.

⁷*C.J.*, 10 July 1837.

⁸*C.J.*, 22 March; 28 May 1838.

⁹*C.J.*, 3 May 1838.

¹⁰*C.J.*, 29 July 1839

¹¹*C.J.*, 29 Aug. 1839.

