

Came Out Of Jail And Goes Back Again

A man who said he was singing in William Street, Limerick, on the 19th June, the day he was released from prison, had to return to prison to-day following the imposition in the City District Court to-day of one month's imprisonment for begging. The defendant was Patrick Doyle, of no fixed abode.

Justice C. S. Kenny, B.L., who adjudicated in the absence of Justice D. F. Gleeson, remarked after imposing the sentence that the defendant had 40 or 50 previous convictions.

Guard O'Shea, in proving the summons, said he found the defendant begging in William Street with his cap in his hand. He was stopping people on the footpath who were going into business premises. Included in the money found in the defendant's possession were 36 pennies.

Witness added that the defendant was before the Court on remand. The defendant said: "I was down and out, and was singing on the street and was not begging. I was only singing to make the price of my lodgings. It is very seldom that I travel here in this city, and you might give me a chance."

When the Justice decided to convict the defendant, Guard O'Shea said that the defendant was released from prison that very day.

Justice—There is a long list of convictions against him. It is annoying, this thing of begging in the city. I don't want to be too severe on you, but I must keep you off the streets of Limerick from begging.

The Justice then imposed a sentence of one month to date from the day of arrest, and remarked: "He has 40 or 50 convictions."

AUCTIONEERS' LICENCES RENEWED

At Abbeyfeale Court, Justice C. S. Kenny, B.L., granted renewal of certificates in respect of auctioneers' licences to John M. Lenthall, Mountcollins; Thomas A. O'Connor, Atha; Maurice C. O'Riordan, Abbeyfeale; Cornelius Murphy, Abbeyfeale; and Wm. J. Hurley, Atha.

At Hospital Court similar renewals were granted by Justice H. L. Conner, B.L., to William J. Madden and Edmond J. Mitchell, Hospital, represented by Mr. Thos. Mitchell, solicitor; and to John J. Walsh, of Knocklong, represented by Mr. Laurence Walsh, solicitor.

At Kilmallock Court, Justice Conroy adjudicating, Mr. Patrick B. Clery, Kilmallock, and Mr. David Walsh, also of Kilmallock, were granted their applications for renewal of their Auctioneers' Licences. Mr. W. A. Lee, solicitor, appeared for them.

FARMERS AND ROAD TRANSPORT

A memorandum has been drafted for submission to the Inter-departmental Committee appointed by the Minister for Industry and Commerce to examine the position regarding the granting to farmers of permission to haul merchandise for reward.

This was stated by Mr. Laurence F. Lynch, General Secretary, Licensed Road Transport Association, at a meeting in Ennis of the Clare Licensed Hauliers. Mr. Thomas Leyden, Ennis, who presided, and Mr. Frank Kennedy, Ennistymon, were selected as delegates to the National Council of the Road Transport Association in Dublin.

APPOINTMENT

The Limerick Deputy City Manager, on the recommendation of the Local Appointment Committee, has appointed Mr. Laurence M. Sherin, of the Gas Works House, Marsh Road, Drogheda, Co. Louth, as Assistant Gas Engineer, Limerick Corporation. Prior to obtaining this appointment Mr. Sherin was Gas Engineer, Drogheda Corporation.

given red collars, which are supposed to be a protection against foxes, and "Slim" got the same sort of decoration.

Art Exhibition In The City Gallery: Special Critique

(By STAN DOWNING)

The exhibition, rejoyicing in the awkward title of "Limerick Municipal School of Art, Past and Present," and sponsored by the City of Limerick Vocational Education Committee, at the City Gallery, is a rip-roaring success. Hearty vote of congratulation to sponsors, openers, behind the scenes men and artists—past and present.

The idea itself was a good one. It calls on the past pupils to augment and supplement the present. It pays tribute to the late Mr. Butcher and his predecessors, whose name I am unmanly enough to have forgotten (and for this I must apologise); it shows the sterling work being done at present in the School of Art.

The chief credit for this show must go to my genial friend, Mr. McEvoy, Headmaster, who, however, I am sure, will be first to acknowledge the help and co-operation of the C.E.O., Mr. O'Donnell, and his Committee. Rather snugly, I can say that the members of my own profession on the Committee have done more than their share in this respect.

STANDARD EXTREMELY HIGH

The Exhibition itself—it is a point worth repeating—is very successful indeed. The standard of the exhibits is extremely high. Just to set a standard of values, it is in every respect, a much better show than the Exhibition of Living Art, which we had recently. It is a shame that it closes so soon. Again teachers can do much to help their pupils to gain a saner viewpoint on cultural values by bringing them to it. They'll be quite welcome, of course.

As regards the works on view, it is difficult to see where to start. Let us take our own Sean Keating first. He has two works, No. 1 and No. 2, which are typically good Keatings, especially No. 1. No. 2 is an old friend of mine, and it is interesting to note that it, like everything else, has increased in price. He has the invaluable trick of painting so that he dominates an exhibition.

FROM THE OLD TO THE NEW

Now let us go from the old to the new. Meet Jack Donovan, from Rathkeale, a pupil-teacher at the School of Art and permit me to say "I told you so." He has exhibited at our Exhibition with indifferent success on two occasions but, here, the part of the exhibition not dominated by Keating is dominated by Donovan. His portrait of "Anne" (No. 25); his "Thirteenth Station" (No. 28); his "Poynnes Harbour" (No. 21) are very, very good. He has a beautiful and highly personal colour sense; a fluid and eloquent style; a graphic brush; a highly developed sense of composition; and that personal touch, the "ego," which is so indispensable to the artist. He makes one wish to peer behind the picture itself. His canvases have depth, character and purpose. I like his work very much, indeed. Here is the chance to snatch the work of a highly promising young artist for an extremely modest amount. His work has faults, undoubtedly, and sags in places, through lack of integration and he needs plenty (I stress this) of discipline. Congratulations to a brilliant young painter.

Of course, the next logical step is to move from the pupil, so promising, to the teacher, Mr. McEvoy's No. 43—"St. John's," from O'Dwyer Bridge.

A PAINTING FOR THE INITIATED

This is a painting for, let us say, the initiated. The casual visitor will be rather surprised, for the painterly qualities; the beauty and harmony of the colours; the rhythm, movement and grace of the work are deftly hidden. Perhaps if one concentrates on the darker patch, high left centre, and notices how the whole work revolves around it, the quality of the work becomes more apparent. It is a very fine

example of good "modern" art, well based and beautifully integrated. It is not, and does not, pretend to be a factual delineation of a scene. It is an essay in aesthetic appreciation. I would, indeed, like to own it.

Mr. Manning's No. 47, "Rose," is another work with a definite appeal. I like his approach, his simplification of mass, his building on cube and rectangle and the solidity of his modelling. He is very evidently, a high admirer of the impressionists and past impressionists.

Fergus O'Ryan's No. 3, "Mesopotamia," is a very decorative piece, indeed. The colours are astonishingly vivid and vigorous and the whole scene glows and sparkles.

HIGHLY INDIVIDUAL

Thomas Greaney's No. 10—"Limerick from the Grand Canal" (is it a recent work?) is highly individual. He handles his colours, particularly his greens, in a very workmanlike fashion and the city in the background is beautifully painted.

Tom Ryan has the "Adoration" he exhibited recently at Glenstal and a very charming piece, "City of Limerick" (definitely not suitable for a large gallery) but, nevertheless, quickly acquired by a judge of good painting.

Christopher Doran has a surprising capacity for changing his style. It took me quite a while to place his oil, "Youthful Hawkers," No. 14. This is easily his best to date, and has a looseness and a lack of over-painting which is highly successful. I like particularly his good colour laid on in flat planes with skill and boldness. It is amazingly cheap at 8 guineas.

The hanging is admirable, if a little too obvious in places.

THE YOUNGER PUPILS

The smaller fry, the younger pupils, particularly Mary Slattery, Bella O'Kelly and Julia O'Connell, all have contributed their bit to a successful show.

One point which causes disquiet is the similarity in style and colour in the younger pupils. This, I know, is an extremely hard thing to avoid, but it is a thing which could easily lead to imitation. Let the youngsters look at Mr. McEvoy's "St. John's from O'Dwyer Bridge," Mr. Manning's "Rose," Thomas Ryan's "City of Limerick," C. Doran's "Hawkers," and the great Keating himself in No. 1, and see how, in his own particular style, each has painted a splendid picture.

This exhibition shows that the essential, the sine qua non, the training, the technical skill must be acquired first before the finished product can be attempted. This in itself, justifies the exhibition.

I nearly forgot Terence Gayer's "The Crucifixion"—No. 7. Very good, with splendid figure drawing and an unique run of colour. By the way, with so many teachers, lecturers, etc., among the exhibitors, may I enquire—"Wot! No lectures, no talks?" Congratulations again to everyone concerned. Go mairidh slaid buan!

15,161 Petitions Placed At City Shrine

A record number of petitions, 15,161, were deposited at the Mother of Perpetual Succour Shrine, in the Redemptorist Church, Limerick, last week.

This was announced by Rev. E. Lumley-Holmes, C.S.S.R., last weekend when he conducted a Novena in the Redemptorist Church in preparation for Our Lady's feast day last Sunday.

The number of thanksgivings placed at the shrine during the same period for favours granted was 1,643.

age approach very fast. The damage done to their car was extensive and the repairs cost £142. His wife was eight days in hospital. The Guard Ward said he visited the scene of the accident. He found Mrs. Cosgrave's car upside down on the road. It was badly damaged on the left side.

ERROR OF JUDGMENT

Mr. O'Donovan, solicitor, said his client admitted making an error of judgment. This was an unusual course to take, but defendant was of opinion that he misjudged the speed of Mrs. Cosgrave's car. Inspector Murphy said that it was one of the usual accidents in the city and was caused by carelessness.

John McInerney stated he did not know Limerick well. He thought he had time to cross at the junction. He was travelling slowly at the time, and the brakes of the car were good. The Justice fined defendant £2 for dangerous driving; 10/- for having no licence; £3 for defective brakes; and 10/- for failing to give right of way.

He Controlled Dublin Traffic During The Eucharistic Congress

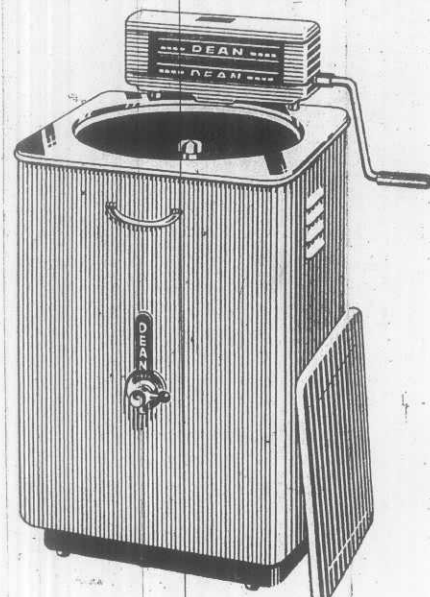
Ex-Supt. Denis Hurley, whose death occurred during the weekend at his home in Clontarf Road, Dublin, was a native of Ballinacorney, Newcastle West, and a member of a well-known and esteemed West Limerick farming family. He was brother of Mr. Maurice Hurley, Ballinacorney, a former member of the Limerick Co. Council, and of Mr. Michael Hurley, Coolanoran. The late Mr. Hurley began his 34 years' service as a peace officer as a member of the Dublin Metropolitan Police and later joined the Garda on the formation of that body. He won early promotion in the force to the rank of Inspector and in 1932 he won nation-wide recognition as officer in control of Dublin traffic during the great Eucharistic Congress. He retired from the force about twelve years ago.

Ex-Supt. Hurley was a man of fine and imposing physique and personality. He was in his youth a well-known athlete, and was particularly interested in the tug-of-war event. He is survived by his widow and brothers, to whom sincere sympathy will be tendered.

HARD TO BELIEVE!

Before a German newspaper editor left Cohn for Hamburg yesterday he said that "nobody in Hamburg had, apparently, ever heard of Ireland." Surely it is hard to believe this of any section of a people once described as our "gallant allies in Europe."

SO CLEAN—SO QUICKLY



WASHING MACHINES

William O'Sullivan, 18 Avenue, Janesboro, actual harm by striking him with fist; causing malicious damage to a plate glass window and a lighting system in the motor car belonging to O'Sullivan.

Inspector Murphy and Mr. D. J. O'Malley, defended.

DOCTOR'S EVIDENCE

Dr. Noel Burke, House Surgeon at Barrington's Hospital, said evidence that on the 10th J. examined William O'Sullivan's face was generally swollen, eyes were discoloured, quite swollen and there was fracture of the nasal bone obviously struck something struck him." Answering the Justice's question, Dr. Burke said that it took three weeks to recover from the injury.

TOLD TO STOP USING LANGUAGE

William O'Sullivan gave evidence that he was in the Savoy Hotel, Dublin, having a meal with his brother when a defendant came in and asked could sit down, and witness replied "O.K." When asked was the cost of chips and witness said 1/2. Witness said that the price list was window. The defendant used bad language. They as defendant to stop using language, but he continued. Subsequently, the defendant witness and struck him in with his fist, and also broke plate-glass window with his after making a rush at his brother. The defendant smashed the window of his car with his shoe when he him out into the car.

Cross-examined, witness said he and his brother were both and they were in the seat of defendant came in. The defendant took exception to the fact was told that the price list was the window.

HE DID NOT BECOME ABUSIVE

Mr. O'Malley—Did you a brother become abusive to say you would paste him against the wall?—No.

Did you laugh at him all while he sat at the table?—Was there any laughter you and your brother at before he came in, yes.

But while you were at it with him there was no laughter any kind?—No.

Did you say, 'we will see side; we met your class but you are only all talk'?—Was that said?

What did you say?—We you don't shut up you bet to another table.

When this man stood up; or your brother push him; stood up to let my brother he was still using obscene language.

What did you mean by "Good night, misery"?—I stand anybody swearing meant that it was miseral swearing.

STAGGERED OUT OF COURT

You got one cleat after "Good night, misery," and

Well-Known Christian