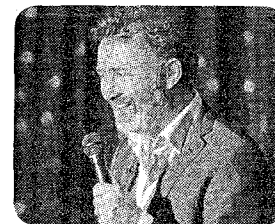


Leader2

Saturday November 26 2011

No apologies the controversial Tommy Tieranan share his views ahead of his Limerick show >>P6



A stroke of genius This Friday sees the return of the annual Paint Ball auction which hopes to raise vital funds for Bóthar >>P24



Retro education It's back to basics as blackboards and chalks replace WiFi and laptops >>P3

FEATURES.....1-5
ENTERTAINMENT.....6-7
COMMUNITY LEADER.....8-16
CLASSIFIEDS.....17-19
BUSINESS LEADER.....22
JOB TODAY.....23
FASHION.....24



The labelling and print department at Shaw & Sons in Limerick, circa 1871. The image is one of hundreds in a new book, *The Other Ireland: Changing Times 1870-1920* by Mary Jones, which provides an insight into the lives of ordinary people in all four provinces during the twilight years of the Union of Great Britain and Ireland

Picturing life and work on the cusp of history

'The Other Ireland: Changing Times, 1870-1920' by Mary Jones is a book of rare and unseen photos of life and industry in Limerick, and the rest of Ireland. **Gerard Fitzgibbon** spoke to the author about a country on the precipice of revolution and independence. **See P2**

The human face of history

Gerard Fitzgibbon

THE STORY of Ireland at the turn of the 20th century has been handed to us as a race between landmarks. The social tapestry of the Irish people who lived and worked at that time is often lost between the visit of Queen Victoria and the rise of Parnell and the outbreak of the Great War and the Easter Rising.

However in her new book 'The Other Ireland: Changing Times, 1870-1920', author Mary Jones has "stretched the canvas" of Ireland's twilight years in the British Empire with vivid images, many of them previously unseen, of the working and middle classes across the island.

From the bacon and butter factories of Limerick to the great cotton mills of Belfast; from evictions in North Cork to holidaying in Lisdoonvarna, the book captures the complexion of a country on the brink of scarring change.

"We've got to do a bit of re-thinking, and re-acquaint ourselves with our own country in this time," Mary Jones said. "It's too easy to say we were all oppressed, and they were all the oppressors. It's just too glib. We have to be more sophisticated than that."

"There was the growth of the working class, but then there was a class who went shopping in Cleary's and shopping in Arnott's. There was a native bourgeoisie."

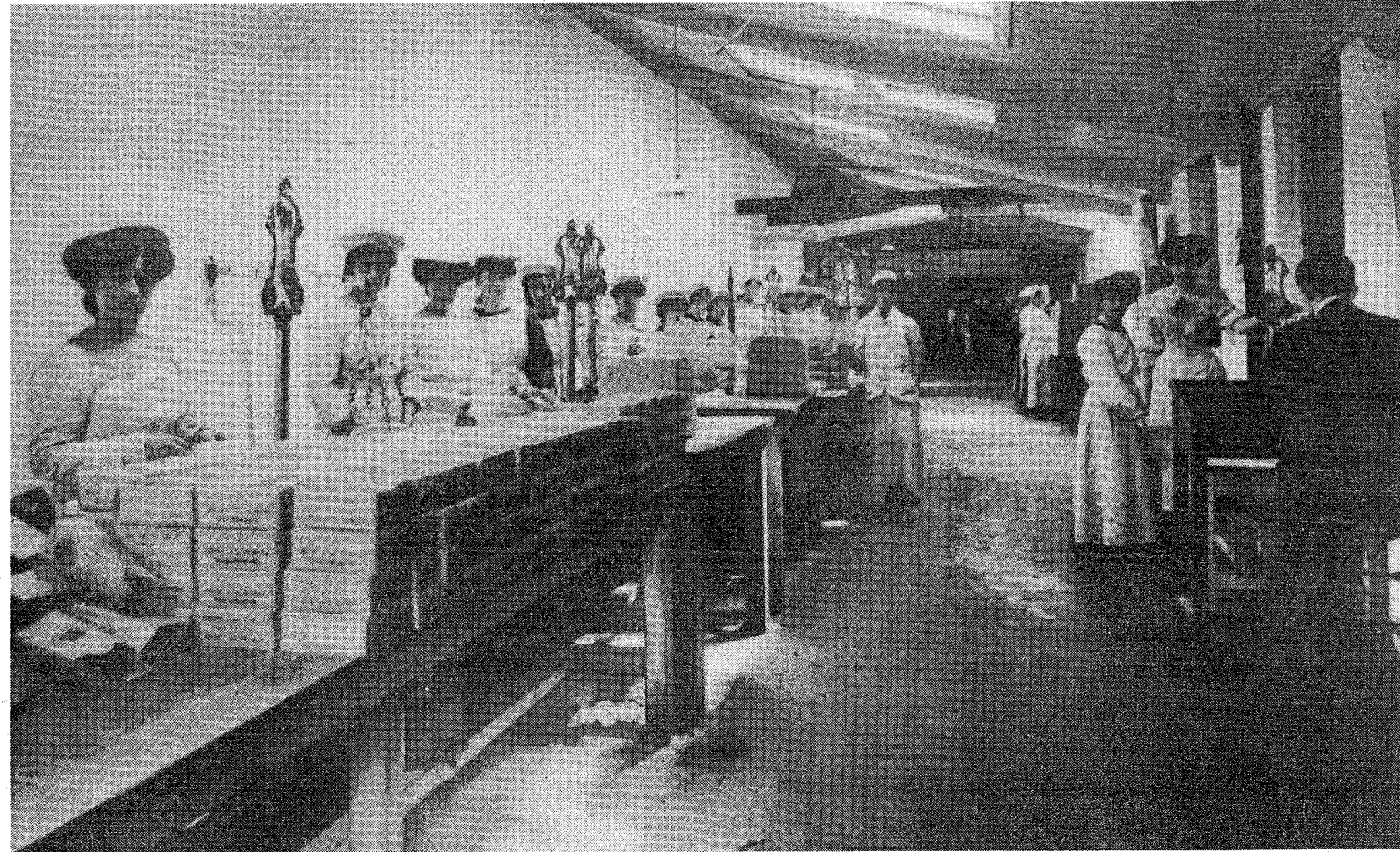
"Those are not terms we're very happy using, but it does indicate a growth of a native middle class with an interest in Home Rule, within the empire. It shows the complexity of life in Ireland in those 50 years."

The hard bound 287-page book contains a selection of images sourced from a number of archives around the country, including the Mason Collection, the Royal Society of Antiquaries of Ireland, The UCD archives and the Irish Examiner.

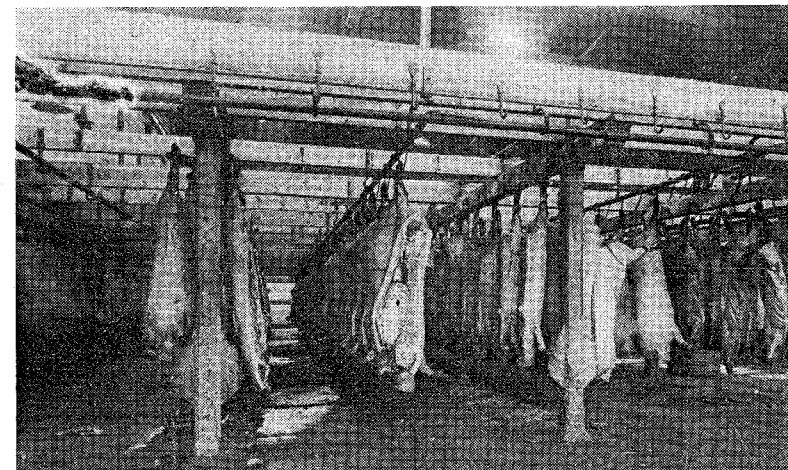
The subjects of the pictures oscillate between the places, people and produce of a country which was firmly part of the Imperial manufacturing line. From a local perspective, there are striking pictures of Limerick's great bacon and dairy factories, which became established through strong brands such as Shaw & Son and Cleeve Brothers.

Mary said that the work of finding and compiling the images which went into the book was a labour which began almost by accident.

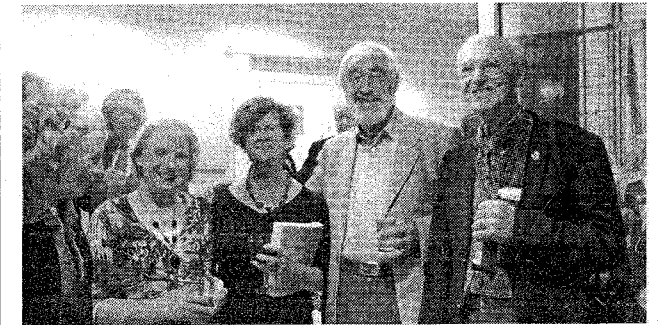
It was while researching a documentary for her production company, AskHive, that she sought



Women at work in the butter packing room at Cleeve Brothers in Limerick. This picture was taken between 1892 and 1900



Pig carcasses hanging in a shed at the Shaw & Sons factory in Limerick. By the mid-nineteenth century, the bacon industry would become one of the main sources of employment in Limerick



Bridget Cagney, Anne Breathnach, Máire Ní Chuinneagáin, Pádraic Breathnach and Martin Cagney pictured in the Irish Consulate's office in New York city to celebrate the launch of the Irish translation of Angela's Ashes

Translating Frank's 'scéal'

Pádraic Breathnach

THE childhood memoirs, Angela's Ashes by Frank McCourt, was published 1996 and won the Pulitzer Prize. Since then it has been translated into many foreign languages. However, when The Limerick Writers Centre asked me if I would be interested in translating it into Irish I was hesitant.

Angela's Ashes has been described as 'the ultimate misery memoir' and there was enough misery in my life already! Nevertheless I relented.

Despite all the misery, darkness and sadness, there is also much drama and many kinds of humour in this book. Over-riding all other traits, it depicts human resilience. Although a useless drunkard the father, Malachy McCourt, doesn't engage in violence; amidst his drunken stupidity and weakness he shows love for his children and wife. Frank and his brothers were poor but, like all children, they were also happy and mischievous; and Angela was a resourceful woman.

What Irish dialect should I use in translation? Scholars said to me that the Irish spoken in Limerick city when it was a vernacular there was closer to the Déise dialect than to that of Corca Dhuibhne. I was advised to apply my own dialect to the dialogue and standard Irish in the text.

What 'text' is there? What isn't dialogue is monologue. I realised very quickly that one shouldn't apply a standard regular language. This book contains a free spirit, a young

were smitten by it.

This is a childhood memoir not an autobiography. How historically true can any memoir be? It is well known that no two people have the exact same recollection of any event; no two experience any happening in the exact same way.

Despite the poverty portrayed, despite the pain, the leitmotif of the book is one of hope. America – the land of happiness, freedom, success – Frank longs to return to America.

Very soon, because of this spirit of freedom that I felt in the work, I was enjoying my labour as translator. I felt this spirit of freedom permeate my own soul. Striving to keep to the true spirit of the book challenged and excited me enormously. Standard, staid, grammar would atrophy the magic of the work. I decided to use the living language, as heard on Raidió na Gaeltachta, TG4, etc, mixing dialects; even playing with different forms of the one word. For example 'chuig an', 'chun an', 'ag an', 'don', 'go dtí an' for 'to the', in English. I have used 'gadhar' and 'madra' in different places for 'dog'; 'in ann', 'is féidir', 'abalta', 'tig le' for 'able'. Despite my love for eclipse on the noun following the simple preposition 'sa' I stick with lenition (séimhiú or 'h').

I controlled the feeling of playfulness that this book inspired in me. I haven't changed any punctuation or case-letters. I strictly adhere to the tenses and moods of verbs. I took great care to adhere to McCourt's style of

and shopping in Arncliffe. There was a native bourgeoisie.

"Those are not terms we're very happy using, but it does indicate a growth of a native middle class with an interest in Home Rule, within the empire. It shows the complexity of life in Ireland in those 50 years."

The hard bound 287-page book contains a selection of images sourced from a number of archives around the country, including the Mason Collection, the Royal Society of Antiquaries of Ireland, The UCD archives and the Irish Examiner.

The subjects of the pictures oscillate between the places, people and produce of a country which was firmly part of the Imperial manufacturing line. From a local perspective, there are striking pictures of Limerick's great bacon and dairy factories, which became established through strong brands such as Shaw & Son and Cleeve Brothers.

Mary said that the work of finding and compiling the images which went into the book was a labour which began almost by accident.

It was while researching a documentary for her production company, ArkHive, that she sought out stills of women working in linen and cotton factories in the north.

"I spoke to a library assistant, and he said 'well Mary, I've got a feeling there are some boxes down there'."

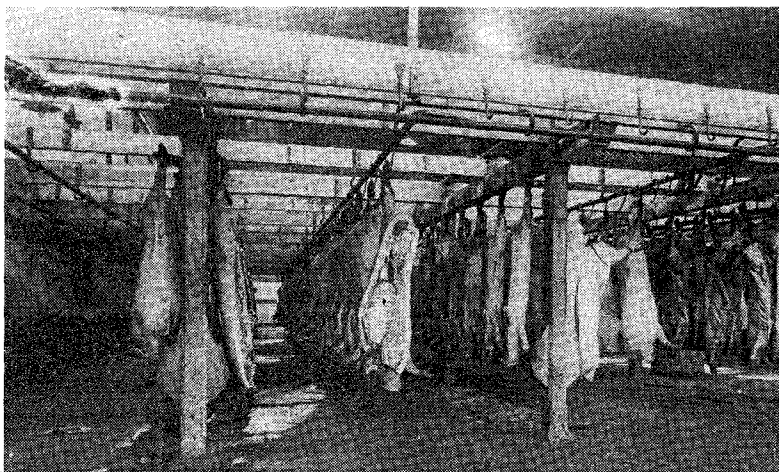
"When I saw the quality of the stuff, I was quite stunned. I just carved out one half day a week to come and look at this massive collection."

"I was particularly interested in what was happening to these people at a time when major industrial changes were taking place. It was a really critical time."

The finished collection, as published in the book, is an evocative look into the lives of factory worker and agricultural labourers, and paints an image of poverty and wealth in an era of rural evictions and industrial strikes.

The majority of the images are objective, and almost all are not posed or staged. They capture life in motion and work in progress, almost from the outside of history looking in. Of course, within a few short years the country and the ordinary people in these pictures would be torn apart by war and civil strife.

Mary said that rather than seeking to ignore the major signposts of the



Pig carcasses hanging in a shed at the Shaw & Sons factory in Limerick. By the mid-nineteenth century, the bacon industry would become one of the main sources of employment in Limerick



An eviction scene in North Cork in 1903. The 'land war' revealed a hunger for security of tenure on land worked by a largely impoverished rural agrarian class

history of the time, the book sits almost as a companion piece.

"By the end of the book, you're starting to move towards milestones – 1916 is included, the first sitting of Dail Eireann. You cannot ignore these things, and I have no desire to. But because they're going to get so much attention, I really did want to say 'we also were there'. It's like the person at the corner of the canvas, who isn't usually counted in."

"I don't think that it's unique to Ireland, that landmarking of history. When you have a civil war, it's so destructive it becomes such a dominant thing. 1916 is the same."

"Like the Famine, the things that have been major in Ireland didn't

"It's too easy to say we were all oppressed, and they were all the oppressors. It's just too glib"

just happen and were forgotten about. They became such scars on our collective consciousness. To have the confidence to go back, it's not re-casting history - it's stretching the canvas."

Mary said that the book is a "collaborative work", and is the sum

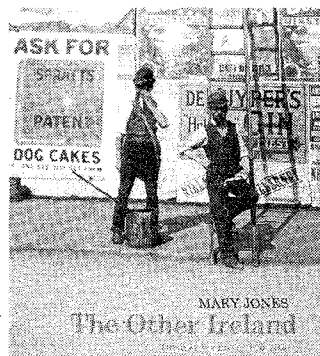


A Shaw & Son kiosk in the 1880s. By this time William Shaw was producing Garryowen sauce and sausages, Limerick brawn, giblet soup and potted tongue, all stylishly stamped and branded

of its parts. "You are so dependent on collaborating with the printers, the binders, to the designers... and if you don't have a good team, you don't get as good a production. Even if I hadn't written it, I'd still look at it and say it was quite a handsome production."

The book subtly reminds us that while it stood on the precipice of conflict, Ireland was still a place inhabited by people who both suffered and thrived in the workshop of the empire.

'The Other Ireland: Changing Times, 1870-1920' by Mary Jones is published by Gill & Macmillan and is on sale now for €29.99.



'The Other Ireland: Changing Times 1870-1920' by Mary Jones is on sale now nationwide

relented.

Despite all the misery, darkness and sadness, there is also much drama and many kinds of humour in this book. Over-riding all other traits, it depicts human resilience. Although a useless drunkard the father, Malachy McCourt, doesn't engage in violence; amidst his drunken stupidity and weakness he shows love for his children and wife. Frank and his brothers were poor but, like all children, they were also happy and mischievous; and Angela was a resourceful woman.

What Irish dialect should I use in translation? Scholars said to me that the Irish spoken in Limerick city when it was a vernacular there was closer to the Déise dialect than to that of Corca Dhuibhne. I was advised to apply my own dialect to the dialogue and standard Irish in the text.

What 'text' is there? What isn't dialogue is monologue. I realised very quickly that one shouldn't apply a standard regular language. This book contains a free spirit, a young boy talking and thinking. It was essential to capture that youthfulness.

Reading this book now, fine-combing it, I was very excited. This was a powerful realistic story told in a straightforward free language. There isn't a bland page. I used to think when skimming through it when it was first published, and, more so, on seeing the film based on it, that McCourt was lucky to receive the big prize. But, now, the book continued to gather force. Now, like so many other critics, I proclaim it to be a classic; and I listen with respect but also with amusement when I hear people belittling it. 'Áiféis is ráiméis!' they say. 'Lies!'; 'pub talk'; 'nonsense directed towards America!'

His detractors believe what they say although many of them haven't read the book. As opposed to that the famous Limerick men, Jim Kemmy and David Hanley,

spirit of freedom that I felt in the work, I was enjoying my labour as translator. I felt this spirit of freedom permeate my own soul. Striving to keep to the true spirit of the book challenged and excited me enormously. Standard, staid, grammar would atrophy the magic of the work. I decided to use the living language, as heard on Raidió na Gaeltachta, TG4, etc', mixing dialects; even playing with different forms of the one word. For example 'chuig an', 'chun an', 'ag an', 'don', 'go dtí an' for, 'to the', in English. I have used 'gadhar' and 'madra' in different places for 'dog'; 'in ann', 'is féidir', 'ábalta', 'tig le' for 'able'. Despite my love for eclipse on the noun following the simple preposition 'sa' I stick with lenition (séimhiú or 'h').

I controlled the feeling of playfulness that this book inspired in me. I haven't changed any punctuation or case-letters. I strictly adhere to the tenses and moods of verbs. I took great care to adhere to McCourt's style of writing, tone, tenor, rhythm, voice; resisting any tinkering. This is a literal translation, not a creative or literary one, and, therefore, the original and the translation act as glossaries for each other; helpful to people with little Irish.

At the launch of the book in Limerick, a young lady from Galicia, with no Irish, bought five copies for her people back home. The book was launched again, last week, in the Irish Consulate in New York, and in the Irish Centre in Queens. It can be purchased in O'Mahony's, The Celtic Bookshop, The Frank McCourt Museum, and on line limerickwriterscentre@gmail.com

I chose Dónal Ó Ceallaigh, who is a Limerick man and a contemporary of Frank McCourt, as reader for my work in progress. Before being published, it was also read by Frank Prendergast, Gabriel Rosenstock and Gabriel Fitzmaurice.

Dunne creates a 'memoir in motion'

Alan Owens

COLIN Dunne knows that the words, much less the form of contemporary dance, has the capacity to confuse and dismay any potential audience. But his acclaimed solo show is all about his relationship with an abstract medium that he sometimes struggles to understand himself.

The dancer, principally known as the lead in Riverdance, launched the MA in Contemporary Dance in ILL in 2002 and then 18 months



the area, I am still here and still based at the university and I teach when I am not touring. It is a very nice relationship and a nice sense of community here which is very productive for me," he explains.

His acclaimed show Out of Time - performed around the world from Brazil to an invitation to the Baryshnikov Centre in New York - combines dance with film and sound and spoken commentary to explain Dunne's relationship with a

A 'berry' good way to feed the birds

Gardening

PHYL BOYCE



PYRACANTHA (firethorn) is a plant enjoying

happily in most fertile, well drained soils in full sun or partial shade. Plant them in autumn or

any small unwanted branches. In subsequent years continue to tie branches onto the support wire to extend the framework. In June when the berries have set remove unwanted growth on the top and prune away unwanted growth so that the berries can be seen and enjoyed more easily.

