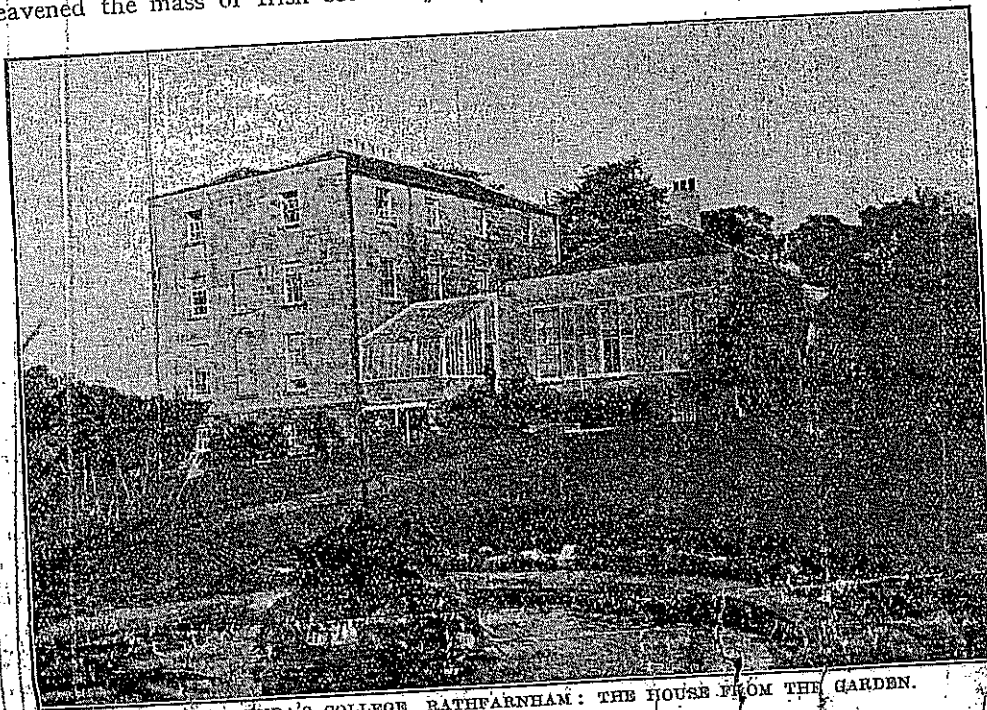


SGOIL EANNA.

It was in AN CLAUDHEAMH SOLUIS that Padraic Mac Piarais first developed the educational ideals to which he was afterwards to give concrete existence in Sgoil Eanna. It is given to few men to realise their ideals and probably Padraic himself would say that some of his ideals, even at Sgoil Eanna, still remain un-realised. But his actual achievement is very substantial, the greatest achievement of all being that he has now carried this great effort to do something for Ireland safely into its sixth year. St. Enda's College is no longer an experiment: it is a permanent achievement, an institution that has already its traditions and its "past"—it is in one word (though the word is a vulgar one) a success. Apart from its success among its own pupils, it has already leavened the mass of Irish secondary

education generally, which indeed was one of its most important objects; and both older and newer colleges in their prospectuses and advertisements now hold out as inducements to parents to send their boys the assurance that they adopt the St. Enda's methods. This is as it should be.

been spontaneous and unpremeditated, for the boys are generally in school or study when the Angelus rings and the prayer is then publicly recited. In an early number of "An Macaomh" Mr. Pearse spoke of environment as the chief factor in education, saying that the next thing that was required was an inspiration. The home of St. Enda's supplies at once an environment and an inspiration which even less enthusiastic and accomplished teachers than Mr. Pearse has gathered around him could not fail to make much of. The district is rich in memories. A king of Ireland is said to sleep on one of the nearer hills. Thomas Addis Emmet lived close by; John Philpot Curran lived straight opposite, at the Priory, and when Robert Emmet visited him he often came over to the future St. Enda's

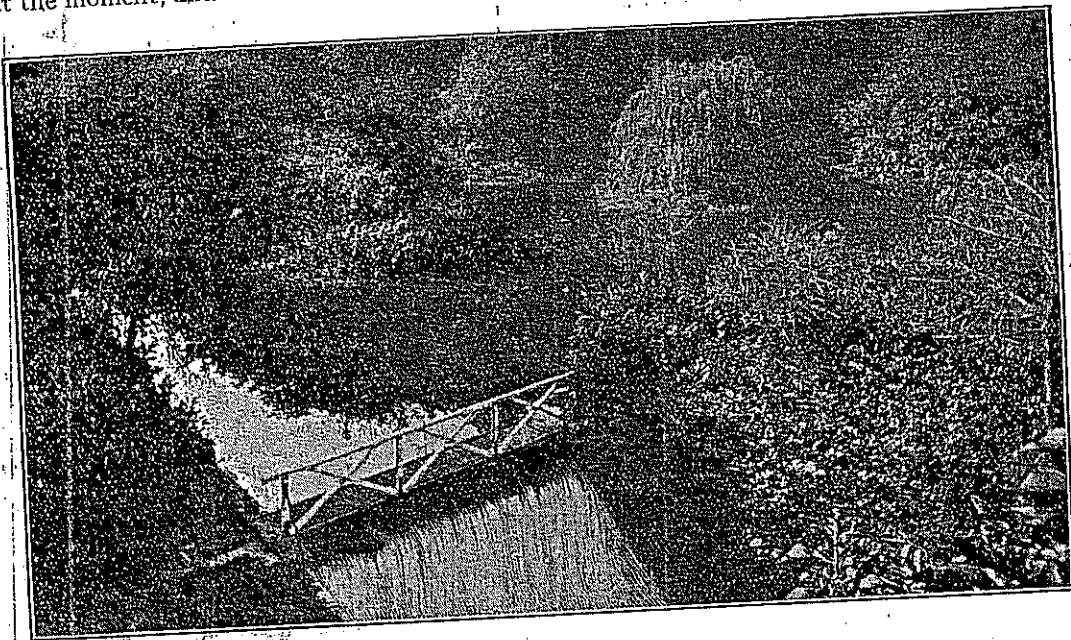


ST. ENDA'S COLLEGE, RATHFARNHAM: THE HOUSE FROM THE GARDEN.

What the St. Enda's methods are can be better understood by visiting Sgoil Eanna than by reading about it. And the difference between St. Enda's and other schools is a difference rather of spirit than of methods. The two things that strike us about its boys (apart from their obvious physical fitness) are their religiousness and their gaiety. Once in the midst of an exciting hurling match—at a critical moment, in fact—the College bell rang the Angelus, and immediately every player and onlooker stood still, every cap was removed and every boy said the Angelus before another stroke of a hurley was given. The sudden change from vigorous action to quiet, from gaiety to recollection, struck us as characteristic of Sgoil Eanna. There were no masters in the field at the moment, and the incident must have

to talk to Edward Hudson, cousin to Edward Hudson of the United Irishmen who was one of those arrested in Oliver Bond's house in 1798; Robert Emmet's own house in Butterfield Lane is not far off, where also are the dairy fields that were once Brian Devlin's, father of Anne; Edward Hudson's son, William Elliott Hudson, the friend of Davis and Mitchel, was born at St. Enda's in 1796; the next house to St. Enda's on the Dublin side is Silveracre, once the home of James Henthorne Todd; on the other side is Marlay Grange, and opposite Marlay Grange is Grange House where "Buck" Whaley lived. A curious fact is that, after being the home of William Elliott Hudson, St. Enda's was the home of one Mr. Justice Moore, one of the judges who passed sentence on the '48 insurgents at Clonmel.

The grounds of Sgoil Eanna cover 50 acres. Of them Mr. Pearse wrote in one of the numbers of "An Macaomh": "A prayer for Edward Hudson who made this home for us. A prayer for him for the spaciousness of soul which, while he was sufficiently the creature of his



ST. ENDA'S COLLEGE, RATHFARNHAM: THE LAKE.

day to wall his inner garden with walls as straight and square as ever eighteenth-century formalist loved, prompted him to fling his outer walls now near, now far, up hill and down dale, so as to include within their verge not only the long straggling wood, and the four wide fields, but a winding strip of mountain glen with a rushing stream at its bottom. Five of the fifty acres are covered by gardens and conservatories; twenty-five by fields, including the boys' playfield of five acres; the rest by woods and plantations.

St. Enda's is something over a mile beyond Rathfarnham. It is on the Grange Road,—the road that leads to the Three Rock on one side, and to Kilmashogue on the other. Kilmashogue is not much more than a mile from Emmet's Fort, which is the most southerly rampart of St. Enda's. Having passed Loreto Abbey, St. Enda's is the second big gate on the right hand side. The name of "The Hermitage" is retained on the gate pillars in pious memory of Edward Hudson and his generation. On the gate itself the words "Sgoil Eanna" stand out defiantly—and unlingually. Entering, a long avenue lined with old trees is before you. To the right is a cottage where Micheal Mhag Ruaidhri is rearing an Irish-speaking family; to the left, between yew hedges, is a walk known as Emmet's Walk, leading round the playfield (called Faithche na Macraidhe) and Pairc an Leasa to Emmet's Fort, and on to certain backwoods beloved by boys and squirrels. At one point along the walk is a little eighteenth-century stone summerhouse, now converted into a shrine and containing a statue of the Blessed Virgin; the next landmark is a group of stone erections representing a primitive hermitage, the ruins of a fourteenth-century Abbey, and a Cromlech gravely entered on the Ordnance Survey Map as a Druid's Altar, but now attributed to Hudson; further on is a huge stone on which Hudson carved a verse from Horace in Ogham; and further still a sort of amphitheatre, which Hudson wanted people to think was a Scandinavian temple and from which St. Enda's was called "The Fields of Odin," before it received the name of "The Hermitage."

A short cut will bring you from Emmet's Walk past the Handball Court, to the house; but before entering the house you will do well to take a shady path to the right, which will lead you to the pond, to the wood beyond the pond (where a monument marks a horse's grave, said by some to have belonged to Sarah Curran), and to the stream with its three waterfalls. At one of these is the boys' Bathing Pool, spacious and picturesque; further on an old castellated bridge, like the entrance to an old monastery, spans the stream and looks down into a little glen where kingfishers nest in the steep banks. You can come back either through An Phairc Mhor or down a woodland path parallel with the stream.

And now for the house. Exteriorly it is grave in aspect,—early eighteenth century; built of granite as if to withstand a siege, and with a massive granite portico. The entrance-hall is square: there is a fine ceiling and an old fireplace. Over the mantel-piece hangs a picture by Beatrice Elvery, painted for St. Enda's: it represents the child Christ, a comely boy of about twelve, standing with outstretched arms. Beneath are the words: "ASUR O'FAR AN MACAOMH, ASUR OO NEARTUIGEAD E, ASUR OO BI RE TAN O'EAGNA; ASUR OO BI SPARA O'E maitle iur." To the right is another large picture by Beatrice Elvery: she calls it simply "Ireland." A small picture on the opposite wall is bound to attract attention: it is a portrait of Wolfe Tone, painted on copper, evidently very old. To the right of the entrance hall is the Headmaster's study, containing pictures by George Russell, Jack B. Yeats ("The Man that Buried Raftery"), Beatrice Elvery, and Seaghan Mac Cathmhaoil. To the left is the reception room, hung with old engravings, but needing scarcely any other ornament than its magnificent eighteenth-century fireplace of Carrara and Siena marbles (there are other old fireplaces in the study and drawingroom). The drawingroom is also off the entrance hall: it is a bright room looking out on the garden, with sculpture (some of it by Mr. William Pearse) and water-colours.

Next comes the spacious inner hall, which is being gradually converted into an art gallery

