

Heritage Ireland

Issue 9 SPRING 2019

NIGHT

THE OTHER SIDE OF THE
ENVIRONMENTAL COIN

Also in this issue...

NEWGRANGE:
A NEOLITHIC
RITUAL LANDSCAPE
REVEALED

COUNT DRACULA
& CASTLETOWN
HOUSE

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Welcome

Hello to all our *Heritage Ireland* ezine readers and welcome to our Spring 2019 edition.

It's a busy time in the OPW's Heritage Services as we lift the dust covers and prepare our sites to start welcoming visitors.

We will have many new delights and surprises for visitors in the coming season. Our Minister of State, Mr. Kevin Boxer Moran TD, recently announced an investment with our strategic partners, Fáilte Ireland and the Department of Culture, Heritage and the Gaeltacht, of €5million at Brú na Bóinne. This includes a wonderful new facility which will open at Knowth in April, celebrating the megalithic art at the site. This stunning state of the art exhibition will explore how the art was produced as well as its significance and you can catch a sneak preview just a few pages further on. Newgrange itself will benefit from improved interpretation and Brú na Bóinne Visitor Centre will also get a facelift and will be ready to show off its new splendour later in the summer. There will be some little disruption for visitors while the works are ongoing but we ask for your patience and promise you that it will be worth it. We are sure you will agree that the fabulous monuments that comprise this UNESCO World Heritage site deserve the very best in terms of interpretation and visitor facilities.

As well as all of the new developments to look forward to there are some recent ones you might have missed so why not savour tea at Portumna Castle in the stunning tearoom in the recently restored 17th Century Courtyard buildings or imagine you're a Tudor at Ormond Castle, the best example of an Elizabethan Manor House in Ireland which looks absolutely magnificent following extensive works.

We continue to strive to make it easier for people with particular challenges to come and visit. Last year Minister Moran introduced an initiative to admit people with disabilities and their carers for free to all paid admission sites. We were delighted to be able to offer this concession and hope that many people will avail of it in the coming season. In tandem with this we offer a series of Irish Sign Language interpreted tours across a number of our sites. In the past these have been mostly confined to the Greater Dublin area but this year we are delighted to include the Rock of Cashel and Charles Fort in Kinsale.

We must mention and give thanks to the very talented guide staff who welcome visitors to our heritage sites and the highly skilled works staff who ensure our sites are maintained to the very highest standards. We are very proud of the dedication and skills of our workforce.

In conclusion, we hope that all our readers enjoy this small taste of what we have to offer right around the country. We'd love to see you at some of our wonderful properties and we encourage you to come and visit us; wherever you are, you can be sure that there's a Heritage site not too far away. Check out our website at www.heritageireland.ie and we'll see you there!



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Heritage Ireland Ezine

Contributors



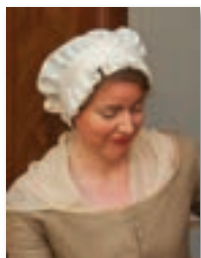
PAUL O' BRIEN MA, a military historian and author, works for the Office of Public Works and is currently based at the Royal Hospital, Kilmainham.

The author of fifteen books, he has written extensively on the 1916 Rising, the British Army in Ireland and a number of local histories.

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RÓNAN MAC GIOLLAPHÁRAIC is a native of Inis Mór. Rónan holds a BA in Archaeology and Geography from NUIG and has worked at Dún Aonghasa for a number of years and as head guide since 2018.



AOIFE TORPEY holds a degree in History and English Literature from Trinity College Dublin, and has recently completed an MA in Museum Studies with the University of Leicester. She has worked in Kilmainham Gaol Museum since 2015, where she looks after the Museum's wonderful collection of historical objects.



BRIAN ESPEY is Associate Professor of Astrophysics, School of Physics, Trinity College Dublin.

Brian has had a long interest in astronomy that eventually led to his current position as Associate Professor in Astrophysics in the School of Physics, Trinity College Dublin. After receiving a degree in Experimental Physics from TCD, he went on to undertake a PhD at Cambridge studying active galactic nuclei

(quasars). He went to the United States in 1990 to work on a Hubble Space Telescope project, and also worked on the highly successful Astro-2 Space Shuttle Astronomy mission in 1995. His next job was as Assistant Astronomer working with the Hubble Space Telescope for the European Space Agency at the Space Telescope Science Institute in Baltimore, MD. Subsequent to this, Brian returned to Trinity as the first member of the astrophysics group and developed the popular astrophysics course.

He is active in the Irish astronomical community and in public outreach. Recently his interests have focussed on projects relating to the quantification of light waste and protection of our night sky heritage. Email: brian.espey@tcd.ie

heritage card

*Explore Ireland's
Heritage Sites*

WILD ATLANTIC WAY
WILDLIFE

Leis an gceannas seo, beidh cuid leasach gan teorainn ag an
saothair chun gach áiteach aitheascáil a bhaint de
Cultúr na hÉireann agus na hÉireann a bhaint de
ambair (craobha) na hÉireann a bhaint de.

WILDLIFE

Leis an gceannas seo, beidh cuid leasach gan teorainn ag an
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ambair (craobha) na hÉireann a bhaint de.

WILDLIFE

OPW
OFFICE OF PUBLIC WORKS

**cárta
oidhreacht
heritage
card**

SENIOR CITIZEN

ONE YEAR

The Heritage Card provides for free admission to all fee-paying State managed OPW Heritage Sites located throughout the country for one year from the date of first use

Please visit our Heritage Ireland website at
www.heritageireland.ie

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NIGHT

THE OTHER SIDE OF THE ENVIRONMENTAL COIN

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As part of my job I have had the good fortune to observe near-pristine night skies around the world and I never cease to be impressed by how well adapted our eyes are to function at levels most people would regard as inky black. When properly dark adapted we can see hints of colour in the sky from recombining atoms at the edge of space, or the faint glow from dust left over from collisions in the early solar system. It is also surprising each time I notice the shadows cast by starlight or the glory of the Milky Way or a bright meteor streaking across the sky. The experience of true night focuses one simultaneously on our smallness in terms of the wider universe, but also increases the sense of self and our embedding in the myriads of stars overhead.



▲ Above: The eclipsed Moon seen over Newgrange on the night of 20-21 January 2019. Images by Ken Williams.

◀ Left : Knowth kerbstones

On the other hand, in our towns and cities we inoculate ourselves from our environment through building a cocoon of light that makes us feel secure; this is such a deep-rooted feeling that we illuminate our buildings and structures as a proxy for security even when no-one is there. We see the night sky in much the same way that we used to look on “undeveloped” land – areas of little monetary value such as bog, moorland, coastal areas and mountain tops, though we have come to realise that they have a more lasting value as refuges for plants and wildlife as well as for ourselves to escape the high pressure life most of us have built for ourselves. Currently less than 5% of the land area of the Republic is close to having pristine nocturnal skies, with roughly 6,000 individual stars visible, and fully 18% of our population never gets to be fully dark adapted in their normal night environment and only sees a paltry 150 of the brightest stars, and hence never witness the effect of a truly natural night.

I was struck by Clare Tuffy’s comments in a recent article in *Archaeology Ireland* regarding people’s experience of sunrises at Newgrange and Loughcrew. One of the most striking results of being in an ancient dark space at such a time is that the experience generates a deep feeling and reflection and supporting Edmund Burke’s contention “darkness is more productive of sublime ideas than light.” This connection with the night was shown in an *Irish Times* Citizen Science survey undertaken by 700 people over the past year and one of the striking results was the large number of respondents (80%) who have either attended, or plan on attending, a night-time event. Such events could cover a range of activities such as night walks/runs, paddling, or story-telling, as well as viewing of the night sky and bring people – particularly young people – in contact with the

night-time environment. Such activities are already underway, particularly during the Mayo Dark Sky Festival (to be held over 1st–3rd November this year), and the impact – especially on overcast nights when it can be even darker – on folk who normally do not go out at night is impressive. Additionally, the event brings in people from further afield, leading to over 350 bed-nights and much-needed off-season income to the local community.

In the US, the National Park Service uses the motto: “Half the Park is after dark” as a way of reminding people that the night-time environment is as important as the daytime one, and UNESCO has two initiatives aimed at preserving night-time environment: the Astronomy and World Heritage Thematic Initiative for astronomy-related sites such as Newgrange, and the BiosphereSmart Initiative for Dark Sky locations such as our pristine Gold Tier sites of Kerry Dark Sky Reserve (which includes the Skelligs World Heritage site) and Mayo Dark Sky Park. Frank Prendergast has argued for the importance of the sky in prehistory, linking the underworld with the heavens above. In this context, preservation of our ancient monuments requires protecting the night-time environment as much as the immediate surroundings. Imagine the feeling you would





Knowth timber circle imaged by Ken Williams

get when viewing the Milky Way as our ancestors must have done over Newgrange or Knowth, or from a hut in the Céide Fields as the surf strikes the cliff nearby, or the majesty of a timeless moonrise over one of our other heritage sites such as Glendalough. The awe induced by these visceral experiences provide a way to connect people intimately with their past and to reflect on the connection of these experiences to their own lives. There is a plan to include the sky-aligned Beaghmore Stone Circles in County Tyrone in a dark sky area and, hopefully, other sites around the country could also follow suit.

However we should also consider not only direct protection of dark spaces, but our responsibility to the environment more generally, particularly with regards to public lighting including of public structures and monuments. Aside from the effect of lighting on its immediate environs, light can propagate far into the surrounding countryside, leading to deleterious impacts tens of kilometres away. Measurements show that public lighting accounts for the majority of the light emitted, and façade and architectural lighting of bridges etc can generate light out of proportion to the amount of energy used - in Dublin, for example, the lighting of public buildings alone accounts for roughly 4% of all the light emitted to space from the inner city. Light has great

“No one will protect what they don't care about; and no one will care about what they have never experienced.”

benefits for modern life, but it should be used responsibly and limited to intensities, locations, and times where really necessary.

While the introduction of better shielded LED technology can lead to improvements in respect of both energy use and light spill, the main energy savings will accrue from reduced light levels or times. Consider that

the prevalent blue-rich light is installed to the same visible light level (lumens) as older lights, but produces more light in the blue part of spectrum to which our night vision is sensitive: we can therefore achieve similar levels of visibility with reduced light and energy use. We should look anew at how we are using light as it becomes increasingly apparent that higher levels of light- particularly blue-rich light - can have deleterious effects on sleep and health. To

put it in another topical context: if we could produce more plastic more cheaply, should we do it?

To close I can only quote David Attenborough: “No one will protect what they don't care about; and no one will care about what they have never experienced.” We should consider protection of the night-time sky as a natural part of our culture and heritage and as part of the educational experience for the general public. If we are more sensitive to night-time light we will not only save energy and help achieve our climate change targets, but we could open up a new approach to tourism.



View of the floodplain from the Great Passage Tomb at Newgrange, looking south.

A Neolithic ritual landscape revealed

AERIAL SURVEY AT NEWGRANGE, SUMMER 2018

Tom Condit and Mark Keegan provide a summary of the principal sites that were identified on the Newgrange floodplain during the drought conditions in summer 2018. Tom and Mark are archaeologists with the National Monuments Service, Department of Culture, Heritage and the Gaeltacht and authors of *Aerial investigation and mapping of the Newgrange landscape, Brú na Bóinne, Co. Meath.* (<https://www.archaeology.ie>)



The Newgrange floodplain, showing the moisture-starved fields, viewed from the south-west.

Introduction

Looking south from the ridge at Newgrange Passage Tomb one can see the structure of the floodplain below, with its alluvial terraces forming steps leading down to the River Boyne, which here forms a large U-shaped bend defining the area we know today as Brú na Bóinne.

During the excavations at Newgrange between 1962 and 1975 Professor M.J. O’Kelly and Claire O’Kelly inspected sites and locations across the floodplain. Their map of the ‘Boyne Valley passage grave cemetery’ indicated a number of sites, including mounds, henges and standing stones, within the townland of Newgrange.

Today some of the sites that survive above ground level are more obvious than others. Two large mounds, Site A and Site B, impressive in their own right, are considered likely to cover passage tombs. Site A was known to be enclosed by an earthen bank. Close to the river is Site P, a large henge which was classified as an earthen embanked enclosure by Professor Seán P. Ó Ríordáin when it was first identified from the air by the Irish Army Air Corps in the 1950s.

Our knowledge of the monuments on the floodplain has been further enhanced by geophysical and LiDAR surveys conducted by Dr Steven Davis and Kevin Barton, Joe Fenwick and Joanna Leigh, which led to the identification of low-relief enclosures and subsurface evidence for other large enclosures and structures.

Our understanding of the extent and nature of the ritual landscape at Newgrange was to change significantly in July 2018, when aerial archaeological reconnaissance was carried out over the floodplain and across the Brú na Bóinne World Heritage Site. The near-drought conditions across the country produced differential crop growth, highlighting the existence of previously unknown sites and adding significant



GIS surface model showing the arrangement of monuments on the floodplain.

(Above image © DCHG; base image © Bluesky International Ltd; LiDAR provided by The Discovery Programme © Meath County Council/The Heritage Council from <https://dcenr.maps.arcgis.com> /reused under CC BY 4.0.)

information about sites that were already in the archaeological record.

The National Monuments Service reconnaissance was prompted by the discovery in July of a large, complex henge monument manifesting itself as a series of cropmarks in a wheat field just south of Newgrange Farm. This spectacular discovery was made by Anthony Murphy and Ken Williams using drone technology, and its unique pattern attracted the attention of the public and media across the world.

The results of the aerial survey are still being assessed, but even at this stage there is ample evidence that the floodplain lay at the centre of a major cult centre in the Neolithic, with an array of monuments indicating funerary and ceremonial practices associated with the Great Passage Tomb and the ridge on which it is located. One of the unusual phenomena highlighted by the aerial evidence is a preponderance of pits and timber structures evidenced by post-holes, revealing sites and enclosures with a high degree of detail.

Described below is a selection of the

principal sites that we have identified, interpreted and mapped. These include features that were previously unknown in the Irish archaeological record and display a sophisticated layout and design.

Henges

The predominant site type on the floodplain is the henge. ‘Henge’, a word derived from Stonehenge, is the name applied to large, circular enclosures considered to have been used for gatherings and ceremonies in the later part of the Neolithic period (c. 3000–2500 BC). The results of the NMS aerial survey and new identifications indicate that there are eight henges forming two distinct complexes, one located to the west close to the north bank of the river and the other to the east on the lowest alluvial terrace. In terms of studies of the Neolithic, any one of these sites would be important in its own right. Together they pose intriguing questions in terms of understanding the nature of such sites and their design and layout in relation to each other.

NEWGRANGE: A Neolithic ritual landscape revealed...



Above: GIS surface model showing arrangement of monuments on the floodplain, viewed from south-east.

(Above image © DCHG; base image © Bluesky International Ltd; LiDAR provided by The Discovery Programme © Meath County Council/The Heritage Council from <https://dcenr.maps.arcgis.com> /reused under CC BY 4.0.)

The western henge complex

On the west of the floodplain a distinct group is formed by Site P, the Geometric Henge, the Univallate Henge and a potential fourth site that we have named the Hidden Henge. The alignment of three of these henges in a south-easterly direction appears to be related to the southern edge of a large palaeochannel that traverses the Newgrange floodplain.



Site P with principal features annotated, viewed from south-west.



Site P

Site P, first identified in the early 1950s, is of the earthen embanked enclosure variety. The bank of such sites appears to have been constructed from material excavated from the interior of the site, leaving a broad, dished interior. The drought conditions highlighted the 'bare bones' of this site, exposing clearly an inner ditch, a smaller outer bank and a projection or annexe on the south-east.

Geometric Henge

Nearby to the north-west is the site that we have called the Geometric Henge on account of the radial patterns



High-contrast image of the Geometric Henge, looking south-east.

of the layout of its enclosing elements. This henge, nicknamed 'Dronehenge' by Murphy and Williams, comprised three elements: an outer ring of post-holes, a middle ring of post-holes and an inner enclosure defined by double segmented ditches. All three elements appear to be concentric, suggesting contemporaneity, and are most likely the product of a single architectural concept.

Along the eastern perimeter there is an outer extension to the enclosing elements—an annexe—evidenced by a series of ditch segments arcing outwards from the perimeter of the inner circle. This annexe appears to incorporate features that are likely to form an entrance leading to the interior of the henge.

A rectangular structure can be clearly seen on the west-north-western perimeter of the double-segmented-ditched enclosure, occupying most of the space between the enclosure and the two rings of timber posts. The rectangular structure measures 22m x 16m externally (18m x 11m internally). On close inspection the cropmarks appear to reflect subsurface ditches with irregular edges, suggesting a series of large timber posts set into oblong trenches.

The Univallate Henge

Another henge defined by a broad bank with an internal segmented ditch became apparent. This site had been located previously by Steve Davis and Kevin Barton as a result of LiDAR imagery and geophysical survey. The aerial photographs showed the complete enclosure, c. 128m in diameter, with a central mound and an unusual configuration of timber posts at its centre. Furthermore, at the north-west perimeter an oblong enclosure can be clearly seen.



View across the Newgrange floodplain from the west, showing the alignment of the henges (right). The dark linear band indicates differential crop growth over a major palaeochannel, within which there is an extant pond likely to have been of ritual significance in the Neolithic.

The Hidden Henge

There is also evidence of a more subtle nature for the existence of another henge between the Geometric Henge and the Univallate Henge. The enclosure of this 'Hidden Henge', c. 98m across, appears to be contiguous with the outer edge of the bank that forms the Univallate Henge to the north-west and would be contiguous with the outer timber circle of the Geometric Henge to the east.

This enclosure has some of the features of the Geometric Henge. At the west-north-west the circular enclosing element appears to be aligned on a rectangular feature that may be the fragmentary remains of a structure similar to that on the western perimeter of the Geometric Henge.

Site B henge complex

Site B is a large mound close to the Boyne on the east of the floodplain, on the lowest alluvial terrace. Close to the mound in grassland, three enclosures showed up clearly on the aerial photographs. These henges form a distinctive group and their design seems to contrast with the henge group on the west. Two large henge monuments, subcircular in plan and similar in appearance on the aerial photographs, can be seen.



GS plan showing the Univallate Henge (left), the Hidden Henge (centre) and the Geometric Henge (right).

The henge enclosures are defined by broad banks, each with an external ditch. The southern perimeter of the larger of the two henges (c. 160m in diameter) appears to run along the upper edge of the riverbank. The second henge (c. 120m in diameter) is only 12m from the perimeter of the Riverside Henge and appears to enclose a low mound at its centre.

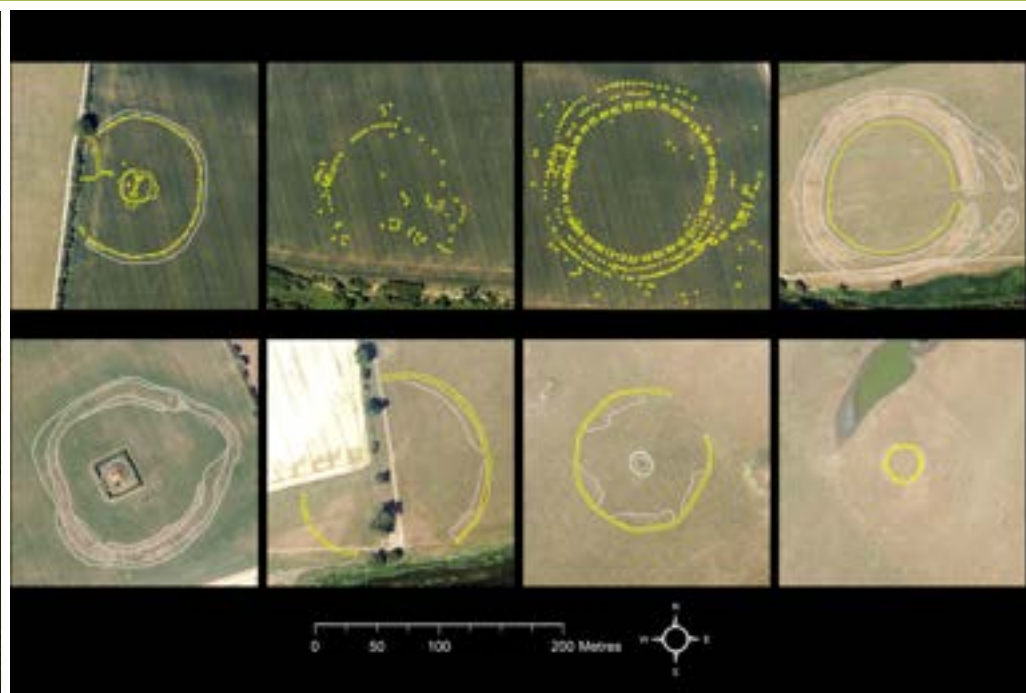
(Below) High-contrast image of the henge complex near the mound known as Site B (top left), showing as differential growth in grassland.

The smallest henge in this group, c. 40m in diameter, is located close to the step of the next alluvial terrace. While it is significantly smaller than the henges on the floodplain, there is evidence that it comprises an outer bank with an internal ditch in which there are large post-holes.

The Four Poster Enclosure

The Four-Poster Enclosure is located close to the north-east corner of the field, immediately to the south of Newgrange Farm and c. 460m south-west of Newgrange Passage Tomb. It is sited on level ground on one of the upper alluvial terraces overlooking sloping ground, the palaeochannel and the pond to the south.

The Four-Poster Enclosure, so called after the four large post-holes located within it, manifested itself in great detail on the aerial photographs. The enclosure is defined by two rings of palisades, 5.1–5.8m apart. The inner ring defines a circular area c. 22m in diameter. The outer palisade is elliptical in plan, measuring 32m north–south and 28m east–west.



(Above) Tableau showing comparative sizes and designs of the Newgrange henges.

Top row, L-R: *The Univallate Henge, the Hidden Henge, the Geometric Henge, Site P.*

Bottom row, L-R: *Site A, the Riverside Henge, the Small Henge, the Small 'Enclosure'.*



(Above) View of Four-Poster Enclosure, showing double ring of post-holes, viewed from north-west. Curving line of outer enclosure comprising double palisade and bank is visible on left of image.

The lighter-toned cropmarks (negative cropmarks) between the two palisaded enclosures most likely indicate the presence of a bank. An entrance, c. 3.2m wide, can clearly be seen on the east-south-eastern perimeter of the enclosure, providing access through both palisades. The cropmarks indicate a structural emphasis of the entrance, with a thickening of both palisades on either side of the gap. Outside the enclosure and on the same axis as the entrance there are traces of two parallel lines of post-holes, most likely forming an 'avenue' leading to the enclosure.

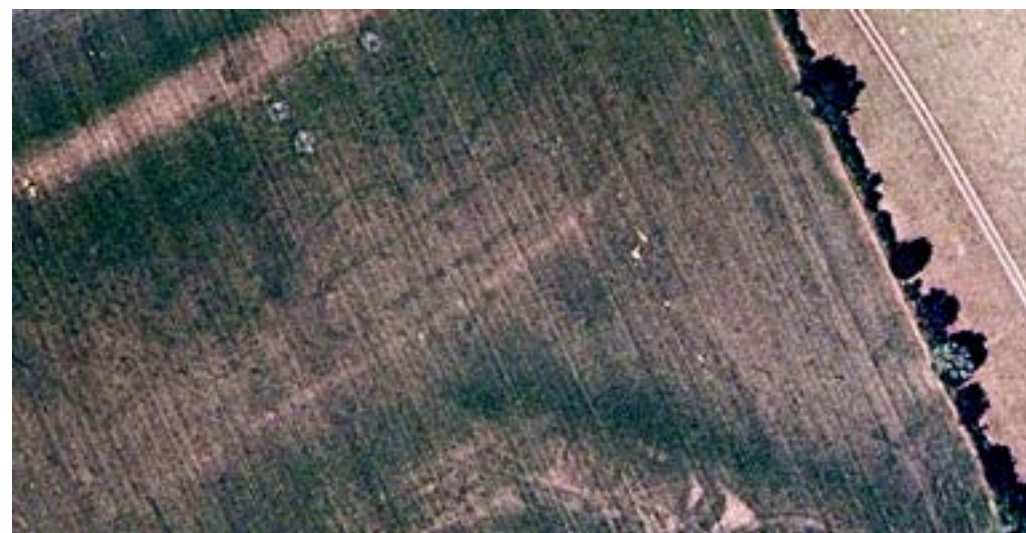
The architectural layout of the site bears strong similarities to other such known sites that have been interpreted as Late Neolithic mortuary enclosures where excarnation rituals took place. A similar site was excavated close to the entrance of the Eastern Passage Tomb at Knowth, while another example was excavated near the Giant's Ring at Ballynahatty, Co. Down.

The Four-Poster mortuary enclosure is located within a larger subcircular enclosure measuring 92m north-south and 95m east-west. This outer enclosure comprises a closely set double palisade most likely constructed on a bank, which shows up clearly on the aerial photographs.

Oblong Enclosure

The enclosure is defined by a 'capsule-shaped' ditch, with two parallel ditches forming the long axis and curvilinear ditches forming terminals at either end (c. 62m long and c. 12m wide internally). The western terminal is more curvilinear than the eastern terminal. The southern ditch appears to be segmented and three large pits are visible within the interior. Immediately to the south of the enclosure are traces of the Great Palisade, which appears to curve around the eastern terminal and run parallel to the southern portion of the enclosure.

(Below) Bluesky International image showing Oblong Enclosure clearly. Note also curving ancient field boundaries and how the Great Palisade curves around the south-east corner of the enclosure.



NEWGRANGE: A Neolithic ritual landscape revealed...

This cropmark enclosure, c. 440m south-east of the Newgrange Passage Tomb and c. 36m north of the perimeter of the Site A henge, is one of the exciting new additions to the Brú na Bóinne archaeological landscape. Its morphology is similar to sites that have been recorded from the air in analogous Neolithic landscapes in Britain. Such sites are interpreted as long mortuary enclosures, used for the ceremonial exposure of the dead on platforms erected in the interior.

Great Rectangular Palisade Enclosure

In 2015 geophysicist Joanna Leigh carried out a survey of the field to the south-west of the old Tourist Board Office at Newgrange on behalf of the OPW. The survey results identified a rectangular structure, just over 70m long, aligned east–west. Geraldine Stout carried out exploratory test excavations, uncovering some of the pits in the interior of the site. A sample of carbonised material from a charcoal-rich deposit in the basal layers of the inner ditch was submitted for radiocarbon analysis and yielded a Late Neolithic date of 2632–2472 cal. BC (95.4% probability).

The drought conditions have helped to elucidate more features of the site, revealing that it is even more impressive than was first thought. In spite of the site's location in a field used for pasture, the NMS aerial survey has added significant additional details. The outline of the structure, located c. 150m south-west of the Newgrange Passage Tomb, is defined by a parallel arrangement of large slot-trenches forming a continuous boundary. The footprint of the site can be shown to be at least 190m long. The evidence for its western terminal is obscured by modern farm buildings.



Annotated image of the Great Rectangular Palisade Enclosure, indicating principal features.

The eastern terminal is formed by a right-angled return. Here the interior slot appears to comprise a row of pits on the interior of the structure 'wall'. There is a further right-angled turn to form a portal through the east gable. In the interior, four rows of pits are laid out in a parallel arrangement. The outer two consist of remarkably large pits running parallel to the interior wall. The central axis of the enclosure is marked by two parallel arrangements of pits with a smaller diameter, forming a central aisle. These are aligned directly on the entrance portal, with the geophysical evidence indicating that the pits may be virtually contiguous with the east gable. Field inspection indicates that the broad outline of the shape of the site can be determined on

the ground. The entire enclosure is located on an oblong levelled area.

This site stands out as one of the most remarkable features of the Newgrange ritual landscape. Its design and scale are unparalleled in the Irish archaeological record. The components of the site as it appears on the aerial photographs would suggest upright timbers, laid out along the long axis of the structure in a symmetrical pattern.

As with the other newly identified sites (the palisades, mortuary enclosures and timber settings), the scale of this structure is indicative of the massive resources required to construct it and suggests that, whatever its exact function, it could have accommodated a large gathering.



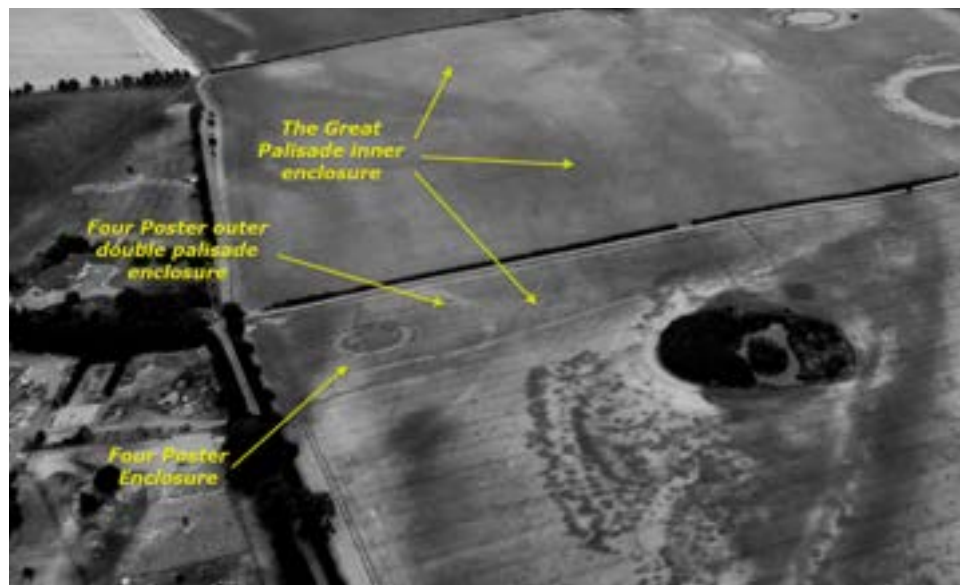
High-contrast image of the Great Rectangular Palisade Enclosure, showing the traceable extent.

The Great Palisade

The Great Palisade comprises a triple palisade arrangement. The complexity of its design raises questions about its function or functions. Its position relative to the outer enclosure of the Four-Poster mortuary site would suggest that it was constructed later. The section that shows up best is only a small portion of what appears to be a massive construction that might have divided separate ritual zones within the floodplain. Large palisade enclosures are known at other locations but none appear to emulate the complexity and scale of this new example from Newgrange.

It comprises two lines of closely set post-holes, c. 2.5m apart. A band of lighter-coloured crop between them appears to indicate the presence of a bank of earth. This is the innermost of the three palisades.

Outside this and parallel to it is another line of closely set post-holes running continuously without interruption. It appears clearly as a single palisade line, maintaining a consistent distance of c. 30m. Outside this again is evidence for yet another palisade at a further distance of c. 15m. This outer line does not appear to be



Annotated image showing view of triple palisade, looking south-east.

continuous, as it arcs inwards on encountering the upper edges of the palaeochannel.

The course of the triple palisade can be traced for a distance of c. 900m. It is likely that it may have an irregular curvilinear shape. It is tempting to think that it may enclose the Newgrange Passage Tomb and the entire ridge.

Such palisade enclosures are known from Neolithic complexes in Britain, as at Hindwell, Mount Pleasant and West Kennet, but the triple arrangement at Newgrange appears to be unique. The

planning and construction of such a large, complex palisade feature must have required massive resources.

Even with our currently limited knowledge of the northern portion of the triple palisade it is clear that it would have functioned as a significant division of the ritual landscape of the Newgrange floodplain. We can already see that the large, discrete henge monuments lie outside the triple palisade feature, while other monuments would have been contained within it.



View of the Great Palisade curving around the outer palisade enclosure of the Four-Poster Enclosure, viewed from the south.

NEWGRANGE: A Neolithic ritual landscape revealed....



3D terrain model showing view from north-east of Newgrange Passage Tomb (bottom right), overlooking the monument complex on the floodplain below it.

(Above image © DCHG; base image © Bluesky International Ltd; LiDAR provided by The Discovery Programme © Meath County Council/

The Heritage Council from <https://dcenr.maps.arcgis.com> /reused under CC BY 4.0.)

Conclusion

The discoveries made by Anthony Murphy and Ken Williams and the aerial surveys conducted by the National Monuments Service have provided dramatic additions to the record of the monuments on the Newgrange floodplain. Work is continuing on the analysis, interpretation and mapping of the aerial photographic record of the floodplain, the World Heritage Site and its environs.

The additional information on known sites and the identification of 'new' sites present us with a layout of a ritual landscape that invites further detailed analysis. The henges, for example, occurring in two groups, are ranged along the banks of the River Boyne, but equally they appear to relate closely to the course of a particularly large palaeochannel on the floodplain.

The delineation of the ritual landscape by the Great Palisade is likewise of great significance. Whatever about its precise chronological relationship with the henges, the apparent deliberate segregation of the Newgrange ridge and slopes is of immense interest.

Commenting on the results of the National Monuments Service survey and ongoing works at the Brú na Bóinne Visitor Centre, Minister for Culture, Heritage and the Gaeltacht Josepha Madigan TD said:

'These remarkable archaeological discoveries are a significant reinforcement of the UNESCO World Heritage inscription and will transform our understanding of Brú na Bóinne. It is wonderful new knowledge for the OPW's Brú na Bóinne Visitor Centre, which is being redeveloped with the support of my Department and Fáilte Ireland, which will let us tell the ancient story of this wonderful landscape to an international audience and help attract an increased number of tourists to the area, contributing to the local economy.'

'These discoveries will inspire much interest and will attract further research and interpretation. My Department looks forward to working with the landowners and academic institutes and researchers in the years ahead on ensuring the secrets these sites still hold are revealed.'

Further details of the sites described above can be found on the Department of Culture, Heritage and the Gaeltacht website:

<https://www.archaeology.ie/sites/default/files/files/bru-na-boinne-interim-report.pdf>.

Gone But Not Forgotten

TEXT BY PAUL O'BRIEN

Within the grounds of the Royal Hospital Kilmainham there are three graveyards. Adjacent to Bully's Acre the oldest cemetery in Dublin city are two military graveyards for the pensioners and staff that once resided within the majestic confines of the RHK.

It is said that every headstone tells a story and those that are left here are no exception. Often broken and in disrepair these weatherworn reminders represent an individual's life, often lost but hopefully not forgotten. This is the story of one such man, a headstone in a forgotten graveyard, a casualty of the Great War.

Charles Harold Blackburne was born on the 20th May 1876. He was educated at Tonbridge School and it was here that his interest in military life commenced. He was described as very much the dashing and handsome young officer. He was five foot and ten inches and a half in height. His weight was twelve stone. His hair was brown and he had blue eyes.

South Africa provided Charles Blackburne with opportunity and fortune. This was far removed from his home in England. Fuelled by the stories of military adventures in India and Africa he enlisted in the Imperial Yeomanry. He joined the regiment on the 9th January 1900 at Maidstone in Kent. He was 24 years old. He enlisted as a private and rapidly rose through the ranks to receive a commission of captain by late 1900.

Charles
Harold
Blackburne ►



When the Boer War erupted on the 11th October 1899 British crown forces found themselves involved in a new and difficult type of warfare. Between 1900 and 1902 Captain Blackburne was on active service with the 11th Imperial Yeomanry. Life in South Africa was vastly different to that of England. The open veldt and the excitement of the conflict were to fuel the adventurous Blackburne and reveal a life that he had only dreamed of. He was mentioned in dispatches in February 1901.

*"Blackburne for the good work he has done throughout the campaign and especially during the rapid march made by colonel Firman in February 1901. He has trained and turned in to a thoroughly serviceable band of men a squadron of raw recruits."*¹

On August 30th Captain Blackburne and his troop were patrolling the Elands river bridge crossing, an area that was a constant hive of enemy activity. As his men entered the water, a concealed group of Boer commandos opened fire on the patrol. The troops found themselves prevented from crossing the river by coils of barbed wire that had been anchored to the bed of the river. Withdrawing to the bank, Captain Blackburne shouted the order to dismount and take cover. The patrol returned fire while bullets and shrapnel sprayed around them. The first volley of Mauser bullets had claimed two casualties who now lay wounded in the open under heavy fire. Captain Blackburne assessed the situation, holstered his revolver and ordered his men to lay down a covering fire. He then crawled out to the wounded soldiers and with three of his men carried them to safety behind some rocks.² The Boer commandos retreated from their concealed position, and this enabled Captain Blackburne to return to camp.



For his service in the Boer War he was awarded the Kings and Queens medal. However for his decisive action at Elands river crossing he was created a companion of the Distinguished Service Order. This military order was established for rewarding individual instances of meritorious or distinguished service in times of war.

It was generally issued to officers in command above the rank of Lieutenant Colonel. For ranks like Captain Blackburnes they were made for heroic acts of gallantry just short of deserving the Victoria Cross.

On December the 11th 1901 Captain Blackburne was granted home leave and is registered as being a passenger on the ship *'The Briton'* docking in Southampton on December 27th.

He returned to South Africa to finish his army service and then took up the position in the Transvaal repatriation department where he pursued a career in civil administration.

While stationed in the Transvaal he was to meet his future wife. Here as manager of the Transvaal government stud he met and fell in love with Miss Emily Beatrice, daughter of the Reverend Canon H.D Jones. They soon married and in the years that followed they had two children, Beatrice Audrey born on the 24th June 1907 and Charles Bertram born on the 11th September 1911. Africa had provided a new and adventurous life, crowned by domestic happiness. The sun scorched earth of the Transvaal veldt is a long way from the shores of England. However it was on this continent of Africa that Charles Harold Blackburne was to settle and begin raising his family.

As the storm clouds of war once again appeared on the horizon, Charles Blackburne returned to England and enlisted in the British army. He was appointed Captain of the 5th Dragoons (from the special reserve) on the 5th August 1914.

It was not long afterwards that Captain Blackburne was posted overseas and saw action in the Ypres sector during 1915. This area was under continuous bombardment from the German artillery. The line became untenable and Captain Blackburne regrouped his men and re-occupied the vacant front line positions. He achieved this under devastating shellfire. Captain Blackburne was wounded during this dash to hold the position but remained on duty rallying his troops and urging them to stand fast. On May 14th they marched near the town of Ypres and on May 15th Captain Blackburne was admitted to

hospital. For this heroic action he received the Brevet of Major on June 3rd 1915.³

After a period of rest and recuperation he was transferred to Dublin and took up a position on the headquarters staff in late 1915. Living in Dublin with his family was a huge change from Africa. The war also seemed distant as life in Dublin seemed to be endless paperwork and social outings. However this changed dramatically with the Rising of Easter 1916. Captain Blackburne was stationed at the Royal Hospital Kilmainham. During this difficult and turbulent period he was once again noted for his ability and steadfastness in combat. After the flames of Rebellion were extinguished, he was promoted to the rank of Brigadier Major on April 28th 1916 and then was appointed a General

staff officer 2nd grade. Two years later while still resident in Ireland he was promoted to a grade 1 staff officer on April 19th 1918.

On October 10th 1918 Charles Blackburne booked passage from Kingstown (now Dun Laoghaire) to Holyhead on the Royal Mail Steamer *'The SS Leinster'*. Accompanying him on the journey were his wife and two children. The *R.M.S Leinster* was built in 1897, one of a quartet of identical cross channel steamers. These vessels had been named after the four provinces of Ireland, Ulster, Munster, Leinster and Connaught. They had been built at the Cummel Laird shipyards in Birkenhead in England. The *Leinster's* tonnage had been registered at 2646 tons. Because of wartime she had been camouflaged and armed with one 12-pound gun and two signalling guns. As Captain Blackburne and his family boarded the ship they noticed the large amount of passengers and crew many of which were soldiers returning from leave in Ireland. The ship was leaving port with a full complement of 771 persons on board. As the ship sailed out to the Irish channel, the thoughts of U Boat activity were present in the minds of all on board. This stretch of water was notorious for submarine activity. The ship was 16 miles out to sea when a huge explosion shook the vessel.

The twenty-seven year old German commander of UB123 Robert Ramm had sighted the ship. He had released three torpedoes. The first had missed the target. The second had struck the port bow.

Smoke filled the cabins as flames shot through the air and acrid black smoke bellowed from below decks. Panic and confusion filled the passengers and crew. Captain Birch of the *Leinster* tried to manoeuvre the ship in order to return to port. It was then that the third torpedo struck the vessel in the area of the engine room. The final deathblow had struck the ship and it was now beyond saving. The devastation of the *Leinster* had taken place in under ten minutes. As the ship sank beneath the waves, 501 of its 771 passengers and crew were lost. Among the casualties were Captain Blackburne and his two children. His wife survived.

Captain Charles Blackburne's body was returned to the Royal Hospital Kilmainham to be buried along with his son, Peter. On Monday 21st October 1918, the autumn sunshine glistened through the stained glass windows of the hospital chapel. The service was conducted by his grace the Archbishop and very Reverend the Dean of St. Patrick's. The chapel echoed with the voices of the choirboys of St. Patrick's cathedral as they accompanied the music of Dr. Marchant. Blackburne's widow stood dressed in black amidst a sea of khaki uniforms.

Their coffins were carried down the avenue and laid to rest side by side in the officer's cemetery of the Royal Hospital. His daughter though mentioned on the headstone, is not listed at the burial service, her body lost at sea.



The inscription on the headstone reads as follows,

To the glory of God and the beloved memory of Lt. Col Charles Blackburne D.S.O, 5th Dragoon guards, born 20th May 1876, and of Charles Bertram (Peter) his son born 3rd September 1911 who are both buried here. Also of Beatrice Audrey his daughter, born 24th June 1907. All of whom lost their lives in the sinking of H.M.S Leinster by a German submarine 10th October 1918

'When thou passest through the waters I will be with thee'

The sinking of the *Leinster* took place 33 days before the armistice with Germany was signed bringing an end to the Great War.

The cold soil of Ireland is far removed from that of the warm African plains. Captain Blackburne had answered his country's call and his family had followed him across the world. Charles Blackburne was forty-two years old, his son Peter seven and his daughter Beatrice eleven when they were killed. It is said that as one faces peril the episodes of one's life pass before one's eyes. As Charles Blackburne slipped beneath the waves perhaps the thoughts and memories of a life filled with adventure, love, romance and laughter passed before him.

Today, dedicated staff of the Office of Public Works maintain the Royal Hospital Kilmainham, it's grounds and cemeteries and tours are ongoing throughout the year.

¹ London Gazette, 29 July 1902

² W.O 108/161

³ W.O 95/1109

Discover Maths

in an Eighteenth-Century House

TEXT BY PAULINE KENNEDY

In September last, Castletown guides sent an email to primary schools in our local area to let them know about our newly structured Maths Trails for 1st & 2nd, 3rd & 4th and 5th & 6th classes in advance of National Maths Week from 13th to 22nd October. These three modules have been designed to help children explore aspects of Castletown that relate to the primary school maths curriculum in a fun and interesting way.

Using Castletown House as a tool, budding mathematicians can discover shapes and space, estimations and measures, crack the codes, discover the secrets of proportion and symmetry and develop confidence in looking at cultural heritage in a very different way.

Our highest monthly visitor numbers for schools was in June 2018 when 667 schoolchildren had booked with us for both our Living History and general schools visits. In September after schools returned from the summer holidays, our schools visits reduced to 224 schoolchildren. However, we could not have anticipated the huge rise in school visitors in the month of October in response to our Maths Trail mail shot! Our fantastic guiding team at Castletown rose to the challenge and led 2,214 schoolchildren in their class groups through the house using the three Maths Trails which can be downloaded from our website.

As the Department of Education has put an emphasis on maths as a priority, teachers are delighted to have the opportunity to explore Castletown using mathematical eyes. As well as looking forward to rolling our Maths Trails out to schools again this coming year, our new Fairy Woods in the Pleasure Grounds/Garden will include a new Biodiversity Trail for all to explore and enjoy.



Here is an example of a Maths Trail question from our 5th & 6th class module for you to try:

Lady Louisa was having a party on the first floor. She hired a man to clean the windows **INSIDE** and **OUTSIDE** on the first floor. It took the man 30 minutes to clean 15 panes of glass. How long did it take him to clean **ALL** the windows on the first floor if he needed 5 minutes to move his ladder from one window to the next and he took a 20 minute lunch break before he went inside to do the interior glass panes?





Behind the scenes *at* NEWGRANGE *at the* Winter Solstice

TEXT BY CLARE TUFFY

A place in the chamber at Newgrange for Winter Solstice dawn is highly prized. In 2000, the Office of Public Works introduced an annual lottery for those sought-after spots and ever since then the Winter Solstice starts for us on the last Friday in September. That is the day when we have the Draw to select our lucky Lottery winners.

Thirty children from our local schools - Slane, Donore and Knockcommon National Schools, come into the centre in a flurry of excitement after being collected from school by one of our Brú buses. They pick out 120 names from the large number (28,595 for Solstice 2018) of application forms spread out on the floor. The first 60 names drawn are offered the initial places on the six days we are open for dawn. The other 60 are put on a reserve list.

Every year we ask the children where they would like the winners to come from and they invariably say that they wish all the winners to be from the locality. However, when the origin of the winners is called out, the biggest cheers always come for the countries the furthest away. The children attend to their Solstice duty in a very responsible way, taking their time and choosing carefully. We are so proud of them all, they are all very well behaved and very well-mannered. They are a credit to their families and to their teachers and we are very grateful to them all for their invaluable help.

On the days we contact people to tell them that they have won, we think we have the best job in the world. What always strikes us is how many lottery winners tell us that they had a strong feeling that they were going to win and that their visit to Newgrange had been one of the most memorable days of their year. We scan a copy of their original application and attach it to the email as some of our winners don't believe that they have won until they see their own signature.

Some people get back to us within an hour, sometimes making a commitment to travel half way around the world on the off chance that they will see the sun shine in distant County Meath in December. We are astounded by what can only be called their 'act of faith'.

Sometimes our email to the winners gets caught in spam. We try to avoid the word 'lottery' and 'winner' in the text so that firewalls don't shut us out. However, we have telephone numbers and postal addresses for all so we don't give up if we don't hear back after our first contact. We only go to the reserve list once we hear back directly from the person concerned that they are unable to attend. Of course not everyone who wins is in a position to travel and we understand that.

We are open to the public for 6 mornings, 18th to 23rd December,



with ten lottery winners, plus a guest, inside on each of those days. We think it is only right that on such a special occasion, each winner has someone to share the experience with in the darkness. By the beginning of December, all of the six days are filled. We double check we have mobile phone numbers for everyone and that everyone knows where to go on the morning and at what time.

We have our Pre-Solstice planning meeting at the end of November. As with every big public event, the Winter Solstice event doesn't happen by chance. Different sections of the OPW meet with their colleagues from the Gardaí and Meath County Council and we form a plan that we are all happy to sign off on. The Gardaí help manage the traffic and keep the roads open and Meath County Council keep the roads passable if we have bad frost or heavy snow. The OPW Press Office and National Monuments Unit coordinate with national and international media outlets to arrange access to the site. This high profile event captures interest globally and coverage is highly prized.

There is a wonderful infectious buzz to the event and as we approach the Solstice dates, we become obsessed with weather forecasts. However, after many years' experience we know that no matter what the weather is like or is predicted to be like, it is impossible to forecast precisely what will be happening in a small patch of sky opposite Newgrange at 8.58am. On cloudy days, we tell ourselves and our

lucky lottery winners not to give up hope. We also have to be mindful that even on promising mornings, it still may not all turn out as we anticipate.

We ask our Solstice attendees to be at the Centre by 7.00am or shortly afterwards. We greet them at reception with warm congratulations and ask their names so we can check them off our list. We then give the people who are going inside the chamber a special Solstice badge to wear around their necks so we can identify them at the site. As we have plenty of time to spare before we go to the site, our guests relax over a cup of tea and biscuit. We started the tradition of giving our lottery winners something to eat before dawn because we had a run of people fainting in the chamber some years back. Visitors are so keen and excited to get here that we discovered some had forgotten to eat.

Another reason we offer some food is that there were times when as we have waited in silence in the dark chamber when the only sound to be heard was the rumbling of hungry tummies!

At the monument itself, before any visitors arrive, our colleagues are preparing the site for its moment in the light! The gravel is swept in the chamber and raked into a spiral design, the bollards in the end recess are removed and the power generator in connected...just in case. Once the horizon begins to brighten, the gates are open. On the 21st, each person who comes through the gate is given a numbered card. This is how we organise those who are not lottery winners getting into the chamber after dawn.

Shortly after 8.00am, the lucky group who are going inside the chamber are gathered and we head across the Boyne from the Centre to the bus stop. A Special Solstice bus is always reserved for the winners and as we pull out on the road, the excitement within the bus generates enough



► Images: (above) Solstice planning meeting November 2018; (right and facing page) Local school children in a sea of Lottery Draw application forms.



anticipation and energy that we feel the bus could fly up the lane to the monument.

At Newgrange, we wait outside for a while watching the horizon and then at about 8.35am the group goes inside with a guide who reminds them that they are there to witness an event planned over 5,000 years ago and that cloud or sun, they are fortunate to have been chosen.

While the lottery winners are inside waiting, the people on the outside gather. On December 21st, we will have several hundred people and on the others days there will be fewer. The atmosphere outside is totally different from that inside. People are more relaxed and they watch the sun rise with eyes totally fixed on the horizon.

As all of our regulars know, the people inside the chamber will have lost sense of time and will be wondering what's happening outside.

Once the sun rises above the horizon, those of us on the outside cheer very loudly so that those in the chamber know that the sun is up and on its way. The group on the inside have to wait until four minutes after sunrise to see the first beam of sunlight on the floor so that cheer from the far side can be very reassuring.

On the outside we chat and take photos while old friends compare solstice experiences. When the lucky winners emerge blinking in the

sunshine and grinning like their faces might crack, we cheer in celebration. Then we start bringing everyone who has been standing outside into the chamber in small groups. This can take a long time on December 21st.

When all the excitement is over our minds turn to food. All year long we look forward to the Solstice breakfasts. It is the only time of year that our Tea Rooms do the Full Irish. On December 21st, we invite friends who have supported us during the year to breakfast and it is a great gathering. We sit down to eat as an extended family and to celebrate our good fortune at being the guardians (for now) of such wonderful monuments.



OPW's Phoenix Park Wins Prestigious Gold International Large Parks Award



At a presentation ceremony last October, the OPW was presented with the Gold International Large Parks Award for the Phoenix Park.

The Phoenix Park in Dublin is one of only two parks in the world to receive a prestigious Gold Award in the Inaugural International Large Urban Parks Awards organised by World Urban Parks based in Canada. The awards recognise the quality of Parks across the globe, the skills of the people who manage them and the value they bring to the cities they serve. The only other winner of a gold award by World Urban Parks is Centennial Park, in Sydney, Australia.

As the world's urban population will double from 3.5 billion to over 7 billion in the next 40 years the awards are dedicated to supporting the development of parks and open spaces as critical elements in creating vibrant cities and healthy communities. The Phoenix Park is the largest enclosed public park in any capital city in Europe and receives up to 10 million visitors every year. The Park is home to an abundance of flora and fauna



including over 500 wild fallow deer, historic landscapes and monuments. In addition, The OPW Phoenix Park Visitor Centre, Dublin Zoo, The Victorian Walled Garden and Áras an Uachtaráin are all located within the Park.

The International Large Urban Parks Award enables cities around the world to benchmark their performance and understand where improvements could be made. Winners are categorised as gold, silver or bronze across on 4 main criteria which are

- **Park Design and Layout**
- **Features and Facilities**
- **Protection and Community Engagement and Involvement**
- **Park Management and Maintenance**

Accepting the award on behalf of the OPW, Commissioner John McMahon said:

"I am both delighted and enormously proud to accept this award on behalf of the people of Ireland and in particular all the staff of the OPW who work to ensure the Phoenix Park in Dublin is maintained to the highest standards allowing it to be enjoyed and shared by the public. We look forward to continuing this tradition so that the Phoenix Park can be enjoyed by generations to come."

"This award puts the Phoenix Park on the world stage and showcases Dublin as a green city with the Park providing invaluable health, recreational and environmental benefits for so many communities," commented Minister 'Boxer' Moran, on OPW winning the award.

The Phoenix Park was noted for its preservation of a well-protected and managed heritage park, with a broad range of activities and events serving the city of Dublin. The awards are dedicated to supporting the development of parks and open spaces as critical elements in creating vibrant cities and healthy communities.

◀ OPW Commissioner John McMahon (2nd from left) and staff of the Phoenix park accepting The International Large Urban Parks award.



Oidreacht Éireann Heritage Ireland

TURASANNA TEANGA CHOMHARTHAÍOCHTA
NA hÉIREANN 2019

IRISH SIGN LANGUAGE TOURS 2019

- Áras an Uachtaráin 19 January 12.30pm
- Dublin Castle 17 February 3pm
- Charles Fort 23 March 2pm
- Kilmainham Gaol 27 April 3pm
- Rock of Cashel 11 May 2pm
- Rathfarnham Castle 8 June 2pm
- Maynooth Castle 15 June 2pm
- St. Audoen's Church 20 July 2pm
- Castletown House 7 Sept. 11.30am
- National Botanic Gardens 12 Oct. 11.30am
- Dublin Castle 1 December 3pm

Entrance & Tour is free of charge but places are limited so please book soon by emailing info@heritageireland.ie

- Áras an Uachtaráin 19 Eanáir 12.30in
- Caisleán Bhaile Átha Cliath 17 Feabhra 3in
- Daingean Rinn Chorráin 23 Márta 2in
- Príosún Chill Mhaighneann 27 Aibreán 3in
- Carrig Phádraig 11 Bealtaine 2in
- Caisleán Ráth Fearnáin 8 Meitheamh 2in
- Caisleán Mhaigh Nuad 15 Meitheamh 2in
- Eaglais Naomh Audoen 20 Iúil 2in
- Teach Bhaile an Chaisleáin 7 Meán Fómhair 11.30iu
- Garraithe Náisiúnta na Lus 12 Deireadh Fómhair 11.30iu
- Caisleán Bhaile Átha Cliath 1 Nollaig 3in

Tá Saorhead Isteach & tá an Turas saor in aisce ach tá na háiteanna teoranta, mar sin cur d'áit in áirithe go luath trí ríomhphost a sheoladh chuig info@heritageireland.ie

Irish Sign Language Tours at OPW Heritage Sites

The OPW is delighted to offer an extended programme of Irish Sign Language (ISL) interpreted tours at OPW heritage sites in 2019. This follows on from similar, very successful programmes in previous years and extends the number of sites where these services are available. This year will see the extension of the programme to include sites outside Dublin such as the Rock of Cashel and Charles Fort in Kinsale for the first time.

Entrance & Tour is free of charge to Deaf /Hard of Hearing visitors but places are limited so participants are asked to book early by emailing info@heritageireland.ie

See poster for details of tours in 2019.



January 2019: Irish Sign Language Tours of Áras an Uachtaráin, Phoenix Park.
Photographs © Lafayette Photography



Knowth Exhibition

In March 2019, a wonderful new facility will open at Knowth celebrating the megalithic art at the site. This stunning state of the art exhibition will explore how the art was produced as well as its significance. It also contains photographs and film footage from Prof George Eogan's 50 year archaeological campaign at the site.

For the first time visitors will be able to experience in virtual reality the interior of one of the great tombs at Knowth.

Here's a sneak preview of what some of the new exhibition will look like...

All access to Knowth is through Brú na Bóinne Visitor Centre and by guided tour only.

Brú na Bóinne Visitor Centre
Donore, Drogheda
Co. Meath, A92 EH5C

Tel. +353 (41) 988 0300
Fax. +353 (41) 982 3071
Email: brunaboinne@opw.ie

Take a peek

Knowth, although less well known than Newgrange is probably even more impressive. Half as big again as its sister monument, not only does Knowth have the two biggest passage tombs ever found, it also has the world's largest collection of Neolithic art. Visitors don't go inside the passages at Knowth but they can climb on top of the great cairn to get spectacular views.



The Ardamullivan Wall Paintings and Architecture at the Edge



Ardamullivan Castle is a fine, five storey 16th-century tower situated among trees on a hillock. It is first mentioned in 1567 when it was claimed by Dermot 'The Swarthy' O'Shaughnessy on the death of his brother, Sir Roger. But Dermot, a protégé of Queen Elizabeth's, betrayed Dr Creagh, the fugitive Catholic Archbishop of Armagh, and as a result, the local people supported the claim of Dermot's nephew John as owner of the Castle, though William O'Shaughnessy is given as the owner of the Castle in 1574. In a fight between Dermot and his nephew John in 1579 to decide the ownership of the castle both were killed.

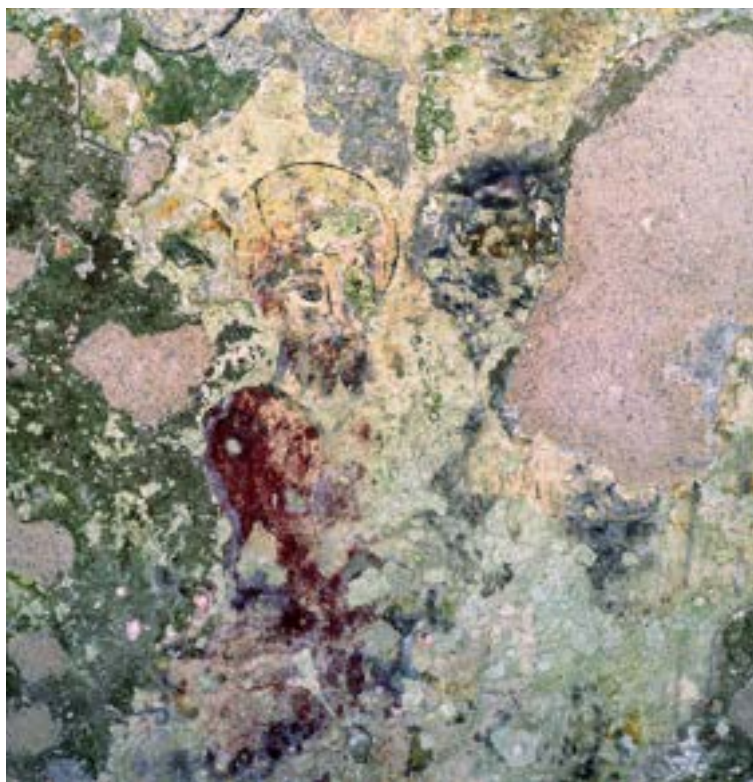
The wall paintings at Ardamullivan Castle are of great significance, both nationally and as an addition to the canon of Irish art history. Dr Karena Morton expresses this most effectively in her 2002 Irish Arts Review Yearbook article, ***A Spectacular Revelation: Medieval Wall Paintings at Ardamullivan:***

'Although painting has come to light in a number of tower houses, the work at Ardamullivan is exceptional both in quality and in the choice of subjects. The discovery of Christian iconography in what appears to be a domestic chamber is a surprise, raising questions about the use of the castle and the devotional practices of its owners. The discoveries give a hint of just how much may have been lost in other castles if, as seems likely, it was common practice to paint internal walls. The Ardamullivan painters were artists of high calibre, operating in a late Gothic idiom, and their work represents a major addition to our knowledge of late medieval painting in Ireland.'

The paintings are mentioned in a novel written in 1872 but by 1907 were no longer visible. Lord Gough in the late 19th century restored the building but it is unclear whether the wall paintings were covered over during these works. Traces of paint were revealed in 1992 initiating a major conservation programme that was started in 1994 by Katkov-Oldenbourg.

Although the remains are fragmentary, the conservation work has revealed a number of figures on all walls, set within fictive architectural frames. Morton has tentatively suggested that those on the north and east walls may have been

The OPW was delighted to open Ardamullivan Castle as part of Architecture at the Edge festival of Architecture in October 2018. This offered visitors a rare opportunity to enjoy the Castle's noteworthy late medieval wall paintings



representations from the Passion Cycle, i.e. the events leading up to and following the Crucifixion, including the Last Supper; Christ before Pilate and possible remains of the Scourging of Christ (north wall); and a Pieta or Deposition on the east wall. Morton also suggests a smaller figure on the north wall may be a donor figure. The scenes on the north wall – at least – have a painted text border below the scenes. This remains to be deciphered but includes the word 'Jesus'.

On the south wall there are remains of a figure of St Michael Weighing the Souls at the east end, of which a fragment of a beautiful head and the scales are still visible. To the west of this, Morton has identified the Christ Child holding an orb. While there are no apparent remains of a larger figure (destroyed), Morton makes a reasonable suggestion that this may be a St Christopher scene. If so, this would greatly increase this wall painting's significance: Morton states that whereas this is a very common subject in English wall painting, this '....is the only known Irish wall painting where it can be postulated.'

There are further fragmentary remains at the west end of this wall suggesting that the scheme continued.

On the west wall the conservation work uncovered a figure of a bishop to the right of the window. According to Morton, he is dressed in a white chasuble and mitre and holds a crozier, with his right hand raised in blessing and may represent a confessor-bishop or abbot and therefore possibly intended to represent St Colman MacDuagh, the O'Shaughnessy patron saint (Colman O Clabaigh, pers. comm. (Morton).

The wall paintings were severely damaged by the effects of prolonged water ingress from structural issues with the building, which had fallen into disrepair during the 20th century. This had resulted in physical damage, with areas of painted plaster having been lost or extensively detaching from the stone support (due to salts activity); extensive microbiological deterioration,

resulting in green mould growths obscuring and potentially damaging existing painted decoration; extensive salts deposits; and calcification of the surface, including overlying limewash layers and plaster.

The conservation work included extensive exposure of original painted plaster from beneath covering layers of limewash and plaster, much of which had become calcified because of the adverse environmental conditions. The uncovering process involved both mechanical removal/uncovering using brushes, hand tools (including pneumatic mini chisel and an ultrasonic pen) and some chemical cleaning of calcite deposits using an ion exchange resin poultice.

The post 2000 OPW repairs to the windows, roof and floor/ceiling have been very effective and appear to be stabilising the immediate environment. During an inspection in 2015 by wall painting conservators, the wall paintings were found to be in good condition considering the extremely parlous state they had been in before conservation began in 1994 and the adverse environmental conditions prevailing until the early 2000's.

Today, the condition of the wall paintings is considered to be good, with both plaster and paint stable.

▲ Wallpaintings from Ardamullivan Castle, near Gort, Co. Galway.

All images © Copyright Government of Ireland National Monuments Service Photographic Unit

Banished

The President and Sabina Higgins attended the opening night of Royal Irish Academy of Music's performance of the opera *Banished* at Kilmainham Gaol in January 2019.

In partnership with the Office of Public Works and in collaboration with Design for Stage and Screen, IADT Dún Laoghaire, the RIAM was proud to break new ground by presenting the Irish première of Stephen McNeff's *Banished*, an adaptation of Steve Gooch's play *Female Transport*, to a libretto by Olivia Fuchs in the potent, historical setting of Kilmainham Gaol Museum.

Putting young women firmly centre-stage, this brave new work tells the compelling story of women who were transported to Australia in the last years of the 18th and early 19th centuries and their survival against all odds on a long, arduous and dangerous passage to the other side of the world.



At the Opening Night of RIAM's performance of 'Banished' at Kilmainham Gaol L-R: Maurice Buckley, Sabina Higgins, Deborah Kelleher, Annie Doona, Kathleen Tynan, President Higgins and Niall Bergin



Clonmacnoise & Ennis Friary

participate in

RINGING BELLS FOR PEACE

On the International Day of Peace, 21 September 2018, bells rang out all across Europe in memory of the end of World War I a century ago, and the start and end of the Thirty Years' War (1618 - 1648).

The sound of bells has existed for five millennia, going back well before the founding of Christianity. It is intercultural: whether cathedral bells, Buddhist temple bells, Shinto shrine bells – all convey a sense of ceremony, the passage of time and transcendence beyond the bounds of language.

This is culture in the broadest sense: bringing together daily life, a call for peace, politics, custom, art, collective cultural memory and religion. The sound of bells, wherever it is heard, aptly expresses the focus of the European Year of Culture 2018 and what we want to pass on to next generations: the values of solidarity and peace, and our cultural heritage in Europe.

In order to remember how precious peace is, all owners of bells in Europe were invited to ring their bells for the International Day of Peace on 21 September 2018, from 18:00 to 18:15 Strasbourg time.

At least 15 countries are participated in the initiative:

Estonia, Finland, Czech Republic, Slovakia, Austria, Switzerland, Belgium, France, Malta, Slovenia, Netherlands, Spain, Poland, Germany and Ireland, at Ennis Friary and Clonmacnoise.

In Slovenia more than 2,000 bells rang out, in Slovakia about 700 churches joined the initiative. In Paris alone 90 churches rang their bells. Among other participants were the Carillon de Belfort in Bruges and the University Library in Leuven in Belgium.



Clonmacnoise

The Rock of Cashel and St. Bernard's Catholic Church, Watertown, Wisconsin, U.S.A.

My name is Jim Mulligan and I am a seasonal guide at the Rock of Cashel, Co. Tipperary. Off season on 2nd November, 2018 I was visiting the Chicago area of the United States of America and I availed of the opportunity to visit Watertown, Wisconsin, some 120 miles from Chicago. I did so because of the links that exist between the Rock of Cashel and the Catholic Church at St. Bernard's, Watertown, Wisconsin, U.S.A.

St. Bernard's was founded in 1843 and the founding parishioners were mostly Irish and Yankee according to the historical timeline of St. Bernard's Parish which I obtained when I visited the Church and the Parish Centre adjacent to it, meeting with Julie Gates, Parish Secretary.

It is said that in 1873 Rev. William Corby C.S.C., who was pastor between 1872 and 1877, was instrumental in getting some of the stone from the site of the Rock of Cashel. The original building was of timber construction and it was decided in 1873 to put a stone structure in place. Fr. Corby had moved with the Holy Cross Fathers to the area having been previously attached to Notre Dame, South Bend, Indiana. He was a Chaplain during the American Civil War of 1861 to 1865 and became famous for his blessings to the troops prior to the infamous Battle at Gettysburg.

Fr. Corby was born in the U.S.A. in Detroit but had Irish relations and he made representations to the authorities in Cashel to have some of the limestone transported to Watertown to be used as the cornerstone in the construction of the new Church. These representations were successful as three cwt of the stone or 1600 pounds in US terms arrived whereupon it was sent to McCabe's Marble Shop in West Side, Watertown before it was laid as a cornerstone on 14th September, 1873.

It must be noted that in 1873 the entire site at the Rock of Cashel was effectively abandoned and in a ruined state having been handed over to the Commissioners of Public Works following the passing of legislation that

TEXT & PHOTOS BY JIM MULLIGAN

followed the disestablishment of the Church in 1869.

In 1994 Charles J. Wallman, since deceased, wrote a book titled *Built on Irish Faith 150 Years at St. Bernard's* and quite an extensive account is given of this aspect of the re-dedication of St. Bernard's which took place in 1876. There are also accounts in the National Library and Local Studies at Thurles of the debates in the House of Lords in 1873 surrounding the approval of the request for some stone from the Rock of Cashel. Whether that stone came from the base of the Rock or indeed a portion of the Tower House or Bishops' residence is the subject of debate, but I would suggest that it came from the ruined residence.



► Images: (above) Cornerstone of St. Bernard's Church from limestone sourced at the Rock of Cashel; (right) St. Bernard's Catholic Church, Watertown, Wisconsin, USA.

So an interesting link is confirmed between St. Patrick's Rock of Cashel in Ireland with St. Bernard's Catholic Church in Watertown, Wisconsin, U.S.A.



COMBINED TICKET
Entry to Tintern Abbey and
Colclough Walled Garden
**PURCHASE AT TINTERN ABBEY
RECEPTION**

Tintern Abbey & Colclough Walled Garden Joint Ticketing Initiative

We are delighted to offer a combined ticket for entry to Tintern Abbey & Colclough Walled Garden from 28 March, 2019!

These wonderful sites are both located within the beautiful Tintern estate and for 2019 you can visit both by paying one entry fee.

Tickets will be available to purchase at Tintern Abbey reception.

Tickets are fantastic value:
Adult €9, Senior €6, Students €5,
U-12's Go Free and Family €21.

TWO GREAT ATTRACTIONS, ONE PRICE



The Golden Locket, The Hidden Grave & The Forgotten Soldier

TEXT BY PAUL O'BRIEN

Dublin Castle holds a wealth of history and there are many stories both old and new that centre around this OPW site.

On Easter Monday, 24th April 1916 as the independent Irish Republic was being declared from the steps of the General Post Office in Sackville Street (now O'Connell St.), Dublin, Ireland, a young British army officer was preparing to go on duty.

Lieutenant Guy Vickery Pinfield was twenty-one years old and was a rugby-playing, former student of Cambridge University. He had received his commission as a second lieutenant into the 8th King's Royal Irish Hussars at the outbreak of war in 1914. A year later he was posted to the 10th Reserve Cavalry Regiment at the Curragh Camp in County Kildare. Born in Bishops



Stortford, Hertfordshire in 1895, Vickery Pinfield came from a successful and prosperous family that had made their money through tea plantations in the Indian province of Assam. Like many other young men of the regiment, he was waiting for his orders to move to the front. The conflict had been raging for two years and he was concerned that the war would be over before he got a chance to join in.

On the 24th April 1916, news reached the Curragh camp that a Rebellion had erupted in Dublin city and reinforcements were needed urgently in order to secure military and government buildings. Vickery Pinfield was posted to the city by train and was sent to Dublin Castle.

Shortly before midday, a section

from the Irish Citizen Army commanded by Abbey actor, Seán Connolly, occupied City Hall and other strategic positions in the area. An unarmed policeman, James O' Brien, was shot dead as he attempted to close the gates of Dublin Castle. The guardroom of the complex was rushed by a number of armed Volunteers. From these posts, Connolly's men kept up a relentless fire against British forces within the Castle. It was imperative that this threat be removed immediately. Vickery Pinfield was ordered to lead an attack with the objective of securing the main gate of the Castle and the guardhouse. Under heavy fire, the platoon moved towards the gate but Vickery Pinfield was shot and fell to the ground mortally wounded. A section of his unit moved forward and laid down some strong covering fire while another group of them managed to pull their dying

officer into cover. Francis Sheehy Skeffington, a well-known Dublin pacifist, braved the hail of gunfire to bring aid to the stricken officer, but it was too late. The platoon fell back having suffered one officer killed, another officer wounded while approximately thirty ordinary ranks were wounded.

As the rebellion raged throughout Easter week, those that had fallen were hastily buried in the grounds of the complex. Vickery Pinfield's body was wrapped in a winding sheet and interred in a temporary grave in the Castle gardens, as were many other British soldiers.

After the Rising, the families of the dead came to the Castle to reclaim the bodies of their loved ones. At the end of that month, those bodies that had not been claimed were reinterred at the British military cemetery at Blackhorse Avenue, Grangegorman. However, the bodies of Vickery Pinfield and another four officers, Godfrey Hunter (26), Algernon Lucas (37), Philip Addison (20) and Basil Worsley-Worswick (35), remained in Dublin Castle, unclaimed. Granite slabs recorded the names, regiments and dates of death of the five officers.

There they remained, as the formal garden slowly succumbed to the elements, over decades of neglect. Their temporary graves were rediscovered by chance in 1962 on what was by that time deemed waste ground. The Commonwealth War Graves Commission made arrangements for the bodies to be exhumed and the remains reburied within Grangegorman cemetery. On the 17th May 1963, the five men were buried with the distinctive Commonwealth War Grave headstones marking out their final resting place.

Despite appearances and what seems like neglect for his body, Vickery Pinfield was not forgotten. Soon after his death in 1916 The Illustrated London News published his photo on their Roll of Honour. His obituary in The Times announced the much loved only son of Mrs P. Russell had been killed in action in Ireland. At

Marlborough College his name appears with 742 others who lost their lives during the Great War 1914-1918. His fellow officers erected a plaque to his memory that is located within St. Patrick's Cathedral in Dublin, the only plaque in the cathedral connected to the Easter Rising. In his home town of Bishops Stortford, his name appears in the local church and town war memorial. His old rugby club at Rosslyn Park also have his name on their memorial. To his family, friends and community Vickery Pinfield was not forgotten, but for the wider world he would have remained another unknown statistic of the Irish Easter Rising if it were not for the auction of the locket. This prompted a number of researchers to investigate the story of this young man and why his body was left in the grounds of Dublin castle for so many years.

The 15 carat gold memorial locket sold for £850 and carries his image. It is engraved with the words of the Hussars' motto "Pristinae Virtutis memores" (The memory of former valour). The officers initials 'GVP' and his place and date of death, Dublin April 24th 1916, are also to be found on the locket which his mother wore throughout her life. A letter to her from a brother officer in Pinfield's regiment may disclose one of the reasons why his body was not removed from the castle and repatriated to England. The officer states that Pinfield's remains were to be buried within the Castle environs in consecrated ground, a fitting resting place as it was just a few feet from where he fell. It is possible that Pinfield's mother took solace in this and left the remains of her son where she believed they would be tended to by the military.

To most of the world the 1916 Easter Rising was over-shadowed by events on

the Western Front later that year. The Battle of the Somme followed that summer and the 116 British soldiers killed during the insurrection in Dublin city were listed as 'killed at home'. The

British military and government were reluctant to remember soldiers killed in Dublin during the rebellion, as the event had caused some embarrassment.

In Britain, Remembrance Day recalls those British and allied servicemen and women who died in two World Wars. The first of these ceremonies took place on the 11th November 1919. As the years went by, the event was commemorated by a two-minute silence,

church services and parades to newly erected memorials. In Ireland these events became controversial with the establishment of the Irish Free State in 1922 and in the years that followed, the memories of the war and those who had fallen became a private recollection for those who had served or who had lost loved ones during the conflict.

Many of the men and women who fought in Dublin city that Spring over 100 years ago have been consigned to dusty annals, a page in an archive or a paragraph in a book. With the passing of time, we are growing ever more distant from one of the most important events in Irish and British history and those from both sides who took part.

The locket that was sold at auction to an unknown Irish bidder had been specifically made to commemorate Guy Vickery Pinfield. Every headstone in a cemetery has a story to tell and Lieutenant Pinfields' was no exception.

This article first appeared in 'The Irish Times', May 2013.

► Images: (facing page) Dublin Castle.
©The Lawrence Photographic Collection.
Image Courtesy of the National Library of Ireland.
(facing page) Inset: Lieutenant Guy Vickery Pinfield Golden Locket.
(above) 2nd Lieut. G.V. Pinfield Gavestone.



JOHN F. KENNEDY ARBORETUM CO. WEXFORD

OPW CELEBRATED 50 YEARS OF JFK ARBORETUM & MEMORIAL PARK IN 2018

Dedicated to the memory of John Fitzgerald Kennedy, President of the United States from 1960 to 1963, the Arboretum is a plant collection of international standing.

It covers 252 hectares (623 acres) on the southern slopes and summit of Slieve Coillte. It contains 4,500 types of trees and shrubs from all temperate regions of the world, planted in botanical sequence. There are 200 forest plots grouped by continent. Special features include an Ericaceous Garden, (with 500 different rhododendrons, and many varieties of azaleas and heathers), dwarf conifers, hedges, ground covers and climbing plants.

To mark this special milestone in the arboretum's history the OPW joined forces with the ever popular Kennedy Summer School to celebrate with a family programme of talks, tours and entertainment in September and admission to the arboretum was free up to Sunday 9th of September. In order to add to the visitor experience on Sunday Minister Kevin "Boxer" Moran launched an engaging new exhibition on the main attributes of the Arboretum, its special plant collection and its important historic landscape.

President Higgins attended the closing event of the 2018 Kennedy Summer and addressed the Gala Dinner. The President also planted a tree in the Arboretum to commemorate the 50th Anniversary of the Memorial Park.







Minister of State Mr Kevin Moran, T.D.,
Matthew Jebb, Director of the National Botanic
Gardens and CEO of the John F. Kennedy Trust,
Sean Connick. Pictures ©Patrick Browne.

JFK ARBORETUM AND MEMORIAL PARK

OFFICIAL OPENING OF THE NEW INTERPRETATIVE EXHIBITION

In 2018, JFK Arboretum and Memorial Park at New Ross celebrated 50 years since it opened to the public.

The OPW has developed a new interpretation space at the Visitor Centre for visitors to learn more about the special historic landscape and important plant collection throughout the arboretum. This room was officially opened by Minister Kevin 'Boxer' Moran on Sunday 9th September 2018.

Dr Matthew Jebb of the National Botanic Gardens Glasnevin gave a talk on why John F Kennedy was honoured with an arboretum and the significance of the plant collection which has developed over the last 50 years.





▲ Above left: Cllr Martin Murphy, Matthew Jebb, Director of the National Botanic Gardens, CEO of the John F. Kennedy Trust Sean Connick, Minister of State Mr Kevin Moran, T.D. and Cllr Anthony Connick.

▲ Above right: Minister of State Mr Kevin Moran, T.D., Matthew Jebb, Director of the National Botanic Gardens and Rosemary Collier Principle Officer OPW.

▲ Centre: L-R: Mr Kevin Moran, T.D., Matthew Jebb and Sean Connick.

▼ Below: Pictured at the official opening of the new interpretative exhibition at the John F. Kennedy Arboretum, New Ross, Co. Wexford. L-R: Bernie Sinnott, Gerry O'Niell, Leona Tuck, Matthew Jebb, Director of the National Botanic Gardens, Minister of State Mr Kevin Moran, T.D., Rosemary Collier Principle Officer OPW, Louise O'Brien and Delia Hickey. Pictures © Patrick Browne.





COUNT DRACULA, HIS FEMALE VICTIMS AND CASTLETOWN HOUSE

TEXT BY CATHERINE BERGIN

When one thinks of the stately Palladian mansion, Castletown House, the words Bram Stoker and Dracula, rarely, if ever, spring to mind! Yet thanks to Monaghan scholar Fearghal Duffy a connection between this stately neo Palladian mansion and Bram Stoker has finally come to light and like all great discoveries this one occurred quite accidentally!

It happened over a cup of tea in Monaghan with one of Duffy's friends who also happened to be a guide at Castletown House, Catherine Bergin.

Duffy was surprised to note that Bergin possessed a good degree of local knowledge on Monaghan town, or more particularly, the local Protestant ascendancy family, the Westenra's or also more commonly known as the Rossmores (Lord Rossmore). This knowledge would not come as a surprise to the guides at Castletown House considering a significant amount of the Rossmore art collection is on loan to Castletown House. And this is where the conversation between historian and folklorist got interesting. Thriving on discovering real life connections to literature and folklore,

the name Westenra drew Duffy's attention and pausing for a moment as only a folklorist struck by a new light can, observed that the Lords Rossmore bore the surname Westenra, the same surname of one of Dracula's main female victim, Lucy Westenra.

Of course, as a historian and also as a guide at Castletown, Bergin could not rest until such a link had been investigated and it is safe to say the preliminary results are in! Indeed, one did not have to look far to find that this link has already been made by others notably, Frank McNally, a journalist for



Bram Stoker by W. & D Downey photographure,
© National Portrait Gallery, London.



The Dining Room at Castletown House

► 'The Parting Glance'
monument in Monaghan to
Mary Ann Rossmore by Thomas
Kirk. Photograph via Mon-
aghan County Museum



the Irish Times. According to McNally's article, it is possible that Stoker knew the Rossmore's. Stoker may also have been familiar with and particularly struck by a memorial to Mary Ann Westenra, wife to the second Baron Rossmore, Lord Warner William Westenra in St Patrick's Church, Monaghan. The couple married in 1791 and had three children.

Devastated by her death in 1807, her husband commissioned a memorial to her.

¹This memorial known as *The Parting Glance* is credited to Thomas Kirk. And how is this all linked to Bram Stoker? Stoker worked for a number of years as an Inspector of Petty Sessions, a job that took him all over the country, including Monaghan town.

According to local Monaghan tradition, it is believed that it was on such a trip that Stoker encountered Kirk's work, *The Parting Glance*, a carving which depicted Lord Warner William Westenra's last moments with his wife, Mary Ann before her death. Locals claim that this carving held something of a fascination for Stoker and the tradition continues that this scene affected Stoker to the extent that he recreated in *Dracula*. The scene is said to have inspired Bram Stoker's description of Lucy Westenra's last moments with her husband before her death. Further reinforcing the connection, William Warner Westenra's mother, Harriet Murray, may have been the inspiration for



the name of Stoker's main heroine, Mina Murray (married name Harker).

And what has this has all this to do with Castletown House and Parklands? Among the collection of art in Castletown are the images of Mary Ann Westenra and Harriet Murray, in the Blue Bedroom and Dining Room respectively.

This interesting connection has shed new light and renewed interest in these wonderful portraits! In order to see these treasures come to Castletown, entering freely and of your own will...

► Picture 1:
Harriet Murray
(portrait attributed to
Robert Hunter)

► Picture 2:
Mary Ann Westenra
(posthumous portrait by
William Brocas)

Images © OPW
/Castletown House

¹ <https://www.geni.com/people/Mary-Walsh/6000000009735577416> [12 Sept. 2018]

DRUMLANE

ABBAY

and Round Tower

TEXT BY ANA DOLAN

The church and round tower at Drumlane in Co. Cavan, have been in the care of the Office of Public Works for the past 138 years.

The disestablishment of the Church of Ireland in 1869 resulted in the transfer of 139 architecturally important ecclesiastical structures to the ownership of the Commissioners of the Board of Works. These National Monuments included such well-known sites as the Rock of Cashel, Clonmacnoise and Glendalough. Drumlane Abbey and Round Tower were the fourth to be listed in the first register of National Monuments. By the end of 1880, the Board of Works had appointed the well-known architect, Thomas Deane, as Inspector of National Monuments and began conservation work on the churches at Clonmacnoise and Glendalough. Following the political upheavals of 1921, the Board of Works was the only Government Department to remain largely unchanged under Saorstát Éireann (the Irish Free State) and the conservation of National Monuments continued under their remit.

I joined the National Monuments Trim district in 2002 having previously worked in the Mallow district. The District Works Manager of the time, Tom Spears, brought me to see the church at Drumlane which is located on the shore of Garfinny Lough. The gable of the church ruin dominates the round tower and tranquil cemetery. On that first visit, we came to inspect the large eastern gable wall of the church which appeared to be gradually moving away from the two side walls, slipping

slowly towards the lake. The presence of a series of large buttresses against the outside of the long side walls indicated a long history of structural instability. In an early image of the church, dating from 1792 in 'The Antiquities of Ireland, Volume 2' by Francis Grose, the church has a large steeply pitched roof which must have exerted a tremendous outward thrust on the long side walls. The buttresses were already in position in 1792 to provide additional stability and prevent the roof from causing the side walls to collapse. The outward pressure on the side walls was reduced when the roof perished but the gable wall was then fully exposed to the weather and began to deteriorate. We installed crack monitors and over the following years regularly inspected the gable wall for signs of active movement. In March 2014 Kieran Walsh of the OPW Structural Engineering Section, and I carried out a more detailed inspection from a hoist in order to assess the condition of the large vertical cracks at the junction of the east gable and the two long side walls of the medieval church. The inspection confirmed that the gable wall had moved and was in need of stabilisation works. The project was included in our 2014 business plan and works began in June of the same year.

The first part of the project was the protection of the grave slabs near the east gable, enclosing them in timber covers. We then erected a scaffold around the gable wall to facilitate the works. We were able to examine the masonry work at close quarters and do some preliminary opening up work.





Drumlane Abbey and Round Tower © Tourism Ireland



The cracks did not extend fully to ground level so there was no indication of a structural problem with the foundations. The cracks widened as they moved further up the wall, confirming that the gable of the church was not strongly bonded to the two long flanking walls and had moved away from them. Without the protection of a roof, walls will develop problems due to the constant movement of water through the structure. The mortar bond between the stones is gradually washed out until there is little structural integrity left in the masonry.

The OPW stonemasons carried out the consolidation works to the gable, working during the summer months when the days were long and the temperatures suitable for lime mortars. We rebuilt large sections of the walls, particularly around the areas that had moved out of position. The rebuilt masonry was strengthened with stainless steel ties to ensure a good joint with the existing walls and the entire gable was repointed. As the works proceeded upwards, a lime based grout was introduced into the walls to ensure that all the internal voids were filled and stable. Finally, the wall tops were flanchised to ensure that the rainwater ran smoothly off the walltops. Works were completed in April 2017 and the enclosing scaffolding cover was left in place for an additional year to assist with the curing of the lime mortars and grout.

We are now confident that the gable wall is stable and the future of this important ecclesiastical assembly is secure. OPW Trim National Monuments staff will continue to monitor the condition of the buildings and maintain the church and round tower. We will assist the Department of Culture, Heritage and the Gaeltacht in their role of conserving Ireland's unique heritage for the benefit of present and future generations. The works on site were supervised by Tommy Halton, District Works Manager and carried out by Michael Dempsey, Willie Foley, Eamon Gilsean, Ger Doherty, Brian Murray, Eamonn Howley, Brendan Hussey, Willie Hussey, Derek Carroll, Thomas Donnelly, Mark Leavy and Ger Brennan.

Ana Dolan is a Senior Conservation Architect with the Office of Public Works.



Images: Drumlane Abbey and Round Tower
© OPW/Drumlane Abbey



KILMAINHAM GAOL'S SUFFRAGETTE EXHIBITION

'From Prison to Citizenship: Mary Bourke-Dowling, Suffragette and Republican'

TEXT BY AOIFE TORPEY

Mary Bourke-Dowling was an Irish suffragette and republican who spent time in prison for both causes in the early years of the twentieth century.

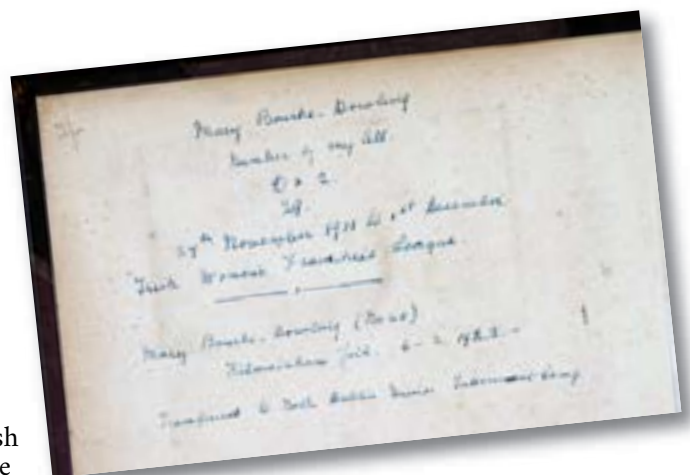
To celebrate the centenary of Irishwomen gaining the right to vote in 1918, Kilmainham Gaol Museum's latest exhibition *From Prison to Citizenship: Mary Bourke-Dowling, Suffragette and Republican* focuses on a forgotten hero of the Irish suffragette movement. Born in Clontarf in 1882, Mary Bourke-Dowling was an active member of the Irish Women's Franchise League and was involved in the campaign for women's right to vote in the early 1900s. She worked on the suffragette paper *The Irish Citizen* and spoke at meetings around the country.

In their campaign for voting rights, the suffragettes often took part in militant protests. In November 1911, Mary Bourke-Dowling was amongst several hundred suffragettes arrested in London for smashing windows across the city. She threw stones at the windows of the British War Office, though they failed to break. She was tried at Bow Street Police Court on 27 November 1911 and sentenced to 5

days imprisonment in Holloway Jail, alongside several other Irishwomen. At their trials the suffragettes claimed that such destruction was the only form of protest available to them.

Upon her release from prison in December 1911, Mary Bourke-Dowling returned to Dublin. At a special meeting of The Irish Women's Franchise League to welcome back the released prisoners, she was presented with a medal engraved with the League's statement of intent: *'From Prison to Citizenship'*. This medal, from which the exhibition takes its name, is displayed to the public for the first time.

In 1918, the Representation of the People Act was passed. This gave women over 30, who also had property rights or a university education, the right to vote. Women all over Ireland cast their vote for the first time in the December 1918 General Election.



▲ An inscription on the front cover of Mary Bourke-Dowling's scrapbook, memorialising her two periods of imprisonment



▲ Medal presented to Mary Bourke-Dowling in Dec. 1911 by the Irish Women's Franchise League

EVENTS SUFFRAGETTE EXHIBITION

Exhibition runs at Kilmainham Gaol Museum until Sunday, April 7th, 2019.

Mary Bourke-Dowling later joined the republican women's organisation Cumann na mBan and took the Anti-Treaty side in the Irish Civil War. In August 1922, she lost her job as a writing assistant in the Civil Service following her refusal to sign a declaration of fidelity to the Irish Free State government. She was later arrested in February 1923, and spent over six months imprisoned in Kilmainham Gaol and the North Dublin Union. As a member of the Prisoners' Council, Bourke-Dowling drew on her experiences as a suffragette and advised her fellow prisoners on how best to resist the authorities. She was released from Kilmainham Gaol in September, 1923.

The exhibition centres on a scrapbook created by Mary Bourke-Dowling to preserve documents and souvenirs associated with her imprisonment in Holloway and Kilmainham Gaols. A letter of support from her brother, Joseph, and addressed to 'Miss Bourke-Dowling,

Sufferagette (sic), Bow Street Police Station, London' is of particular interest. Other items include sketches and watercolours painted by Bourke-Dowling whilst imprisoned during the Civil War. Many of these objects are on display to the public for the first time.

Unfortunately, little is known about Mary Bourke-Dowling's political life after she left Kilmainham Gaol in 1923. She spent years fighting to be reinstated to her position in the Civil Service and was finally successful in 1932. She married William H. Lewers in 1933 and as a result may have had to leave her job once more. A 'marriage bar' was introduced in the 1930s which made it compulsory for female civil servants to stop working once married. This was not repealed until 1973. Mary Bourke-Dowling died at her home in Clontarf in July 1944.



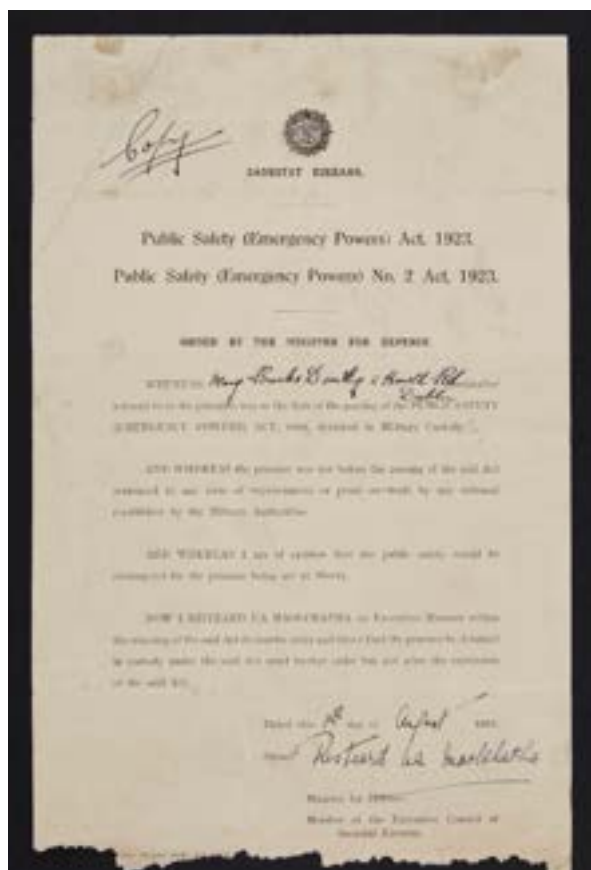
▲ A letter sent by Mary Bourke-Dowling's brother, Joseph, addressed to her in Bow Street Police Station.

▼ A sketch of the cells in the East Wing of Kilmainham Gaol, painted by Mary Bourke-Dowling in 1923



▲ A watercolour of a fellow prisoner in one of the exercise yards around Kilmainham Gaol, painted by Mary Bourke-Dowling in 1923.

▼ An order for the detention of Mary Bourke-Dowling, signed in August 1923 by Richard Mulcahy, Minister for Defence





Dún Aonghasa

Nature amongst the walls

The massive stone fort of Dún Aonghasa, situated on Inis Mór, the largest of the Aran Islands, sits on the edge of a 90 metre cliff facing out into the North Atlantic. The average visitor treks the 20 minutes from the visitor centre below to the top of the hill, not alone to admire the fort itself, but also the sweeping views down along the western seaboard. Once the fort is explored and the mandatory glance over the edge to the Atlantic below is completed, for many visitors it's off down the hill to continue on their journey.

The island itself with its terraced, barren, treeless landscape, is not where they might expect to find wildlife, but hidden among the stones and the shadows of the fort are a huge variety of plants and insects waiting to be found.

The entire landscape of Aran is shaped by human activity, mainly



TEXT BY RONAN MAC
GIOLLAPHARAIC

through many generations of farming. Similar to the Burren, the ancient practice of moving cattle to the higher exposed ground in winter also takes place. Even though the Aran Islands are in County Galway they are a geological extension of the Burren and sit directly west of County Clare. Dún Aonghasa is within a SAC (Special Area of Conservation), and the cliff face is an SPA (Special Protection Area) due to the presence of breeding birds. The exposed limestone, scoured by glaciers during the last ice age dominates the area.

Above: Dún Aonghasa Stone Fort, Inis Mór

Left: Bloody Cranesbill flower (*Geranium sanguineum*) and Small Blue (*Cupido minimus*) butterfly

The small field units are not suitable for intensive farming or tillage. The fields lower down on the island's north side are the summer pasture for cattle, and moving up the terraces the increasingly rocky fields are the winterage. This movement and sporadic grazing by cattle is an important contribution to the rich biodiversity of the fields. Without it the wild plants would fail to grow, as grass, bracken and shrubs would dominate.

In 2014 the "Aran Life" programme was established to help farmers farm for nature. This program has now been renamed "Caomhnú Árann", and runs under the European Innovation Programme (EIP). Its main drive is to improve species-rich grassland and aid in conservation by clearing scrub to allow grazing especially.



Bee Orchid



Aran Islands Large Carder Bee



Rose Chafer Beetle

The Flora

The Flora of the Aran Islands is famous. Not just for the rarities but mainly because of the richness of its plants, some heat-loving, some cold loving, that grow side-by-side. Geology and Atlantic weather are just some of the reasons for this. Of Ireland's 850 or so plant species, almost half grow in the Aran Islands.

With spring come the Primroses (Sabhaircín) and Early Purple Orchids (Magairlín Meidhreach), quickly followed by Spring Gentians (Ceadharlach Bealtaine) and a multitude of other flowers such as the Bloody Crane's-bill (Crobh Dearth). Whereas the Spring Gentian comes to mind as a floral symbol of the mainland Burren, the Bloody Crane's-bill could almost be a floral symbol for the Islands. It covers the landscape for a large part of the spring. The Purple Milk Vetch (Bleachtphiseán) is one of our special flowers which only grows on the Aran Islands and nowhere else in country. Outside of Ireland its closest growing neighbour is on the coast of the United Kingdom. We joke when asked how did it get here? "It came over on the boot of a Viking!"

As Spring progresses to Summer and then Autumn the flowers change and the insects feeding upon them change. By September the most abundant flower is Devil's-bit Scabious (Odhraich Bhallach) which feeds a large variety of insects. It also provides the nest for the larva for one of Ireland's most endangered butterflies, the Marsh Fritillary (Fritileán Réisc). The list of plants is too extensive to cover here but

on-site at Dún Aonghasa we regularly identify close to 100 species during a season. From orchids such as the Bee Orchid (Magairlín na Mbeach), Frog Orchid (Magairlín an Loscáin), Pyramidal Orchid (Magairlín na Stuaice) to Saxifrages (Mórán), Yellow Rattle (Glioghrán), Birds-foot Trefoil (Crobh Éin) and many more.

Butterflies and Bumblebees

Of the 31 species of butterflies nationally, 21 are to be seen flying around the area of Dún Aonghasa, from the tiny Small Blue (Gormán Beag) to the large Dark Green Fritillary (Fritileán Dúghlas), different species emerge in their turn throughout the seasons.

Bumblebees are also very common with 12 of the 18 national species to be found on Inis Mór. The Aran Islands have their own special variety of the Large Carder Bee, *Bombus Muscorum* var. *allenellus* (Beach an Tóin Buí). It

differs from the mainland version as it has a different colour on the hairs on the side of its thorax. It is often found feeding on Birds-foot Trefoil and Devil's-bit Scabious.

Also found are the Cuckoo bumblebees (Bumbóg Cuach), which like the Cuckoo bird invade the nest of a different species, but dispatches the Queen and uses her workers to raise her own young.

Birds

Being a cliff site there are a large variety of birds to be seen. The sea birds are large and graceful, the terrestrial birds are smaller and flighty. In Spring the Wheatear (Clochrán), a common migrant, arrives and nests in the stones of the fort. The Skylark (Fuisseóg) drops from above, singing its changing tune. Peregrines (Fabhacán gorm) and Sparrow hawks (Spioróg) cruise the site hunting for lunch and on windy days Fulmars (Fulmaire) swoop the cliff trying to land only to pull away before attempting another approach.

The entire cliff face of Inis Mór is an SPA for breeding seabirds. Colonies of Guillemots (Foracha), Razorbills (Crosán) and kittiwakes (Saidhbhéar) can be seen as dive-bombing gannet's (Gainéad) hunt for fish.

My favourite time is when the Choughs (Cág Cosdearg) arrive. With their scarlet beaks they probe the ground for grubs, all the while squabbling with each other constantly. In flight they play with the wind currents along the cliff edge, allowing themselves to fall and then in a flash recovering.



Wheatear



Fulmar



Choughs



Medow Brown Butterfly



Juvenile Gannet



Small Blue on
Birds foot trefoil



Dark green Fritillary



Common Lizard

The Sea

The sea, ever-changing from large rolling Atlantic waves, to days where it looks like glass, is another habitat full of life.

Dolphins (Deilfeanna) and Seals (Rónta) make an appearance from time to time and on rare occasions Whales (Míolta móra) are sighted. Early in the season over the last couple of years we've been treated to Basking Sharks (Liamhán gréine) cruising along the cliff below Dún Aonghasa, feeding on tiny plankton. The days the basking sharks appear there is as an excitement in the air. Guides and visitors alike forget about archaeology for a time and rush to the cliff edge to catch a glimpse before these leviathans disappear.

There are many other aspects to be explored in relation to nature of the site. Stoats (Easóga) winding among the rocks, Lizards (Laghairt) basking in the sun, colourful day flying moths like the Transparent Burnet (Buirnéad Trédhearcach) and the shiny Green Rose Chafer beetle (Ciaróg Glas) that buzz the tourists.

As spring approaches remember not to cut your Dandelions (Caisearbhán), they are not weeds, they are power fuel for bees and others to set them up for the season ahead.

Lighting the Column

ILLUMINATING THE ICONIC PHOENIX COLUMN IN THE PHOENIX PARK

The Office of Public Works was delighted to announce the lighting of the Phoenix Column on Chesterfield Avenue in the Phoenix Park. Mrs. Sabina Higgins, wife of President Michael D. Higgins, who inspired the initiative, officiated at the lighting Ceremony, which took place on 17 September 2018 at the Phoenix monument.

The fourth Earl of Chesterfield erected the Phoenix Column in 1747 as a focal point on Chesterfield Road, the same year the Phoenix Park was open to the public for the first time. In the 1840s, Decimus Burton, the renowned English Architect, produced a master plan for the Phoenix Park which included the building of new gate lodges, the restoration of the boundary wall and creation and realignment of the Park roads, which included Chesterfield Avenue. This latter project involved the relocation of the Phoenix Column on the main avenue. In 1929 the Phoenix Column was moved again to an open grass area near the Áras Demesne to facilitate the car races held at that time. It was finally returned to the 'Burton' location as part of the 1986 Phoenix Park Management Plan where it is now located in the centre of the Park and forms a focal point of a large roundabout on the beautiful tree-lined Chesterfield Avenue.

The Column comprises a Portland Stone Corinthian Column on a tall lettered pedestal. Above the capital, is a sculpture of a phoenix bird rising from the ashes. The Column will be illuminated in white - the Phoenix wings in white and the flames in red. The LED colour light system installed uses the latest technology whereby the colours can be adapted to any colour system needed (e.g. the lighting up for St. Patrick's Day etc.) The system is energy efficient with each fitting using only 50 watts.



► Pictures: Lighting Ceremony at the Phoenix Monument, Chesterfield Road, Phoenix Park, Dublin on 17th September 2018, officiated by President Michael D. Higgins and his wife Sabina Higgins.

▲ Inset image: Greening of the Phoenix Park Column for St. Patrick's Day 2019.

Photographs © Lafayette Photography



Roscrea Loyalty Scheme

Kevin 'Boxer' Moran T.D., Minister of State for the Office of Public Works (OPW) and Flood Relief, launching the Roscrea Loyalty Scheme last summer, a initiative to encourage people to shop locally and to visit Roscrea Castle, Damer House and the Blackmill for free.

The OPW worked with the Roscrea Chamber of Commerce and Tipperary County Council to bring this initiative to fruition. Under the initiative, shoppers spending €15 in local participating retail outlets will be provided with a voucher which will entitle them to a free family entry at Roscrea Castle, Damer House and the Blackmill. A similar initiative has been in operation in Cashel since March 2015 and has proven to be a great success in promoting tourism and economic activity in the town.

Speaking at the launch of the initiative in Damer House, Minister Moran said, "I am delighted that my Office, the OPW, in conjunction with all the local partners have initiated this scheme today for Roscrea. Its success has been proven in Cashel and I hope that a similar positive impact is experienced in Roscrea. The importance of tourism to the Irish economy cannot be underestimated and while the remit of the OPW is conservation and presentation, I am delighted that my Office can get involved in schemes such as this".



L-R: Michael Madden (Roscrea Chamber), Nigel Bradley (Roscrea Chamber), Shauna Walsh, Amelia Lown, Brian Coakley (Supervalu Roscrea), Seamus Browne (Roscrea Chamber) with Kevin 'Boxer' Moran T.D., Minister of State for the Office of Public Works (OPW) and Flood Relief in association with Roscrea Chamber of Commerce at the launch of the Roscrea Loyalty Scheme, a new initiative to encourage people to shop locally and to visit Roscrea Castle, Damer House and the Blackmill for free.

Photograph by David Ruffles



ROSCREA CASTLE

The stone castle consists of a gate tower, curtain walls and two corner towers dating from the 1280's. The castle rooms are furnished and host temporary exhibitions. Its chimneys and gables are early 17th Century features, but the lower levels of the castle are the original stonework. The two towers housed three storeys, one of which has an octagonal interior called the "Duke of Ormond's Tower".



DAMER HOUSE

Built in the early 18th century in the Queen Anne style, Damer House is an example of pre-Palladian architecture. This elegant three-storey Georgian house with nine bay windows was built by Joseph Damer in the early 18th century in the courtyard of Roscrea Castle. One of the rooms is furnished in period style.

BLACK MILL

A restored mill displaying the original St. Cronan's high cross and pillar stone.



An extensive exhibition of new works by Gabhann Dunne will open in Farmleigh Gallery on 14th March 2019.

'May you never see the corncrake again!' (Nár fheice tú an traonach arís) was once a way of wishing someone bad luck or worse, since you were hoping they wouldn't live to see another summer. The imprecation implies a culture familiar with the corncrake and its distinctive call, and perhaps, more significantly, with the knowledge that it was a summer visitor. Once common along the river Shannon, the corncrake is now almost extinct due to human and climatic factors that stretch from here to its wintering habitats in Africa and the migration routes in between.

In his Farmleigh Gallery exhibition 'Crossing the Salt', Dunne reflects on changes wrought by the journeyings of water and the migration of wildlife and what they have to tell us about our identity. Cristin Leach the Sunday Times art critic said of it "Crossing the Salt" is, in equal parts, disturbing and delightful, ambitious in scale but delicate and measured in its

EXHIBITION

Farmleigh
Gallery

Open 10.00-17.00
daily (Excluding
Mondays)

'Crossing the Salt'

by Gabhann Dunne | 14th March – 26th May

presentation". Over a hundred birds, painted on separate panels, plunge, swoop and fly in this large installation. In this and other works in the show Dunne uses colour and gesture to evoke the vulnerability and energy of his subject, and asks the viewer to think on issues of emigration, migration, absence, and our changing climate.

Gabhann Dunne is a Dublin-based painter. He studied Fine Art Painting at the Dublin Institute of Technology and NCAD, Dublin. He is also a former winner of the RDS Taylor Art Award (2011) and the Hennessy Craig Scholarship and the Whytes Award for Painting for his entry to the RHA Annual Exhibition (2009). Dunne has

exhibited widely, his recent shows include 'Crossing the Salt', Limerick City Gallery (2018), 'In the Presence of Birds' (2017), 'The Flower's Pilgrim' at the Molesworth Gallery in Dublin (2015), and 'Magenta Honey' at The Lab in Dublin (2015).

gabhanndunne.ie

The exhibition is open to the public and is free of charge.

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Website: www.farmleigh.ie





Chester
Beatty

EXHIBITION

Gift of a Lifetime

Treasures from Chester Beatty's collection

Gift of a Lifetime presents a choice selection of masterpieces from this unique collection.

19 October 2018 – 28 April 2019
AT THE CHESTER BEATTY LIBRARY
Dublin Castle Gardens

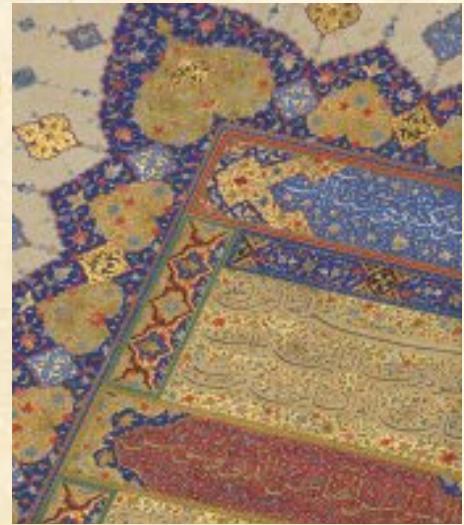


Left: Chester Beatty walking down Mont Dore street. c. 1934

greatest beauty crafted for powerful rulers to treasures tracing the history of world religions, the artworks drawn together in this exhibition and

accompanying catalogue capture the breadth and wonder of this exceptional legacy: a gift to the nation, for Ireland to share with the world.

Admission is free.



Celebrating the 50th anniversary of Sir Alfred Chester Beatty's magnificent bequest, Gift of a Lifetime presents a choice selection of masterpieces from this unique collection. An internationally successful mining magnate and generous philanthropist, Beatty was one of the most prolific and discerning collectors of his generation. From his early years in New York, through his career in London and travels overseas, Beatty acquired rare books, manuscripts and decorative arts of the highest quality and rarity from Europe, the Middle East and Asia.

Following his retirement, Beatty brought these collections to Ireland, later placing them in trust to the nation on his death in 1968. From objects of the



EVENTS GUIDE

EXHIBITION

RUDOLF HELTZEL: IN PRECIOUS METAL

State Apartments
Galleries, Dublin Castle

09:45 -17:15 daily
Cost:€3

The Office of Public Works presents a stunning exhibition of sculptural pendants and rings by master-goldsmith Rudolf Heltzel, at the State Apartments, Dublin Castle – on tour from the National Design & Craft Gallery and Design & Crafts Council of Ireland. An icon of Irish craft and design, Rudolf Heltzel has gained an international reputation for the originality, quality and timeless aesthetic of his craftsmanship with each piece created meticulously by hand using some of the world's oldest jewellery techniques.

This exhibition will showcase many of his most ambitious and technically complex designs, presenting pieces selected from his personal archive alongside new work in three of his sculptural pendant collections – Rock Crystal, Tourmaline Butterfly and Druzy. A series of spectacular gem rings designed by Heltzel will also be presented in the exhibition.

Dublin Castle, Dame Street, Dublin 2, D02 V240. Tel: +353 (1) 645 8813
Email: dublincastle@opw.ie Website: www.dublincastle.ie



Exhibition runs
November 24, 2018
– March 24, 2019

IN PRECIOUS METAL

RUDOLF HELTZEL



Seanachai Storytelling Sessions

Cabinet Kitchen, Farmleigh House, Phoenix Park

Date: 16th March 2019 **Times:** 10.15am & 11.30am.

Cost: Free of charge.

To celebrate the Irish language during 'Seachtain naGaeilge' the OPW has invited children's Seanachai Seó Ó Maolalaí to Farmleigh. Seó will intrigue adults and children alike with his bilingual tales. Seosamh tells stories in English and in Irish. He tells all kinds of tales – funny stories, Irish and international folk tales, anecdotes and rhymes. He might even sing a song or two! The first session will take place at 10.15 and a second session will start at 11.30 and each will last approximately one hour.

There will be an Irish language guided tour of the house at 12.30.

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SEACHTAIN ^{NA}
GAEILGE

www.farmleigh.ie



Irish Heritage Sites Go GREEN for St. Patrick's Day

The Office of Public Works (OPW) was delighted to participate in the 'Greening' of Heritage Sites and State Buildings as part of the 2019 National St Patrick's Festival. The OPW in association with Fáilte Ireland and the St. Patrick's Festival Organisation was delighted to announce details of the 'Greening' of Heritage sites and State buildings for the duration of the 2019 St. Patrick's Festival.

This campaign, which celebrates St. Patrick's Day and promotes Ireland both nationally and internationally, has gone from strength to strength with significant numbers of notable landmark buildings which are 'Greening' for the Festival.

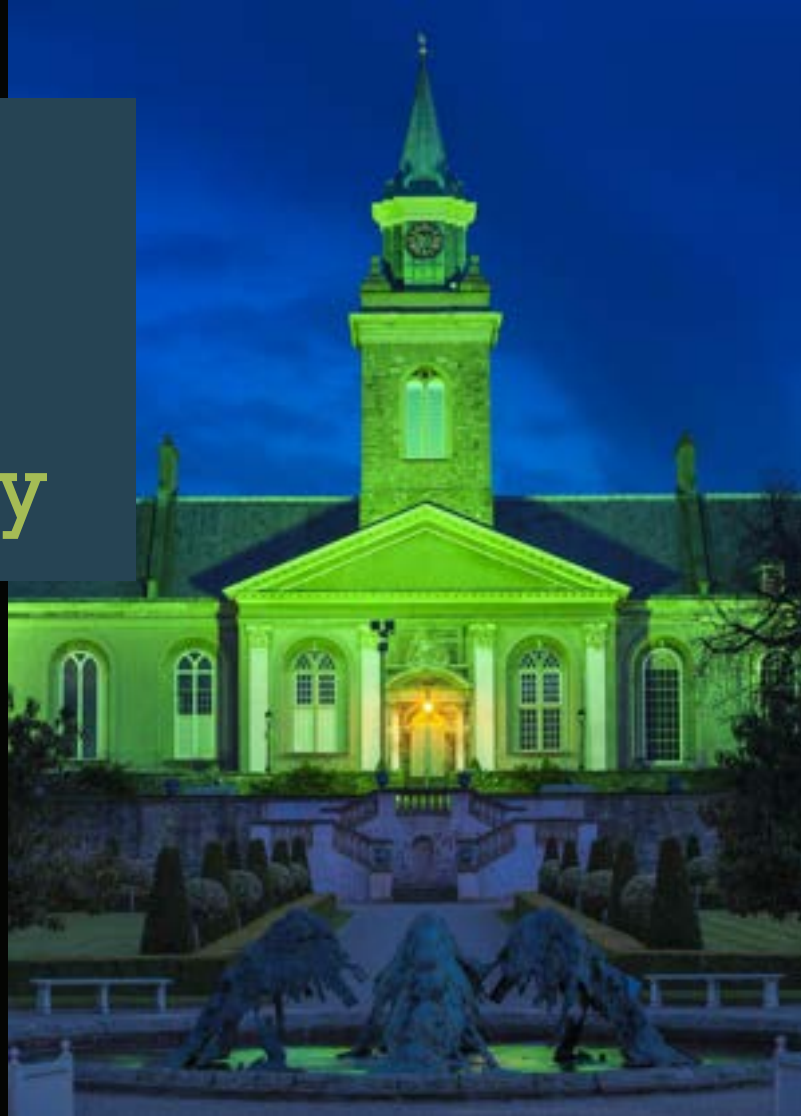
The OPW lit Heritage sites and State buildings for the duration of the festival, from 14 - 18 March 2019, by using green filters, specialist lamps and existing lighting control systems.

Minister for the OPW and Flood Relief Kevin 'Boxer' Moran said, "My Office is delighted to participate once again in this very important national and international initiative which celebrates our unique cultural heritage and shines a light on Ireland. I would encourage all to participate in the St. Patrick's Festival events and to celebrate what we, as a nation, have to offer as represented by our world-renowned Heritage sites and State buildings."

The following are the Heritage sites and State buildings that were transformed for the five-day greening celebration:

- 52 St. Stephen's Green, Dublin (OPW Dublin Office)
- Áras an Uachtaráin, Dublin
- Athenry Castle, Athenry, Co. Galway
- Boyle Abbey, Boyle, Co. Roscommon
- Cahir Castle, Cahir, Co. Tipperary
- Carlow Castle, Carlow, Co. Carlow
- Casino Marino, Dublin
- Collins Barracks, Dublin
- Custom House, Dublin
- Donegal Castle, Donegal Town, Co. Donegal
- Dublin Castle Lower Yard, Dublin
- Dublin Castle Upper Yard, Dublin
- Ennis Court House, Ennis, Co. Clare
- Ennis Friary, Co. Clare
- Dept. of Business, Enterprise & Innovation, Dublin
- Farnleigh Estate – The Water Tower, Dublin
- Four Courts, Dublin

- Government Buildings, Dublin
- Iveagh House, St Stephen's Green, Dublin
- Kilkenny Castle, Kilkenny
- Kilmainham Courthouse, Dublin
- Kilmainham Gaol, Dublin - Entrance
- Leinster House, Dublin
- Dept of Education & Skills, Marlborough Street Complex, Dublin
- National Concert Hall (NCH), Dublin
- National Gallery, Merrion Street Entrance, Dublin
- National Library, Kildare Street, Dublin
- National Museum, Kildare Street, Dublin
- Natural History Museum, Dublin
- Phoenix Monument, Chesterfield Avenue, Phoenix Park, Dublin
- Quin Abbey, Quin, Co. Clare
- Rathfarnham Castle, Dublin
- Rock of Cashel, Cashel, Co. Tipperary
- Ross Castle, Killarney, Co. Kerry
- Royal Hospital Kilmainham (RHK), Dublin - Clock Tower
- St. Stephen's Green, Dublin – entrance (Shelbourne Hotel Side)
- Trim Castle, Co. Meath

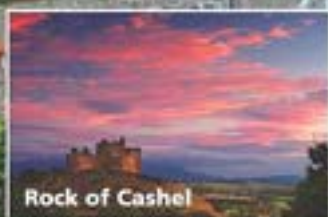


Explore Ireland's Heritage

KIDS GO FREE*



Newgrange



Rock of Cashel



Castletown House



Charles Fort



Swiss Cottage



Garinish Island

*Children Under 12 years old
go free in all OPW managed
Heritage Sites

For more information see:
www.opw.ie



/opwireland



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OPW
Oifig na nOibreacha Poiblí
The Office of Public Works

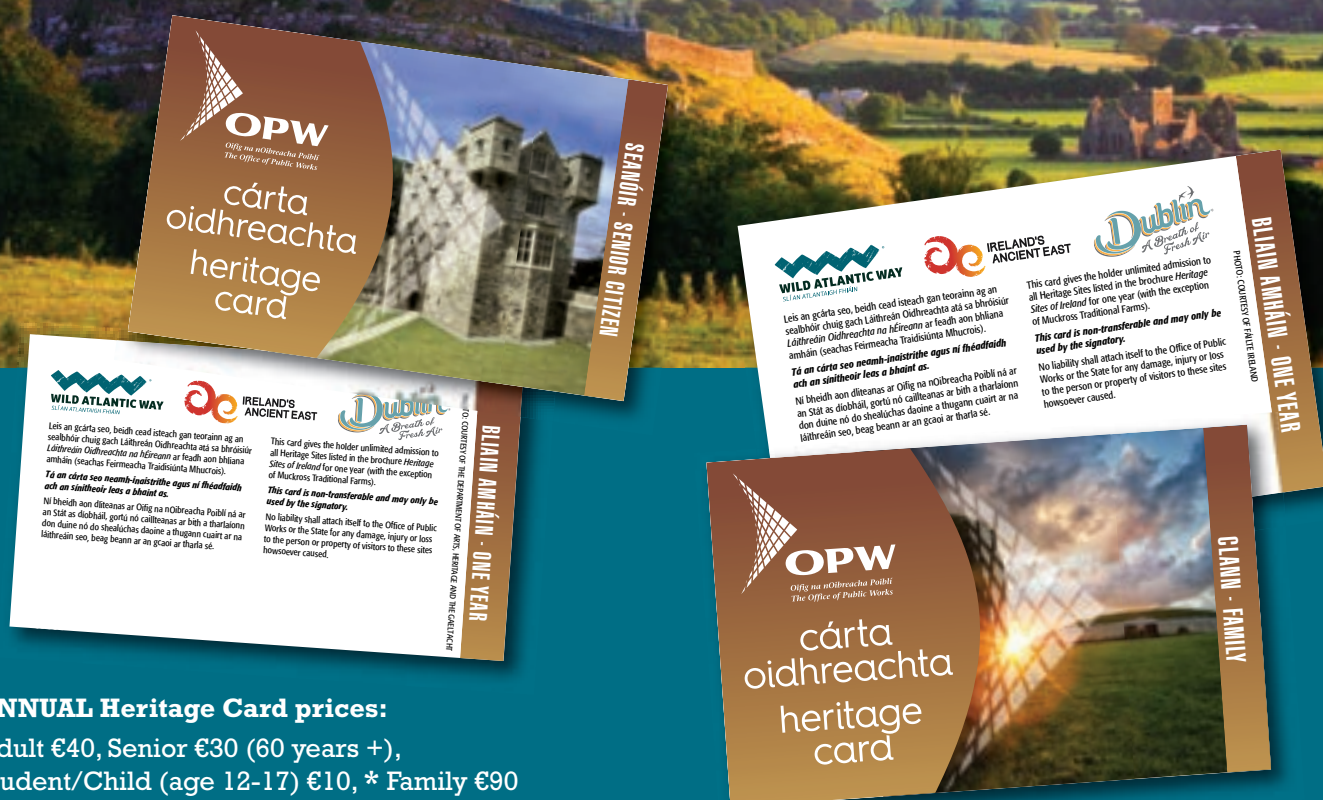
heritage card

Explore Ireland's Heritage

The Office of Public Works Heritage Card provides for free admission to all fee-paying state-managed OPW Heritage Sites located throughout the country.

2019 is a great year to visit a heritage site as many sites have new and additional developments, events and exhibitions. For information on location and opening times of sites that can be visited with an OPW Heritage Card, please visit www.heritageireland.ie/en/info/heritagecards. This is your opportunity to explore Ireland's iconic sites such as Kilmainham Gaol, Newgrange, Dublin Castle, the Rock of Cashel and Clonmacnoise. Not only visit these jewels in the crown of Irish tourism, but to also discover the hidden gems – Portumna Castle, Emo Court, Swiss Cottage, Glebe House & Gallery, Mellifont Abbey, Knowth, Parke's Castle – to name but a few. Lose yourself at these gorgeous, lesser known sites and find a new favourite every visit.

How many can you explore this Spring/Summer?



ANNUAL Heritage Card prices:

Adult €40, Senior €30 (60 years +),
Student/Child (age 12-17) €10, * Family €90

Heritage Cards are valid for 1 Year from date of first use.

*** An OPW Family Heritage Card provides FREE admission for 2 Adults and 5 Children into all fee-paying state-managed sites throughout the country. Make precious memories this summer!**
www.heritageireland.ie

Visit and enjoy Ireland's wonderful Heritage sites

