

Ruairí Mac Easmainn agus an bailiúchán

Roger Casement and collecting

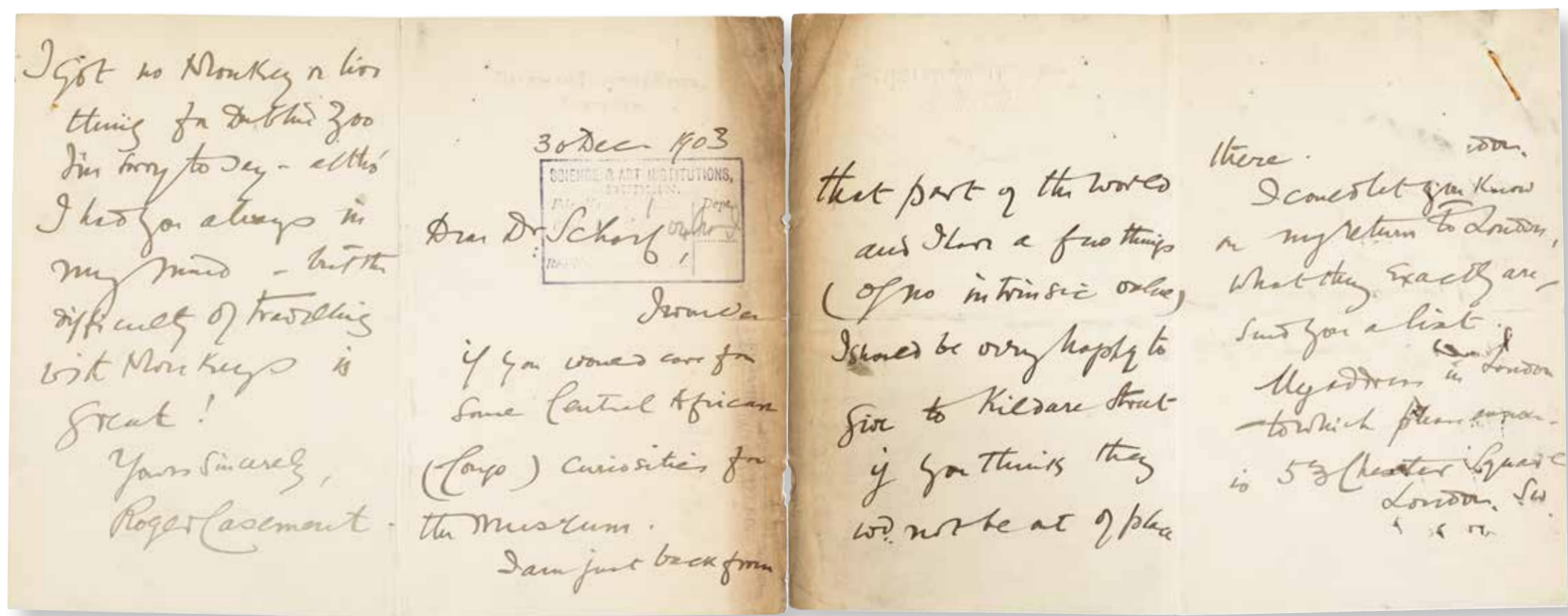


Féileacáin den chlann Nymphalidae
Butterflies of the Nymphalidae family



Ar nós go leor fear uasal Victeoiriach agus Éadbhardach, thaitin an bailiúchán le Mac Easmainn. Bhronn sé cuid dá bhailiúchán ar an mhúsaem seo i 1904, 1907, 1908, 1909, 1911 agus 1913. Cuimsíonn na réada seo gnáthrudáí a bhí in úsáid ag an bpobal áitiúil agus eiseamail luibheolaíocha agus ainmhithe. Léiríonn na réada a bhailigh sé an tsuim mhór a bhí aige sa phobal lena raibh sé ag obair agus dá raibh sé ag obair. Cuimsíonn bailiúchán Ard-Mhúsaem na hÉireann réada ón Afraic agus ó Mheiriceá Theas.

Like many Victorian and Edwardian gentlemen Casement enjoyed collecting. He donated some of his collection to this museum in 1904, 1907, 1908, 1909, 1911 and 1913. These objects include everyday items used by the local population and botanical and animal specimens. The objects he collected reflect his great interest in the people amongst whom and for whom he worked. The National Museum of Ireland collection includes objects from Africa and South America.



Litr ó Ruairí Mac Easmainn lena dtairiscítear a chuid réad Congólach don mhúsaem seo (lámhá le caoinchead ó Leabharlann Náisiúnta na hÉireann)

Letter from Roger Casement offering his Congolese objects to this museum (Image courtesy of the National Library of Ireland)

Ina dhialanna uaireanta luaitear réada bailithe nó staideanna inar baineadh úsáid as na réada bailithe. Bhreac sé síos roinnt rincí ollmhóra pobail ina dhialann Putumayo 1910 agus thóg sé grianghraf de na daoine a bhí i láthair. Baineadh úsáid as an gcochall ar taispeáint ag a leithéid de rince.

His diaries sometimes mention objects collected or situations in which collected objects were used. In his 1910 Putumayo diary he recorded several large communal dances and photographed the people attending. The hood on display was used at such a dance.



Cochall feistis rince déanta as éadach choirte, an Cholóim
(© Ard-Mhúsaem na hÉireann)

Bark cloth dance costume hood, Colombia
(© National Museum of Ireland)

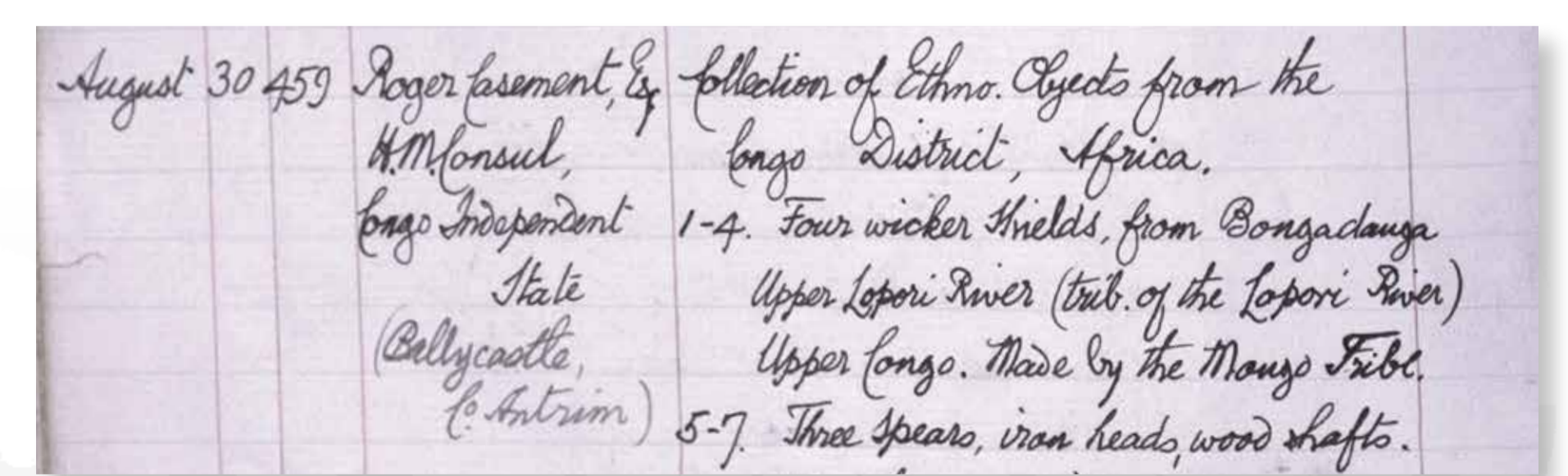
Tá an tsuim a bhí aige i saol an dúlra le sonrú freisin sa bhailiúchán. Ar roinnt mhaith ócáidí scríobhann sé faoi stalcaireacht ar fhéileacáin. I gcuntas amháin bhí an méid sin iontais air maidir le háilleacht féileacáin gur lig sé saor é gan dochar. Roghnaíodh na hábhair sa taispeántas seo ní hamháin chun an scéal a insint faoi na hainghníomhartha rubair ach chomh maith leis sin chun scil agus ceardáíocht a gcuid déantóirí a chur chun suntais.

His interest in the natural world is also reflected in the collection. He writes on several occasions of going butterfly stalking. In one account he was so amazed by the beauty of a butterfly that he released it unharmed. The objects in this exhibition were chosen not only to tell the story of the rubber atrocities but also to highlight the skill and craftsmanship of their makers.



Beirt fhear ó réigiún Abhann Putumayo na Colóime sa lá atá inniu ann i bhfeistias rince éadaigh choirte
(© Ard-Mhúsaem na hÉireann)

Two men from the Putumayo River region of present day Colombia in bark cloth dance costume
(© National Museum of Ireland)



Tabhall an mhúsaem den bhliain 1904 lena liostáiltear cuid de réada Congólacha Ruairí Mhic Easmainn
(© Ard-Mhúsaem na hÉireann)

The 1904 museum register listing some of Roger Casement's Congolese objects
(© National Museum of Ireland)