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Ó Máille



O'Malley Clan Association Monthly Newsletter

This month's highlights....

- Happy St Patrick's Day from The O'Malley Clan!
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- J.P. O'Malley— Is Europe fracturing?
- Sheila O'Malley tells us all about author Edna O'Brien
- The new Grace O'Malley Festival coming to Mayo this May
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- The O'Malley Clan crossword, St Patrick's Day Special !
- The O'Malley Clan Association Needs You! Join Today!!

Happy St Patrick's Day to all O'Malleys!

A Happy St Patrick's Day to all of you O'Malleys out there from our Chieftain Denise O'Malley and all the team. We hope you have a fantastic weekend at parades and parties wherever you are around the world. Enjoy the big day!!!!



Get in touch, and share your O'Malley Heritage!

Have you got an article or old photographs that you'd like to submit for future editions of "O Maille" The O'Malley Clan Association Newsletter.

We'd love to hear from you wherever you're based around the world. Old photographs and stories to go with them, old letters, family trees or just an article that you'd like to share with the rest of the clan. Drop us a line and We'll get right to it!



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The Free Online Helen Hooker-O'Malley Exhibition at the NLI



In a fabulous online exhibition, discover Helen Hooker O'Malley's love for the landscape, history, and people of Ireland, and why she said "Ireland gave me the greatest outlet towards creative heaven".

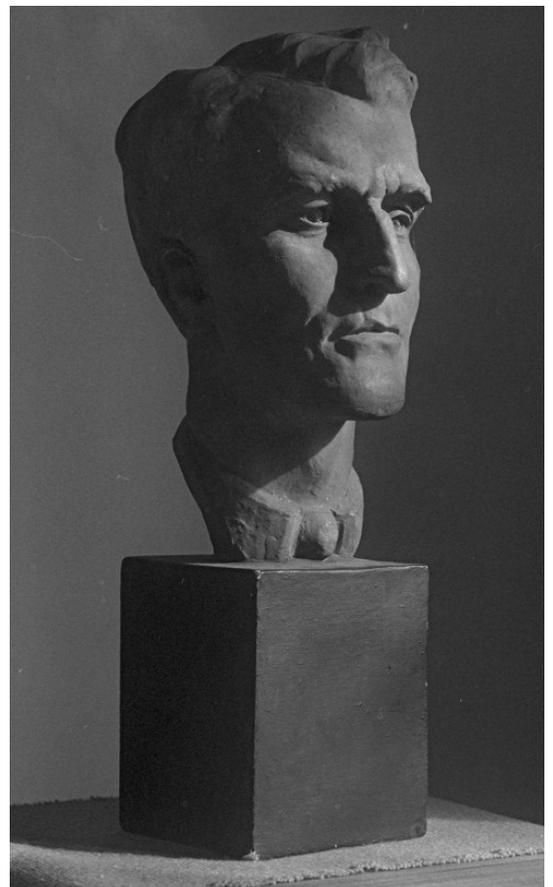
Helen Hooker O'Malley gifted over 1,200 of her photographic works to the National Library of Ireland in 1992, the year before her death. Almost all of these works date from the 1970s.

An American by birth, Ireland became Helen's home following her marriage in 1935 to the Irish writer and revolutionary, Ernie O'Malley. Though their marriage ended in 1952, her love for Ireland remained constant throughout her life.

Ernie O'Malley, sculpted by Helen Hooker O'Malley Mews, Ballsbridge, Dublin, 1976.

Helen sculpted this portrait of Ernie in 1933, shortly after they first met. Interviewed 40 years later, she said "I was so in love with him ... I never finished it". Their mutual attraction

was intellectual as well as romantic. However, this was not enough to sustain their marriage through difficulties. Despite their divorce, Ernie was important to Helen for the rest of her life. This portrait, and the memories associated with it, remained present with her throughout.



The Free Online Helen Hooker-O'Malley Exhibition at the NLI



To check out this free online exhibition, click on the National Library of Ireland logo to the right and visit the online exhibition



J.P. O'Malley—Is Europe Fracturing?

How Brexit spurred a malaise across Europe

Author David Marsh spoke to 160 key players - and they painted a picture of a continent losing its way



On November 9, 1989, West German chancellor Helmut Kohl was in Warsaw.

David Marsh reported on the state visit for the *Financial Times*. But that evening, 600 kilometres to the west, a story of far greater importance was unfolding.

Marsh laid out its historical significance in a dispatch he published for the paper less than 48 hours later.

“Yesterday’s wave of humanity washing through the Berlin Wall marks the crumbling away... of the ugliest symbol of the post-war world – and [pushes into place building blocks for] a new Europe.”

Since then, Marsh has made a transition from journalism into financial consulting.

He is currently CEO of the Official Monetary and Financial Institutions Forum (OMFIF): a London based think tank for central banking, economic policy and public investment.

But he has also continued to write about Europe’s political-economic vulnerabilities. His newest book is *Can Europe Survive? The Story of a Continent in a Fractured World*.

Four years in the making, it contains interviews with 160 individuals, including several past and present heads of state Mark Carney, Mario Monti, David Cameron, Gordon Brown and Friedrich Merz. A heavyweight lineup

also includes Ben Bernanke, a former chair of the US Federal Reserve, Mervyn King, a former governor of the Bank of England, as well as three past presidents of the European Commission.

These conversations have led Marsh to a depressing conclusion: Europe is in bad shape economically, politically and economically. Since the fall of the Berlin Wall the continent “has lost its leadership, and lost its way,” Marsh writes.

Marsh summarises Europe’s ongoing multitude of crises as “the six Ds”: de-globalisation, demographics, decarboni-



J.P. O'Malley—Is Europe Fracturing?

sation, digitalisation, defence, and debt. He claims the fundamental roots of these political problems can be traced back to November 1989. Once the Cold War ended, Marsh claims the so-called peace dividend that followed made the West complacent and cocky.

“As early as 1991, the Americans knew a future war between Ukraine and Russia was very likely and there is evidence they cynically accepted this as a price worth paying for American dominance in central-east Europe,” Marsh explains from his London home. “This doesn’t excuse the barbarity of Putin’s actions in Ukraine today, but it helps explain it.”

Marsh’s book also looks at the ramifications of moves made after Germany’s reunification in October 1990, including the formation of the Economic and Monetary Union (EMU) and the European Central Bank (ECB), established to launch the euro .

Politically, the aim was to prevent a unified Germany from becoming a dominant European power. Economically, the ambition was to build a currency that could hold its own against the dollar. “But most monetary unions fail unless they are backed by a political union,” says Marsh. “One reason why Europe is so weak now is because the monetary union does not have the backing of a political union.”

Another reason is the rise of China. In 1980, the economy of what was then the nine-member European Community was roughly eight times the size as China’s. Today, with 27 member states, the EU’s combined economy equals China’s; by 2050 it’s predicted to be half China’s size.

Chinese economic growth and self-sufficiency have come at a price: Europe’s exports there have rapidly declined. Germany now exports to the People’s Republic less than what it exports to neighbouring Poland, and Marsh says: “Germany is in a real crisis. We are finally seeing the demise of the 19th-century German economic model, which was built on heavy industry.”

Marsh mentions the irony of China’s entry into the World Trade Organization (WTO) in December 2001. It was meant to move Beijing closer to becoming a western-style democracy. But since then, China has got wealthier and more authoritarian.

In the coming years, in the interest of trade and prosperity, Europe will continue to turn a blind eye to China’s atrocious human rights record, says Marsh. “You can only take the moral high ground if you are on economic high ground, so Europe will have to bend to China’s will. Especially as the continent becomes squeezed by China and the US over trade, security and technology.”

Where does Britain fit into this story? In 1930, Winston Churchill wrote: “We are with Europe, but not of it.”

It’s an apt phrase for thinking about post-Brexit Britain, Marsh believes. Geography and history, he points out, have always made Britain a nation apart from Europe. And yet, the UK’s 47-year EU membership, he claims, brought direction, rather than disorder, more success than setbacks. “In the years since the Brexit referendum and formal exit in 2020, the UK’s departure has been, on balance, a failure,” he concludes.

Marsh claims Brexit has “saddled the UK economy with regulatory burdens and impediments to investment at precisely the wrong time, coinciding with radical uncertainty in world politics and economics.” Yet despite this handicap, he warns that “Britain will only be taken seriously by Brussels and other European capitals if it resurrects a reputation for economic prowess.”

Leaving the EU “has not only made Britain a poorer and more unequal country than it would, arguably, otherwise have been,” Marsh writes, “It also coincided with, and helped to spur, a sense of political malaise across the continent.”

Still, Marsh points to what he says is one advantage of Brexit. Being outside the EU meant Britain was able to react more quickly and effectively to the Russian invasion of Ukraine in February 2022. He hopes that the UK might be able to influence the EU over another threat too, saying, “Europe, together with Britain must face up to some home truths over China. It is best that they do that together.”

Although outside of both the euro and the EU, Britain could potentially play a role in stabilising the monetary

J.P. O'Malley—Is Europe Fracturing?

union, when the euro inevitably stumbles into yet another crisis, Marsh explains.

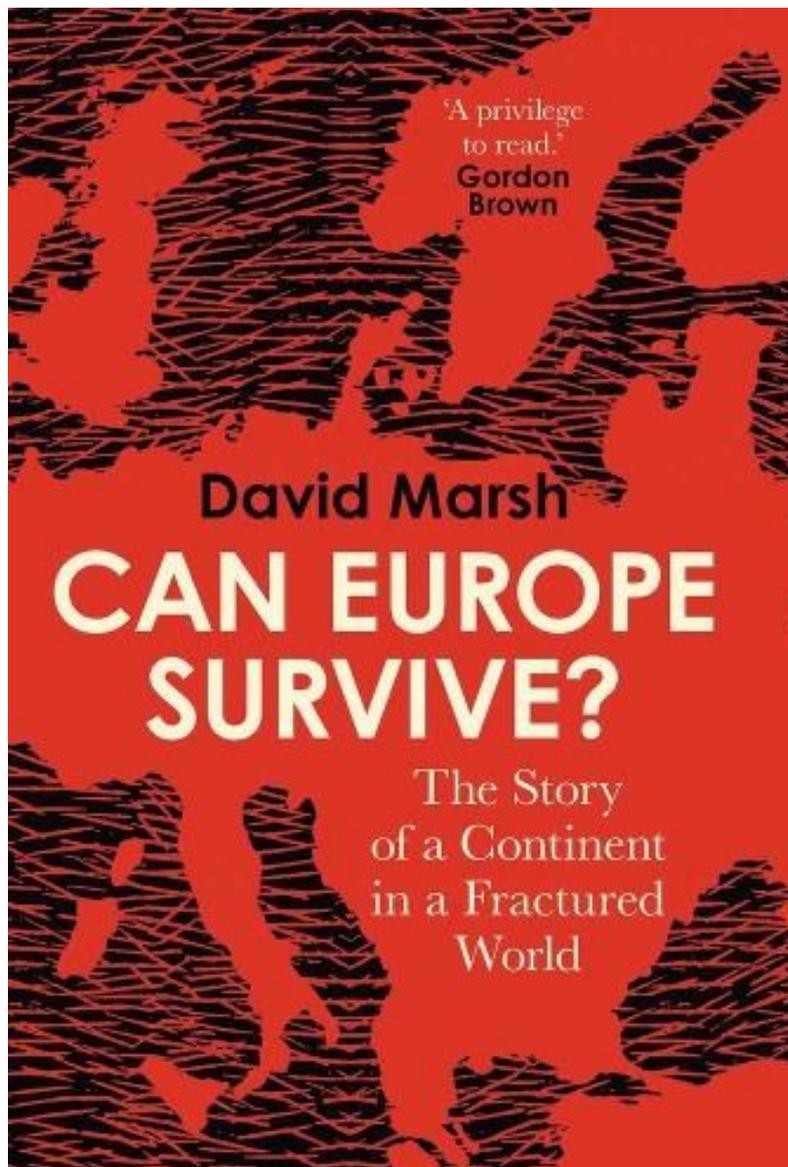
Can Europe Survive? The existential question Marsh's book poses specifically refers to a western European way of life built on multiculturalism, democracy, prosperity, education, industrial prowess and social protection.

"Whether we like it or not, we will have to cut down on social values in Europe, as it becomes poorer and less able to support a fully-fledged [welfare] state," he says.

Still, Marsh suggests that by the late 2020s, Europe may have reached peak pessimism and can redefine itself in four key areas: defence, industry, finance and energy. Patience, self-belief, and endurance will be needed in abundance.

"Europe will continue to muddle through at a lower level of wealth and position of pride," Marsh concludes. "It will be an uphill journey and a long haul. But for Europe, it can be an age of resilience."

***Can Europe Survive? The Story of a Continent in a Fractured World* by David Marsh is published by Yale University Press**



Sheila O'Malley tells us all about author Edna O'Brien

Edna O'Brien: Documentary of A Writer and A Star

by Sheila O'Malley
November 2024

In *The Picture of Dorian Gray*, Oscar Wilde wrote, "One should never make one's debut with a scandal. One should reserve that to give an interest to one's old age." Lucky rare Edna O'Brien, who died this past July at the age of 93, did both. She exploded onto the world scene in 1960 with her debut novel, *The Country Girls*, based loosely on her own adolescence in County Clare, a place she described as "enclosed", claustrophobic with sexual repression, patriarchy, and gossip. The book was both a smash hit and a scandal. It was banned in Ireland (many of her subsequent books were as well, putting O'Brien in

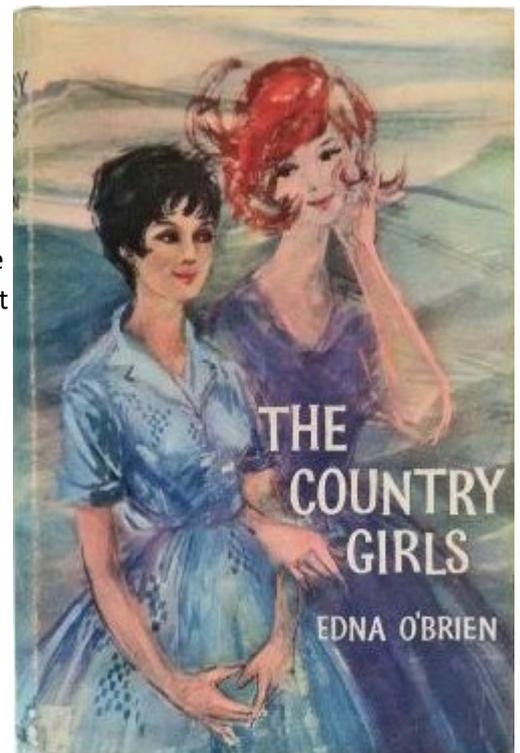


a long tradition of the country banishing its geniuses, only to claim them proudly decades later). "Scandal" closed out O'Brien's writing career, but the controversy around her final novel, 2019's *Girl*, about a girl kidnapped by Boko Haram, was tepid in comparison with the storm surrounding *The Country Girls*. Still, perfect in its symmetry. Edna O'Brien was still ruffling feathers at the age of 89.

Over the course of her long life, O'Brien wrote 18 novels, 8 short story collections, 8 plays and 1 screenplay, 8 nonfiction books (including a memoir, and 2 biographies), 4 children's books and 1 book of poetry. A dazzling output, even with a 10-year period where she couldn't write at all. She didn't repeat herself much. Well into her 70s and 80s, she wrote three books – *In the Forest* (2002), *The Little Red Chairs* (2015) and *Girl* (2019) – often referred to as the "state of the nation trilogy" – about various forms of oppression and political corruption. She was still daring and bold. The experimental *Night* (1972), narrated by a Molly-Bloom-esque insomniac, shows how willing she was to step out onto the limb of exposure every single time.

She became a celebrity (rare for any writer), but was also shunned, scorned, and mocked for telling the truth about an Irish girl's life in *The Country Girls*, and its two follow-ups, *The Lonely Girl*, and *Girls In Their Married Bliss* (the twisted sarcasm in that title hurt the people it was meant to hurt). What she describes in the trilogy is localized but eternal: the restlessness of adolescence, yearning for more from life, the danger of being a girl in the world, and the taste for danger that threat inspires. These books remain urgent and relevant, but it is the writing that stuns. Her prose is not self-conscious. There is no strain for effect. You could drop open the book on any page and find a gem. For example, at random, on page 142:

"Will you fit on the brassiere, Miss Brady?" the shopgirl asked. Pale. First Communion voice; pale, pure, rosary-bead hands, held the flimsy, black sinful garment between her fingers and her fingers were ashamed."



Sheila O'Malley tells us all about author Edna O'Brien

It's breath-taking how much O'Brien slips into those two lines.

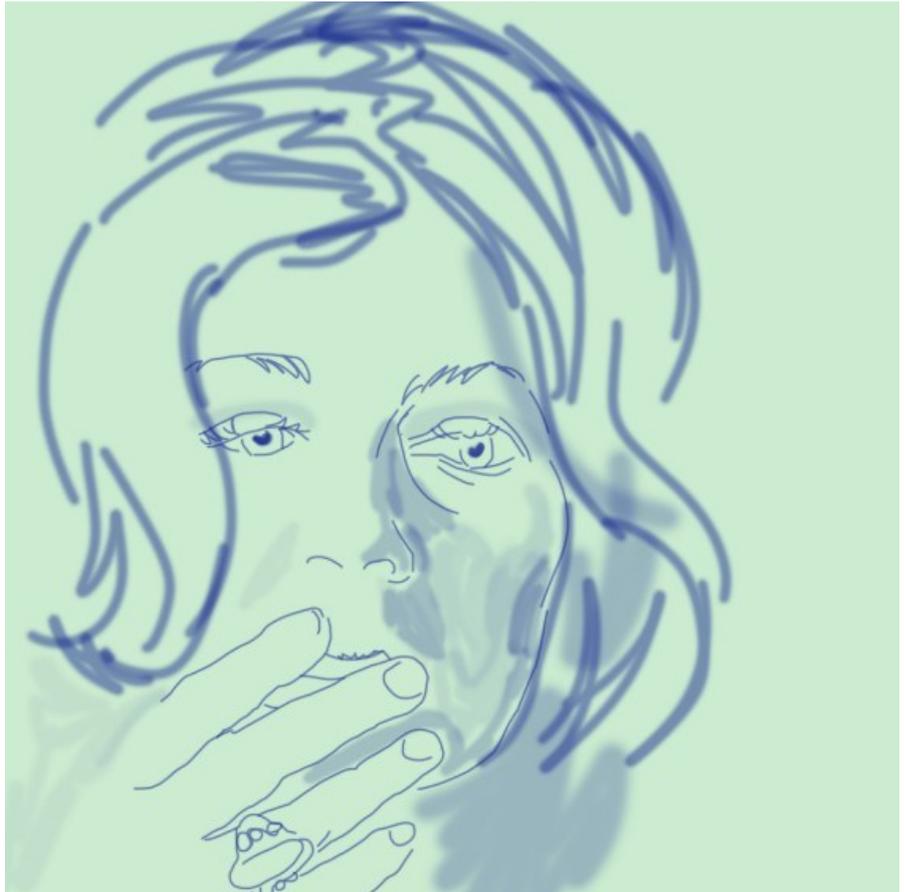
O'Brien told the country's secrets and she was punished. She lived a glitzy life, and she was not forgiven for that either. Much of this was complicated by the stifling maleness of the Irish literary scene. American male writers like John Updike celebrated O'Brien, but Irish male writers were slower to come around. Irish men wrote about boyhood which they and their readers considered glorious and universal. She wrote about girlhood and it was considered frivolous and silly. Women writers still know this fight.

O'Brien paid frank tribute to her influences. Early in her time in London, she went to a lecture on Fitzgerald and Hemingway given by Arthur Mizener. O'Brien was educated in a convent school where literature was pushed to the back of the priorities pack. Mizener read the first paragraph of *A Farewell to Arms*, and in her 1984 interview with *The Paris Review*, O'Brien recalled: "I couldn't believe it — this totally uncluttered, precise, true prose, which was also very moving and lyrical. I can say that the two things came together then: my being ready for the revelation and my urgency to write. [*The Country Girl*] wrote itself, so to speak, in a few weeks."

She was eager to give credit to the men who inspired her. Alas, many of her stingy male contemporaries could not bring themselves to do the same.

Blue Road — The Edna O'Brien Story is the new documentary from Irish writer and film-maker Sinéad O'Shea, in perfect time for those for whom O'Brien's passing is still fresh to mourn. It is a detailed look at this extraordinary artist's near-century of a journey, including interviews with contemporary Irish authors like Anne Enright, Doireann Ní Ghríofa, and Andrew O'Hagan (a friend of O'Brien's). Gabriel Byrne, who knew her, provides essential contextual commentary. There's a very moving interview with Walter Mosley (*Devil in a Blue Dress*), who studied with Edna as an undergraduate. O'Shea has carefully woven together snippets of old documentary footage of Edna in the first flush of fame, her provocative television interviews, footage of her famous parties (where people like Marlon Brando stopped by). O'Shea used O'Brien's copious eloquent journals as a through-line (read in voice-over by Jessie Buckley). *Blue Road* is not just a portrait of the artist as a young woman, but a portrait of the artist from start to finish. Even more crucial for posterity, O'Shea interviews O'Brien herself. Elderly and frail, speaking often on a long exhale, O'Brien is eloquent, thoughtful, surprising. She speaks as she writes: piercing and poetic, never losing connection to the earth.

The film premiered at the Toronto International Film Festival, and recently played at DOC NYC (to a rapturous



Sheila O'Malley tells us all about author Edna O'Brien

response).

No one lives forever but Edna O'Brien's books are evergreen, and will be discovered by generations to come. I was so happy to meet up with the very busy Sinéad over Zoom and discuss *Blue Road* with her.

I didn't know how much I needed something like this documentary until I watched it. Edna O'Brien died this summer, and to me the film is like a wake. I am sorry my dad isn't here. He said to me when I was in college, "You really should read Edna O'Brien." He connected her to Joyce, because Joyce's books were banned also, and he had to leave Ireland too.

That's interesting he said that because Edna felt a kinship with Joyce. And because of the state of the contemporary Irish literary scene, it was seen as an unspeakable thing for her to suggest a kinship with him.

Can you tell me about your discovery of Edna and how the project came about?

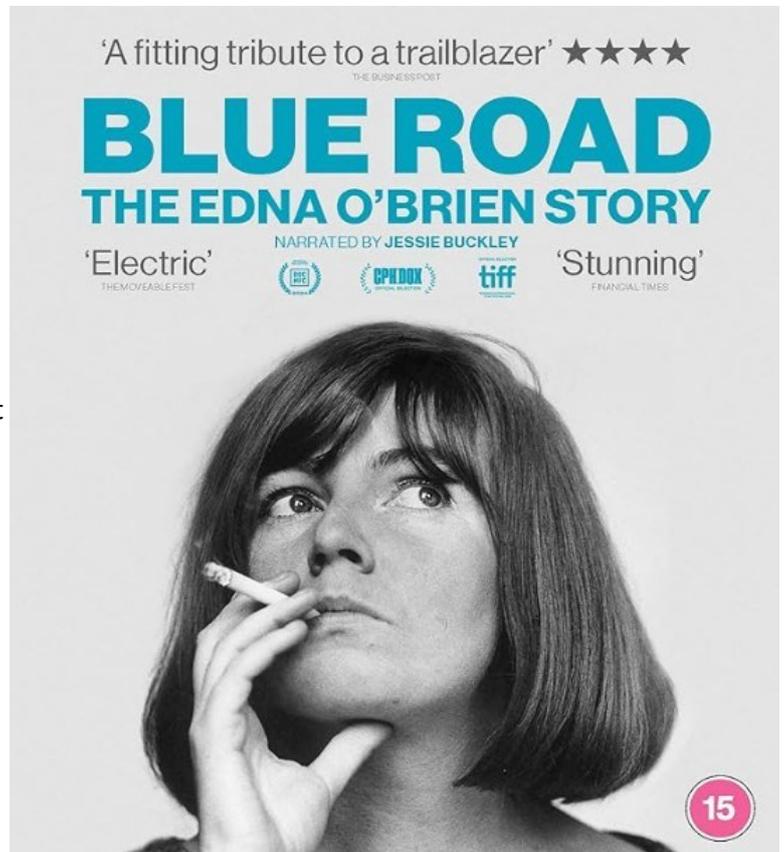
I studied English in university and there was no trace of Edna in the syllabus. I used to write profiles for *Publishers Weekly* and about ten years ago I was assigned Edna O'Brien. I finally read her books and I was shocked and shamed and humbled. Not only did the books articulate her adolescence, they were talking about mine

as well, with all the same things, the toxic friendships, the terrible older men, the sense that adventure was happening everywhere else. That was adolescence in the 1990s in Ireland! I couldn't believe how timeless they were, how funny, and of course how eloquent. So I went to meet her.

In the documentary, she was on her deathbed, so just imagine the charisma 10 years ago, or 60 years ago when she first broke onto the scene. Within minutes of meeting her, I was in love with her. I never got over that interview. I was always thinking about it. Two summers ago I was at a wedding, very pregnant, and I struck up a conversation with a lady I didn't know, and at one point I quoted Edna O'Brien to her and she said, "Oh, she's one of my best friends." That lady was Barbara Broccoli who makes the James Bond films. Barbara said, "You should make your next documentary about her." For a full year, I couldn't get to Edna. Eventually I contacted Barbara and she went to Edna's house and asked her herself to do the documentary. Within weeks, we did the first interview, the one with the black background. Edna is so electrifying, all you need to do is to put the camera on her. She was so physically weak. In the end she's just a voice and a mind and a spirit, still going. She was still determined to say what she had to say.

How did you approach the black background interview?

The black background interview was the starting point of my relationship with Edna. I tried to ask her things which I thought I could use in the film. I asked her about trauma, for example. At the end of the interview, she said she felt very weak, but just before we walked her out of the room, I showed her the little piece of archive footage on my laptop, the one from British television, which shows her and her father and mother. It's this per-



Sheila O'Malley tells us all about author Edna O'Brien

fect piece of pantomime. They're all pretending. The mother is saying, "I don't mind about her books at all!" Her dad's playing the role of the avuncular older Irish man, singing "Danny Boy." And poor Edna. Even though she knows they're not going to erupt while the cameras are there, she's still traumatized, she retains that discomfort. Showing it to her was quite zealous of me, because she was about to collapse. She went into hospital the next day. But she was so taken by that piece of archive, that she emailed me and said, "Whatever you do, make sure to use that in the film." Her interest was aroused because I think she felt I was going to be rigorous and intrepid about this. She would send me long voice mails with ideas for the film, people I should interview, people who should *not* be interviewed. She directed me to her diaries, which are kept in three different locations. She said the ones at Emory College in Georgia were the most naked ones and I had to read those. She had this amazing trust in me.

It's wonderful she lived to be able to participate in this documentary.

I had this adrenaline. I had to do it in this way in this time, and the timeline lined up with what Edna might have envisioned. She lived long enough to hear that the film got into Toronto and then she died, but she died *soon* enough that we could include the funeral in the film. [Laughing] The funeral, which she'd planned since childhood!

I want to go to that grave.

Oh you should. It's a place called Holy Island, and you get to it by a little boat. Edna set her sights on this spot in childhood. The whole day was so Edna. The mass was lengthy, but absorbing and beautiful. And then a relay of people carrying the coffin across the island. By the graveside, there was singing and poetry. And then afterwards, champagne. She loved champagne, it comes up all the time in her diary. Edna's sense of plenty and grandiosity undid her. She ended up renting, constantly worried about money. In our first meeting, I remember looking for mice in her kitchen. She seemed so vulnerable. She was very extravagant, but if you look at the deprivation she came from, you've got to see she associated extravagance with stability. She considered it the antithesis of the precarity she grew up in.

People criticize young stars for their excess, but if you come from deprivation, being able to buy things means you're not going to be hungry.

A lot of people had a problem with it. She annoyed a lot of people here in Ireland, mostly middle-class people. Edna was not quite middle-class. She came from a big house, but they were dirt poor and the house isn't part of the landed gentry. It's a weird big house her grandparents built, a folly. She wasn't "old money. She wasn't "new money" either. People didn't know how to place her. She made them feel bad. She was very threatening to the prevailing social order of the time, which was so patriarchal, all about propping up the weak man, the father, a stupid violent alcoholic. So many women devoted their lives to preserving this mirage.

Gabriel Byrne said, "Irish literature was a male preserve." Anne Enright has said similar things in interviews.

It has been that way for so long despite there being so many excellent female writers. There is a default maleness about the Irish literary tradition, and it's quite boozy and patriarchal. Men shouting at each other in pubs is a big trope of the Irish male literary tradition. It can be quite charming and fun, but if you are trying to be their equal and you're not one of them, they will find ways to undermine you.

I wonder, too, if ... I don't know how else to say this. Edna O'Brien was such a babe.

Yes. It was a real problem. She was beautiful and clever and she succeeded in exactly the places they wanted

Sheila O'Malley tells us all about author Edna O'Brien

to flourish. Her existence antagonized them. And then, of course, we have [husband] Ernest Gébler in the background the whole time. It's not enough he was abusive during the marriage. He also claimed for the rest of his life that he actually wrote her books, that she slept her way to the top. She only wrote two books within their marriage. People wanted to believe it because the flip-side was painful, which is that a woman could be clever *and* beautiful.

I consider myself a liberated woman, but I was watching the Question Time interview, where she was so angry and sexual and flirtatious, and I found myself thinking, "She's being so provocative, she's going to get in trouble!" I am telling on myself here. I too was thinking she needed to tone it down.

I thought the same. "Oh, Edna, don't say that!" With that sequence, it's comprehensible when you know the backstory, which the film now provides. The guy she was having an affair with was a senior politician, well known to everybody in the U.K. She knew she was communicating directly with him. In her interview with me, she said, "Yes, I was quite brazen." She said, "I shouldn't have done it, but I'd been locked up for so long in a cage and I wanted to speak. Anyway, the person I am on the inside is different. What's important is I got to write." Edna the Persona is separate from Edna the Writer. The persona is so charismatic it's like electricity. In some ways it's a little contrived, but in other ways, it's a live performance and it changes every time.

She was a star.

She had star quality. People accept this in actors, but it made people uncomfortable with Edna, and it was used to undermine the seriousness of her writing and her intent.

She experienced the scandal of her books being banned and denounced from pulpits. Her attitude makes sense to me.

Yes. When you look at early diary entries which her husband annotated, he's saying all these things about her that haven't happened yet. He is gaslighting her, telling her she's a shallow person who wants to hang out with movie stars. At the time she was just cooking dinners at home. But he clearly saw her charisma and wanted to squash it. He was a grotesque, a cartoon villain, except it was real, and the impact on his children was tragic. He criticized her so much and she'd internalized that criticism. Anyone who's ever had a bad relationship, or who feels like they've lost their mind over a man – Edna was like that times ten. The affair with the British politician was so damaging. She couldn't write for ten years, she lost her house. She was only interested in certain kinds of men. I've left out so many of them.

The Robert Mitchum encounter! I was excited to hear they connected. He sounded sweet.

That's a great one because it doesn't have darkness in it. She had no expectations with him, it was a fun, exciting diversion during a tough time in her life, post-divorce and struggling for custody of her children. But other encounters get really dark. She was so obsessive, and definitely had addiction issues which were channeled into men. It's grim. They treated her very badly and she let them.

There's that extraordinary moment in an early interview where she said, "I wish my life had been funnier."

It's so over-the-top. They're in Scarriff and she's in this huge fur coat. She was such a diva! I hope the film doesn't seem like I've sugar-coated her too much. She can be hard work. But she was a genius. I really do believe she was.

The New Grace O'Malley Festival—Coming this May!

First ever Grace O'Malley Festival welcomes Mayo's Pirate Queen home

Grace O'Malley Festival will include live music and outdoor events in Westport and Achill Island in May.



The Grace O'Malley Festival

launches this May in Grace's home county of Mayo with live music and outdoor events among the attractions on offer. At a time when Grace O'Malley's life is attracting global attention, with Hollywood films and rumoured Netflix documentaries in development, the Festival roots the Pirate Queen in place and authenticity.

Festival director Dea Birkett sees Grace as urgently relevant today: "Grace wasn't some wispy long haired goddess, she was a real woman fighting for her family and her country, just as so many women now," she says.

"She shouldn't be celebrated as a legendary beauty, but for her courage, her ferocity and her determined fight for freedom. We can't all aspire to be goddesses, but we can look to Granauile. Women today can follow in her wake." This spirit runs through the Grace O'Malley Festival, which blends astounding circus, live music, giant outdoor art, lively talks, family workshops and entrancing storytelling. Festival highlights include the commission of a beach-sized sand art portrait of Grace O'Malley by artist Seán Corcoran, concert by renowned Irish singer Camille O'Sullivan, and evening Pirate Queen Cabaret - a bold and irreverent show inspired by Grace's life. At the heart of the Festival is Circus250's spectacular aerial circus show Grace: The Story of a Pirate Queen with original music and live storytelling. This all-female international production features performers from Ireland, Brazil, Italy and Russia whose own lives reflect migration, resilience and determination. The Festival isn't just about honouring the past, but looking forward to a better future.

As Grace O'Malley's story finds new global audiences, the Grace O'Malley Festival anchors her legacy where it began on the west coast of Ireland, among women who continue to tell their stories and fight for what matters.

The Grace O'Malley Festival will take place in Westport and Achill Island from May 22 to 24, 2026.

The recent O'Malley Clan Table Quiz!



Above: Chieftain Denise, Tánaiste, (and Quizmaster), Don, with the winning team of Denis O'Malley, Frank Ryan, and Lawrence O'Malley



The O'Malley Clan Gathering 2026, Ennis, County Clare

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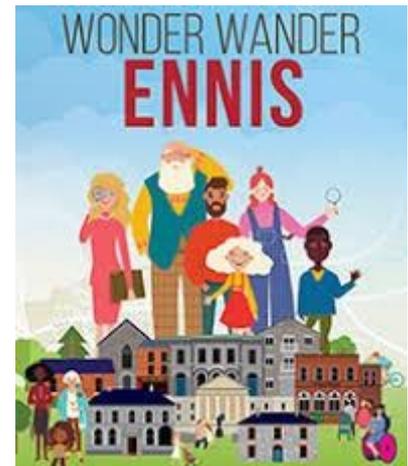
Friday 26th June

Wonder Wander Walking Tour

Start & Finish at The O'Malley Clan Shop at The Temple Gate Hotel

3pm to 5pm

Self-guided walking tour of Ennis with Map (supplied), for Children accompanied by a Parent or Guardian. Find all sites, take a photo of each site and the first family home wins a prize. Just book a place for the children! Please state the age of your child in the comments section or after their name



Chieftain's Reception

The Great Hall, Temple Gate Hotel

5pm to 11pm

A welcome to the launch of the 2026 O'Malley Gathering from Chieftain Denise O'Malley Kelly. Held for the first time in her native Co Clare, this will be a chance to meet old friends and new.

Starting with a drinks reception at 5:00 pm, there will be a talk at 5:30 pm by Clare historian Dick Cronin on 'The Historical Sites of Clare'. Then at 6:45 Dr Maurice Gleeson will talk about the genealogy of the O'Malleys, with a particular focus on how genetic genealogy (DNA testing) can be combined with studying historical records to take your family tree back to earlier times. The "Finding Grace" project aims to identify the genetic signature of Grace O'Malley's branch of the family. Find out how to check how closely related you may be to the famous 'Pirate Queen'.

When the speakers are done, stay and chat or adjourn to dine in the hotel or one of the many local restaurants and return for the Ceili starting at 9:00 pm. Featuring traditional Irish music by the Spraoi Celi band, experience a night of Ceol agus Craic from the very best of Clare's Irish Traditional Musicians!



The O'Malley Clan Gathering 2026, Ennis, County Clare

Saturday 27th June

North Clare Bus Tour

Departs from and Returns to The Temple Gate Hotel

9:15am to 4:30pm

Tour the spectacular countryside of North Clare, with stops at the famous Cliffs of Moher, through the amazing landscape of the Burren to the stone age Poul nabrone Dolmen and Dysert O'Dea Castle. Lunch in Liscannor is included. Please state any food allergies in the comments section of your booking.



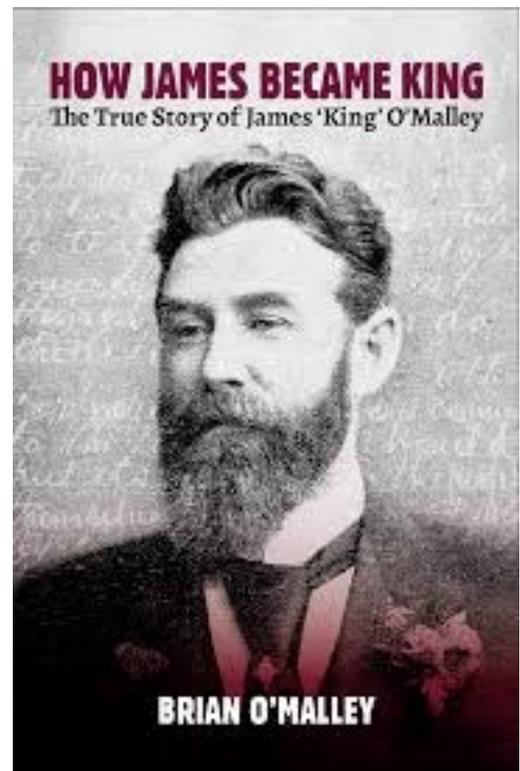
The O'Malley Clan Gathering 2026, Ennis, County Clare

How James Became King – Author Brian O'Malley on his controversial book.

Foyer Room, (off the Great Hall), The Temple Gate Hotel

6pm to 7:15pm

Author Brian O'Malley has spent years researching the extraordinary career of James Malley from New Haven, Connecticut. In a story spanning the USA from east coast to west and on to Australia, hear about how James changed his identity and rose to prominence as King O'Malley, Australian cabinet minister and crusading reformer.



Chieftain's Gala Dinner

The Great Hall, Temple Gate Hotel

7:30pm to 11pm

Chieftain's Gala Dinner, followed by music by a band especially formed to play for our event. They are the very best of what Clare has to offer. Please state any food allergies in the comments section.



The O'Malley Clan Gathering 2026, Ennis, County Clare

Sunday 28th June

**Annual O'Malley Clan Mass
Cathedral of Saints Peter and Paul,
Ennis**

11:30am to 12:15pm

A celebration of our weekend together, through music and prayer.



Annual General Meeting of The O'Malley Clan Association

Foyer Room, (off the Great Hall), The Temple Gate Hotel

12:30am to 1:15pm

Our Clan AGM, chaired by the Guardian Chieftain Brendan, is open to all O'Malleys attending the Gathering, although only registered members may vote. The AGM elects the new Tánaiste from those nominated and discusses any motions or issues of the day. Hear our Guardian Chieftain, Chieftain, Secretary, Treasurer and Members Officer report on their activities throughout the year.

Annual Clan Luncheon

The Great Hall, Temple Gate Hotel

1:30pm to 4pm

Sit and enjoy a lunch together as our weekend comes to a close. Please specify any food allergies in the comment section.

Inauguration of our New Chieftain for 2026-2027

Courtyard, Temple Gate Hotel

4pm

Gather around the circle of Chieftains and witness our new Chieftain Don O'Malley being inaugurated.



Test your brain with a crossword on Ireland!

Across

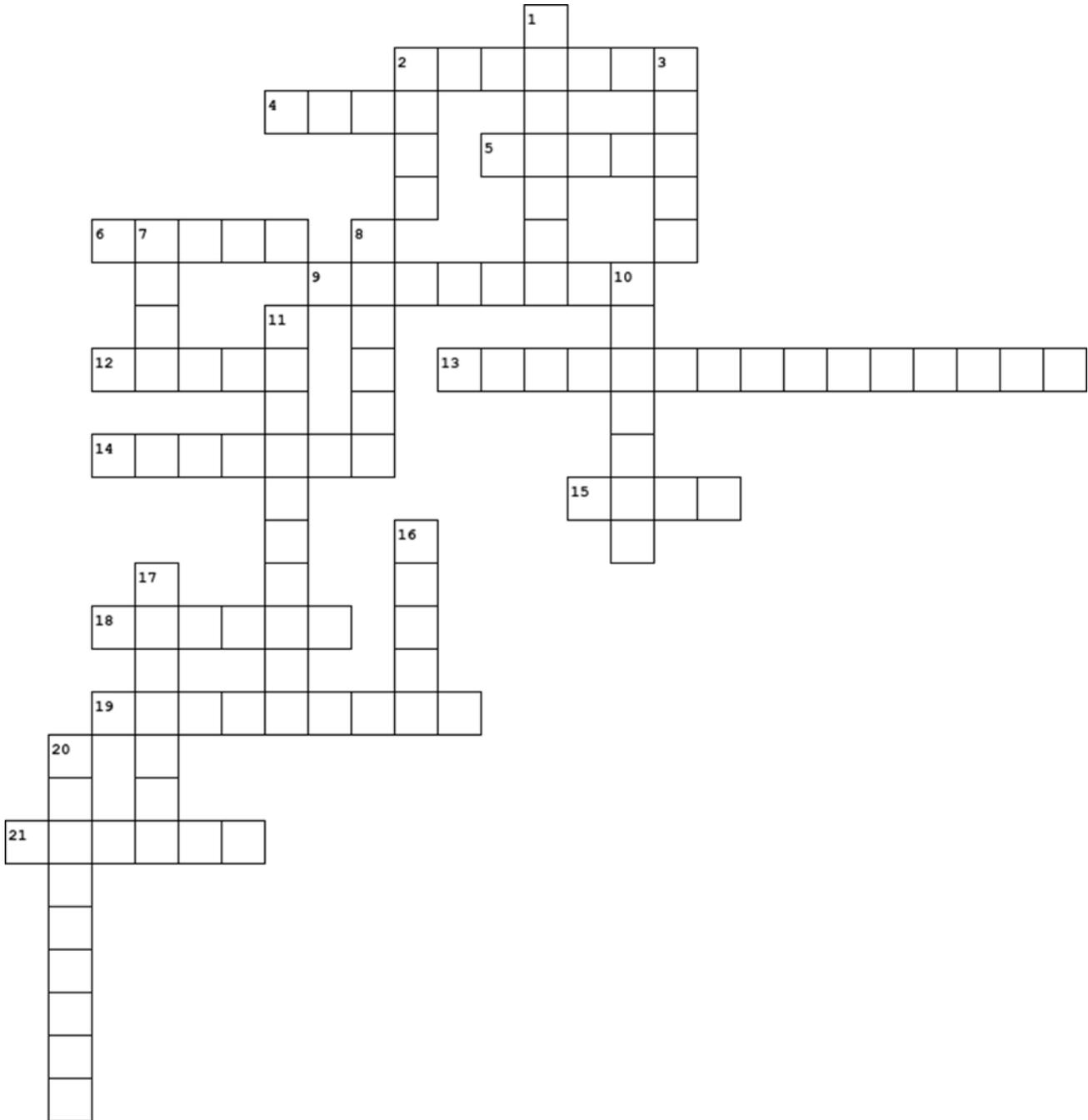
2. Irish Sport played with a stick and ball
4. Friend in the Irish Language,
5. Irish Playwright, Oscar
6. Ornate manuscript in Trinity College Dublin, Book of
9. Famous Irish Stout drink made by Arthur
12. Author of Ulysses, James
13. Western coastal route in Ireland,
14. Traditional Irish Drum,
15. Ireland's second largest city
18. City famous for its claddagh ring,
19. Legendary High King of Ireland,
21. Author of Dracula, Bram

Down

1. The Irish for "Cheers"
2. Irish National Symbol
3. Ireland's National Colour
7. Currency used in Ireland
8. Capital City of Ireland,
10. Ireland's Longest river,
11. One of the little people,
16. Famous cliffs in County Clare, Cliffs of
17. Ireland's Patron Saint
20. County known for its crystal,

LAST MONTH'S ANSWERS: **ACROSS**, 3 ROSE, 6 ROBERTS, 8 WONDERFUL 9 MAMMAMIA, 10 BLUE 13 COMPARE, 16 GET 17 VALENTINES 18 UNCHAINED, 20. LOVE. **DOWN**, 1 GHOST, 2 IDONTWANTTOMISSATHING, 4 GRA, 5 DARCY, 7 SEATTLE, 9. MAIL, 11. LOVE 12 JACK 13 CUPID, 14 CASABLANCA 15 ROMEOANDJULIET 19 ARROW.

Test your brain with a crossword on Ireland!





@clanomalley

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find us on
Facebook

www.facebook.com/omalleyclan



[o_malley_clan_association](https://www.instagram.com/o_malley_clan_association)

The O'Malley Clan Association aims to reach out to O'Malleys from all around the world and foster links between the O'Malleys around the globe and the clan at home here in Ireland.

The Clan Association formed in 1953 has been connecting O'Malleys around the world in The US and Canada, Britain, Australia, South Africa, New Zealand, South America, and anywhere else you can think of for over 70 years now.

We hope with our website, and newsletter, that We can go from strength to strength in our aim to connect all the O'Malleys around the world.

O'Malleys ! We need you! Join Today!



**Support
the Clan,
Be a part
of it**

**The O'Malley Clan
Association Needs You!**

Join Today.....www.omalleyclan.ie