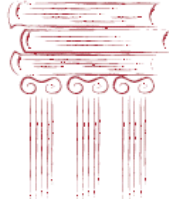


HIST



**History In-Service Team,
Supporting Leaving Certificate History.
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Approaches to Teaching Key Personalities

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Key Personality: Evie Hone, in *LMI3 The pursuit of sovereignty and the impact of partition, 1912-1949*

Related elements: *State and culture: North and South; Promotion of cultural identity*



Background:

Irish cultural nationalism at the beginning of the twentieth century stressed a separate Irish identity based on Ireland's cultural differences. A whole generation of Irish writers and artists often related to the rural 'authentic' west as opposed to the more anglicised urban east.

Artists like Paul Henry looked to the western seaboard as their inspiration. A stylised version of Ireland, with scenes of thatched cottages, mountains, seas and peasants working, became so acceptable that Henry's paintings were used to promote tourism in Ireland. The artist *Evie Hone*, however, drew from the modern European traditions for her inspiration and signalled a move away from this type of art.

Evie Hone:

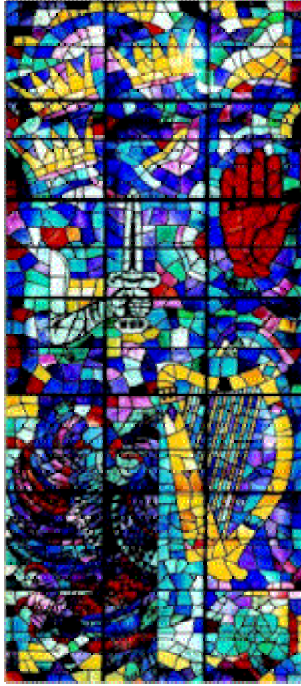
She was born into an artistic family in 1894 and was crippled by polio at age eleven. She studied art first in London in 1920. She then went to France with her friend and fellow artist Mainie Jellett. They became pupils of Albert Gleizes in Paris. Gleizes introduced them to the trends of cubism and modernism sweeping Europe in the first half of the twentieth century.

Cubism allowed for a new way of portraying an object, abandoning perspective and showing many sides of an object at once. They worked with Gleizes intermittently until 1931. Returning to Ireland, they displayed their paintings. Many galleries refused to show them; one art critic described them as sub-human. They continued to work at home with their own pupils and were active and influential as teachers and propagandists, influencing modern artists like Louis le Brocqy.



Hone converted to Catholicism in 1937 and thereafter concentrated on stained glass windows. She won over fifty commissions for churches and other public buildings. Many can be seen in churches all over Ireland. The East window of Eton College Chapel was her best-known work: "It was a huge (33 by 45 feet) dazzling array of dancing lights and colours considerably more suggestive of the Byzantine east than of the Gothic north", according to an art critic.

She joined *An Túr Gloine*, a cooperative founded by Sarah Purser to work in the stained glass industry. One of her most important works is *My Four Green Fields*. Commissioned for the New York World Trade Fair (1939), it can now be seen in Government Buildings, Merrion Street, Dublin.



1920s and 1930s?

She was an excellent organiser and was frustrated by the rejection of the new styles of painting by the traditional Royal Hibernian Academy. She co-founded the Irish Exhibition of Living Art in 1943 which showcased the work of many artists that followed in the modern European tradition. "*What they were concerned about was the right of the moderns to be exposed to the public*" (James White, art critic).

Her work is now found in all major Irish collections, showing her importance in bringing the influence of modern art into Irish painting. She died in Rathfarnham in 1955.

1. Where did Evie Hone study art?

2. What was the new trend in art sweeping Europe in the

3. What did the art critics think of Hone's paintings? Why?

3. What is Evie Hone famous for, other than her paintings?

4. Mention two of her most important works.

5. How did Evie Hone encourage other artists?

Brian P Kennedy, *Irish Painting* (Town House, 1993)
Brian Fallon, *Irish Art 1830-1990* (Appletree Press, 1994)

Using Images: Go to www.google.ie.

Click on the word *images* over the word search box.

An image search box comes up.

Type in *Evie Hone*, and click on *search*.

A number of different images come up.

Click on any that interest you.

Click on full size image. Note: some images are subject to copyright.

- **Is there an Evie Hone window near you?** (*This list is not comprehensive and is subject to revision*)
 1. St. Nathi's, Dundrum Dublin 14
 2. Tirrane Church, Blacksod, Co. Mayo
 3. St. Mura's, Fahan Co. Donegal
 4. Christ Church Methodist Church, Sandymount, Co. Dublin
 5. St. John the Evangelist, Malone rd. Belfast, Co. Down
 6. Old Novitiate, Manresa, Dollymount, Dublin
 7. Holy Family Catholic church, Ardara, Co. Donegal
 8. St. Mary's Catholic Church, Kingscourt, Co. Cavan
 9. Clongowes Wood College Chapel, Clane, Co. Kildare
 10. Terenure College Chapel, Terenure, Dublin 6W
 11. St. Michael's Catholic church, Clough Jordan, Co. Tipperary
 12. The Cathedral, Loughrea, Co. Galway
 13. Kilmeelicken Church, Maam, Co. Galway
 14. St. Munchin's, Church St. Limerick
 15. Tara Church of Ireland Church, Tara, Co. Meath
 16. Blackrock College Chapel, Co. Dublin
 17. Church of Most Holy Rosary, Greystones, Co. Wicklow
 18. Jesuit Residence, Cherryfield, Dublin 6
 19. St. Michael's Church, Blackrock, Cork
 20. St. Mary's Church of Ireland, Clonsilla, Co. Dublin
 21. The Retreat House Chapel, Rahan, Co. Offaly
 22. Church of the Holy Rosary, Ennis Rd. Limerick
 23. St. John the Baptist, Blackrock, Co. Dublin
 24. Crawford Municipal Art Gallery, Cork
 25. National Gallery, Merrion Square Dublin 2
 26. Hugh Lane Municipal Gallery, Dublin 1

Key Personality: Gay Byrne in *LMI 6. Government, Economy and Society in the Republic of Ireland, 1949-1989*

Gay Byrne is central to the case study, *the impact of RTE, 1962-1972* and the element, *the impact of television*. His seminal television programme, “The Late, Late Show”, reflected the changes taking place in Irish society. In its often playful and occasionally questioning attitude towards many traditional institutions and mores, it marked a shift in the increasing *secularisation* and *liberalisation* of social intercourse in Ireland. Among the issues that provoked (often heated) debate on the programme were *equality of opportunity, ecumenism, discrimination, censorship* and *pluralism*.

Holding a mirror up to Irish society as it did, “The Late, Late Show” afforded the opportunity to campaigners and critics of various hues to bring their views to a wider audience. Among the issues it highlighted (as reflected in the elements and case studies) were:

- the *status of women* (The programme broadcast on 6 March, 1971, is seen as a significant moment in the history of the women’s movement)
- *Impact of the EEC on fisheries* (his appearance on the programme helped to make Joey Murrin of the Irish Fishermen’s Organisation a nationally known figure)
- *Changing attitudes towards Irish language and culture* (The publicity given by the programme to the Language Freedom Movement outraged many Irish speakers and supporters of compulsory Irish in schools)
- *The impact of Vatican II* (The implications of Vatican II were discussed on the programme by pro-reform clerics such as Fr. Fergal O’Connor OP whose views did not always coincide with those of the Church hierarchy)

His popular radio programme, “The Gay Byrne Show”, marked an important stage in the development of public access to radio and discussion – sometimes personal and intimate – of matters that had previously been avoided in public discourse.

Gay Byrne – some basic data

- Born 5 August, 1934
- Attended C.B.S., Synge Street, Dublin
- Became a presenter on Radio Éireann, 1958
- “The Late, Late Show” began 6 July, 1962
- Last “Late, Late Show” with Gay Byrne as presenter broadcast 21 May, 1999
- Presented radio show, “The Gay Byrne Show”, 1972-1998

Gay Byrne and “The Late, Late Show”: guest list.

The following is a selection of the guests who appeared on “The Late, Late Show” during its first ten years:

- 1964 – Sam Thompson, Louis Marcus, Veronica Dunne, Rev. Fr. McDyer.
 - 1965 – Seán Keating, Maureen Potter, Milo O’Shea, Ulick O’Connor, John B. Keane.
 - 1966 – Senator Garrett Fitzgerald, Senator Owen Sheehy Skeffington, Brian Friel, Hilton Edwards, Conor Cruise-O’Brien, Owen Dudley Edwards, Tim Pat Coogan, Kadar Asmal, Sandie Shaw.
 - 1967 – Miriam Makeba, John McGahern, Spike Milligan, Tony O’Reilly.
 - 1968 – Moore Street traders, Oliver J. Flanagan T.D., Ernest Blythe, Cathal Goulding, Jimmy Saville, the Wolfe Tones, Nobby Stiles, John Betjeman, John Hume, John Taylor M.P.
 - 1969 – Tomás MacGiolla, Gerry Fitt M.P., Enoch Powell M.P., Roy Orbison, Mary Kenny, Bernadette Devlin M.P., Maeve Binchy.
 - 1970 – Richard Harris, Dana, Christy Browne, Seán Loftus, J.K. Galbraith, George Best, Brendan Bowyer.
 - 1971 – Fr. Denis Faul, Chubby Checker, Peter Sellers, Sir Matt Busby, June Levine, Anne Crookshank, Austin Currie M.P.
 - 1972 – Eugene McCabe, Mary Whitehouse, Robert Kee, Professor John A. Murphy, The Dubliners, John Healy, Rev. Ian Paisley M.P., Edna O’Brien, Mother Teresa
- Source: *The RTE Book* (Town House, 1989)

QUIZ FOR STUDENTS BASED ON ABOVE LISTS

Your parents or grandparents may be able to help you identify some of the people listed above. See how many others you can identify by using an Internet search engine (such as www.google.com) or a reference book [such as *The Encyclopaedia of Ireland* (Gill & Macmillan, 2003)].

1. How many sports stars can you find? (The most obvious ones have a soccer link.)
2. How many entertainers? (Singers, comedians, actors, TV stars)
3. How many politicians? (Republic of Ireland or Northern Ireland? Political party?)
4. How many creative writers/artists/film-makers? (Painter, novelist, playwright, poet, film-maker)
5. How many people who campaigned on issues of public concern? (The range of issues on which they campaigned include Third World poverty, the apartheid system in South Africa, and the influence of television on public morality.)
6. How many media people? (Journalists, TV presenters)
7. How many historians? (Why do you think historians were invited to appear on the programme from time to time?)

Gay Byrne and “The Late, Late Show”: historians’ views

The following is a selection of quotes from historians and others about the impact of Gay Byrne’s “Late, Late Show”. The extracts afford an opportunity to explore the significance of the programme through the judgements of historians based on their interpretation of the evidence. Some suggested questions/lines of exploration are included.

Extract A

Leaders of church and state alike ... were soon asked to submit to interrogation on television – either that or allow their viewpoint to go increasingly unseen and unheard and this was the option chosen by some, such as Archbishop McQuaid of Dublin ... RTE rapidly assumed the aspect of an alternative source of authority. Gay Byrne’s *Late, Late Show*, which became a ... national institution on Saturday nights ... played a crucial social role by providing a forum for public discussion of subjects which had hitherto been taboo. Contraception and other issues of sexual morality were cases in point
....

Ronan Fanning, *Independent Ireland* (Dublin: Helicon Limited, 1983), p.200

Q.1 Can you identify two important changes in the way matters of public concern were discussed in Ireland as a result of the introduction of RTE television (including “The Late, Late Show”), according to Professor Fanning?

Q.2 Can you explain Archbishop McQuaid’s reaction to the arrival of television in Ireland.

Extract B

The cherished Madonna image of Irish womanhood was behind the headlines which followed the innocent statement by a woman on ‘The Late, Late Show’ that she could not remember the colour of her nightdress on her honeymoon since she may not have been wearing one. The otherwise humanitarian Irish bishop, Dr. Tom Ryan of Clonfert, phoned the television station ... to protest at the item. It is believed that he had been upset by the ... reaction of his elderly housekeeper to the television item. This distinguished man ought to have known better. It was the age of instant communication. The following day, his remarks were the subject of unwanted lead headlines and the controversy rolled on and on.

Dermot Keogh, *Twentieth Century Ireland: Nation and State* (Dublin: Gill & Macmillan, 1994), p.259

Q. See if you can distinguish here between facts [that are readily proven and/or unlikely to be disputed] and opinions or personal judgements made by the writer with which other historians might disagree.

Gay Byrne and “The Late, Late Show”: the man and the show

Extract C1

Gay Byrne, the presenter and producer of “The Late, Late Show”, seemed the very personification of the new Irishman ... He was a Christian Brothers’ boy who had got by on his own efforts and talent ... He was, in many ways, a conventional self-made young bourgeois, but this alone was enough to mark him out as a man of the sixties, for the self-made young bourgeois was a species only newly introduced into Ireland. (p.140)

Glossary: bourgeois (middle class person).

Fergal Tobin, *The Best of Decades: Ireland in the 1960s* (Dublin: Gill & Macmillan), p140

Extract C2

It has long since become a commonplace to say that the show itself has played an extraordinary part in expanding the agenda of public discussion in Ireland. It made adult debate accessible to a mass audience, because its staple diet was a *pot pourri* of light entertainment. It was not unusual for parts one and two of the show to be concerned with trivia, while the final part tackled a serious public issue seriously ... it occasionally devoted a whole evening to one vocational or social group – priests or itinerants for instance, to take but two examples from the 1960s – and by presenting them in an informal setting did much to alter the stereotyped public images of them.

Glossary: *pot pourri* (a mixture of various kinds)

Fergal Tobin, *The Best of Decades: Ireland in the 1960s* (Dublin: Gill & Macmillan, 1984), pp.141-142

Extract D

Twenty-five years ago I was told by the then Controller of Programmes to go out on a Saturday – now Friday – night and grab as large an audience as we could ... I learned early on that we could not do it by dealing with celebrities or personalities only. There’s a relatively small supply of that sort of person in Ireland. The Late Late Show had to branch out into other areas, such as politics or ‘controversial’ issues. We found that that kind of recipe worked. The toffee-nosed people then said that the Late Show must decide whether it is light entertainment or whether it is going to discuss serious matters. The two don’t mix. I never believed that. Twenty-five years later, I guess we’ve been proved right.

Gay Byrne, in Ivor Kenny, *In Good Company: Conversations with Irish Leaders* (Dublin: Gill & Macmillan, 1987), pp.45-46

Q.1 Why, according to Fergal Tobin, was Gay Byrne was a typical “man of the sixties”? (Extract C1)

Q.2 In Extract D, Gay Byrne speaks of a ‘recipe’ that worked. What was that recipe? (Extracts C2 and D)

Gay Byrne and “The Late, Late Show”: historians’ view, politicians’ fears

Back to the historians! – two recent verdicts

Extract E

The complex process of social evolution is not often marked by unambiguous 'turning points', but in the 1960s Ireland was coming to such a defining shift. One television programme in particular, the *Late, Late Show* and its celebrated presenter Gay Byrne, acted as a focus of collective self-analysis, and perhaps even an accelerator of change.

Charles Townshend , *Ireland: the 20th century* (London: Arnold, 1999), p174

Extract F

... what began as a light talk show, *The Late Late Show*, became the surprise facilitator of questioning of accepted political and social orthodoxies, its live format adding to its uniqueness (it went on to become the longest-running chat show in the world).

Diarmaid Ferriter, *The Transformation of Ireland, 1900-2000* (London: Profile Books, 2004), p.602

Q. In the judgement of the historians quoted here, did “The Late, Late Show” reflect change or cause change?

Seven Ages clip: some points to consider

- President de Valera speaks of the “immense power” of television and admits that it makes him “somewhat afraid”. Do the extracts we have read help us to identify possible reasons for his fear?
- T.W. Moody – who is identified as a member of the RTE Authority – was by profession a distinguished historian, co-founder (with R. Dudley Edwards) of **Irish Historical Studies** in 1938 and joint editor until 1977. Does he agree or disagree with the verdict of the historians already quoted on the impact of television programmes such as Gay Byrne’s “Late, Late Show”?
- Are the clips used to illustrate audience participation in “The Late, Late Show” taken from the 1960s or later decades? How do you know? Can you suggest a reason for this?

Key personality: Mary Robinson, in LMI6 Government, economy and society in the Republic of Ireland, 1949-198

Elements can be taught by focusing on the role of key personalities.

Mary Robinson, a key personality, is important in respect of the following elements:
Economic and social challenges of the 1970s and 1980s;
Changes in education, health and social welfare provision;
Social change – status of women, housing, schools, amenities;
Anglo-Irish relations;
The impact of EEC membership;
The impact of television;
The impact of the communications revolution.

Related key concepts: *Equality of opportunity; Secularisation; Discrimination; Censorship; Pluralism; liberalisation.*

Related key personalities: *Sylvia Meehan; Charles Haughey; Garret Fitzgerald; Gay Byrne; Jack Lynch.*

Mary Robinson was profoundly concerned with equality and human rights. She took initiatives. She was a feminist who worked hard to achieve equality for women. As a senator in *Seanad Éireann* from 1969 to 1989, she introduced reforming legislation.

As a campaigning lawyer she fought cases against discrimination and for civil liberties and equality.

She used her knowledge of European law to ensure its laws on equality were enforced in Ireland. She used her expertise to fight cases in the European Court of Human Rights in Strasbourg.

She was unpaid for much of this work.

Her success forced different governments to change laws so that Ireland became a fairer, more equal society with a greater concern for human rights in the 1970s and 1980s.

The political and social environment changed so much that many find it hard to believe how different society was prior to 1970. Mary Robinson was an important leader in bringing about these changes and her concerns, her role, and her influence emerge clearly in the campaigns she conducted in the Senate, on public platforms, in the courts of this state, in the European Court and in the Court of Human Rights in Strasbourg.

The focus of the following material is on the elements: *Economic and social challenges of the 1970s and 1980;* and *Social change – status of women, housing, schools, amenities.* Much of this material also relates to the case study *The Impact of RTE 1962-72.*

Further materials for classroom use are available in *Discovering Women in Irish History. Pages 248, 249, 269 to 288.*

Social change – status of women, housing, schools and amenities.

1. The Irish Women’s Movement — second-wave feminism, 1971

In 1971, the Irish Women’s Liberation Movement (IWLM) made a dramatic impact on the Irish public. Robinson did not join the IWLM but she was its loyal unpaid legal advisor. She gave examples of how the law discriminated against women.

These were listed in the manifesto of the IWLM, *Chains or Change*, (1971):

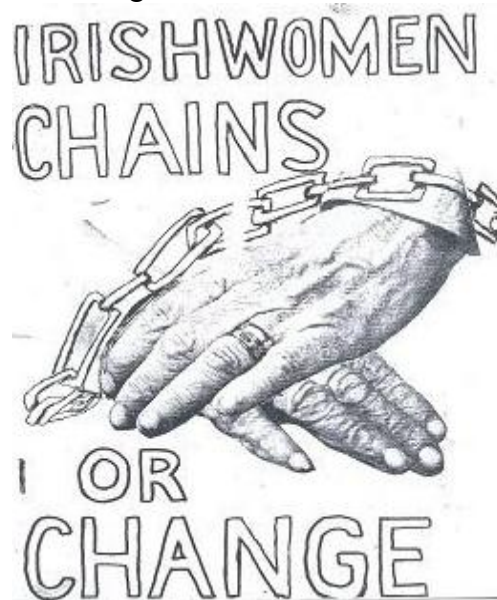
- (i) women were not jurors;
- (ii) women had no statutory right to equal pay;
- (iii) a married woman had no legal domicile other than her husband’s and almost no independent right to make financial arrangements;
- (iv) if a married woman paid tax, her husband got the rebates;
- (v) he got the children’s allowance money;
- (vi) he was the legal guardian of the children.
- (vii) Injustice in the work place was just as bad. Women had to leave public sector jobs once married. Women workers earned 54.9% of men’s wages.

2. Irish Women’s Liberation Movement and the *Late Late Show*

The Irish public learned of the IWLM in March 1971 in a famous *Late Late Show*. Robinson went on as a lawyer: she exposed the legal discrimination against women arguing that it was probably unconstitutional. Women, she said, were equal in the ballot box and should use their votes.

This caught the public imagination, and when the IWLM was launched as a mass movement on 14 April 1971, the Mansion House was packed—a crowd of about a thousand turned up. Robinson was on the platform as legal advisor.

Nell McCafferty listed its six demands: (1) equal pay, (2) equality before the law, (3) equal education, (4) contraception, (5) justice for deserted wives, unmarried mothers and widows, and (6) one family per house. Sixty people spoke from the floor during an enthusiastic three-hour meeting.



L. Connolly and T. O’Toole, *Documenting Irish Feminism: the second wave* (Dublin: Woodfield Press, 2005), published with permission.

1. The Irish Women’s Liberation movement made six demands to improve the *status of women*. What were they?
2. Publicity: Did Irish women get what the IWLM demanded?
3. If so, when and how?

Social change— status of women, housing, schools and amenities.

1. Single mothers

Robinson became president of Cherish — a self-help organisation of single mothers, founded by Maura O’Dea in 1973. She raised funds. She changed minds. Cherish’s aim was to ensure that unmarried women could keep their babies. Cherish lobbied during the 1973 election campaign. As a result the unmarried mother’s allowance was granted by the Fine Gael - Labour coalition government in 1973. (Element: *changes in social welfare*)

2. The Juries Act

In a constitutional action, Robinson argued that twelve property-owning men were not a fair jury in a case about property and two women. She lost in the High Court (1973) but won in the Supreme Court (1975). Jury service is now open to all over eighteen on the register of electors.

3. Equal pay for women

The EC directed that equal pay had to be introduced by February 1976 but the Government attempted to postpone it. She urged women to write to the European Commission to protest. Within months, the EC had refused derogation and the Government had to give in.

4. Equal tax treatment for married women

Robinson believed in the slow process of the law. In 1980 she won equal tax treatment for married couples in the Supreme Court. Married women now got full tax-free allowances.

5. Equal social welfare treatment for women

In 1988 Robinson won a judgement in the Supreme Court that married women and their husbands were entitled to the same social welfare benefits as two single people. (Element: *changes in social welfare*)

6. Constitutional amendment against abortion

Before the June 1981 election the Pro-Life Amendment Campaign (PLAC) received a promise from Charles Haughey and from Garret Fitzgerald to hold a referendum to put a ban on abortion in the Constitution. The country was deeply and bitterly divided. Mary Robinson publicly opposed the amendment. The Irish people voted, three to one, for the Amendment, 7 September 1983.

Q. 1. Mary Robinson and others forced Irish governments in the 1970s and 1980s to introduce better social welfare provision. Identify three improvements to the lives of ordinary people, and more if you can, that resulted from these campaigns.

<i>Campaign</i>	<i>Social welfare provision</i>	<i>Date</i>
1.		
2.		
3.		
4.		

Economic and social challenges of the 1970s and 1980s

1. Ban on sale and importation of contraceptives

Robinson regarded contraception as a civil right. In 1971 she introduced a Bill to make it available. It was defeated in the *Seanad*, 25 to 14. Further Bills in 1973 and 1974 were defeated. Many regarded her Bills radical, but the Irish Times wrote in 1974: “Her bill, if passed, would give Ireland the most conservative and restrictive legislation on contraception in Europe, with the possible exception of Malta and possibly Portugal”. In 1979 the Government limited contraceptives to married people with a doctor’s prescription.

2. Religious discrimination in adoption law

The law prevented married persons of different religions adopting, a situation that Robinson saw as discriminatory. Her campaign led to the Adoption Amendment Act 1974, which removed the religious clauses.

3. Maintenance for non-marital children

1974: Robinson introduced a Bill to give non-marital children maintenance and succession rights. As a result, the Government brought in its own Bill.

4. Status of non-marital children

1986: Robinson represented Johnston and Williams in the European Court of Human Rights. The Court ruled that Irish law did not respect the rights of their non-marital daughter. As a result the Government abolished legal illegitimacy through the Status of Children Act.

5. Decriminalisation of homosexual relationships

The 1861 Act made homosexual activity a criminal offence. Robinson argued that the Act was unconstitutional. She lost in the High Court, 1980, in the Supreme Court, 1983 and won in the European Court of Human Rights in 1988. That court ruled that David Norris’s human rights had been denied. Five years later the Government changed the law.

6. Free legal aid in family law matters

1979: Robinson won the right to free legal aid for Josie Airey in the European Court of Human Rights. As a result, the Government enacted a limited scheme for civil legal aid.

7. Divorce ban

1980: The Divorce action group was formed. Robinson took part in its campaign and drafted a Bill to remove the constitutional ban on divorce. She was a member of the parliamentary joint committee on marital breakdown that produced a majority report, in 1985, in favour of a referendum on removing the ban on divorce. She worked hard to persuade the Irish people. They voted, in 1986, against any change to the Constitution.

Mary Robinson was concerned as a campaigning lawyer and as a senator with issues of equality and human rights. Identify five major campaigns that were social challenges and their outcomes.

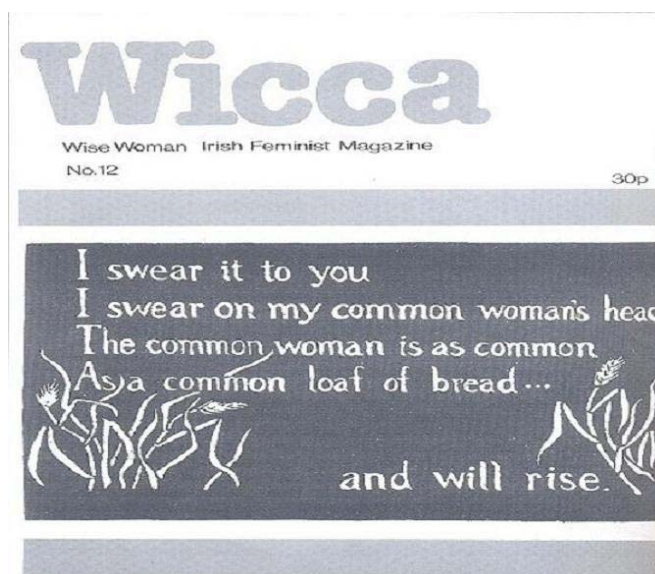
<i>Campaign, and what was at issue</i>	<i>Outcome</i>	<i>Date</i>
1.		
2.		
3.		
4.		
5.		

Improvement in position of women during the 1970s and the 1980s.

Mary Robinson, in her victory speech on her election to the presidency of Ireland in 1990 said “Mná na hÉireann ...instead of rocking the cradle, we have rocked the system.” Many said that the election of a long time feminist was an extraordinary achievement. Identify three ways and more if you can in which the *status of women* had improved in Ireland in the previous twenty years.

Glossary: Mná na hÉireann, Irish language term, meaning *Women of Ireland*.

<i>Improvement in position of women</i>	<i>How this improvement was achieved</i>
1.	
2.	
3.	
4.	
5.	
6.	
7	



L. Connolly and T. O'Toole, *Documenting Irish Feminism: the second wave* (Dublin: Woodfield Press, 2005), published with permission.