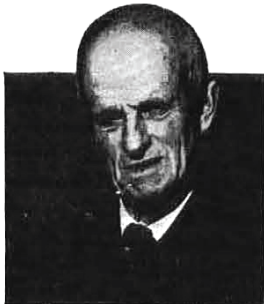




PAINTING IN IRELAND



JACK B. YEATS

By Arland Ussher

An encouraging feature in Ireland today, is the wide-spread interest in the art of painting. It is an interest which scarcely existed in the great days of the Literary Renaissance or at any other time in recent history. The annual exhibitions of the Hibernian Academy, the Living Art group, the Dublin Painters, and the Oireachtas, besides an unceasing round of "one-man shows" have made many Irishmen keenly alive to painting—as the interpretation of visual experience through a diversity of temperaments.

EACH ARTISTS HAS A "SIGNATURE-TUNE"

Even the least notable of Irish painters possesses his or her "signature-tune." The individuals are more marked than the schools. It would be hard to find labels to fit such artists as Daniel O'Neill, George Campbell, Nano Reid and Patrick Collins. These four painters, taken at random, bring modernist accent into their

approach to the Irish scene. The nearest one could get to it would be to say all four are decidedly poetic painters.

COMPOSITION AND TREATMENT DIFFER

O'Neill is mainly interested in texture and tonal richness. Has any Irishman ever painted a woman as he has? Campbell is interested in formal composition and space-treatment. Nano Reid has a flare for pattern structure while Collins deals in the Rembrandtesque mysteries of shadow. Had they been born on the Continent, one feels, though they might have risen higher, they would be more over-shadowed by the great abstract-ionists, less interestingly idiosyncratic.

YEATS—THE LYRIC PAINTER

This lyricism in the manner—not at all necessarily in the content—is of course particularly striking in Ireland's greatest twentieth century painter, Jack B. Yeats, who recently scored a success in his Paris exhibition.

One French critic has not hesitated to compare him with Monet and Constable, though he is certainly more 'literary,' more of a genre-painter, than either of them. Among the moderns, he is perhaps most akin—in different ways—to Kokoschka and James Ensor; though his mood is (Continued on page 258.)

NATIONAL MUSEUM ACQUIRES HISTORIC FLAG

The flag of the Irish Citizens Army, which disappeared after the 1916 Rising, can now be seen at the National Museum.

The flag, of green poplin, bears a design of a plough superimposed by the seven stars of its heavenly counterpart.

Lieutenant Williams, 9th Reserve Cavalry, rescued the flag from the burning Imperial Hotel on Dublin's O'Connell St.

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PAINTING IN IRELAND

(Continued from page 257)

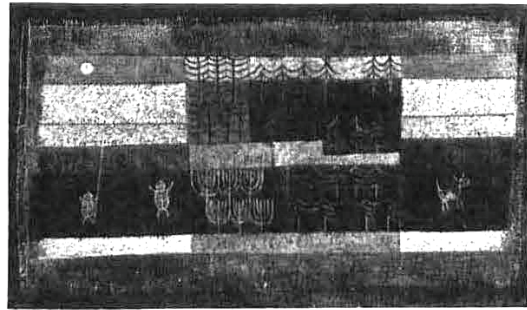
colder, more nostalgic. He lacks the "turf-bog" intimacy of his only serious rival, Paul Henry. Also, he lacks the realistic genre of such pictures as Henry's Potato-Diggers. Henry can paint a mountain so that one breathes in the air and drinks in the mist, whereas Yeats makes a street scene as remote as a saga or a vision seen in a crystal. Both methods have their dangers, and Henry, some may think, has too contentedly become the slave of his conviction.

HENRY AND YEATS COMPARED

Henry's originality can be appreciated by comparing him with what may be called the "Scottish Highlands" School of Irish painters—if the freshness of his vision is underappreciated today, it is due in part to the completeness with which it has imposed itself

Yeats, on the other hand, is not the mere emotional artist that some see in him; his design is unusually strong and controlled, and his sketching, in the bend of an arm or the curve of a horse's head can recall a sculptured frieze. But it is above all by his feeling for space that he is without rivals. The peculiar emptiness and the electric air of Ireland, its desolateness and its sudden magical "light-ups," the symbolic association of the landscape with individual and national tragedies—no one has ever interpreted all this so well as in the terms of paint. Yeat's palette has often been compared with Wateau's; and he is perhaps the Wateau of ghostly grandure, of fairyland-in-reduced-circumstances.

(Continued on page 259)



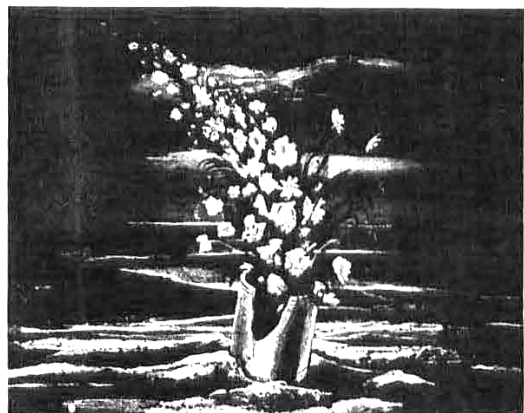
Thurloe Conolly : THE LOST COW. Oil on panel 18" X 30".



Gerard Dillon : OMEY ISLAND REGATTA. Oil on panel 20" X 30"



George Campbell : CALM EVENING, CARLINGFORD. Oil on board 16" X 20".



Daniel O'Neill : FLOWERS ON A SHORE. Oil on panel 16" X 20".

PAINTING IN IRELAND
(Continued from page 258)

IRELAND LOOKS TO THE CONTINENT

Ireland today looks more to the Continent than to her older painters like Osborne, Nathaniel Hone and Orpen. However, it must be admitted that Orpen bequeathed a tradition of robust artistry to such veterans as Sean O'Sullivan, Keating, McGonigal and Lamb. Ireland's interest in individual character will probably always give us portrait painters, and here at least we may be said to have a tradition reaching back to James Barry.

ABSTRACTIONISM INTRODUCED IN THE '20s

Abstractionism was introduced to Ireland in the late '20s by two pupils of Glezies, Evie Hone and Mainie Jellett. Evie Hone afterwards became predominately a religious artist in the medium of stained-glass, in which her reputation is world-wide today.

We have abstract painters today in Thurloe Conolly, and semi-abstractionists in Nevill Johnson, Kenneth Mahood, Doreen Vanston and Anne Yeats. To this list can also be added the name of Elizabeth Rivers, interpreter of Biblical stories in the terms of life on the Aran Islands. Cecil Salkeld, the early pioneer in simplicity, uses a technique that is Germanic to capture the intensity of the Irish light.

LEECH—THE LEAST SOMBER OF IRISH ARTISTS

How different this handling of light is from its treatment in the French and English Schools can be seen in the work of W.J. Leech who is perhaps, the least somber of Irish artists. Leech's specialty is the sunshine that falls upon an object like a strip of color, whereas the light sought after by men like Salkeld and O'Neill is what the poet meant when he said "Brightness falls from the air."

TWO INDIVIDUAL PAINTERS WHO STAND
APART FROM THE MODERN SCHOOLS

Two very individual painters, who stand apart from the modern schools are Patrick Hennessy and Lady Glenavy. Both are amazing virtuosos, showing consummate skill in their rendering of texture, stone or textile. While Lady Glenavy's world is one of an almost gay fantasy, Hennessy's is the real—though a subtly-disturbing—world, the spell-bound world of La Belle au Bois Endormi. Lady

"OUT-OF-ALIGNMENT"

By Malcolm G. O'Reilly, E.P.A. President

All who do more than just dabble in the Irish overprints are familiar with the overprinting condition, of misplaced stereotypes, with resulted in adjacent stamps having the overprint on one out-of-alignment with the overprint of the other. This has been centered to a large extent on the Dollard lower values ($\frac{1}{2}$ d to 1Sh.) and almost exclusively to their horizontal alignment.

True, the Thom's receive some acceptance when thus afflicted—or enhanced, as the collector sees fit—but considerably less than is commensurate with their importance. This is due possibly to two reasons: 1. The Thom stereo size precludes the possibility of any great quantity—as compared with the Dollards. 2. They were a kind of philatelic anti-climax considering the exaggerated value attributed to the Dollard's out-of-alignment.

OUT-OF-ALIGNMENT VARIETIES

There are other "out-of-alignment" varieties that have almost been completely neglected. Some are readily apparent, others only after careful measurement. All of these varieties are of a collectable status and to the specialist's specialist—a necessity.

To incite an interest in these varieties, we are going to treat first, that which is chronologically last. If sufficient interest develops we will work our way backward to the Dollards.

THE EASTER RISING VARIETY

Some 14 years ago, in April of 1941, two values were overprinted in commemoration of the 1916 Easter Rising against British oppression. The definitive 3d and the regular 2d, in a new color, were overprinted in Gaelic in violet or in green—"1941—In memory of the rising 1916." Yes, these stamps exist with the overprint out-of-alignment. While not as marked as in the Dollard's and Thom's, the variety can be seen with the naked eye.

(Continued
on page
260)



PAINTING IN IRELAND
(Continued from page 259)

Glenavy is in the English tradition of the tasteful assembling of emotive objects, while Hennessy's is like a Dutch 'little master,' with an added Existentialist 'Dread.' The fact that one is always tempted to drop into poetry about Hennessy shows he is more than the mere "painter's painter" that he has been called; but his work, outstanding as it is, has a certain anemia and morbidity which—perhaps—are also of Ireland.

PATRICK SWIFT—AN INDIVIDUALIST

Another painter of marked individuality is Patrick Swift, who scrubs the face of objectivity till nothing of emotion or atmosphere remains. Instead of using the gyroscope of the surrealist, he employs, almost the lens of the naturalist, but without Ruskinian prettiness. The result, however, is often bold and precise, with an almost Japanese economy and simplicity.

FATHER HANLON AND FRANCES KELLY

It would be impossible to mention every Irish artist of promise or accomplishment in this short essay, but in Father Hanlon and Frances Kelly we have painters of great freshness and delicacy. Both perhaps are less successful in their treatment of religious subjects, for which they lack strength and tonal depth. They are essentially decorators. But, they bring a light touch into Irish painting which is badly needed.

PAINTERS INSPIRED BY CHRISTIAN THEMES

It would be strange however if Ireland had no painter inspired by Christian themes. Besides Evie Hone, she has one in Patrick Pye. In his dramatic space-feeling and his dark expressive masses, we seem to see shadows—still slightly amorphous—of great things to come.

GERARD DILLON

Gerard Dillon is a painter with a medieval fancy. His pictures seem to be suggested by the sculptural designs on Celtic crosses. He is a pleasant colorist and it seems a pity that no one has ever thought of using his delightful illustrations for a children's book. Muriel Brandt's heads of children always show subtlety and penetration. This artist's mural paintings in the Franciscan Church—in a

style based on the Quattrocento—deserve to be better known.

OTHER IRISH PAINTERS OF NOTE

Other painters who can excite us are: Catherine Scally, George Wallace, Hilda Roberts and David Hone. Among artists more fixed in a particular convention are: Fergus O'Ryan and Norah McGuinness. (The End.)



Nevill Johnson : THE STRANGER. Oil on panel. 31" X 36".

"OUT-OF-ALIGNMENT"

(Continued from page 259)

From the diagram (shown on page 261) it may readily be observed that the variety is not uncommon. The diagram represents only one sheet of two panes of 120 stamps, separated by the usual column of pillars. It would seem logical that the overprinting was done on a mill sheet of 960 subjects. This accounts for the possibility of additional positions being out-of-alignment.

Where a horizontal or vertical arrow appears, the subjects involved are out-of-alignment only in measurement.

Where a diagonal arrow appears, the mis-alignment is in the direction of the arrow.

The illustration is of a block. The upper pane is vertically out-of-alignment with the lower pane. (End of Article.)

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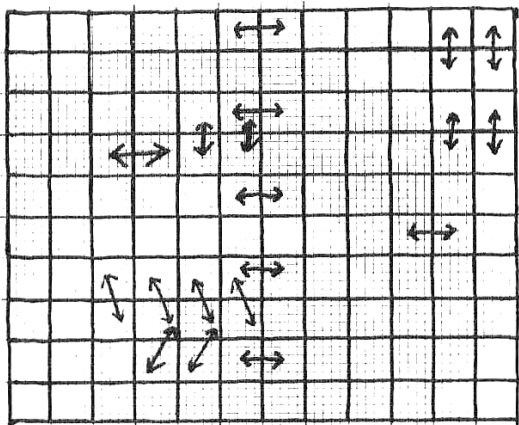
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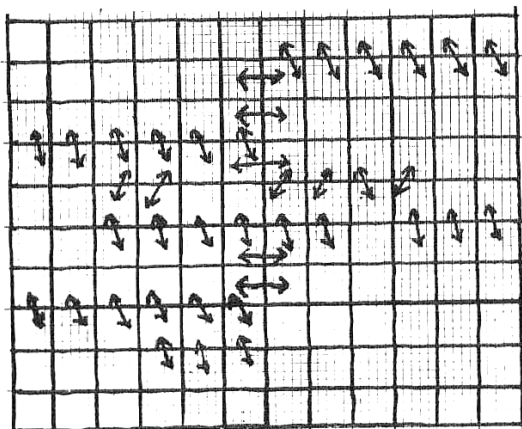
(Illustrations of article on page 260)

These diagrams represent one sheet of 120 stamps (two panes of 60), separated by the usual columnar pillars.

TOP



BOTTOM



COMING EVENTS IN BRITAIN



This month's cover is a British Travel and Holidays Association colour photograph of the old-world harbour at Annalong which lies on the coast road midway between Newcastle and Killeel in County Down, 38 miles from Belfast. The lower foothills of the Mourne Mountains form a perfect background to this picturesque fishing village.

B.T.H.A. PHOTOGRAPHIC UNIT

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The British Travel and Holidays Association,
64-65 St. James's Street, Piccadilly, London, S.W.1.

"1922" GOES A'ROVING

Shifted Overprints Produce Strange Results

By Perry Adams, E.P.A. #84

It had been a routine order—accurately filled, as I thought. Now came the client's reply. Out of the envelope slid a check, a letter and one Irish Overprint—Scott (and Gibbons) No. 1, mint, the $\frac{1}{2}$ d Dollard, then selling for two or three cents.

"Surely you can supply a better #1 than this," wrote the client. A glance at the offender gave me a bit of a jolt. Unintentionally, I had sent him a type-shift variety worth many, many times the normal copy ordered. For all that, he had signally failed to recognize his good fortune. And yet I realized that he was not to be blamed for that.

MOST UNAWARE OF OVERPRINTED VARIETIES

Like so many collectors, who work almost exclusively from the standard catalogs, he probably had had little opportunity to become aware of more than the handful of Overprint varieties space permits these catalogs to show. The Dollard variety of $\frac{1}{2}$ d, returned, was listed in several of the older, specialized handbooks on Irish stamps, among them W.G. Meredith's—THE POSTAGE STAMPS OF IRELAND, 1922—1927, an invaluable work to this day.

TYPE-SHIFT—"PART DATE AT TOP AND PART AT FOOT"

The typeshift was like a miniature landslide. The whole overprint had dropped so much that only the upper portion of "1922" appeared at the foot of the stamp, while lower elements of the date in the row above, showed at the top of the affected copy. Meredith called this, as might be expected, "Part Date at Top and Part at Foot", and it happened with several values of both Dollard and Thom Overprintings, being quickly caught and corrected in the runs, so that not too many got in to circulation. They are a great deal scarcer today than when discovered, because so many have been passed over through a lack of recognition of what they were, and thus have been lost in use.

BROWSE THROUGH MEREDITH V117 to V144

Members who own copies of Meredith will identify his list which follows, and several other lists of related typeshifts, as covered by his numbers V117 to V144, inclusive. (Continued on page 262)

261

Shifted Overprints Produce Strange Results
(Continued from page 261)

Since Meredith's day, a few other values have been added to some of these lists. I regret not having kept a record of them as they appeared, nor do I know offhand of any recently corrected groupings, though they may well exist. However, Meredith's findings embrace the lion's share, and serve to draw attention to a most interesting lot of varieties, all among the Rialtas section.

DATE AT TOP



DOLLARD



THOM

RIALTAS AT BOTTOM



DOLLARD

DATE AT TOP AND BOTTOM



DOLLARD

PART DATE AT TOP AND PART AT FOOT

$\frac{1}{2}$ Dollard
 1d "
 $1\frac{1}{2}$ d Thom black
 2d " " Die II
 2d " " Die I
 2d " blue-black Die II
 2d " " " Die I
 6d " black
 9d Dollard black
 9d Thom (red on black-brown--cf: "agate").

The related listings appear immediately before and after the foregoing.

DATE OMITTED

$\frac{1}{2}$ d Dollard
 1d Dollard

$1\frac{1}{2}$ d Thom black
 2d " " Die I
 9d Dollard black

"RIALTAS" AT FOOT

$\frac{1}{2}$ d Dollard
 1d Dollard
 9d Thom (red on black, cf: "agate").

"RIALTAS" MISSING

1d Dollard

PART "RIALTAS" AT TOP AND PART AT FOOT

$\frac{1}{2}$ d Dollard
 1d "
 2d Thom black, Die II
 9d " (red on black-brown, "agate").

As earlier indicated, a little study of these categories will make it sufficiently clear that they are varying stages of the same typeshifts, or it might be more accurate to say, of the same kinds of typeshifts, for there is nothing to provide evidence that every shift produced every category. (The End)

IRISH FLIGHT COVERS

By Malcolm G. O'Reilly, E.P.A. President

(Continued from Page 252-Jan.-Feb 1956)

IV The plane left Montreal on Aug. 6, 1939 and arrived in New York the same day. No special cachet was applied.

MAIL WAS ACCEPTED AT MONTREAL, CANADA FOR:
 4A New York back-stamped Aug. 6, 1939

V The return flight left New York on Aug. 9-10, 1939, arriving in Montreal Aug. 10. Again, the special Imperial Airways envelopes were used but no special cachet was applied.

MAIL WAS ACCEPTED AT NEW YORK FOR:
 5A Newfoundland back-stamped Aug. 10, 1939
 5B Ireland " " Aug. 11, 1939
 5C England " " Aug. 11, 1939
 (Covers to England were frequently not back-stamped.) No mail was officially accepted for Canada on this leg of the flight.

VI The flight left Montreal on Aug. 10th and arrived at Botwood the same date. A special cachet was applied for each destination to covers originating at Montreal. A map and plane for the Botwood leg; a plane over crossed maple leaf and a plane over the ship Britannica for the Southampton destination.

(Continued on page 263)

IRISH FLIGHT COVERS
(Continued from page 262)

MAIL WAS ACCEPTED AT MONTREAL, CANADA FOR:
6A Newfoundland back-stamped Aug. 10, 1939
6B Ireland " " Aug. 11th
6C England " " Aug. 11th

VII The plane left Botwood Aug. 10, 1939 and arrived at Foynes on Aug. 11th. No special cachet was applied.

MAIL WAS ACCEPTED AT BOTWOOD, N.F. FOR:
7A Ireland back-stamped Aug. 11, 1939
7B England " " Aug. 11, 1939
No mail was accepted at Foynes for Southampton. There were also foreign acceptances for this flight—Netherlands for New York via Southampton and Bermuda for Southampton via New York. The latter acceptance was for the return flight. (The End).

E.P.A. TO BE FEATURED IN LINN'S

The issue of June 26, 1956, of Linn's Weekly Stamp News, will be a special Éire Philatelic Association edition. All of our members will receive a copy and we want as many of our members as possible to contribute an article for this special edition. They need not be specialized but can be of a popular nature. However, the articles must be philatelic and of an Irish flavor.

Articles should be sent to either your editor or President O'Reilly, not later than May 15, 1956. Only those acceptable to your officers and Linn's editorial board will be used. All other articles will be returned or published in The Revealer.

Remember, the deadline is May 15th. Let's get behind this opportunity to tell the philatelic public about the charm of Irish philately.

DEATH OF BRITISH MEMBER REPORTED

Word has been received from our European Representative, Michael P. Giffney, of the recent death of J.B. Kelly. Mr. Kelly was an ardent Irish collector residing in Carlisle, England.

E.P.A. officers and members extend sympathy to the Kelly family.

IRISH RAIL THRIFT TICKETS AVAILABLE

Thrift tour rail tickets, previously good for 1,000 miles of travel in Britain, have now been extended to include travel throughout Ireland, according to T.D. Slattery, resident vice president of British and Irish Railways. Tickets priced at \$20.00 third

class and \$30.00 first class, are now obtainable only in North America. In New York they are obtainable through the British and Irish Railways, located at 9 Rockefeller Plaza.

CLASSIFIED ADVERTISING

Overprint Proofs belong in every Irish collection. The few existing varieties, now rare, are still reasonably priced. Write Perry Adams, Port Murray, New Jersey.



Irish Cachet Covers offers you a souvenir St. Patrick's Day cover this year for \$.35. It is a two-color design of Ferrycarrig Castle, County Wexford. The cover will be posted with attractive Irish stamps and mailed from Wexford on March 17th. Each cover contains a historical account of the castle. Two back issues of Historic Castles are still available: Blarney Castle, postmarked Blarney, 1953, and Kilkenny Castle, postmarked Kilkenny, 1955. For reservation, write: Irish Cachet Covers, 947 East 32 St., Brooklyn 10, New York.

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MISCELLANEOUS

E.P.A. Labels - 40¢ per 100 or 300 for \$1.00. Back copies of The Revealer ... 35¢ ...each. Gaelic-English Town Cancellation Listing— A limited supply on hand—\$1.50 each while the supply lasts.

Map of Ireland—the supply is low—send 10¢ to cover handling charges.

The above miscellaneous items may be obtained by writing Mr. John J. Clark at 947 East 32 Street, Brooklyn 10, New York.

U.S. PARCEL POST WEIGHT LIMIT
TO IRELAND INCREASED

The U.S. Postal Bulletin reports the weight limit of parcel post (surface or air) exchanged with Ireland has been increased to 22 pounds.

The rates in force have not been changed.



ST. PATRICK'S DAY

MORE than fifteen hundred years have passed since St. Patrick first came to Ireland. His feast day is celebrated in all parts of the world wherever Irishmen and lovers of Ireland are to be found. Whilst for many St. Patrick, the Shamrock and Ireland are inextricably linked, knowledge of the background to the various practices and legends associated with March 17th is less widespread. For those readers who would like to know more about the saint who converted the Irish to Christianity, we here present details of some of the places and customs associated with him.

SAINT PATRICK'S DAY CUSTOMS

THE wearing of Shamrock is certainly the best known of the various St. Patrick's Day customs and large quantities of it are specially shipped from Ireland to all parts of the world in the weeks preceding March 17th. It is wrongly said of the symbolic plant that it never flowers, that it is not a clover and that it will not grow on alien soil. It has slender creeping stems and small neat leaves and is now generally accepted by botanists as being *Trifolium minus*.

But although the legends associated with it trace its use back to Saint Patrick himself, the earliest recorded reference to its use as a badge does not occur until the 17th century when Thomas Dinely, an English traveller through Ireland, noted in his *Journal* :

'The 17th day of March yearly is St. Patrick's, an immoveable feast when ye Irish of all stations and condicions wear crosses in their hats, some of pins, some of green ribbon, and the vulgar superstitiously wear shamroges, 3-leaved grass which they likewise eat (they say) to cause a sweet breath. The common people and servants also demand their Patrick's groat of their masters, which they goe expressly to town, though half a dozen miles off, to spend where sometimes it amounts to a piece of 8 or cobb a piece, and very few of the zealous are found sober at night.'



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