

**THE WILD IRISH GIRL, A
NATIONAL TALE. IN
THREE VOLUMES. VOL. III**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649733903

The Wild Irish Girl, a National Tale. In Three Volumes. Vol. III by Miss Owenson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

MISS OWENSON

**THE WILD IRISH GIRL, A
NATIONAL TALE. IN
THREE VOLUMES. VOL. III**

THE
WILD IRISH GIRL.
VOL. III.

Strahan and Prosser,
Printers-Street, London.

THE
WILD IRISH GIRL,
A NATIONAL TALE.

BY
MISS OWENSON,

AUTHOR OF THE NOVICE OF ST. DOMINICK, PATRIOTS
SKETCHES, &c. &c. &c.

" Questa gente benchè mostra selvaggia
" E pur gli moure la contrada scierba
" Nondimeno l'è dolce ad cui l'affagia.
" This race of men, tho' savage they may seem,
" The country, too, with many a mountain rough,
" Yet are they sweet to him who tries and tastes them."
Fazio Delli Uberti's Travels through Ireland,
in the 14th Century.

THE FIFTH EDITION.

IN THREE VOLUMES.

VOL. III.

LONDON:

PRINTED FOR LONGMAN HURST REES ORME AND BROWN,
PATERNOSTER-BOW.

1813.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and financial management.

2. The second part of the document outlines the various methods and tools used to collect, analyze, and report data. This includes the use of spreadsheets, databases, and specialized software to ensure that information is organized and accessible. It also discusses the importance of data security and privacy in handling sensitive information.

3. The third part of the document focuses on the role of communication in the reporting process. It highlights the need for clear, concise, and timely communication of findings and recommendations to relevant stakeholders. This involves the preparation of reports, presentations, and other communication materials that effectively convey the key messages of the analysis.

4. The fourth part of the document addresses the challenges and limitations of the reporting process. It identifies common obstacles such as data quality issues, resource constraints, and the complexity of the information being analyzed. It also discusses strategies to overcome these challenges and improve the overall effectiveness of the reporting process.

5. The fifth part of the document provides a summary of the key findings and conclusions of the study. It reiterates the importance of a systematic and transparent reporting process and offers recommendations for future research and practice. The document concludes by emphasizing the ongoing nature of the reporting process and the need for continuous improvement and adaptation to changing circumstances.

THE
WILD IRISH GIRL.

LETTER XXIV.

TO J. D. ESQ. M.P.

“ Tout s'évanouit sous les cieux,
“ Chaque instant varie à nos yeux
“ Le tableau mouvant de la vie.”

A LAS! that even this solitude, where all
seems

“ The world forgetting, by the world forgot,”

should be subject to that mutability of fate
which governs the busiest haunts of man.
Is it possible, that among these dear ruins,
where all the “ life of life” has been restored
to me, the worst of human pangs should
affail my full all-confiding heart. And yet

I am jealous only on surmise ; but who was ever jealous on conviction ; for where is the heart so weak, so mean, as to cherish the passion when betrayed by the object ? I have already mentioned to you the incongruities which so forcibly struck me in Glorvina's *boudoir*. Since the evening, the happy evening in which I first visited it, I have often stolen thither when I knew her elsewhere engaged, but always found it locked till this morning, when I perceived the door standing open. It seemed as though its mistress had but just left it, for a chair was placed near the window, which was open, and her book and work-basket lay on the seat. I mechanically took up the book ; it was my own *Eloisa*, and was marked with a slip of paper in that page where the character of Wolmar is described. I read through the passage, and was throwing the book by when some writing on the *paper mark* caught my eye ; supposing it to be Glorvina's, I endeavoured to decipher the lines, and read as follows : “ Professions, my lovely friend,

are for the world. But I would at least have you believe, that *my* friendship, like gold, though not *sonorous*, is indestructible." This was all I could make out — and this I read a hundred times — the hand-writing was a man's — but it was not the priest's — it could not be her father's. And yet, I thought the hand was not entirely unknown to me, though it appeared disguised. I was still engaged in gazing on the *sibyl leaf* when I heard *Glorvina* approach. I never was deceived in her little feet's light bound, for she seldom walks; so hastily replacing the book, I appeared deeply engaged in looking over a fine *Atlas* that lay open on the table. She seemed surprized at my appearance, so much indeed, that I felt the necessity of apologizing for my intrusion. "But," said I, "an immunity granted by you is too precious to be neglected; and, if I have not oftener availed myself of my valued privileges, I assure you the fault is not mine."

Without noticing my *inuendo*, she only bowed her head, and asked me, with a smile;