

IRISH PHILATELY

The Journal of the

IRISH PHILATELIC CIRCLE

IRISH PHILATELIC CIRCLE

- OFFICERS 1967 -

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Contents	Page Numbers
Editorial	57
On the Identification of the High Value Overprints - W.G. Meredith	58
The Machine Cancellations of Sligo 1951 - 1967 - M. Leonard.	59 - 60
The New Eire Definitives Address by - P.J. Lalor, T.D.	61 - 63
The 1968 New Definitives for Eire.	64
An Introduction to Irish Postal Stationery - J. Rawlins.	65 - 66
The Story Behind the Stamp - O.M. Richards	67 - 68

Editorial

Your Editor Resigns

I said in my editorial in 'Irish Philately' for December of last year, that "An editorial is the direct and personal word of the Editor to his readers", and I meant just that. The purpose of this one is to announce my resignation from the position of Honorary Editor of 'Irish Philately'.

All partings have a tinge of sadness and regret about them, even though common sense dictates and justifies the action.

The reasons which justify and dictate my resignation are mostly personal and need not be precisely enumerated. The main reason is deteriorating eyesight, which would in any case make it impracticable for me to continue very much longer with the work. There are indeed other reasons which operate also in the matter, but they need not be particularised.

Therefore your editor bows to the inevitable, and severs his official connection with our Journal with this September issue, hoping that matters, physical or other, will not become so serious as to put an end to his interest in Irish philately, which has given him so much pleasant occupation in past years.

This number of our Journal is rather thin, due to the fact that several articles promised have not arrived, and similarly no questions from members have come to hand, so that the feature started in the June issue of I.P. seems to have been still-born. No questions - no answers - obviously.

To all those who have assisted him hitherto with what has sometimes seemed a thankless task he tenders his sincere thanks, and assures them of his deep appreciation. For his successor he asks from them in the future a continuance of the support which they have accorded him in the past.

And so — farewell — and best wishes to you all.

F. H. H. September 1st, 1967.

On The Identification of the High Value

Sacostat Overprints

W. G. Meredith

In many cases the great similarity between the various printing is very confusing, and the following is an attempt to simplify this, or at least to help to resolve a doubt over a sometimes difficult problem.

The different overprintings may be classified as:-

(A)	Thom. Blue-black	S.G. 64, 65, 66.
(B)	Thom. Black.	S.G. 64c, 65c, 66c.
(C)	Castle. Black. Narrow date.	S.G. 83, 84, 85.
(D)	Castle. Grey-black. Wide date)	
(E)	Castle. Deep Black. Wide date)	S.G. 86, 87, 88.
(F)	Castle. Composite. (C and D se-tenant)	S.G. 83a, 84a, 85a.

Note that the stamps carrying the A to F overprints were all printed by Bradbury Wilkinson. They show a background of horizontal lines behind the King's head.

(G) Castle. Wide date on Waterlow printings. S.G. 99, 100, 101.

In the Waterlow printing the plate has been retouched and the background to the King's head now consists of both horizontal and diagonal lines.

The date on (C) measures $5\frac{1}{2}$ m/m, while on all others it is 6 m/m.

The height of the overprint is $8\frac{1}{2}$ m/m on A, B, and D, and 8 m/m on C, E, and G.

A and B were on sale from December 1922 until August 1925.

C was on sale from August 1925.

D and F were on sale from May 1927.

E was on sale from December 1927.

G was on sale from 1935 until 1937.

D and F. Were nearly always in Grey-black ink, with worn type and many badly formed letters.

E. The ink was heavily applied and nearly always appears in relief on the back of the stamp.

B. Is scarce. Care should be taken in distinguishing them from D and E.

Comments and further hints from readers would be very welcome.

The Machine Cancellations of Sligo. 1951-1967

Michael Leonard

In mid-December 1951, fifteen provincial Post Offices in Eire commenced using "Universal" machine cancellators to replace the hand-stamps previously in use. One of these was Sligo, of which the earliest yet seen is the date 15th December, 1951.

The first slogan cancellation appeared in April 1952, and to date twenty-two different machine cancellations of this type have been used at Sligo.

One of these cancelling, No.2 in the table, "Cosain do Leanbh ar an Difter" is very rare; I have seen only one example, and that carried the date of the 3rd November, 1952.

The first 'transposed' slogan (Slogan left - date plug right) appeared in April 1962. From the first of July 1960, the three letter contraction 'JLY' was replaced by the Roman numerals VII, and the month portion of the date plug has since been shown in this way.

There is one gap in the Chart, (August 1952) and I would welcome any information which readers can send to me. There are 22 different slogan cancellations from Sligo since the "Universal" machine came into use at the end of 1951, tabulated as follows:-

<u>Code</u>	<u>Cancellation</u>	<u>First Use</u>
W	Seven Wavy Lines.	15-12-51
1	Join the Defence Force.	April:52
2	Cosain do Leanbh ar an Difter.	3 Nov:52
3	Post Early for Christmas.	Dec:52
4	Fly Aer Lingus - Irish Air Lines.	Feb:53
5	Licence Your Radio Promptly.	Mch:53
6	Visit Sligo's Golden West.	Apr:53
7	Think First. Safety First.	Jun:54
8	Diphtheria Kills. Immunise Your Child.	Nov:54
9	Prevent Forest Fires.	Apr:55
10	Avail of Annual Mass X-Ray.	Jan:56
11	Buy Prize Bonds.	Mch:57
12	Support Red Cross Appeal for World Refugees.	Dec:59
13	Make Sure You Are On the Voters Lists.	Oct:60
14	Are You on the Voters List?. Check Now at the Post Office.	Nov:60
15	Please Show District Numbers in Dublin Addresses.	Jan:61
16	Support the Freedom From Hunger Campaign.	Jly:62
17	Make the Roads Safe. (Stop.)	Oct:62
18	June Holidays Cost Less.	May:63
19	A Full Address Speeds Delivery.	Aug:63
20	Festival of Sligo. June 13th - 23rd, 1965.	Mch:65
21	Teach Your Children to Clean Their Teeth.	Oct:65
22	Irish Holidays in May / One Free Day.	Mch:67

C O D E T = Transposed Slogan

	19	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67
JAN.	-	W	1	6	W	W	10	10	10	10	12	W	W	16	17	W	14	19
FEB.	-	W	4	6	8	8	8	8	8	8	8	15	W	15	17	15	14	15
MAR.	-	W	5	5	5	5	9	5	5	5	15	W	15	17	19	15	22	
APR.	-	W	6	W	9	9	11	9	9	9	9	9	9	9	20	9	22	
MAY	-	1	4	W	W	10	W	W	W	12	W	W	18	15	20T	9	9	
JUNE	-	W	4	7	W	W	10	10	10	12	9	W	18	19	15	9	W	
JULY	-	W	4	W	8	8	W	8	W	W	W	W	16T	15	9	15	W	
AUG.	-	?	4	W	W	8	8	8	8	W	W	16T	19T	W	19	15		
SEP.	-	W	4	W	W	W	5	W	W	W	W	16T	13	W	W	15		
OCT.	-	1	4	5	5	5	5	5	5	W	13	13	13	15	W	21		
NOV.	-	2	W	8	W	10	W	W	5	5	W	17	17	17	21	17		
DEC.	W	3	3	3	W	3	3	3	3	3	14	14	14	14	14	14		
			W		3	W	W	W	W	W	15	3	3	3	3	3		
						10			12		3	15	19	17	15	3		

The New Eire Definitives

Full text of an address by Mr. P.J. Lalor, T.D., Parliamentary Secretary to the Minister for Posts and Telegraphs at the opening of the stamp design exhibition at the Building Centre, Lower Baggot Street, Dublin. July 17, 1967.

In opening this exhibition of stamp designs, I am conscious of the significance of the occasion. The work of some of the finest graphic artists in the world has been brought before us by means of an international competition organised by the Stamp Design Advisory Committee. Out of a total of 57 submitted designs four have been accepted for a new permanent or definitive series of Irish postage stamps. These will replace the existing ones some of which have been in use since this country achieved political independence. The winning designs, which are now in the place of honour, are all by the German Artist - Heinrich Gerl of Munich.

People have never grown indifferent to the unique quality of the postage stamp despite the vast number of new stamps appearing on the scene every year and their constant day-to-day usage. In spite of its tiny size the postage stamp is a powerful means of creating goodwill. It is, in a certain sense, an ambassador of its country to all the peoples of the world; it also bears witness to the culture, the art, the history and the usages and customs of the country which issues it. The picture of the stamp is not an ordinary image, it must also possess the reality and dignity of a symbol.

When the decision to issue a new definitive set of stamps was announced, numerous suggestions for designs were preferred by interested members of the public. After thorough discussion and examination of all the suggestions received, the Stamp Design Advisory Committee came to the conclusion that inspiration for the new stamps should be sought from early Irish Art, in recapturing its unique spirit and expressing it in terms of modern design.

With a view to securing designs of outstanding quality they recommended that a competition be held confined to certain artists at home and abroad. The Minister accepted that recommendation acknowledging the principle that stamps whose designs were excellent in themselves would be the best means of all in portraying the progressiveness of modern Ireland.

At this juncture I am reminded of the late Professor Bodkin's exposition of the Coinage Committee's recommendations almost forty years ago and the similarity of wisdom between their views on coinage design and the present committee's views about stamps. For instance the experts in 1928 were "strongly of the opinion that hackneyed symbols - round towers, shamrocks, wolf dogs, sun bursts - should be entirely avoided". Even the shamrock, they said, as a symbol has "no dignity of age behind it, being not more than a hundred years old". Their organisation of an international competition was exactly similar to the stamp committee's and the subsequent world-wide acclaim for the winning Metcalfe designs for Irish coinage is now a celebrated story. I am confident that our new stamp designs will win a similar high acclaim. Indeed the choice of early Irish Art as the theme should go far to ensure that the stamps will stand out from the general run of present day designs.

Looking at the designs you will realise that the selection of those to be used was not easy because of the universally high standard. The committee was unanimous, however, in their recommendations of Heinrich Gerl's work.

The sources from which the four winning designs were derived are given in the exhibition catalogue and I will not refer to them in detail now. I should like, however, to express my thanks for the help and cooperation received by my Department in its correspondence with the custodians of the treasures of antiquity on which the designs are based, namely, the Director of the National Museum; the Keeper of the Department of British and Medieval Antiquities of the British Museum, the Librarian of Corpus Christi College, Cambridge; and the Dean of Lichfield Cathedral.

The new stamps will be printed by photogravure in the Stamping Branch, Office of the Revenue Commissioners, Dublin Castle, and my thanks are due to the Director of Stamping and his staff for the reliability and efficiency (so important to stamp production particularly) in the production of the hundreds of millions of postage stamps which are required by the Post Office annually.

Much detailed work remains to be done before stamps bearing new designs can be issued and I cannot at this stage give a date for the introduction of the designs. It now seems unlikely that we will be able to issue them before the end of this year as we had hoped originally. However we expect to bring out a limited range of values, utilising the four designs, in the early part of next year and to introduce the remaining values subsequently.

At this stage I would like to refer to the great volume of work performed by the Stamp Design Advisory Committee since it was established by the then Minister for Posts and Telegraphs in November 1963. In addition to the task of producing a new definitive issue of stamps it has also the heavy burden of advising on every commemorative issue. Their work has not been a short term assignment and its volume is measured by the fact that, since inception, the committee has held 23 meetings in all. Ireland is indebted to the Chairman Fr. Donal O'Sullivan, S.J., Director of the Arts Council and to all its members for the time and energy they have so freely given to the work - often at serious inconvenience to their own affairs. I wish to thank the Chairman and members of the Committee most warmly for their example of unselfish public spirit.

A word about stamp designs and special stamp issues. First of all, I am very glad to perceive an increasing public interest in the subject; this is one of the surest ways of getting good design accepted more widely. However, the field of stamp design is full of pitfalls for the uninformed. Experience in the necessary techniques and a full knowledge of modern methods of stamp production must be combined with genuine artistic ability before a successful stamp can be produced. One of the purposes of the present exhibition is to give Irish artists an opportunity of studying the work of stamp designers of international repute and thus help to improve standards of design in general. I feel sure that the Committee will always encourage any young Irish artists or designers who show a special aptitude for this work.

Before concluding I feel I must convey our appreciation to that dedicated corps, the philatelists. There are said to be over 100,000,000 philatelists in the world in every walk of life and on all levels of society. The view has been put forward, however, that the enthusiastic interest of the true collector has resulted in undue emphasis on the commercial aspects of the hobby and this double aspect of philately has created complex situations and sometimes undesirable consequences which Postal Administrations cannot overlook.

The tendency to over commercialise things has given rise to unceasing proliferation of stamp issues. In some exaggerated cases stamps are produced which are not printed, known or sold in the nominal country of issue! The purely speculative nature of certain issues is shown by the inclusion of high value stamps which cannot be used for ordinary postal purposes. For we should never lose sight of the true purpose of the postage stamp - which is to frank mail.

Among Postal Administrations and respected philatelic interests there is a general wish that the postage stamp be brought back to its primary purpose and that there should be some moderation in the spate of new issues. For my part I hope that, in this matter, we can successfully steer a middle course between the extremes of being ultra-conservative and over-liberal.

Finally I wish to thank Mr. Don McGreevy of the Building Centre and his staff for their help in providing accommodation for the exhibition and to congratulate Mr. Jan de Fouw for his work in preparing the designs for display.

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In 1968 New Definitives for EIRE

Most of the particulars concerning the new Irish definitive postage stamps and noted hereunder have been gathered from the 'News Release' issued by the Information Service of the Department of Posts and Telegraphs at the G.P.O. Dublin. Dated the 17th July, 1967.

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The four designs accepted by the Minister on the recommendation of the Stamp Design Advisory Committee are by the Munich artist Heinrich Gerl. These were chosen from the 57 designs submitted by eleven artists living in seven different countries, as under:-

- (1) Ireland:- Una Craddock, Raymond Kynes, and Patrick Scott.
- (2) Great Britain:- Edward Bawden, and John Piper.
- (3) West Germany:- Heinrich Gerl, and Hermann Eidenberg.
- (4) Denmark:- Bilmann Petersen.
- (5) Switzerland:- Adolf Fluckiger.
- (6) Italy:- Piero Fornasetti.
- (7) Japan:- Ryuichi Yamashiro.

The artists were invited to submit designs associated with early Irish Art. The four selected designs, although taken from widely different sources, mainly of the 7th to 9th centuries, all have animal themes.

The design for the low value stamps ($\frac{1}{2}$ d to 6d) shows a dog, in stylised form, based on a decoration on an ancient Irish brooch from Killamery, Co: Kilkenny, which is in the National Museum, Dublin. These stamps will be in monochrome, with a different colour for each value.

The design for the intermediate values (7d to 1/5d) depicts a stag, taken from an Irish decoration on a metal hanging-bowl from Lullingstone, Kent, which is now in the British Museum, London. This group of values will be each in two colours.

For the 2/6d and 5/- values, which are to be double the size of the lower value stamps, the Winged Ox, symbol of St: Luke, has been chosen. This design comes from an illumination in the Gospel Book of Lichfield in Lichfield Cathedral, England.

The Eagle, symbol of St: John the Evangelist was the inspiration for the design of the 10/- value stamp. It is taken from the illumination Imago Aquilae in the 8th century Irish manuscript now in the library of Corpus Christi College, Cambridge.

The three high value stamps will be in four colours, and the whole series is to be produced by the photogravure process in the Stamping Branch Office of the Revenue commissioners, Dublin. It is unlikely that any of the new stamps can be issued this year, but a limited range of values using all four designs may be expected to be on sale in the early part of 1968.

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An Introduction to Irish Postal Stationery

J. Rawlins

For those readers who have never concerned themselves with this aspect of philately, I may say that Postal Stationery comprises envelopes, postcards, wrappers, etc., bearing printed stamps (embossed or typographed) to indicate the prepayment of postage.

There are two main categories, regular P.O. issues and Stamped to Order items. In the first, the P.O. obtains the stationery, impresses the stamps and places the finished article on sale to the public, usually at a small premium over the face value of the stamp. The second class, or Stamped to Order items, originate when private individuals or firms obtain their own stationery and submit it to the postal authorities for stamps to be impressed thereon. The P.O. requirements as to the quality and colour of the material submitted must be satisfied and a handling charge is usually made over and above the face value of the stamps impressed.

There is great variety in 'Stamped to Order' items, as various combinations of stamps may be impressed to suit the customer's special requirements. There have also been cases of philatelists submitting material to obtain unusual frankings.

A genuine example might occur where a firm used a large number of Air Mail Postcards. Obviously there would be little demand from the general public for such an item and the G.P.O. would be unlikely to issue a postcard so stamped. In such a case the firm might have its own cards stamped with the necessary postage.

Although in these days more and more firms are using franking machines for their postal matter, these stamped to order items are still widely used, possibly for purposes of prestige as well as convenience, and it must be admitted that they are more attractive than meter franks. It may not be generally realised that unused impressed stamps may be cut out and used as ordinary adhesives.

Irish P.O. issues first appeared in 1924, except for the special green printing of the G.B. 5d. Geo: V registered envelope. It would be interesting to know whether G.B. issues were used between 1922 and 1924, or whether they were all withdrawn from sale.

Until 1940 printed stamps on envelopes were embossed, but thereafter typographed, as were all issues of postcards, letter-cards and newspaper wrappers. The stamps on all Registered Mail envelopes were embossed.

The G.P.O. regulations state that 'Stamped to Order' items would be embossed or typographed depending on the thickness of the paper, but I have seen quite thick postcards with embossed stamps.

Irish 'Stamped to Order' items are not easy come by, but the G.P.O. informs me that values of ½d, 1d, 1½d, 2d, 2½d, 3d, 4d, and 5d, have been used.

The charges are:-

Paper for envelopes, etc:

Up to £10 value stamps impressed:- 2/-

Over £10 :- Free.

Postcards:-

6d. per 500 up to 2,000 cards.

Over 2,000 cards, Free.

I have omitted Air Letter envelopes, (which come in many varieties) and all of which require the addition of an adhesive stamp, and stamped telegraph forms, which are outside the scope of this article.

The following is a very simplified listing of the Irish P.O. Stamped Stationery issued to date. Members of the postal stationery study group hope to produce detailed listings of these items at a later date. If any other members of the I.P.C. are interested, will they please contact the writer at:
35, Devonshire Road, Newbury Park, ILFORD, Essex.

<u>Envelopes</u>		<u>Postcards. (All P.O. issues typographed)</u>	
1924. 2d. Green.	Embossed.	1924. 1 $\frac{1}{2}$ d. Purple.	With S.E. monogram.
1925. 3d. Light Green	do	1925. 1d. Red	do
1940. 2d. Green.	Typographed.	1942. 1 $\frac{1}{2}$ d. Purple.	Without monogram.
1942. 2 $\frac{1}{2}$ d. Brown	do	1949. 1 $\frac{1}{2}$ d. Purple + $\frac{1}{2}$ d. Green	do
1953. 2 $\frac{1}{2}$ d. Brown + $\frac{1}{2}$ d. Green	do	1951. 2d. Green	do
1954. 3d. Blue	do	1966. 3d. Blue	do
1962. 4d. Dark Blue	do		
1966. 5d. Violet	do		

<u>Letter Cards. (All typographed)</u>		<u>Newspaper Wrappers</u>	
1924. 2d. Green.		1924. $\frac{1}{2}$ d. Light Green.	
1942. 2 $\frac{1}{2}$ d. Brown.		1924. 1d. Red.	
1953. 3d. Blue		1950. 1d. Purple.	
1962. 4d. Dark Blue		1957. 2d. Green	
1966. 5d. Violet.		1967. 3d. Blue	

<u>Registered Mail Envelopes. (All stamps embossed)</u>			
1922-23	G.B.	5d.	K.G.V. but special printing in Green.
1924.		5d.	Violet. (Harp.)
1942.		5 $\frac{1}{2}$ d.	Green.
1949.		6 $\frac{1}{2}$ d.	Violet.
1953.		9d.	Purple.
1957.		1/-	Orange.
1962.		1/1d.	Light Blue.

The Story behind the Stamp No.3

O. M. Richards

12th June 1931. 200th Anniversary of the Royal Dublin Society

The stamp issued for this anniversary, a 2d. blue, depicting a reaper with a scythe in the centre, and inscribed in a tablet across the bottom:-

1731-1931 Cumann Rioga Baile Ata Cliat.

i.e. 1731-1931 Royal Dublin Society.

The Society was founded in 1731, and incorporated nineteen years later in 1750. Its original purpose was for the improvement of Husbandry, Manufactures and other useful Arts; shortly afterwards the word 'Sciences' was added.

Under the Irish Parliament the Society received a large grant in aid of its researches, used for its system of prizes and premiums, and it was unfortunate that this was reduced after the Union of 1800.

Among the more important activities of the Society were the Art Classes that were organised, it also began collecting books and manuscripts; these were handed over to the Government in 1877 and formed the nucleus of the National Library.

Even the best of Societies can do only a limited amount of good, but the Royal Dublin Society has always been and still is quite exceptional in this respect. The show held in August of each year is an example of the good organisation of the Society, the programme is carried out with clockwork precision, and carries with it a vast amount of prestige.

This Show is backed and supported by a large amount of private enterprise, and this is a noteworthy characteristic of Dubliners, and indeed of most Irish people. One example of this, if I may digress, was the publication of "The Antiquities of Mexico" by Edward, Viscount Kingsborough, son of the third Earl of Kingston. This publication cost him £32,000, and consisted of facsimiles of all the native manuscripts that had survived the Spanish Conquest of Mexico. It appeared in seven volumes imperial folio, at a cost of £210, and two further volumes were published posthumously at £254. Kingsborough, who lived at No.3 Henrietta Street, bankrupted himself, was arrested for debt on the application of a paper manufacturer, and died of typhus in the Dublin Debtors Prison at the early age of forty.

W.H. Prescott (1796-1859), the famous American historian and author of the "History of the Conquest of Mexico", wrote of Kingsborough:- "By his munificent undertaking, which no Government would, and no other individual could have executed, he has entitled himself to the gratitude of every friend of science."

This is an extreme example of private enterprise in advancing knowledge, the Royal Dublin Society fostered such enterprise, promoted and encouraged in the whole of Ireland a much needed spirit of interest and advancement in Science and the Arts, and urged the people of Ireland to ever greater efforts in this direction. To its wide embracing interests are due the origins of many of the cultural activities of today, amongst them being "The National Library", The Botanic Gardens", "The School of Art", and the "Ordnance Survey".

The Story behind the Stamp No.4

O. M. Richards

12th May 1932. International Eucharistic Congress

Two stamps, 2d. and 3d, depicting in a central square the Cross of Cong, around which is the inscription "Internationalis Congressus Eucharisticus MCMXXXII" or International Eucharistic Congress 1932.

A Eucharistic Congress is an international gathering of clergy and laity for the purpose of honouring the real presence of Christ in the Holy Eucharist.-- One of the principal dogmas of the Roman Catholic Church.

The first of these congresses was held in Lille in 1881, but was merely a gathering of a local nature. The idea spread rapidly and the Congress assumed increasing importance. Almost every great city in the world has acted as host to the Congress, the sixth was held in Paris, the nineteenth in London, they have also been held in Chicago, Budapest, Manila, Buenos Aires, Sydney, Rio de Janeiro, etc., etc. Many of the countries visited have issued special stamps to commemorate this event

The main feature of a Congress is the great public procession. That which took place during the Congress at Dublin was an impressive success, a congregation estimated at many hundreds of thousands assisted at High Mass in Phoenix Park.

The Cross of Cong is now in the National Museum in Dublin. It is over 800 years old, and is made of oak plated with copper, magnificently adorned with jewelled bosses and Celtic patterns that remind us of the book of Kells.

Cong itself is now a poor little village in Galway, where until about a century ago the Augustinians maintained an active community in the abbey. The Cross was in their keeping and at one time enshrined a splinter of wood which was said to be from the True Cross.

Sir W.R.W. Wilde (1799-1869), a great surgeon who was also President of the Royal Irish Academy, induced the curate of Cong to sell the Cross to the Academy for the sum of £100, surely a bargain price even for those distant days.

This Sir William Wilde was the father of the better-known and notorious Oscar, whose full name was the impressive string of Oscar Fingal O'Flahertie Wills Wilde. Oscar must have hated whoever it was that sponsored that string of appellations for a defenseless infant!!