

# Heritage Ireland

Issue 10 SUMMER-AUTUMN 2019

## DONERAILE COURT

RE-OPENS FOLLOWING A  
€1.6 MILLION EURO  
RESTORATION  
PROJECT

*Also in this issue...*

ATHENRY CASTLE

THE SWIFT CONSERVATION INITIATIVE

THE BOYNE VALLEY CAMINO

EMO COURT ANNIVERSARY CELEBRATIONS



**OPW**

Óighear  
nDroicheada Poiblí  
Office of Public Works



# Contents

in this issue...



7



20



38

## NEWS & FEATURES

- 3 Welcome
- 4 Contributors
- 4 News: Minister Madigan Announces State Recognition of Key Elements of Ireland's Living Cultural Heritage
- 5 Doneraile Court opens to the public for the first time in a generation
- 11 Saluting the Dead
- 14 Rescue Training Exercise on Skellig Michael
- 15 Irish Sign Language Tours 2019
- 16 St. Audoen's Church
- 18 The Netherlands King Willem-Alexander and Queen Máxima visit National Botanic Gardens
- 19 The Rock of Cashel during the Irish Confederate Wars
- 23 Carlingford's Medieval Buildings
- 25 Emo Court – OPW marks 25th anniversary of its bequeathal to the nation
- 29 Athenry Castle
- 33 Visit by Ethiopian Minister for Culture and Tourism to Monasterboice & Mellifont Abbey
- 34 Through the Gates to Freedom: A Daring Tale from Ireland's War of Independence, 1921

- 37 It's all about the Bugs and the Bees at Portumna Castle!
- 38 HRH Prince Charles Visits Glendalough
- 40 Kilmainham Gaol achieves MSPI interim accreditation
- 41 Official Opening of Dysert Oenghusa Round Tower and Church
- 44 A Great Kitchen Revealed at Aughnacore Castle
- 50 Boyne Valley Camino
- 54 Royal Visit to Kilmacurragh
- 56 Swift Initiative
- 59 Ormond Castle new interpretative exhibition
- 62 Explore Roscommon – new website

## EVENTS GUIDE / EXHIBITIONS

- 65 'Tales from the Attic: The Vintage Toy and Dollhouse Show', Ormond Castle Lecture Series; Portumna Castle Heritage Week Events
- 66 National Heritage Week Events, 17-25 August
- 70 Dublin Castle Events & Exhibitions



# Welcome

## Welcome to the Summer-Autumn 2019 edition of the *Heritage Ireland* ezine!

Summer and the busy season are in full swing at our wonderful heritage sites. Naturally it has been an eventful time for us getting ready for visitor season and of course we have the perennial favourites such as the Rock of Cashel, Kilkenny Castle, Kilmainham Gaol and Dublin Castle all looking magnificent but even more exciting are those sites where we have new offerings such as at Emo Court and Doneraile Court. In addition, our continued involvement with local communities means that we are now in a position to offer public access to Dysert Oengusa Round Tower through our partnership with Croom Community Development, while Carlingford Lough Heritage Trust will facilitate tours of King John's Castle, Carlingford.

In Emo Court we have opened the upper floor to the public for the first time, showing an exhibition of contemporary still life curated by Oliver Sears Gallery. At Doneraile the house has been opened to the public for the first time since coming into State care. We are delighted to now be able to share these wonderful spaces with a very curious public who have long been eager to gain access to these beautiful buildings.

We continue to make it easier to plan a visit to our sites with the extension of our online booking service to include Kilkenny Castle and Emo Court. Further sites will be coming online shortly and full details are available at [www.heritageireland.ie](http://www.heritageireland.ie).

The OPW is hugely conscious of the importance of the flora and fauna at heritage sites and implements a range of

measures to promote biodiversity. We hope you will enjoy reading more about one of these measures to protect and encourage swifts nesting at heritage sites. These extraordinary birds are welcome return visitors to a number of our sites.

We congratulate our colleagues in Roscommon County Council on the launch of their new tourism website and branding for the county. Visit [Roscommon.ie](http://Roscommon.ie) introduces the visitor to the many wonderful experiences to discover in Roscommon under four themes– Heritage, Water, Trails and Activities. The OPW sites at Boyle Abbey, Rathcroghan, Roscommon Castle and Roscommon Abbey are just a very few of the superb attractions showcased on the website.

In conclusion, I'd just like to express the 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 I'd 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](http://www.heritageireland.ie) and we'll see you there!



**Maurice Buckley**  
Chairman  
OPW



**John McMahon**  
Commissioner  
OPW Heritage  
Services

▲ Above: Cahir Castle, Co. Tipperary  
© Tourism Ireland

► Cover photo: Doneraile Court  
© OPW



# 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. He lives in Santry, Dublin with his wife, daughter and two cats. Stay up to date with the author at: paulobrienauthor.ie



**JENNY YOUNG** holds a BA in Archaeology & Geography and a MA in Landscape Archaeology from NUI Galway. She is Head Guide at Aughnacore Castle and has developed a passionate and broad interest in medieval Gaelic settlement and society. She is currently undergoing research into the medieval Gaelic lordship of larchonnacht for a future publication.



**CHRIS LOUGHNANE** has an honors degree in Archaeology and History from NUIG and has been working in Athenry Castle as a guide for the past twelve years.



**EMMA COLLINS** is Head Guide at Ormond Castle. She holds a BA in Economics and Politics and an MA in Politics from UCC. With the OPW since 2008 she has also worked in Cahir Castle and Kilkenny Castle. She has particular interest in women's history.



**FRANK FLANAGAN** is a native of Drogheda in County Louth. Frank was one of the organisers of The Boyne Valley Walking Festival set up in 2011 as part of the Local Heroes initiative. This aimed at making Drogheda and the Boyne Valley a quality walking destination.

Frank helped plan the Coast to Coast walk from Galway to Drogheda in 2018 in aid of the Gary Kelly Cancer Support Centre. A keen Camino walker, the Boyne Valley Camino re-established a link with A Coruña in Northern Spain going back 500 years.

## News

### Minister Madigan Announces State Recognition of Key Elements of Ireland's Living Cultural Heritage.

Minister for Culture, Heritage and the Gaeltacht, Josepha Madigan TD launched the permanent National Inventory of Intangible Cultural Heritage, celebrating living cultural heritage practices in Ireland. This measure represents official State recognition of cultural practices all around Ireland and will serve to protect and promote these practices for generations to come.

Thirty elements of living Irish culture were given official recognition at the event which took place at Waterways Ireland. Some of the traditions included are water based such as Boyne Currach Making, traditional sea currach making, Floating Heritage, encompassing aspects of navigation on Ireland's inland waterways.

Pictured right: Michael Houlihan of Clare with the Minister. Michael works as a seasonal OPW guide on the monastic island of Scatterry in the Shannon estuary. His book *'The Holy Wells of County Clare'* was central to the inclusion in the Inventory of Clare Holy Wells.



### heritage card

Explore Ireland's Heritage Sites



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](http://www.heritageireland.ie)

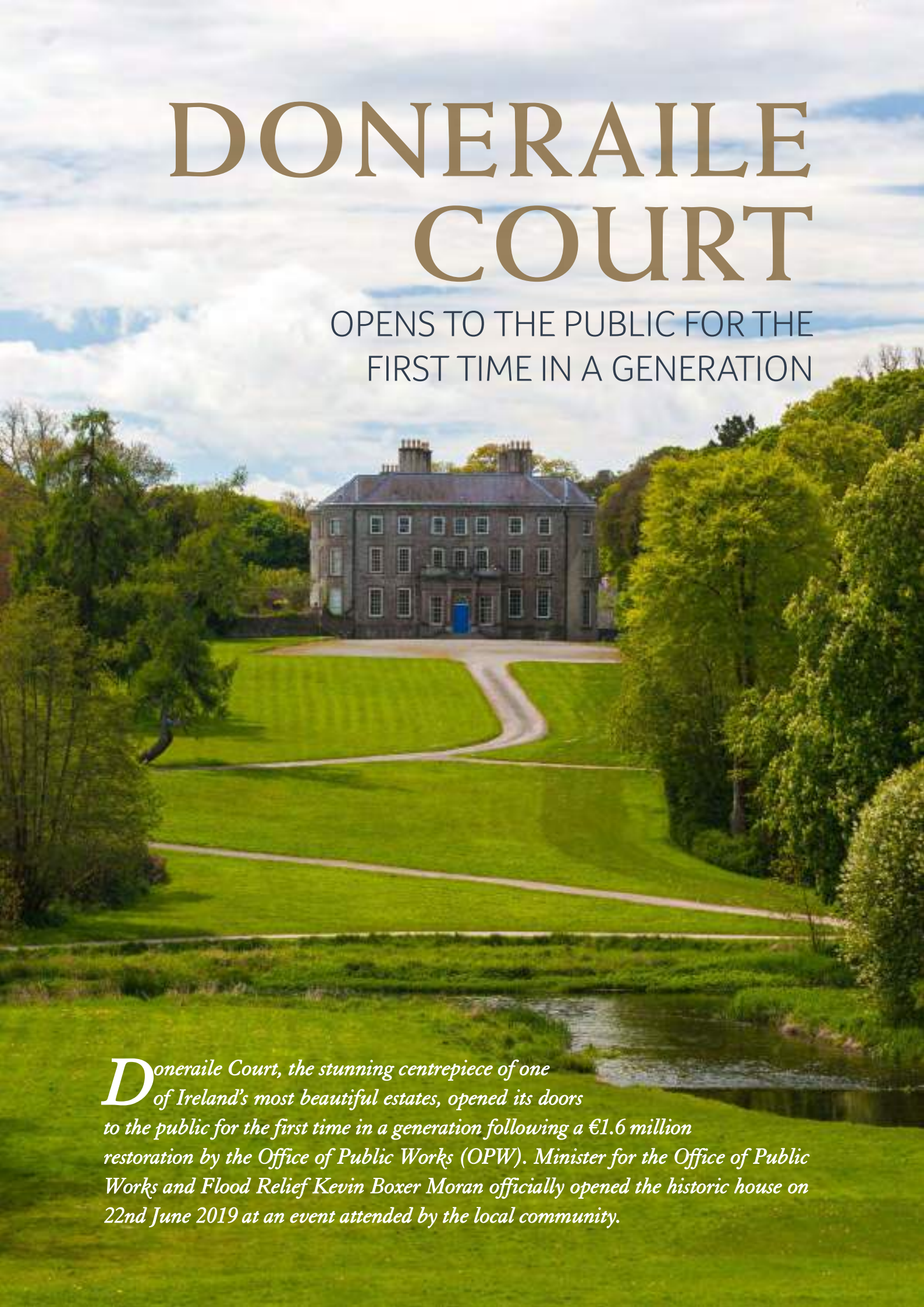


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# DONERAILE COURT

OPENS TO THE PUBLIC FOR THE  
FIRST TIME IN A GENERATION



*Doneraile Court, the stunning centrepiece of one of Ireland's most beautiful estates, opened its doors to the public for the first time in a generation following a €1.6 million restoration by the Office of Public Works (OPW). Minister for the Office of Public Works and Flood Relief Kevin Boxer Moran officially opened the historic house on 22nd June 2019 at an event attended by the local community.*



# Doneraile Court *Official Opening*

**Doneraile Court was built in the 1700's by the St Leger family who remained in residence for 13 generations until 1969. It has been in the stewardship of the Office of Public Works (OPW) since 1994 and following the €1.6 million Capital Works Project, including a €350k grant from the Department of Culture, Heritage and the Gaeltacht, the ground floor has been fully restored and the house now takes its place as one of Ireland's most important historic properties.**

Doneraile carries immense cultural weight and is iconic in the North Cork landscape. The estate, together with other lands, was purchased in 1629 by Sir William St. Leger, Lord President of Munster, who moved into the 13th-century Doneraile Castle. By 1645 the castle had been attacked and burned several times and was so badly damaged that it had to be abandoned.



The present house was constructed in 1725 by architect Isaac Rothery. Over the years various extensions were added such as an octagonal kitchen and game store built in 1869. A dining room built at the same time and a nine bay Gothic Revival style conservatory built in 1825 have since been demolished. Other improvements within the estate included cottages, lodges, farm buildings and stables. On the death of Hugh the seventh Viscount, this line of the family failed, and he was succeeded by his second cousin once removed, the eighth Viscount. In 1969 the house was sold to the Land Commission.

The OPW has made significant incremental advances during their stewardship, securing and preserving the structure of the house through roof repairs, window replacement and other works to the fabric of the building. In a separate wing adjoining the main house, the OPW developed a popular and successful café which opened in 2012. The opening of the Ground Floor, which marks the 25th anniversary of its stewardship, highlights the OPW's ongoing commitment to the conservation and preservation of this wonderful building.

Other improvements in the Estate include a new playground, a car-park extension, toilets refurbishment, access links to the town, restoration of the Triumphal Arch and Gates, signage, re-roofing of the Coach House and Gardeners' Cottages, repairs to boundary walls, repairs to the historic Ha Ha Walls, works to the lake and bridges, and







▲ Above: Main entrance, front facade, Doneraile house.

◀ Facing page : Bay window nook at rear of house.  
Crowds gather for the official opening.

installation of new visitor counters. There is an ongoing programme of tree replanting, landscape maintenance and management.

The restoration works carried out under the Capital Works Project include the total refurbishment of the ground floor including the main staircase giving public access to a visitor reception and an interpretive exhibition area in the three main reception rooms of the house. As most of the original contents were removed when the house was sold in 1969 the OPW conservation team have carefully

*“From its roots in the shadow of a medieval castle, Doneraile Court has survived for three centuries”*

restored the house, bringing together artefacts and pieces of work that speak to the rich and long history of the house.

As part of the opening, eleven important works from Crawford Art Gallery’s collection go on loan to Doneraile Court. The paintings, dating from the seventeenth to twentieth centuries, will add further context to this historic house.

Officially opening the property Minister Moran said “Today is a hugely significant day for Cork. This house has long left a large imprint in the history of the county, its presence felt for centuries. Preserving and restoring historic properties is crucial to retaining our nation’s heritage and history and plays an important cultural role in cultivating pride of our heritage and past making us unique in the world. In the past 18 months the OPW has restored the ground floor to





an impeccable standard and in doing so has opened a new chapter in Doneraile Court's life."

Doneraile Parklands and Gardens are already one of Ireland's most significant tourist attractions attracting 490,000 people in 2018. The house is surrounded by four hundred acres of parklands laid out in the style popularised by legendary landscape designed Lancelot 'Capability' Brown. The park has extensive waterways, while herds of Sika, fallow and red deer range around the parklands.

From its roots in the shadow of a medieval castle, Doneraile Court has survived for three centuries and thanks to the programme of works carried out by the OPW it will go forward in the 21st Century as a public space accessible to all.

**Doneraile House will be open to the public by Guided Tour from 24th June to 3rd November 2019.**

- ▲ **Top:** (Left) Historical documents and portraits on display in Doneraile House.  
(Right) Marble fireplace and artworks.
- ▶ **Centre:** Kevin 'Boxer' Moran cuts the tape at the official opening of Doneraile House on 22 June 2019.
- ▶ **Right:** Jill St Ledger Mulligan (2nd from left) a direct descendant of the Lord Deputy of Munster who bought the estate in 1629, pictured with family members in Doneraile.







**Doneraile House (Guided Tour)**

24th June – 3rd November 2019

10.00 to 18.00 (Last admission one hour before closing).

**Doneraile Estate** - open all year

[www.doneraileestate.ie](http://www.doneraileestate.ie)

**Summer opening hours:**

Monday to Friday 8.00 to 20.00

Saturday, Sunday & Bank Holidays – 09.00 to 20.00

**Winter opening hours:**

Monday to Friday 8.00 to 17.00

Saturday, Sunday & Bank Holidays – 09.00 to 17.00

*Below: The Dining Table at Doneraile Court  
and collection of family portraits.*







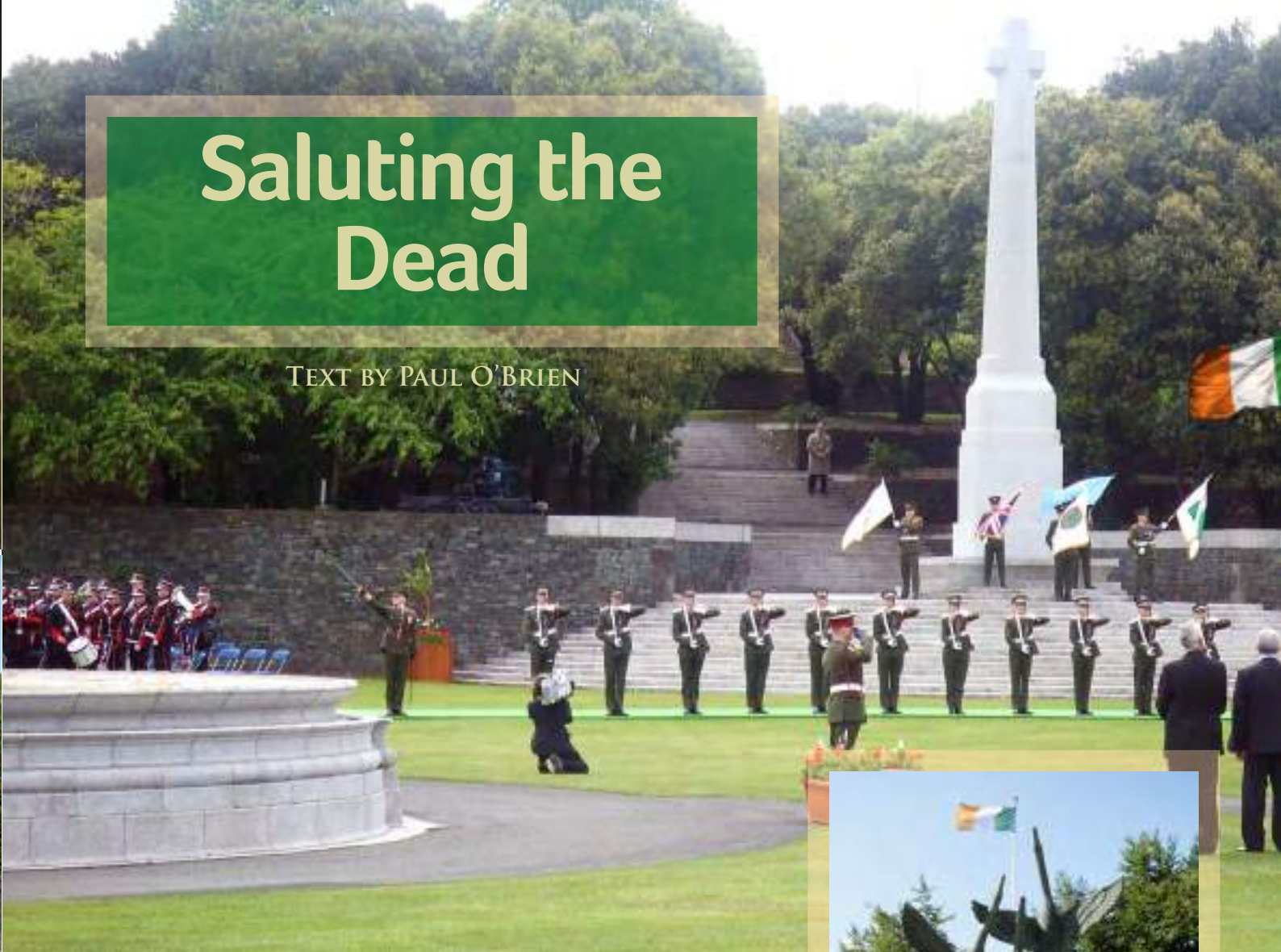
Pictures from the official opening of Doneraile Court on 22 June 2019. The estate, built in 1720, is located on the banks of the Awbeg river in north Co. Cork.





# Saluting the Dead

TEXT BY PAUL O'BRIEN



**I**n May of 2011 Queen Elizabeth II of England, accompanied by the then President Mary McAleese and members of the Irish Defence Forces, laid wreaths at two memorial gardens in Dublin.

On the first day of her state visit, Queen Elizabeth and President Mary McAleese laid wreaths at the Garden of Remembrance in Dublin in memory of those who died for Irish freedom. After placing wreaths at the foot of Oisín Kelly's sculpture, they stood heads bowed, for a minute's silence before a bugler played the Last Post as the tricolour was hoisted to full mast and the band played Amhrán na bhFiann.

Many people who watched the ceremony on television were probably not familiar with the history of these gardens of remembrance.

Located in Parnell Square at the northern end of O'Connell Street, the Garden of Remembrance is dedicated to the memory of all those who gave their lives in the cause of Irish freedom.

In 1935 the Dublin Brigade Veterans Association suggested to the Irish Government that a remembrance

Children of Lir sculpture in Dublin's Garden of Remembrance.  
© Government of Ireland National Monuments Service Photographic Unit



memorial be constructed in Dublin city. The chosen site for the memorial was part of the Rotunda Gardens in Parnell Square. This site was chosen as it had an important significance in Irish history. It was nearby at the Rotunda that the Irish Volunteer movement was founded in 1913 and it was within the gardens after the 1916 Rising that many Volunteer prisoners were kept over night before being moved to Richmond Barracks and Kilmainham Gaol.

Although the garden was designed by Daithí P. Hanly as early as 1946, work only commenced on the garden in 1961. It is cruciform in shape and has a curving twelve feet high





marble wall enclosing it from the rear. In order to gain access to the central pedestrian area one has to descend a flight of steps. Here a tranquil pool with its bed decorated in a mosaic pattern of blue-green waves is interspersed with weapons from Ireland's Heroic Age. The weapons are shown broken, because according to Celtic custom on concluding a battle, the weapons were broken and cast in to the river, to signify the end of hostilities. Many believe this was a votive offering to the Gods for victory. The railings surrounding the lawns are decorated with cast designs of the Loughnashade trumpet and the Ballinderry sword, all of which are pointing downwards to indicate peace.

Oisín Kelly designed the central bronze sculpture. Cast at the Marinelli Foundry in Florence, Italy, the eight ton, twenty-five feet high sculpture was inspired by the poem of William Butler Yeats entitled '1916'. The concept was that at certain points in history people are transformed and the artist used the depiction of four human figures that are transformed in to swans, symbolising rebirth, victory and resurrection. This is taken from the mythological tale of the 'Children of Lir.'

▲ War Memorial Gardens,  
Islandbridge, Dublin City.  
Image © Government of  
Ireland National Monuments  
Service Photographic Unit

On the wall, a poem entitled 'We saw a Vision' by Liam Mac Uistin reads,

*In the darkness we saw a vision  
We lit the light of hope and it was not  
extinguished.*

*In the desert of discouragement we saw a vision.  
We planted the tree of valour and it blossomed  
In the winter of bondage we saw a vision.*

*We melted the snow of lethargy and the river of  
resurrection flowed from it.*

*We sent our vision aswim like a swan on the  
river. The vision became a reality.*

*Winter became summer. Bondage became  
freedom and this we left to you as your  
inheritance.*

*O generations of freedom remember us, the  
generations of the vision.*

President Eamon De Valera officially opened the Garden Of Remembrance on Easter Monday, 1966, the golden jubilee of the 1916 Rising. Today, the Office of Public Works maintains the gardens.

On Wednesday May 18th, the second day of the state visit, Queen Elizabeth and President McAleese paid tribute to almost 50,000 Irish men and Irish women who lost their lives in World War One. The Queen laid a poppy wreath at The Irish National War Memorial Gardens at Islandbridge, Dublin, in tribute to the Protestant and Catholic servicemen who died during the Great War.

The gardens are located on the southern banks of the River Liffey about three kilometres from the centre of the city. They occupy an area of about three hectares and were designed by Sir Edward Lutyens.

As 'the war to end all wars' drew to a close it was decided that a permanent memorial to commemorate all those Irish men and Irish women who were killed during the conflict be erected in Ireland. On 17th July 1919, one hundred representatives from all over Ireland met in Dublin city and a memorial committee was established in order to raise funds to further this aim. In the years that followed a number of suggestions were put forward but all were rejected due to their impracticality, inconsistency or failure to meet planning obligations.

In 1929 the Irish Government suggested a memorial Park be constructed on the banks of the River Liffey at Longmeadows. The plan consisted of a public park, a garden of remembrance and a war memorial. The Memorial Committee would pay for the war memorial and the Irish Government would finance the gardens.

Sir Edward Lutyens (1869-1944) architect and landscape designer, was commissioned to prepare the design. Lutyens created many war memorials throughout the world and his design for the gardens in Islandbridge is one of classical symmetry and formality.



The design was for a stone cross that looked down on an elaborate symmetrical garden with four classical pavilions of granite that are linked by pergolas.

The first phase of the construction began in 1931 with a linear parkway that stretched from Islandbridge to Chapelizod. The second phase saw the memorial gardens laid out between 1933 and 1939. The workforce for the project consisted of ex-British army personnel residing in Ireland and also ex-servicemen from the Irish National Army.

Enclosed within a high limestone wall with granite piers is the central lawn, the centre of which is a 'War Stone' of Irish granite. This symbolises an altar and is identical in size and construction to other 'War Stones' that are in war memorials throughout the world. The stone is flanked on either side by fountain basins with central obelisks symbolising candles. The symbolism of the altar, candles and cross are representative of death and resurrection.

Aligned with the 'War Stone' and the central avenue stands the Great Cross. Inscribed in the wall are the words, "To The Memory of the 49,400 Irishmen who gave their lives in the Great War 1914-1918."

At either end of the lawns are two pairs of book rooms constructed in granite. These represent the four provinces of Ireland and contain the books of remembrance in which are inscribed the names of the 49,400 soldiers who lost their lives during the conflict. The famous stained glass designer Harry Clarke carried out the ornate Celtic decoration in these books.

The Ginchy Cross is also housed in one of the book rooms. This wooden cross was erected in 1917 as a memorial to almost 5,000 Irish soldiers of the 16th Irish Division that were killed in action at Guillemont and Ginchy during the battle of the Somme. In the years that followed the cross was replaced by one of stone and the original was returned to Ireland in 1926.

The sunken Rose Garden is located on either side of the central lawn. Entrance is gained by walking between the



▲ Tranquil pool with mosaic of weapons from Ireland's heroic age at the Garden of Remembrance located in Parnell Square at the northern end of O'Connell Street  
© Government of Ireland National Monuments Service Photographic Unit.

▼ Below left: The sunken Rose Garden.

pergolas of granite columns on which rest oak beams. It is interesting to note that the garden is devoid of any military symbolism and is more a place of peace and tranquillity than a glorification of war.

The North terrace is screened by a number of trees and beyond from the dome shaped temple, there are a number of tree-lined avenues radiating from its centre.

The planting of the trees and flowers were vital to Lutyens design. A committee was established to carry out and supervise the planting scheme. Sir Frederick Moore, a former keeper in the Botanical Gardens and Mr. A.F Pearson of the Phoenix Park directed the planting of trees and the selection of over four thousand roses for the gardens.

Though the park was opened to the public in 1937, a delay in obtaining a completion certificate for the grounds deferred any official opening. The outbreak of the Second World War postponed an opening indefinitely. In the years that followed a lack of finances was to restrict future works and maintenance on the gardens and by the 1960s the gardens were falling in to disrepair, decay and dilapidation.

In 1988, after a period of extensive restoration the gardens were rededicated to the many servicemen that lost their lives in both World Wars. The Office of Public Works in conjunction with the National War Memorial Committee now manages the Irish National War Memorial Gardens.

The Garden of Remembrance and the War Memorial Gardens are open to the public and are worth a visit not just for the history that was made in 2011 but also to remember those that have fallen and to ensure that history does not forget them.







# Rescue Training Exercise on Skellig Michael

**A** rescue training exercise was carried out on Skellig Michael on the afternoon of Saturday 15th June 2019 when all visitors had left the Island for the day.

The rescue exercise involved Valentia Coastguard and the Coastguard Rescue Team, the Valentia Lifeboat, the Ballinskelligs Inshore Rescue Team and the Kerry Mountain Rescue Unit.

The exercise involved taking a stretcher casualty from the Monastery down the 600 steps to the lower lighthouse road. The exercise also involved transferring the stretcher casualty from the pier on to the Valentia Lifeboat and the Ballinskelligs Inshore Rescue Rib.

OPW workers and guides were present on the day to observe the rescue exercise which involved more than 30 persons from the Rescue Services.

The Lifeguard Helicopter also made an appearance on the day but was called away shortly afterwards for a real time emergency elsewhere.

The rescue training exercise day was a great success and allowed the emergency services to gain familiarity with the Island and practice the rescue procedure under very good weather conditions.





# Oidreacht Éireann Heritage Ireland

## TURASANNA TEANGA CHOMHARTHAÍOCHTA NA hÉIREANN 2019

### IRISH SIGN LANGUAGE TOURS 2019

- St. Audoen's Church 20 July 2pm
- Kilmainham Gaol, 9 August, 3pm
- Newgrange, 11 August, 1.30pm  
(starts at Brú na Bóinne at 12.45pm)
- Castletown House 7 Sept. 11.30am
- National Botanic Gardens 12 Oct. 11.30am
- Portumna Castle, 19 October, 2pm
- Battle of the Boyne Visitor Centre,  
3 November, 2pm
- Dublin Castle 1 December 3pm

Entrance & Tour is free of charge but places are limited so please book soon by emailing [info@heritageireland.ie](mailto:info@heritageireland.ie)

- Eaglais Naomh Audoen, 20 Iúil 2in
- Príosún Chill Mhaighneann, 9 Lúnasa 3in
- Sí an Bhrú, 11 Lúnasa 1.30in  
(tosaíonn sé ag Brú na Bóinne, 12.45in)
- Teach Bhaile an Chaisleáin, 7 Meán Fómhair 11.30iu
- Garraithe Náisiúnta na Lus, 12 Deireadh Fómhair 11.30iu
- Caisleán Port Umna, 19 Deireadh Fómhair 2in
- Ionad Cuairteoirí Chath na Bóinne, 3 Samhain, 2in
- Caisleán Bhaile Átha Cliath, 1 Nollaig 3in



Tá Saorthead 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](mailto:info@heritageireland.ie)





# ST. AUDOEN'S CHURCH

Text by Paul O'Brien

When one visits the magnificent cathedral of Santiago De Compostela in Spain one seldom associates this edifice with that of St. Audoen's Church, High Street, Dublin.

**L**ocated in the bustling market area of Dublin city, St. Audoen's stood within fifty feet of the city's medieval walls. Opposite the church stood Newgate, one of the main gates in to the walled city and a major junction point for travellers. This important crossroads divided the paths that led to the north, south and west.

Located within the Nave of the church one can find a freestanding baptismal font hand carved in Dundry stone quarried near Bristol in England. This yellow stone was much used in the west of England, Wales and Ireland. Many fine castles and churches are built from this stone but it is the symbolism depicted on the font which links it with many distant lands. A scallop shell motif is carved in the four sides of the font with an empty square set in to the shell on two sides. This medieval Christian symbol depicts a person's journey through life after they are baptised into the family of God.

However, this symbol is recognised in the Christian world thus uniting St. Audoen's with other churches.

In the medieval period, pilgrims wore a scallop shell in their coat or hat to show that they were on a religious journey. They travelled to Canterbury



disease, an act of penance or as an act of thanksgiving.

It is said that the empty square in the font held a religious relic of a saint possibly St Audoen as a church in Germany has a similar font with the shell consisting of the squares also used as a reliquary. St. Audoen's is located on a main access route in to the city and many pilgrims would have visited this church on their

arrival at the city. It is documented that hundreds of Irish pilgrims visited Santiago de Compostela in 1473. The annals of the Four Masters also show that pilgrims also made the journey in 1445 and 1462. Peter Harbison in his book, *Pilgrimage in Ireland*, documents that a grave located in county Galway revealed its occupant to have had a scallop shell. This shows that pilgrims from the west travelled great distances in prayer. St Audoen's not only provided a place of prayer for the local merchant guilds but also a place of worship for pilgrims due to its location near the city gate and its close proximity to Christ Church Cathedral and St. Patrick's Cathedral, the latter being found outside the city limits.

Not far from the city on the road leading to Newgate and St Audoen's, the pilgrims often rested in the priory at the hospital fields. The knights of St. John of Jerusalem established this priory soon after they arrived in





Ireland in 1174 from an invitation by Richard de Clare. These knights had developed from being monks who had cared for the sick and infirm in to protective knights guarding pilgrims as they journeyed in prayer. They had first established a hospital in Jerusalem for pilgrims, only taking up arms in protection of the innocent and in defence of the city from the Saracens. The priory at Kilmainham was on the route in to the city leading to the church of St. Audoen's. As the knights set off on their many crusades they would have passed through the parish of St. Audoen's possibly attending service before setting sail for North Africa.

St. Audoen's is not only linked to places by material items but also by the people who passed through its doors and is still being linked today by its parishioners and the many tourists that visit this holy and historic place each year.

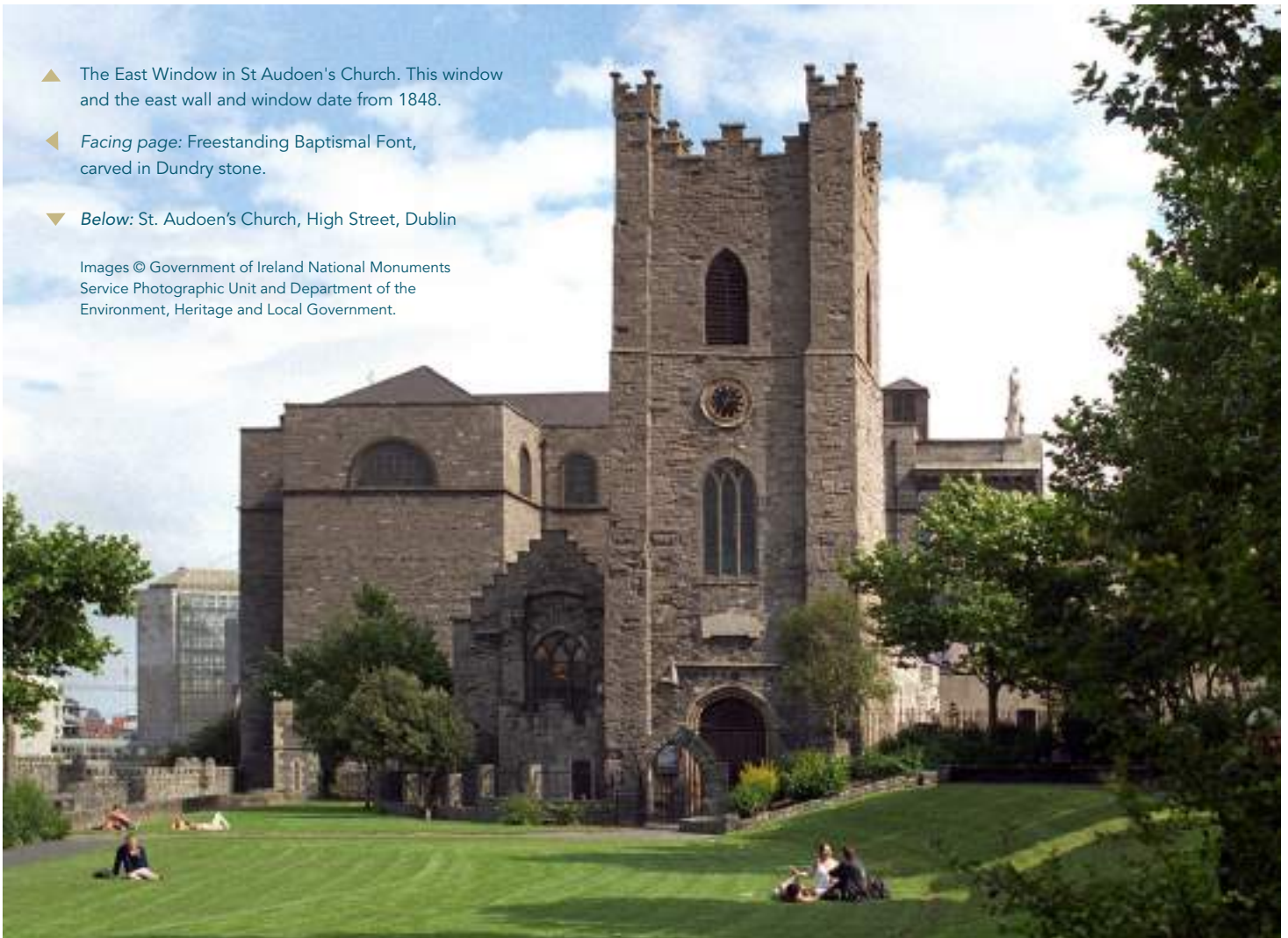


▲ The East Window in St Audoen's Church. This window and the east wall and window date from 1848.

▲ Facing page: Freestanding Baptismal Font, carved in Dundry stone.

▼ Below: St. Audoen's Church, High Street, Dublin

Images © Government of Ireland National Monuments Service Photographic Unit and Department of the Environment, Heritage and Local Government.







# A Royal Visit

*The Netherlands King Willem-Alexander and Queen Máxima visit The National Botanic Gardens*

King Willem-Alexander and Queen Máxima of the Netherlands visited the National Botanic Gardens on Thursday 13th June 2019. The visit concentrated on collaboration between Teagasc, Bord Bia, UCD and our Dutch counterparts on sustainable innovations in the food sector with an MOU (Memorandum of Understanding) signed by the King.



*Top left:*  
L-R: King Willem-Alexander is greeted at the National Botanic Gardens by Kevin 'Boxer' Moran TD, Minister of State for the Office of Public Works and Flood Relief and Matthew Jebb, Director of the National Botanic Gardens. Queen Máxima pictured left.

*Top right:*  
King Willem-Alexander and Queen Máxima of the Netherlands

*Below right:*  
Tulips in bloom at The National Botanic Gardens, Glasnevin





# The Rock of Cashel *during the* IRISH CONFEDERATE WARS

**T**he Rock of Cashel is one of Ireland's most iconic landmarks. Queen Elizabeth II visited the site during her 2011 visit to Ireland.

According to local mythology, the Rock of Cashel originated in the Devil's Bit, a mountain 20 miles (30 km) north of Cashel when St. Patrick banished Satan from a cave, resulting in the Rock's landing in Cashel. Cashel is reputed to be the site of the conversion of the King of Munster by St. Patrick in the 5th century.

*Main image: Rock of Cashel at night*  
© Chris Hill Photographic [www.scenicireland.com](http://www.scenicireland.com)  
(Ireland's Content Pool).

*Right: St. Patrick's Bell at the Rock of Cashel. © OPW.*



TEXT BY PAUL O'BRIEN



The Rock of Cashel was the traditional seat of the kings of Munster for several hundred years prior to the Norman invasion. In 1101, the King of Munster, Muirchertach Ua Briain, donated his fortress on the Rock to the Church. The picturesque complex has a character of its own and is one of the most remarkable collections of Celtic art and medieval architecture to be found anywhere in Europe.[2] Few remnants of the early structures survive; the majority of buildings on the current site date from the 12th and 13th centuries.

The Sack of Cashel in 1647, during The Confederate Wars, is considered to be one of the worst atrocities to have been committed during the conflict.

On the evening of 22 October 1641, a group of native Irishmen from Ulster, under the command of Sir Phelim O' Neill, seized Charlemont Castle. They claimed not to be in rebellion against the King but took up arms to protect his rights against 'evil counsellors'. To vindicate their actions they produced a forged Royal Commission.

The military campaign escalated and pushed south, arriving in Drogheda in December 1641, but they failed to capture Dublin. Atrocities were committed by advancing troops, such as that at Portadown.

Within days, these military actions forced the Catholic Old English of the Pale to join the war. However, their constitutional instinct led them to establish a representative assembly, the Confederation of Kilkenny, to negotiate a settlement with the Dublin government.

In August 1642, as the English Civil



war erupted, the confederates under the command of Garret Barry were defeated by the Protestant and Parliamentary, Murrough O' Brien, 1st Earl of Inchiquin's forces at Liscarroll, County Cork. Murrough O' Brien was an experienced commander, having served in the Spanish Wars. Initially he was a supporter of the Royalist cause, but he changed sides having been refused the King's Commission, and declared for Parliament 1644.

Murrough O' Brien, Baron Inchiquin, was the major

Parliamentarian ally in the region, and his military finesse ensured that Cork and several southern towns remained in Parliamentary control.

The military campaign throughout the country was brutal with hundreds of thousands of men, women and children being put to the sword or being killed in battle.

During the summer months of 1647, refugees flocked to the Rock of Cashel to seek sanctuary. The Rock, a collection of medieval ecclesiastical buildings set on an outcrop of limestone in the Golden Vale, is also an ancient royal site of the kings of Munster, and first attained importance as a fortress.

The site consisted of a round tower, Cormac's Chapel, and a Cathedral. Walls enclosed the entire plateau on which the buildings and graveyard are found. In 1647, the Rock was considered a neutral space.

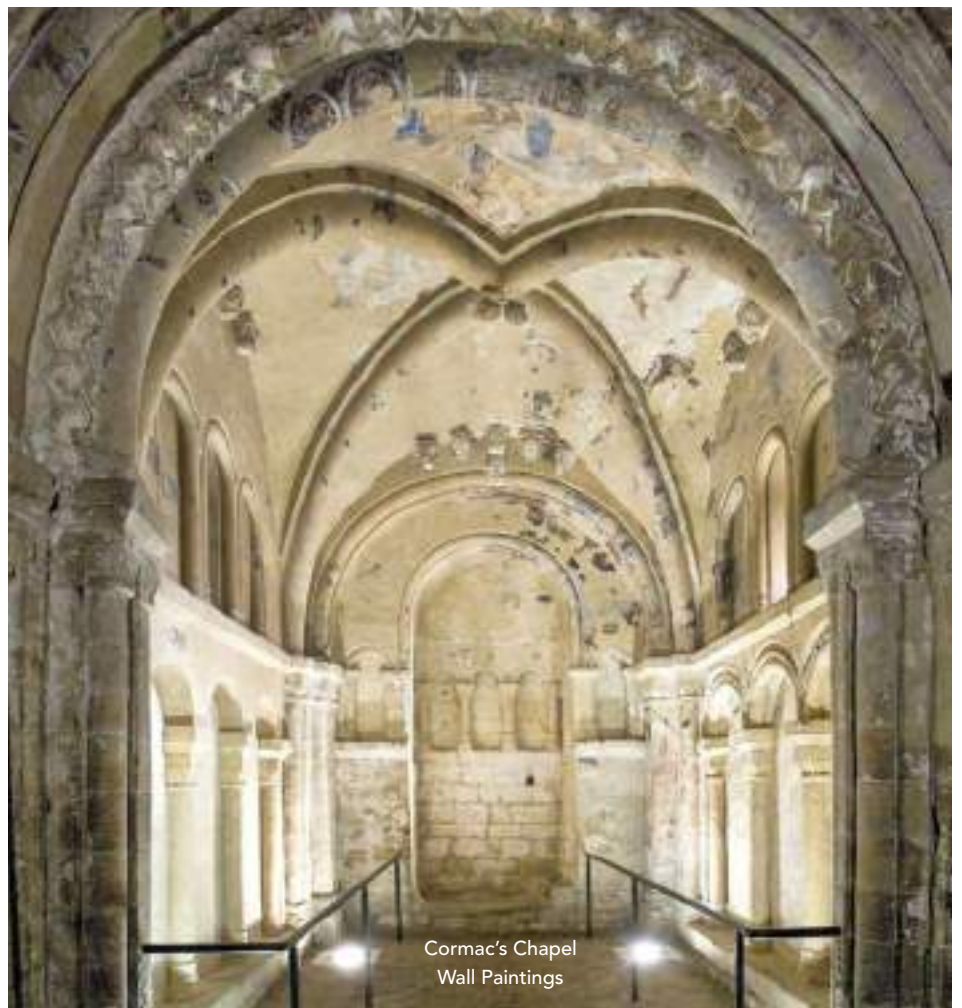






Interior Hall of the Vicar's Choral

© Government of Ireland National Monuments  
Service Photographic Unit

Cormac's Chapel  
Wall Paintings

In order to assert his authority in Munster and South Leinster, Murrough O' Brien launched a military campaign against Confederate forces during the summer and autumn of 1647. Actions at Dungarvin, Cappoquin and other garrisons earned Murrough the moniker amongst the Irish as 'Murchadh na d'Tóiteán', 'Murrough the Burner'.

In September, he arrived at the Rock of Cashel. Opening fire on the Rock proved futile and Murrough devised a plan to burn out the defenders. Sods of turf were piled against the walls and ignited, the flames disabling the garrison and those within. This action enabled Murrough's forces to breach an entry. Thousands were slaughtered as soldiers stormed the cathedral and adjoining grounds and buildings. Parliamentary troops massacred the garrison, all those seeking sanctuary as well as the Catholic Clergy that

included Theobald Stapleton. Soldiers looted and destroyed many of the religious artefacts.

In an attempt to halt Murrough's campaign and to prevent Inchiquin from joining forces with Colonel Jones' Parliamentary troops at Dublin, the Confederates despatched Viscount Taaffe into County Cork with six thousand foot and twelve hundred horse to do battle with Murrough O' Brien. Though outnumbered, O' Brien inflicted a decisive defeat on Taaffe at the battle of Knocknuss in November 1647, which left Murrough O' Brien in control of Munster and South Leinster.

Despite Inchiquin's military successes, he received little support from London, where Ireland was not regarded as a priority as long as Dublin was secure. His marginalisation by the Parliamentarians and the dominance of radical independents at Westminster prompted Inchiquin to change sides, switching to the Royalist cause in early 1648. Signing a truce in May, he

angered many confederate hardliners.

In the spring of 1649, Murrough O' Briens confederate forces won a number of victories but with the defeat of Ormond at the battle of Rathmines in 1649 and the arrival of Cromwell in 1650, Confederate garrisons throughout the country began to capitulate.

Murrough O' Brien was forced into exile, residing in Europe and converting to Catholicism. He later returned to Ireland and under the Restoration regained his lands. In his later life he wrote many letters to priests and bishops seeking atonement for his past sins in persecuting the Catholic Church.

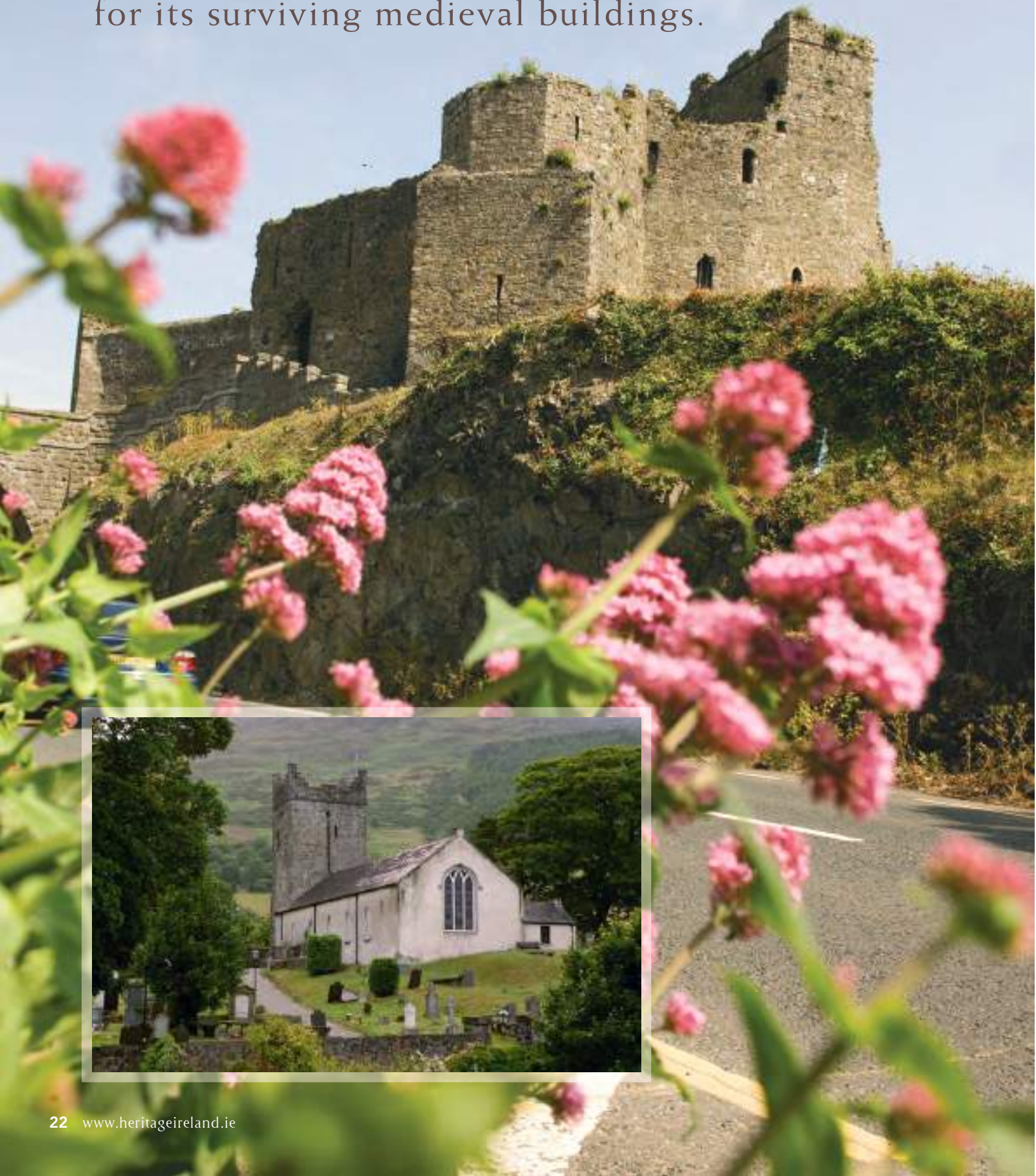
He lived quietly in Ireland until his death in 1674.

Visit the historic site and witness centuries of history. Join in on a tour and learn about life and death within this amazing place.



# Carlingford

A walled town in Co. Louth which is famous for its surviving medieval buildings.





**The Office of Public Works has responsibility for three of Carlingford's surviving medieval buildings – the Mint in the centre of the town, the Abbey on the southern side and King John's Castle in its prominent location overlooking the harbour.**

This castle was most likely built by the anglo-norman knight John de Courcy and later became the property of Hugh de Lacy around the end of the 12th century. It was seized by King John in 1210 who stayed for three days and carried out repairs. The castle is a D shaped 'shell keep' with corner towers and a large twin-towered gatehouse facing the western side.

Carlingford Priory, is a medieval Dominican abbey founded by the Dominican Order c. 1305 under the patronage of Richard Óg de Burgh, 2nd Earl of Ulster, and dedicated to Saint Malachy. Two towers were added to the northwest and southwest corners of the west gable in 1423, giving the church its fortified appearance. Rebuilding took place in the early 16th century. It remained in use until the Dissolution of the Monasteries. The buildings were then used for a hall, a barracks and a handball alley.

The mint is the smallest of the three fortified structures in Carlingford. This 15th-16th century three-storey castle or tower house probably derived its name from the license to mint coinage granted to Carlingford in 1407, and it is believed to be built on the site of a mint established in 1467. The limestone structure includes a battlemented wall-walk, with small holes in the battlements for muskets. A doorway onto the street is protected by a machicolation at roof level. The lack of a fireplace and the extensive defensive structures have led to theories that this

building was used as a mint, but it could as easily have been the home of a wealthy merchant family. There are impressive ground and first storey ogee windows that face onto the street. The panels feature a horse, a bust of a man, a bird, a snake and broad interlace ornament which is said to reflect a revival of Celtic art in the 15th and 16th centuries. Over the top of each window is an ornate hood, the surrounding stones are skilfully decorated with pecking, and the window openings are protected by iron grills.

The town-gate (Tholsel) is one of only a few remaining in Ireland. Only fragments of the original wall that enclosed the town remain; this gate would have insured that taxes were levied on goods entering the town. The structure was altered in the 19th century, completely removing the third floor and reconstructing the second to support a modern slate roof. It has since been used as a gaol during the 18th century and a Parliament is said to have used it to make laws for the Pale.

As well as general upkeep and maintenance of the monuments in its care the OPW has in recent years carried out works to improve public access to the Castle. These included reopening the original access from the bridge and provision of a pedestrian walkway around the outside of the northern or seaward side of the castle. This path way was necessary to create a safe access around the cliff side where previously there was a rough scramble across the rocks.

The OPW is fortunate to have the cooperation of Carlingford Lough Heritage Trust who have worked tirelessly to ensure that their town centre remains vibrant but also true to its origin and identity. They view heritage not as a constraint, but as a resource used to promote and create interesting places.

When the Trust was founded in 1990, Carlingford was - in the words of one Trust committee member - "quite derelict". The still-active border with Northern Ireland meant restricted travel to and from Newry and Belfast and in those pre-motorway days the journey to Dublin was significantly

longer than it is now. There were local employers in Greenore, or Dundalk, but commuting to farther afield was much less common. Many of the buildings in the town centre, both residential and commercial, were vacant. The Trust started out with a Business Plan and successive Community Plans followed. Today Carlingford is a flourishing small town. The M1 motorway has meant that commuting to Dublin or Belfast for work is a reasonable option, and the removal of border posts makes towns like Newry and Derry much more accessible. Carlingford has become a popular destination for overnight breaks and the population of the town can more than double on busy summer weekends. It is perceived as an attractive place, both to live and to visit.

The town is undeniably picturesque, set between Carlingford Lough and Slieve Foy, with numerous surviving medieval monuments, town walls and a largely intact medieval street plan in addition to significant built heritage from later periods, including Georgian Ghan House and the Holy Trinity Church.

Holy Trinity Church, now Carlingford Heritage Centre, was the Carlingford Lough Heritage Trust's first project. The Trust acquired a lease on the building in 1991 and used Fáilte Ireland funding linked to a Heritage Towns designation to develop it as a heritage centre. With great foresight, the Trust retained the building's capacity to function as a gathering place (the central space is left free, display panels can be folded away when not in use) and today a significant portion of their income is generated from its use as a venue, particularly for civil marriage ceremonies. A portion of the Fáilte Ireland funding was used to appoint a director, a recent graduate from the then new Heritage Management MA at UCC. Trust members point to this appointment as significant and argue strongly that ongoing access to professional expertise for community-led projects is vitally important.

The conservation of the Holy Trinity Church and the launch of the new Heritage Centre is remembered as the

▲ Facing page, (top):  
King John's Castle, Carlingford  
© Tourism Ireland

◀ (bottom): Holy Trinity Church,  
now Carlingford Heritage Centre.



'The Mint'



first significant inward investment in Carlingford in modern times. It marked the beginning of a change in the town's fortunes. The Trust's next project, however, was the one that really changed the look and feel of the town: the pedestrianisation and redevelopment of Tholsel Street.

In 1992, Carlingford was the first town in the Republic of Ireland to receive International Fund for Ireland (IFI) funding under the Border Towns and Villages programme, to be used for the re-development of Tholsel Street. The Trust also acquired a derelict site on the street, using a Local Enterprise Office grant. The street was pedestrianised, medieval monuments conserved and four town houses with ground floor retail units, three further shops and four apartments were built on the derelict site. The town houses and apartments were sold and two retail units were retained, to be operated by the Trust as an incubation space for start-up businesses. Income from these units, along with income generated by the Trust from the hire of the Heritage Centre as a venue and other sources, goes into a pot that is used to supply match funding for any grant applications that require it.

Other regeneration projects delivered by the Trust include: the floodlighting of King John's Castle, the provision of playgrounds and the conservation and reuse of the nineteenth-century former Station House. This last was used first as a health centre and subsequently as a tourist office.

Carlingford joined the Irish Walled Towns Network (IWTN) in 2005 and has availed of IWTN funding to conserve and repair its surviving sections of the town wall. The IWTN also provides funding for medieval-themed activities during the summer months, and training to Trust members on aspects of heritage-led urban regeneration.

In 2013, Carlingford Lough Heritage Trust was instrumental in setting up Carlingford Community Forum. This brings together local community and business interest groups with representatives from a broad cross section of Louth County Council, including forward planning, parks and recreation and civil engineering. The aim is to encourage more joined-up thinking, particularly on public realm projects, and to provide a forum - open to members of the public - where the community's voices can be heard.

**Contact details:**

Carlingford Lough Heritage Trust

Carlingford Heritage Centre, Carlingford, County Louth

[www.carlingfordheritagecentre.com](http://www.carlingfordheritagecentre.com). Tel: 042 9373 454

'The Thosel'



View of Carlingford. Images: © Tourism Ireland







# Emo Court

**OPW MARK 25TH ANNIVERSARY OF EMO COURT BEQUEATHAL TO NATION WITH INAUGURAL OPENING OF THE FIRST FLOOR**

**T**he Office of Public Works celebrated the 25th Anniversary of Emo Court being bequeathed to the Nation with a special event in May attended by Charlie Flanagan T.D., Minister for Justice and Equality. Emo Court, a James Gandon designed property, is one of Ireland's most important country houses and has been in State ownership since 1995 when it was bequeathed to the nation by Major Cholmeley Harrison.

The 25th anniversary was marked with the inaugural opening of the first floor of the house to visitors and with the opening of an exhibition of contemporary still life curated by Oliver Sears Gallery. It follows extensive restoration work to the house fabric and the historic gardens funded by a €1.2million grant from the Rural Regeneration and Development Fund of the Department of Rural and Community Development.



A tree planting ceremony by Minister Flanagan on the fully restored Wellingtonia Avenue, a mile-long driveway lined with of sequoia trees, marked the beginning of the day's celebrations.

Minister Flanagan then officially opened the first floor of the house and the Oliver Sears exhibition saying

▲ Top: Emo Court. Image © Fáilte Ireland.

▲ Above: Pictured, from left, are Rosemary Collier, Director of National Historic Properties at Office of Public Works; Maurice Buckley (right), Chairman, Office of Public Works; Valerie Cloonan, head gardener; The Minister for Justice and Equality, Charlie Flanagan T.D., and John McMahon, Commissioner of the Office of Public Works, at the 25th anniversary celebrations of Emo Court. Photo: Mark Stedman





*"Today is an exceptionally important day for Laois and for the surrounding midland counties. Historical and cultural sites have an important function in presenting Irish heritage to overseas tourists and historic houses are a vital attraction for both local and foreign visitors, playing an important role in stimulating economic development, particularly at community level."*

*The grant of €1.2million from the Rural Regeneration and Development Fund is not just about the preservation of the property itself but is an investment that will generate returns in the form of social benefits and economic growth. Emo Court is a great example of how the Fund is making a significant and sustainable positive impact on rural communities and how committed the Government is to support rural Ireland."*

An exhibition of James Gandon drawings, curated by the Irish Architectural Archive (IAA) was also opened by Chairman of the OPW, Maurice Buckley, who officially opened the Emo Court 2019 visitor season. Emo Court will host an outstanding selection of artists and artworks, both national and international, over the summer.







- ◀ Main image: The Library at Emo Court. Photo © OPW
- ▲ Above: L-R: Joanne Bannon (OPW); Catherine Punch; The Minister for Justice and Equality, Charlie Flanagan T.D., and Oliver Sears (Oliver Sears Gallery) at the 25th anniversary celebrations.
- ◀ Below left: Joanne Bannon (OPW) and her two-year-old daughter Clara are photographed at the 25th anniversary celebrations of Emo Court, Laois being bequeathed to the nation. Photos: Mark Stedman

Mr. Buckley said “Ireland’s historic houses are a vital part of our social fabric and the importance of Emo Court to Irish and European cultural heritage cannot be overstated. This is a magnificent property and following the extensive work is a major historic attraction, which tells a unique story of Ireland.

Today as we officially open the doors to the first floor for the first time in 25 years, we are celebrating the great artistic achievements of James Gandon who designed it, the generosity of the man who bequeathed it to the State, Major Cholmeley Harrison, and the talented conservationists and craftsmen and women who restored it to this condition. We also celebrate the local community who have long known Emo Court as the jewel in the crown in the midlands and have shown great support to the OPW through this restoration process. I hope this newly



## FEATURE EMO COURT

*refurbished floor and exhibition space will give them great pleasure and pride."*

Commissioner of the OPW Heritage and Building services Mr. John McMahon said *"I am enormously proud of the staff of the OPW who have worked to the highest standards on Emo Court, bringing the property to the condition it is today and allowing it to be enjoyed the local community, national and international visitors. The grounds are among the most spectacular designed landscapes in the country and the beautiful lake and woodland trails are already very popular with local people-over 300,000 people use the estate each year.*

*Our priority is now to increase the number of visitors who visit the house and gardens and we have an extensive cultural programme of events to be held at Emo Court across Summer 2019 to support this initiative".*

The Oliver Sears Exhibition and exhibition of architectural drawings curated by the Irish Architectural Archive (IAA) will run from May 26th until October 18th, 2019.



- ▲ **Top:** The Minister for Justice and Equality, Charlie Flanagan T.D. (2nd from right); Maurice Buckley (2nd from left), Chairman, Office of Public Works; and former Minister Martin Mansergh are photographed with guide Martina Lewis.
- ▲ **Left:** June Stuart, Charlie Flanagan T.D.; Adrienne Symes and Arabella Stuart.
- ▲ **Bottom left:** Annita Holland and Rosemary Collier.
- ▲ **Bottom right:** L-R: Rosemary Collier (left), Director of National Historic Properties at OPW; Minister Charlie Flanagan T.D.; Mary Heffernan, OPW; and Maurice Buckley, Chairman, OPW, pictured at the 25th anniversary celebrations of Emo Court, **Photos: Mark Stedman**







# Athenry Castle

TEXT BY CHRIS LOUGHNANE

**A**thenry town in County Galway lies 25 kilometres east of Galway City. As a heritage town it retains 70% of its ancient walls, a medieval street plan, a heritage centre, a rare 15th century market cross and two National Monuments, the Dominican Priory and Athenry Castle.

Athenry has such a rich history, renowned for the song *The Fields of Athenry* composed by Pete St John in the 1970s, but without a Norman adventurer the town or the castle would never exist.

The story of Athenry Castle began in the 13th century when an Anglo-Norman lord, Meiler de Bermingham built his colony. After the conquest of Connacht by their leader Richard de Burgh he granted lands to his loyal supporters. Meiler received lands in Clantayq, modern day Athenry and later central Co Galway. He established his settlement by the

Clarion River that gave Athenry its name.

This area was called 'Áth na Ríogh', or 'ford of the Kings'; it is also thought that the name could be translated 'town of the river ford' as well 'town of the kings' ford'. As three Gaelic

kingdoms met at this point the location of this new settlement was considered of strategic importance well before the colonisation by the Anglo-Normans. It lies on a long east-west orientated ridge of gravel and sediment (Esker Riada), linking Galway to Dublin. Also Athenry is on the most westerly north-south route in the country.

In 1235 Meiler de Bermingham was entrusted to build a defensive structure to guard this important crossing point. The keep was constructed of limestone and mortar which was very typical of Norman defences of the time. The castle was built in three stages, first the basement and great hall, in 1250 the keep was extended in height and the banqueting hall was added. The battlements are original 13th century work with arrow loops or slits in the solid sections or merlons. By the 15th century the parapets were incorporated into steep, pitched gables at the north and south end, to accommodate a new roof.



The de Bermingham Coat of Arms c 1640 held in the National Library Dublin.



## FEATURE ATHENRY CASTLE

In the 13th century the only entrance in to the keep was by a wooden staircase at the first floor level into the great hall. Today the exterior doorway and two windows within the great hall depict carvings unique to Athenry Castle. These carvings are usually only found in ecclesiastical buildings. The capitals in both cases are carved with floral motifs in the local style known as 'School of the West' transitional between Romanesque and Gothic design. Dating from the 12th and early 13th century this style can be found at the Abbeys of Cong and Ballintubber in Co Mayo and Boyle Abbey, Co Roscommon.

The keep was surrounded by a curtain wall which was part of the town walls of Athenry. The enclosing wall had three defence towers. The south-east corner tower stands near to its original height today. Between the south-east and the north-east tower the banqueting hall was built, attributed to Meiler's son Peter in 1250's.

The basement was originally used as a storage area as there was no entrance; the only means of access from the basement to the great hall was by a trap door in the ceiling. The basement walls were lime washed, with a mixture of horse hair, pig's blood water and lime. This would have protected the foodstuffs from bacteria forming on them and provided much needed light



in this dark damp room. During the 15th century, when the keep's roof was raised higher the basement's wooden ceiling was replaced by a stone vaulted one and a new entrance was added. Above the basement was the most important room, the great hall.

The great hall was the official reception and ceremonial room of the castle. This is where the de Bermingham family lived, gathered together with loyal knights, bards, harpists and even monks. A place

where guests were received, courts were held and wars were planned. Life was hard, this room would have been heated by a central hearth, an iron brazier place in the middle of the room. Smoke escaped through an opening in the ceiling called a louvre. However, they did have an indoor toilet called a garderobe, for the 13th century a very impressive design. By the 15th century it is suggested that the family had moved to more comfortable accommodation, a town house in the market square, and the castle became a garrison for soldiers.

Above the great hall was a garrison for soldiers, there to protect the family. The original 13th century stone staircase has survived. An inter-mural stairs cut into the east wall, this gave direct access to the battlements when the castle was under attack.

### Who were theses de Berminghams?

The de Bermingham family were originally from Warwickshire near Birmingham in England. It is documented that Robert de Bermingham was the first member of the family to arrive in Ireland. He was one of Richard de Clare's (Strongbow) followers and landed with him in Ireland in 1169. For his endeavours Robert was granted land in Co Offaly and became the first Baron of Athenry. It is said that he carried an antelope's horn with him. Legend has it that it







was a family keepsake for good fortune, brought back from the crusades. Today three antelope's horns are depicted on the Bermingham coat of arms. However, it was Peter, Meiler's father a male descendant of Robert who was the founder of the Galway branch of the family. Peter became the 2nd lord of Athenry and he had four sons James, Andrew Maurice and Meiler.

Meiler was to become 3rd lord of Athenry, not only the founder of the town but also contributed to the building of the Dominican Priory in 1241. He was granted permission to hold a market and fair in Athenry by King Henry III in 1244. Meiler married Basile de Worcester, an Anglo-Norman heiress from Co Tipperary. They had three children, Peter who inherited the manor of Athenry, William who became Archbishop of Tuam and a daughter called Basilia. Meiler was to die in battle in Co Tipperary in 1252 and was laid to rest in what was to come the burial place of the de Bermingham family, the Priory of Athenry.

When Peter inherited the castle he raised the height of the first floor, and constructed the banqueting hall. It is documented that Peter mortgaged the manor of Athenry to Italian bankers in 1291. However, the castle and lands stayed in the possession of the de



Stone Vaulted Basement, Athenry Castle

Berminghams. His son Richard became the 4th Lord of Athenry and held the title of Sheriff of Connacht. Richard was known as 'Richard of the Battles' remembered for his part in the second Battle of Athenry in 1316 when he defeated the Gaelic Irish. The title 'Lord of Athenry' remained within the Bermingham family until 1799 when the 17th Lord, Thomas died, leaving no male heir, the title died with him. By the 1880's their Galway lands and estates had vanished but the Bermingham name remains.

Archaeological excavations in 1989

revealed wonderful information on how people lived. Many artefacts have been discovered, such as bone pin possibly for weaving, a double sided bone comb and sherds of imported Saintonge pottery. Green-glazed wine jugs from Saintonge region south-west of France, shows that the town was part of a trade route that stretched from Galway to Britain then on to the continent. Cereals such as wheat and oats were eaten, also fruits, raspberry, blackberry and strawberry. Large amounts of meat were consumed as well, beef, sheep and especially deer.



## FEATURE ATHENRY CASTLE



Evidence of birds of prey were discovered, hunting with sparrow hawks and peregrine falcons was considered a symbol of high status in the medieval world.

Athenry started to decline during the 1570's due to constant attacks by the sons of the Earl of Clarnricard. In 1597 the town was severely attacked by Red Hugh O'Donnell from which it never recovered; the town became fossilised.

The dedication and expertise of the OPW has brought this wonderful monument back to life. Athenry Castle is one of the finest National Monuments in Ireland. The castle was completely restored by the OPW and opened to the public as a visitor centre in 1994. A three story Anglo-Norman Keep, with an audio-visual room and an impressive restored attic and roof.

Many of our visitors come not just for history, but actually visit just to sing 'The Fields of Athenry' in the great hall. The castle is a vital landmark for the town and community of Athenry, the jewel of this lovely medieval town in Co Galway. Céad Míle Fáilte.

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



Athenry Castle





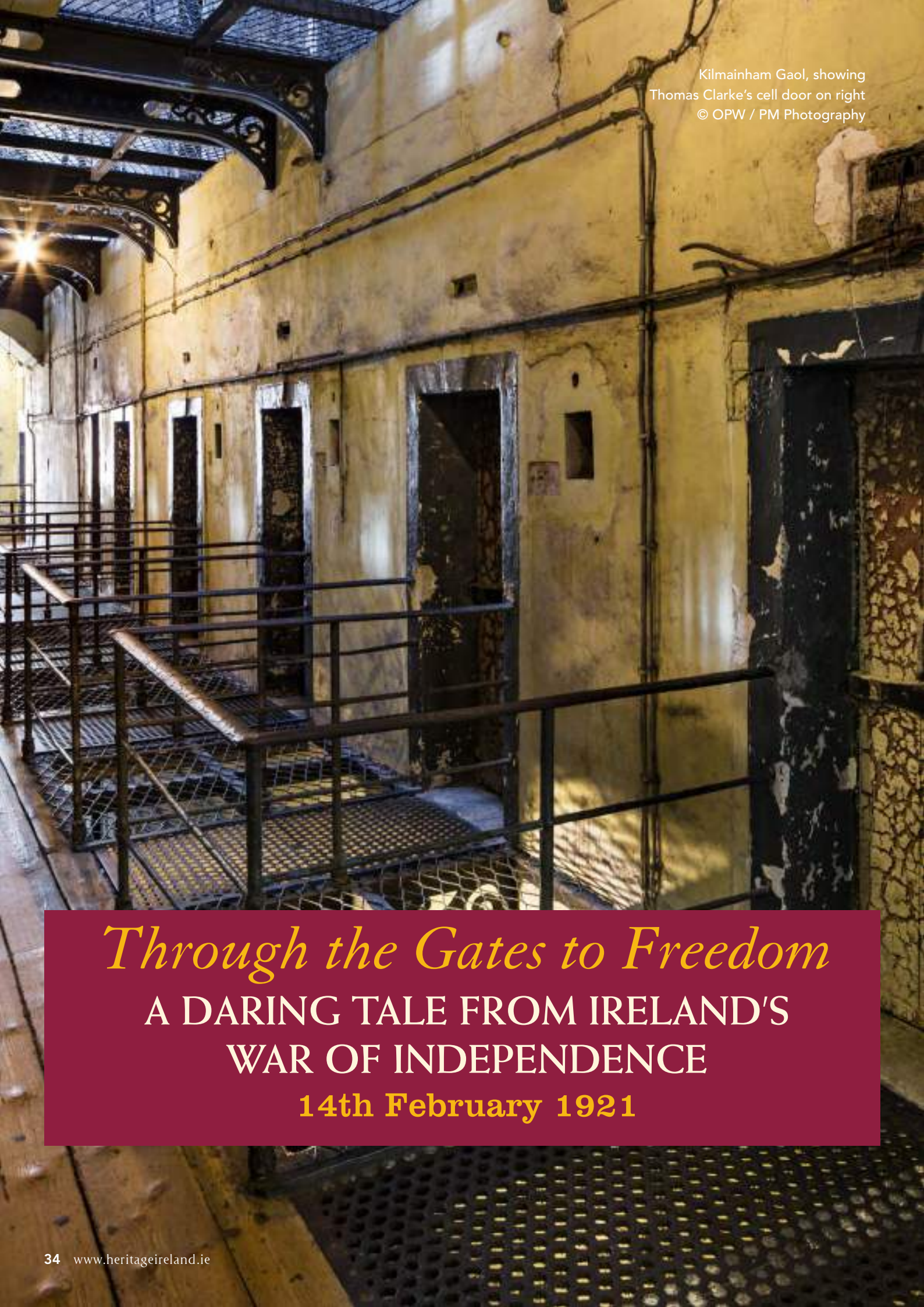
## Visit by Ethiopian Minister for Culture and Tourism

NEWS



Ethiopian Minister for Culture and Tourism, H.E. Dr Hirut Kassaw and delegation enjoying the heritage sites in Monasterboice and Melifont Abbey. The delegation spent a couple of days in the Boyne Valley as part of enhancing cultural tourism between Ireland and Ethiopia.



The photograph shows the interior of Kilmainham Gaol, a historic prison in Dublin. The scene is a long, narrow corridor with a high ceiling. On the right side, there are several cell doors, some of which are made of dark wood or metal. The walls are made of light-colored stone or plaster, showing signs of age and wear. A metal walkway with a grid floor and railings runs along the left side of the corridor. The lighting is warm and somewhat dim, creating a somber atmosphere. In the top right corner, there is a small text overlay that reads: "Kilmainham Gaol, showing Thomas Clarke's cell door on right © OPW / PM Photography".

Kilmainham Gaol, showing  
Thomas Clarke's cell door on right  
© OPW / PM Photography

*Through the Gates to Freedom*  
A DARING TALE FROM IRELAND'S  
WAR OF INDEPENDENCE  
**14th February 1921**



TEXT BY PAUL O'BRIEN

**The British authorities had apprehended Frank Teeling, a member of the Irish Republican Army, in the aftermath of 'Bloody Sunday'. A member of the 2nd Battalion of the Dublin Brigade, Teeling resisted arrest and was shot and wounded. He was caught in a laneway behind 22 Lr. Mount Street, near where two**

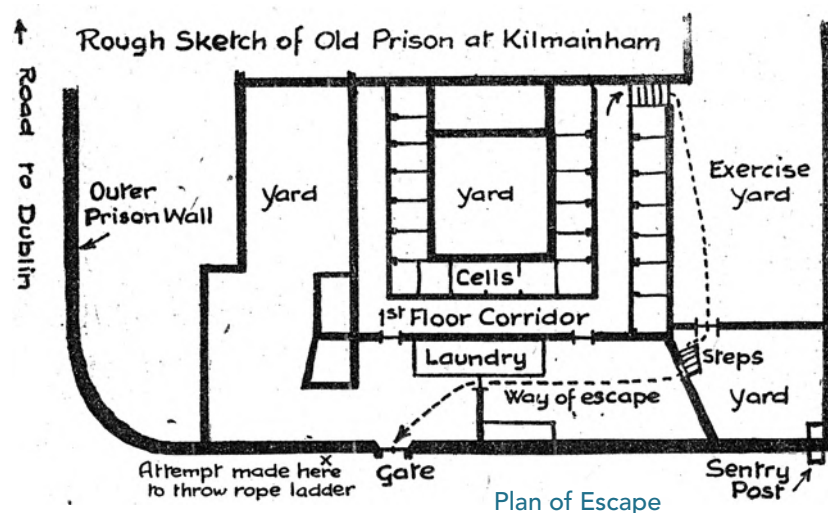
**British Lieutenants, Angliss and Peel, had been shot dead. Teeling was tried and found guilty and sentenced to death for his involvement in the killings of the British officers. While awaiting his execution he was held in Ireland's**

**Bastille, Kilmainham Gaol in Inchicore, Dublin. It was imperative to break Teeling out before his execution. However, it was decided that not only Teeling would be liberated, but three more besides.**

An escape plan was devised that required the prisoners to get out of their cells, make their way to the gaol yard that was not overlooked by observation posts, and escape through a side gate by breaking the lock. Once outside, members of the IRA would be on stand-by to take them to safety.

The other three prisoners accompanying Teeling were, first, Ernie O' Malley, Commandant General of the IRA, 2nd Southern Division. Arrested by the Auxiliaries in County Kilkenny, O' Malley had given a false name. It was vital that he escaped before the authorities figured out who they had actually arrested; second, Patrick Moran was a Captain in the 2nd Battalion of the Dublin Brigade. Moran was arrested for his suspected involvement

in Bloody Sunday, and held in Kilmainham Gaol pending his trial. He was innocent of the charges and had witnesses to prove this; and third, Simon Donnelly, Vice-Commandant of the 3rd Battalion of the Dublin Brigade. He had been arrested in Dame Street, brought to Dublin Castle for interrogation, and later transferred to Kilmainham Gaol.



A recent detainee in the Gaol, Herbert Conroy, suggested to Oscar Traynor, O/C of the Dublin Brigade, that two British soldiers, Privates Roper and Holland of the Welsh Regiment, who were sympathetic to the Republican cause, could be of assistance in the planned escape.

Michael Smyth, a member of the 2nd Battalion, who worked at a garage acquired a bolt cutters. The tool, 3 feet in length, was adapted for concealment by cutting off 2 feet. Detachable handles were then made that could be added back to the cutters to give it the necessary leverage to cut a lock.

The two British soldiers agreed to smuggle the bolt cutters and some revolvers into the Gaol that were then secreted, at the corner of the 1st floor corridor in the west wing, near the prisoners' cells.

On the night of the 13th February, the escapees made a bid for freedom. The locks on the cell doors had been left open



but had been closed over to make them appear as if they were still locked. However the bolts were still in the closed position. By pushing their hands through the large spy hole (used by prison guards to shine a lantern through) the men could lift the bolts and slide them into the open position, therefore opening the cell door and allowing them access to the corridor.



They had to make their way through a labyrinth of corridors until they came to a door that led out to the exercise yard. Opening an external door, they made their way outside across the yard to the side gate. Outside the walls of the prison, other IRA members waited for the escapees. They came upon a number of soldiers and their girlfriends outside the Gaol near the escape route. In order to maintain security, the soldiers and their companions were held up and taken away from the prison to a safe house where they were held.

The group made their way to the gate and using the bolt cutters they attempted to break the lock. However, the detachable handles had been put on incorrectly when the tool had been reassembled in the Gaol, and as there was insufficient leverage, the bolt cutters broke. They whispered to those outside the gate and told them what had happened. A rope ladder, with a rope weighted by lead was thrown over the wall. The escapees pulled on the rope but the ladder became snagged in a groove at the top of the wall. They pulled harder until the rope snapped, losing the chance to escape via this means. They had no alternative but to return to their cells and try again at a later date.



The guard that had smuggled the bolt cutters into the Gaol met with Oscar Traynor the next day and assured him that he knew how to work the cutters and that he would cut the lock himself. The bolt-cutters were repaired and smuggled back into the Gaol with the escape now planned for Valentine's Day, 14th February.

The group once again made ready. Teeling and the guard were the first to get outside and began working on the lock. They were followed by Donnelly. O' Malley called to Moran's cell and informed him of the escape. However, Moran refused to go, stating that he was innocent and that it would be proven in court. He wished his friends good luck. O' Malley made his way to Desmond Fitzgerald's cell nearby who loaned him five shillings for tram fares. Using the same route as before, the escapees made their way outside.

They all assembled at the gate and with the lock cut they tried to draw the bolt open. However, the bolt was rusted and would not open. The men worked frantically; they tapped on the bolt with the butts of their weapons and used butter and grease that they had saved from their meals to lubricate the workings of the bolt. After what seemed like a life-time, the bolt slid across and the gate opened. The three men made their bid for freedom. They moved quickly down a back road, ditching the guns as they went. They passed near Richmond Barracks, and as they prepared to cross a bridge at the Grand Canal they had to hide on the bank as a British patrol passed. They then got a tram into the city, alighting on Camden St., before making their way to a safe house nearby. They were free.

Patrick Moran, the prisoner who had stayed behind, was tried and found guilty. Though he had seventeen witnesses, one of them a policeman, he was convicted and sentenced to death. On the 14th March 1921, Patrick Moran and five other members of the Irish Republican Army were hanged in Mountjoy Prison.

The two guards that assisted the escapees were discovered and subsequently court-martialled, receiving eight years imprisonment.

Today, Kilmainham Gaol stands as a testament to all those who fought in the struggle for Irish Independence.

Photos of the Plan of Escape, Gate and Door all courtesy of Kilmainham Tales





## *It's all about the Bugs and the Bees at Portumna Castle!*

A CLASS FROM PORTUMNA NATIONAL SCHOOL JOINED US ON 'NATIONAL BEE DAY', 20TH MAY AND FURTHER WONDERS WERE CREATED AT AN OPEN WORKSHOP ON SUNDAY 26TH MAY.'





# HRH PRINCE CHARLES VISITS *Glendalough*

The Office of Public Works was delighted to welcome HRH Prince Charles to Glendalough, Co. Wicklow on the 21st of May, during his visit to Ireland.

On his arrival, he was greeted by the Secretary General of the Department of Culture, Heritage and the Gaeltacht, Katherine Licken and other officials.

Glendalough is renowned for an early medieval monastic settlement founded in the 6th century by St Kevin.

Prince Charles also met with staff who work in nature conservation and education programmes. Supervisor Guide, George McClafferty, gave a tour of the monastic site at Glendalough.







◀ Facing page (top): The Prince of Wales with OPW tour guide George McClafferty and Pat Ross at the Glendalough Monastic Site in Co. Wicklow.

Images

© Government of Ireland National Monuments Service Photographic Unit, Julien Behan Photography, and Fáilte Ireland.

◀ Facing page (bottom): Glendalough Monastery and Round Tower in Co. Wicklow. Image





# Kilmainham Gaol achieves MSPI Interim Accreditation



The Museum Standards Programme for Ireland (MSPI) was established by the Heritage Council to benchmark and promote professional standards in the care of collections and to recognise through accreditation the achievement of those standards within the Irish museum sector.

**A**t a ceremony in Kilkenny Castle, Kilmainham Gaol Museum was awarded interim accreditation under The Heritage Council's Museums Standards Programme for Ireland.

Established by the Heritage Council in 2006 to benchmark and promote professional standards in the care of collections, the Museum Standards Programme for Ireland (MSPI) has attracted involvement across the cultural spectrum, from national



institutions to small, volunteer-led organisations. While recognising the achievement of standards through accreditation, the MSPI is also about supporting the museum community as a whole. Its participants engage in a range of processes, which help to secure Ireland's collections for future generations and to engage its visitors with what those collections have to offer.

In their report on Kilmainham, the MSPI assessors wrote *"The Museum has been very successful in attracting audiences to the historic site, in great part through the team's energetic and sensitive handling of the many complex anniversaries during the Decade of Centenary commemorations currently taking place which will culminate in the centenary celebration of Irish Independence, tempered by the more melancholy aspect of the ensuing Civil War"*.



◀ Kilmainham Gaol's Niall Bergin, Aoife Torpey and Brian Crowley accepting the Museum Standards Programme Ireland Interim Accreditation for Kilmainham Gaol Museum.





# DYSERT OENGHUSA

Minister Moran officially opens Dysert Oenghusa Round Tower and Church in Croom, Co Limerick

**K**evin “Boxer” Moran TD, Minister of State with special responsibility for the Office of Public Works and Flood Relief officially opened Dysert Oenghusa Round Tower and Church on 16 July 2019 following many years of conservation.

Dysert Oenghusa Round Tower is located in the townland of Carrigeen and parish of Dysert near Croom, Co. Limerick.

In 2012, a call for submissions from local groups to enhance and develop local tourist initiatives, resulted in the local Community group in Carrigeen contacting the OPW with a plan to develop Dysert Oenghusa Round







Tower and bring it into use as a local visitor and tourist resource for the area.

As a result of the group's suggestion, a programme of works was developed and extensive conservation has been carried out on the National Monument. The Round Tower is now accessible via a new stairs and entry can be gained to the first floor of the tower through a very impressive doorway.

Conservation work has also been carried out to the church, along with landscaping and fencing around the site.

At the opening the Minister acknowledged the input of the local community and in particular the

▲ Kevin "Boxer" Moran TD (left), Minister of State with special responsibility for the Office of Public Works and Flood Relief officially opened Dysert Oengusa Round Tower and Church on 16 July 2019, with Frank Shalvey, OPW National Monuments/Visitor Services (right), pictured on the new steel stairs which allows access to the first floor of the tower.

landowner on whose land the Church and Tower is built. He also referred to the economic benefit of the historic monument, "in conserving this Tower and Church, not only are we preserving it for future generations, we are also adding a significant tourist attraction to encourage visitors to this area of Limerick. In doing so, I would hope that there is great economic benefit for the Croom area."

The Croom project is one of a number of locations where the OPW is working with committed local partners to help realise the value of heritage assets in their area. "I think this is a really worthwhile initiative" the Minister stated. "All over Ireland, hardworking local community groups exist and, properly organised, they can provide a tremendous resource to help unlock our heritage assets for tourism in particular. I want to commend this group here today in Croom; I think what they have achieved is wonderful and I commend them for it".

€1.3m was spent on the conservation works over the past number of years. The National Monument, in State ownership, consists of a multi-period church, round tower and graveyard. The conservation works focused primarily on the round tower and permanent fencing. The church had been the focus of previous conservation works, while the conservation of the tower itself was ongoing. This too has been completed. A new steel stairs allowing access to the first floor of the tower via its enigmatic doorway is now in place and the internal wooden floors have been reconstructed. During that time too, ground works around the monument



were addressed, including the erection of the permanent fence, landscaping, dedicated parking areas and signage.

Concurrent with the programme of conservation works, archaeological excavation took place beneath the tower for the foundations of the stairs and in advance of the erection of the permanent fence at the site. Extensive evidence for human remains was recovered, including 49 individuals buried just beneath the surface east of

the round tower, with both males and females represented.

To access the monument, from Croom, follow the Church Road out of Croom towards Ballingarry, after approx. 2km, take a right to Eircode V35 TV05.

Heritage Groups, Schools and other organisations can book a tour through Croom Community Development.



(L-R): Maurice Fitzgerald, Gerry Flynn, Pat Morris at official opening of Dysert Oengusa



(L-R): Maurice Fitzgerald, Mrs Cronin, Johnny Cronin, Fred Browne. Johnny Cronin worked as the blacksmith for the Killarney National Monuments District. Fred Browne's artwork depicts a horse shoe and anvil.



(L-R): Mr & Mrs Galvin, Maurice Fitzgerald and Frank Shalvey at official opening of Dysert Oengusa



(L-R): Helen Galvin, Jackie McHale, Gerry Flynn, John Joe O'Connor



(L-R): Gerry Flynn, Pat Morris. Outline of Dysert Oenghusa on slate, created by artist Fred Browne, presented by Pat Morris to Gerry Flynn to mark his retirement and the many years he worked at the site.



(L-R): Frank Shalvey (OPW) and Kevin 'Boxer' Moran TD, Minister of State



L-R: Patricia McGuire (OPW), Sheila Joyce (OPW), John Liston, Helen Galvin and Maurice Fitzgerald (OPW) at the official opening of Dysert Oengusa Round Tower and Church on 16th July 2019.





# A GREAT KITCHEN revealed at *Aughnanure Castle*

TEXT BY JENNY YOUNG

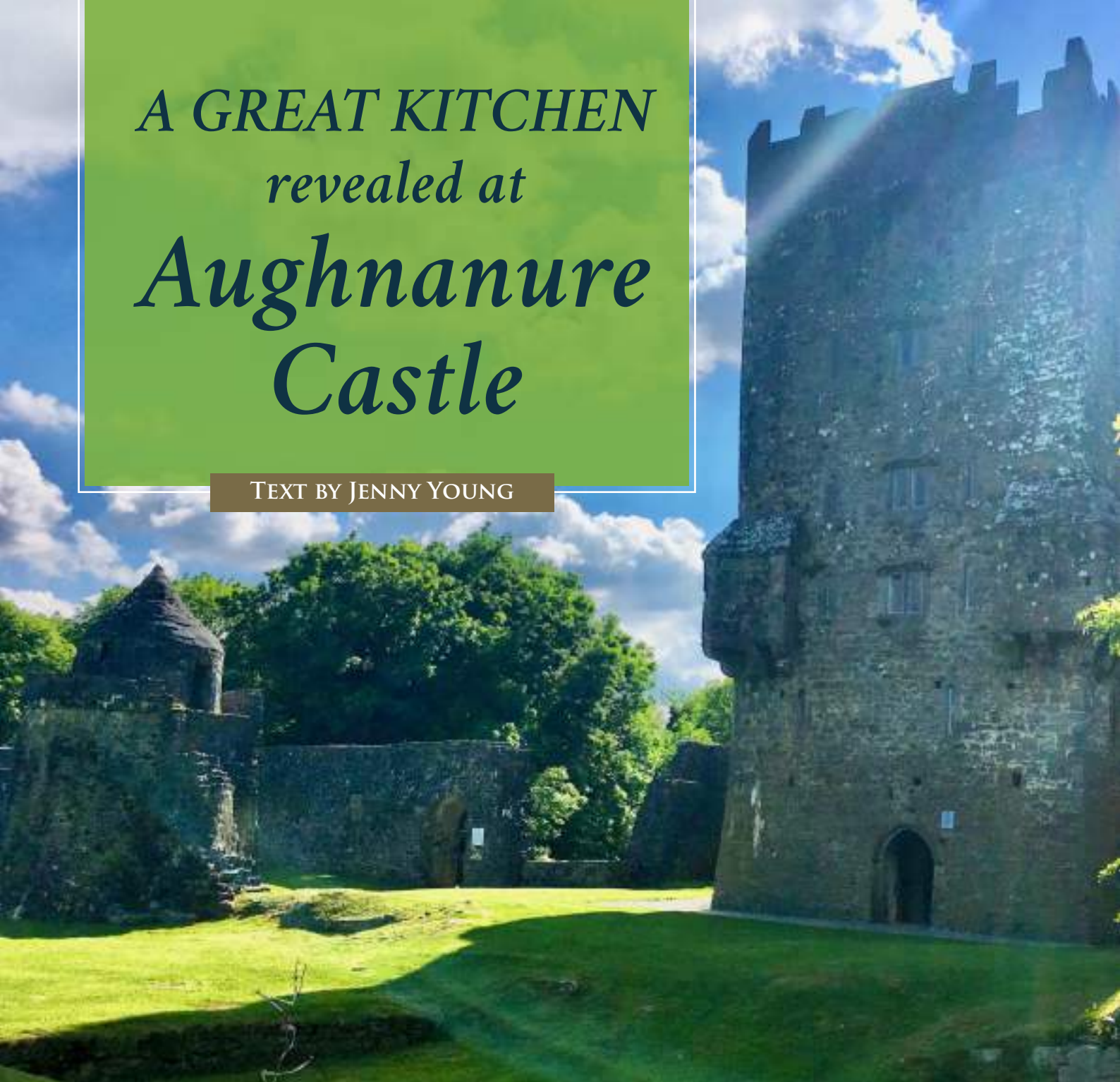


Figure 1: The ground marks that became visible at Aughnacore Castle in July 2018 clearly identify the traces of two buildings.

*“Aughnacore Castle revealed its secret last July when mysterious ground marks appeared adjacent to the late-fifteenth century tower house, revealing traces of structures that once stood beside the castle”.*





**F**ollowing the results of aerial surveys carried out over the course of the extremely dry summer of 2018, remarkable details of previously unknown archaeological monuments became visible for the first time as crop marks on the Irish landscape. The majority of these monuments were located in the parched fields in the tillage-rich areas of Meath, Dublin, Kildare, Wicklow, Kilkenny, Laois and Carlow. These discoveries received global attention, the details of which were

**unprecedented and offered a rarely seen insight into prehistoric activity in Ireland. However, one discovery in the west remained out of the spotlight, in the shadow of its more celebrated counterparts.**

Aughnanure Castle, near Oughterard in west Co. Galway, revealed its own secret last July when mysterious ground marks appeared adjacent to the late-fifteenth century tower house, revealing traces of structures that once stood beside the castle. Photos taken from the roof of the castle immediately identified what appeared to be two rectangular buildings (*figure 1*), one sitting parallel and one perpendicular to the south wall of the tower house, built at various phases of the castle's long and turbulent history. This discovery immediately challenged the current understanding and interpretation of the tower house and led to many questions regarding the chronology and use of these structures within the late medieval landscape.

### Nineteenth Century House

The most recent of these structures appears to have been a house that was built directly onto the south face of the tower house during the mid-nineteenth century and likely belonged to Edmund O'Flaherty - a local landlord, innkeeper, farmer and postmaster. Edmund was a descendant of the once powerful O'Flaherty family who had ruled the medieval lordship of Iarchonnacht for nearly four hundred and fifty years as Gaelic warrior lords. Aughnane Castle was the jewel in the crown of the O'Flaherty network of tower houses, built along the coastal fringes of their remote western territory and along the shores of Lough Corrib. Following their final loss of Aughnane in the eighteenth century, it had gradually fallen into disrepair and stood empty and broken, a mere shadow of its former self.

Over the succeeding centuries, Aughnane Castle fell into the hands of several owners including Captain James O'Hara of Lenaboy Castle in Galway, while his tenant, Edmund O'Flaherty, originally from nearby Gortrevagh, Oughterard, utilised the ruinous castle and lands as a dairy farm during the late nineteenth century. A two-story, three-bay stone building was added to the castle during this time. *The Tuam Herald* dated February 26th, 1870 reported Edmund O'Flaherty being "*of Aughnane Castle*" when announcing the marriage of his son George Edward to Emilia Sayers, suggesting that he may have been living in the house attached to the castle at the time. By 1873, Edmund held a total of 2,091 acres of land around Oughterard and Ballyconneely.

Some possible evidence of Edmund's activity from this period was also uncovered during the course of the summer when one eagle-eyed guide came across clay pipe





Figure 2: Clay pipe pieces uncovered at Aughnasure Castle during the course of the summer of 2018

and pottery pieces while simply walking the grounds of the castle. The extremely dry conditions caused the grass to thin and the soil to dry and crack to such an extent that objects became clearly visible on the ground's surface. Three clay pipe pieces and four ceramic fragments were discovered (figure 2 and 3). One of the clay pipe fragments appears to date to a much earlier period, possibly the later half of the seventeenth century. The bowl is thin, slender and undecorated and is probably contemporary with the Earl of Clanricarde's temporary occupation of the castle after 1640. Aughnasure Castle had temporarily passed into the possession of the 5th Earl of Clanricarde, Ulick Burke, following the extension of his lordship as a result of the Acts of Settlement of the 1650's.

However, the two remaining clay pipe fragments appear to have come from the same pipe and are marked with



Figure 3: Ceramic fragments uncovered at Aughnasure Castle during the course of the summer of 2018

"O'GORMAN GALWAY" on the bowl. These two fragments can be dated to the late nineteenth century and were produced by a maker operating at Mill Street in Galway from at least the second half of nineteenth century. This pipe is more than likely associated with Edmund's occupation of the house at Aughnasure Castle during this period. The smoking of clay pipes became popular in Ireland before the introduction of cigarette smoking in the twentieth century and they played an important role in everyday life and custom, especially in rural communities. The growth in popularity of clay pipes was generated from their association with cultural traditions and as a result, they were mass-produced throughout the country. It is highly likely that Edmund O'Flaherty smoked one of these clay pipes. The ceramic fragments are likely from plates and one displays the popular blue and white willow pattern. Ceramic pieces like plates, mugs and bowls were in everyday use during the nineteenth century but were highly valued for their decorative function. We can only presume that ceramic pieces like these took pride of place on Edmund's family's kitchen dresser.

A photo of Aughnasure Castle from the Lawrence Collection (figure 4), taken just before the turn of the twentieth century show that Edmund's house had been abandoned and was in a semi-ruinous condition. Later photos from the 1940s (figures 5 and 6) reveal the house had dilapidated even further. The photos did indeed confirm that a house, presumably Edmund's, stood in the exact location of some of the ground marks revealed last summer. Scars of the roofline left behind on the south wall of the tower house reveal the only remains of that house today (figure 7). However, this was not the full story. There were still other ground marks that remained unidentified. What did these marks correspond to?

Figure 4: Aughnasure Castle and Edmund O'Flaherty's house in the late-19th/early-20th century. Photo: The Lawrence Collection, NLI







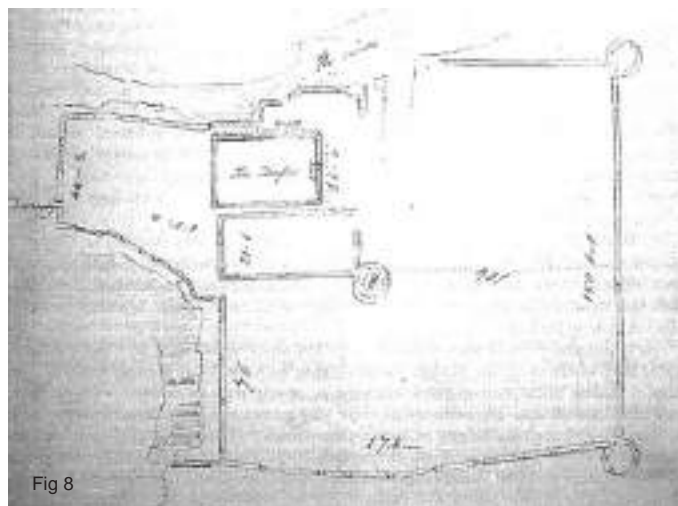
- ▲ Figure 5 and 6: The remains of Edmund O'Flaherty's house in 1945. Photos © OPW.
- Figure 7: Aughnacore Castle from the south. Note the scars of the roofline on the face of the castle wall.
- ▼ Figure 8: William Wakeman's plan of Aughnacore Castle, 1839



## The Sixteenth Century Kitchen

It is possible that Edmund's house was incorporated into a much earlier structure, potentially associated with the building of the banqueting hall in the second half of the sixteenth century. This was a later phase of building at Aughnacore following the initial construction of the tower house and bawn at the end of the fifteenth century.

During his work as a draughtsman with the Topographical Department of the Ordnance Survey of Ireland, William Wakeman, who had studied under Victorian archaeologist and antiquarian, George Petrie, produced pencil sketches and plans of the castle when he visited in the summer of 1839 (figures 8 and 9). He included a rectangular building almost parallel to the south of the tower house in his plans, corresponding exactly to the other previously unidentified ground marks. But what was this building's function?



The answer came from two highly descriptive accounts of the castle, both dating to the nineteenth century. In 1840, the writer for the *Irish Penny Journal* recorded additional buildings surrounding the O'Flaherty tower house:

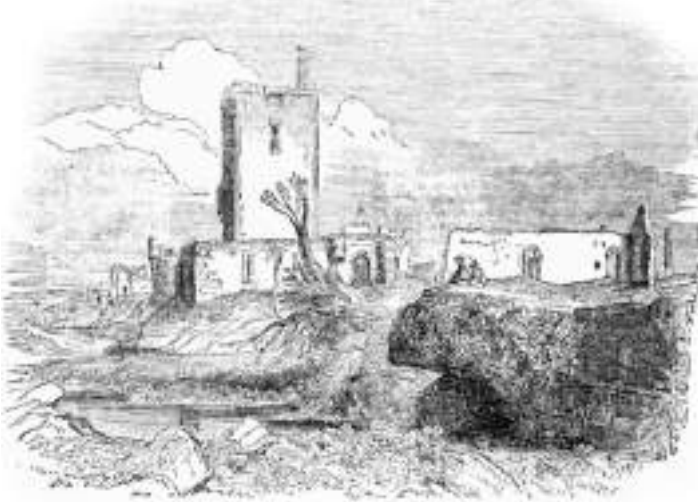
*"His house, a strong and lofty tower, stands in an ample courtyard, surrounded by outworks perforated with shot-holes, and only accessible through its drawbridge gateway-tower. Cellars, bake-houses and houses for the accommodation of his numerous followers, are also to be seen."*

In a similar account in an article written in 1859 for *The Dublin Builder*, the writer again describes several buildings in the immediate vicinity of the tower house including:

*"the great kitchen, with its enormous fireplace, its huge cellars and culinary offices, with accommodation for numerous retainers surround the dwelling."*

It is entirely possible that the structure to the south of the tower house that Wakeman included in his plans was this "great kitchen" in almost the exact spot that would later occupy Edmund's house. The tower house itself does not





show any evidence of large-scale cooking being carried out therefore it is reasonable to suggest that a separate kitchen building was constructed to perform culinary functions. This becomes even more credible with the addition of a large and spacious banqueting hall during the late sixteenth century, which would have undoubtedly necessitated the need for a large kitchen in order to prepare and cook food for the typical lavish feasting rituals of a Gaelic lord. The kitchen building is therefore likely contemporary with the second phase of construction at Aughnacore along with the banqueting hall and outer bawn wall (figure 10). The placement of additional buildings between tower houses and halls is not unusual, and a similar arrangement can be seen at Kilcolman Castle in north Co. Cork where a “parlour” was added between the tower house and hall (figure 11). Similarly, at Donegal Castle, a kitchen is placed centrally between the earlier tower house and later manor house (figure 12).

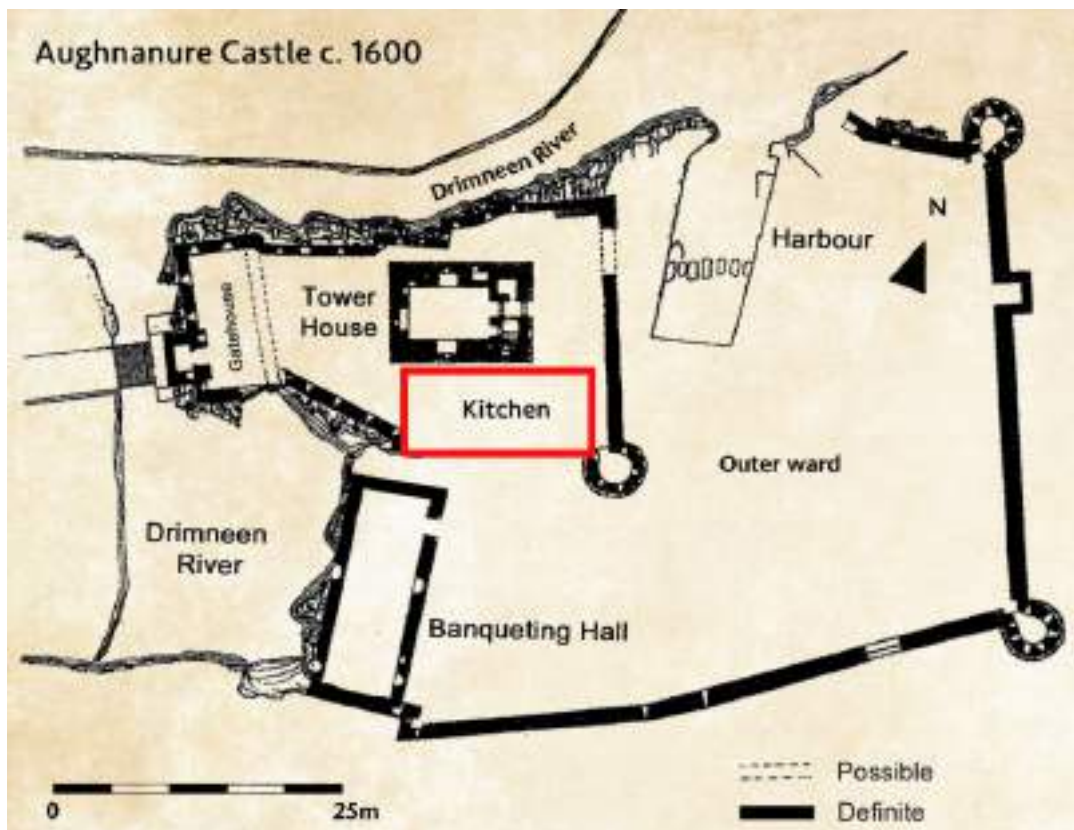
## The Kitchen Disappears

By 1867, Sir William Wilde had published *Lough Corrib – It's Shores and Islands* and during that time it appears that a more modern structure occupied the site of the great kitchen i.e. Edmund's house. Wilde visited the castle and recorded the site of the great kitchen:

*“Nearly parallel with the great tower and in connection with the western angle of the round house, there existed some years ago the remains of another building, 23 and a half feet wide, but this has been for some time removed; and its site is at present occupied by a modern structure.”*

Did Edmund actually remove the “great kitchen” or did he incorporate it into his house? Perhaps he had such a strong desire to live in the shadow of his ancestors and to perpetuate the family name there that he did indeed retain some vestiges of the great kitchen in his home. Edmund was a descendant of the Moycullen branch of the O'Flahertys and appears to have felt a strong connection to his ancestral home. He had become a successful landlord himself, yet felt a need to lease Aughnacore Castle from another landlord and build a residence there, even though the tower house had long fallen into ruin. An amateur antiquarian, during his lifetime he discovered some archaeological artefacts around Aughnacore Castle and its immediate vicinity and presented them over to the National Museum of Ireland. These included a Neolithic log boat, a late medieval iron key, a lead musket ball, cutting blades, hooks, knife blades, a crucible and several glass fragments. These objects are currently in storage in the National Museum. In 1843 Edmund even went to the

trouble of planting several young yew trees at the castle in memory of the placename Aughnacore, from the Irish “*Achadh na Iúr*” or “Field of the Yews”. One of these still survives and can be seen at the entrance of the castle today.



▲ Figure 9 (top left): George Petrie's sketch of Aughnacore Castle, 1839. Note the chimneystack of the great kitchen in the centre of the image

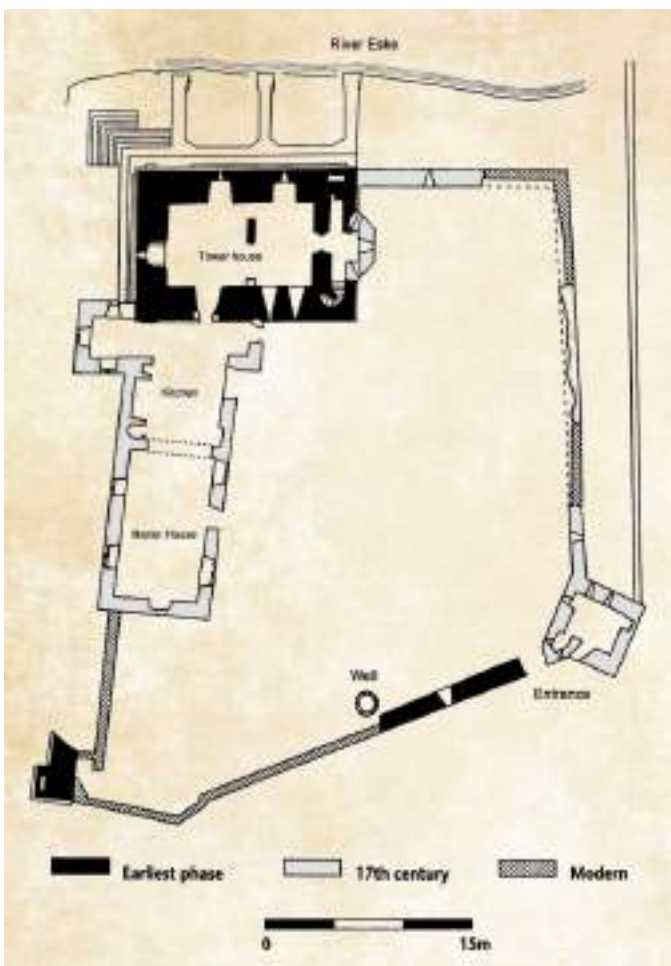
◀ Figure 10 (bottom left) Suggested plan of Aughnacore Castle c. 1600





▲ Figure 11: Digital reconstruction of Kilcolman Castle  
(<http://core.ecu.edu/umc/Munster/gallery.html>)

▼ Figure 12: Donegal Castle plan (OPW)



## The Future

While it is tempting to speculate that Edmund did indeed incorporate his home into the great kitchen of his forebearers, especially given his background and apparent interest in his ancestry, it is impossible to say without any evidence or further investigation. No upstanding traces of these structures remain on the grounds of Aughnacore today but we are fortunate that last years exceptional conditions offered an opportunity to glimpse into the castle's long and diverse history and reveal a secret or two of its past.

Furthermore, this new information provides fresh and unique insights into the development of the late medieval landscape and society of the O'Flahertys at Aughnacore Castle and offers an extraordinary glimpse into the domestic architecture of a Gaelic lord. It reinforces the remarkable level of use of the landscape around the tower house during its second phase of building and has the potential to transform our understanding and interpretation of the site. The kitchen, visible only fleetingly as ground marks during the dry summer, clearly forms a deliberate structure of significance built in the shadow of the O'Flaherty's most prominent castle. This discovery raises many questions and will hopefully provide a basis for a solid and refreshed research framework to be implemented in the future.

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# Boyne Valley CAMINO

TEXT BY FRANK FLANAGAN

**T**he English Way to Santiago, commencing in the port city of A Coruña, is, surprisingly, one of the least known, and least walked, of the Caminos leading to the beautiful city of Compostela. When the revival of the Camino de Santiago began in the 80's and 90's, very little was known about the Camino Inglés, for one main reason. Pilgrims walking from A Coruña, 75 km north of Santiago on the Atlantic coast, have only recently been granted the privilege of obtaining the Compostela having completed the 25 km remaining for the 100 km required in a pilgrimage route in Ireland. This recent recognition is only confirming what all historical records and sources state: the city of A Coruña was the port chosen by pilgrims following the sea route of the Way of Saint James from Northern Europe, and notably from Ireland.

▲ Photo: Oldbridge House,  
Battle of the Boyne,  
Visitor Centre © OPW

This recognition was granted in 2016 by the Chapter of the Cathedral in Santiago after the City Council of A Coruña presented a thorough historical report supported by associations related to the Way of Saint James throughout the world, including the Confraternity of Saint James and the Camino Society in Ireland.

Between the 13th and 16th centuries the sea pilgrimage into A Coruña was extremely popular. By disembarking in the city of A Coruña they would have only a small stretch to cover on foot, making the pilgrimage shorter.

Also, many of those pilgrims would get to A Coruña in merchant ships that travelled back and forth for commercial purposes in a long-established and flourishing trade route connecting A Coruña with several ports in Ireland and other Northern European countries. A recent book by Dr. Bernadette Cunningham, *Medieval Pilgrims to Santiago de Compostela* details Drogheda's strong links.

On 14th July 2018 the Boyne Valley Camino was launched. This 25km looped walk starts and ends in Drogheda. This makes it easy to arrive and leave by train and bus. The route makes its way along the Boyne before heading northwards to the wonderful Mellifont Abbey. This was the first Cistercian Abbey in Ireland and also the location of Hugh O'Neill's surrender by signing the Treaty of Mellifont.

The walk returns via the lovely village of Tullyallen and through the spectacular new walk through King Billy's Glen. Close by is Oldbridge House and the Battle of the Boyne Visitor Centre where a short detour can be made. The walk returns to Drogheda on the Boyneside Trail and



## FEATURE BOYNE VALLEY CAMINO

Ramparts. The walk can be broken into two smaller loops of 12km and 13km.

This 25km walk can now be added to the 75km walk from A Coruña to Santiago as an official Camino de Santiago.

Walkers need to obtain a passport and pick up stamps along the route. These new stamps have been specially designed by Drogheda artists Vivenne Byrne and Caoimhe Mulroy. The Map and Guide come full of information including passport and stamping information.

The Boyne Valley Camino must be one of Ireland's great walks for history and legend.

For more information visit Boyne Valley Walking Facebook page.

To download the Map and Guide go to [www.drogheda.ie](http://www.drogheda.ie), and follow the links to *Explore & Do* section and ultimately the Boyne Valley Camino Map and Guide.



Top: Frances Fitzgerald-Smith. Guide at Mellifont at BV Camino walk 16th June.

Bottom: Old Mellifont Abbey, first Cistercian Abbey in Ireland. © Tourism Ireland

### Boyne Valley CAMINO

Starting at the impressive St Peter's Church, West Street in the medieval town of Drogheda, the Boyne Valley Camino takes us on a journey through history. The route is a mixture of riverside, greenway, wood paths, quiet country roads, canal path and green fields on its route from Drogheda to Old Mellifont Abbey and back.

The 25km walk forms a figure of eight looped walk via Townley Hall Woods on the way out to Mellifont Abbey, through Tullyallen village, down King William's Glen via Belnumber Wood, across the beautiful Boyne at the Obelisk and back into Drogheda via Oldbridge along the Boyneside Trail and Ramparts. The Boyne Valley Camino (25km), added to the Camino from A Coruña to Santiago (75km) in Spain, entitles walkers to a Compostela certificate in Santiago.

WAY OUT/ SLI AMACH	c. 12km	DROGHEDA (ST PETERS RC CHURCH)	c. 5km	TOWNLEY HALL (CARPARK)	c. 7km	MELIFONT ABBAY
WAY BACK/ SLI ABHAILE	c. 13km	MELIFONT ABBAY	c. 6km	BELNUMBER WOOD (TULLYALLEN)	c. 7km	DROGHEDA (ST PETERS RC CHURCH)







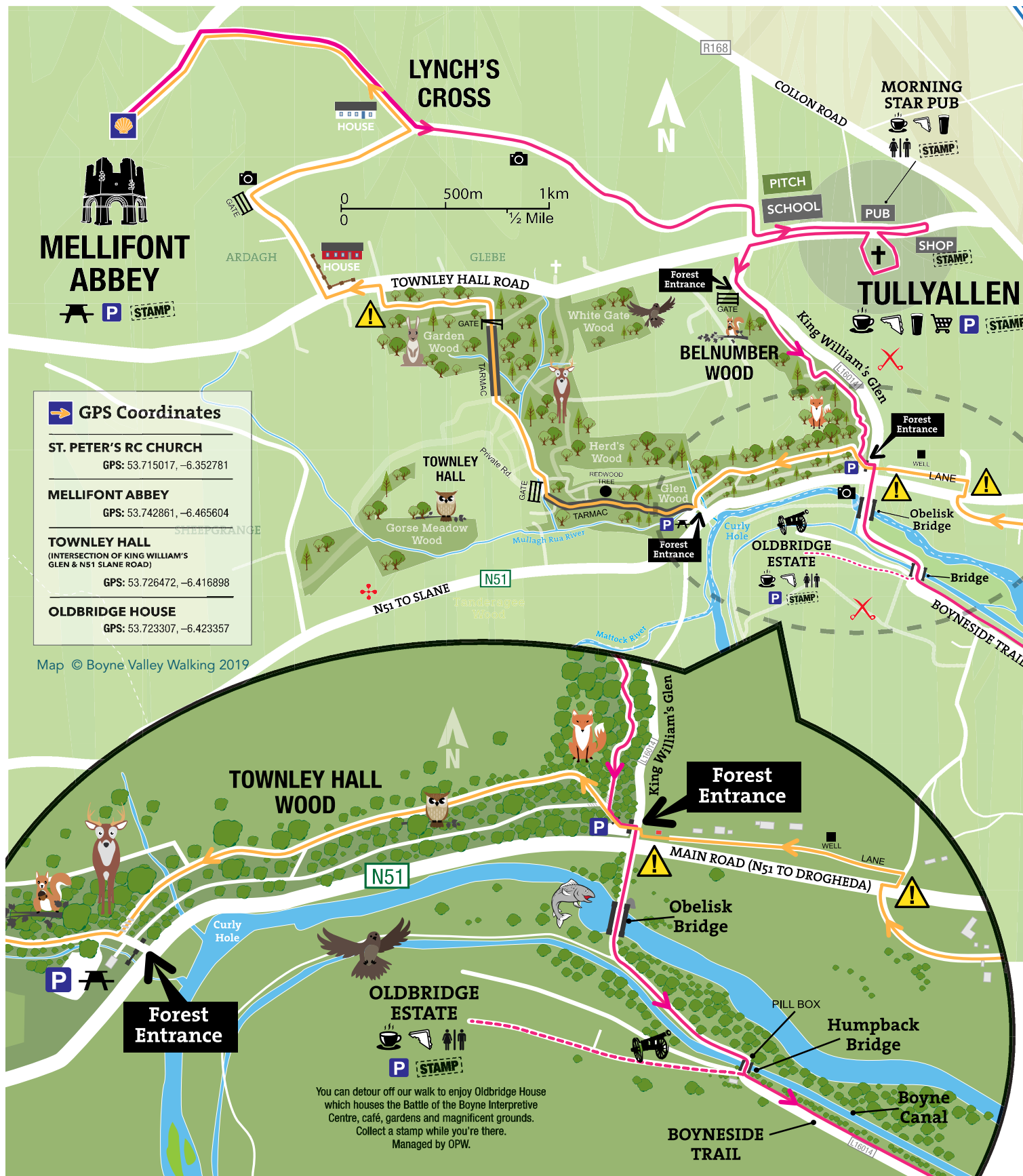
MELLIFONT ABBEY - 1142



TOWNLEY HALL WOOD



OBELISK BRIDGE







BOYNESIDE TRAIL/GREENWAY



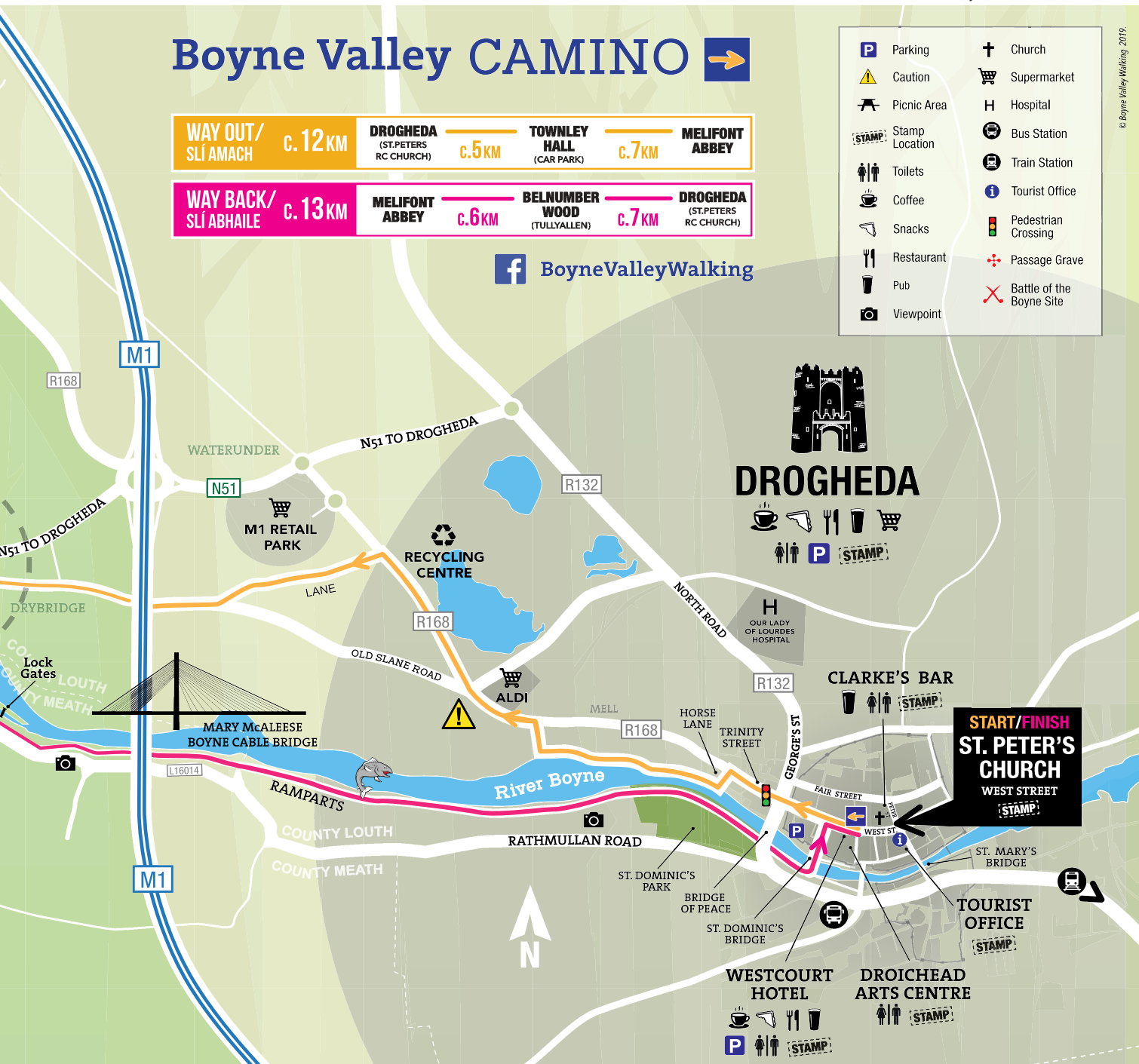
DROGHEDA



ST. PETER'S RC CHURCH



OLIVER PLUNKETT  
by Edward Luttrell



OLDBRIDGE HOUSE - 1750



BOYNESIDE TRAIL/GREENWAY



RAMPARTS





# *Royal Visit* KILMACURRAGH

NATIONAL BOTANIC GARDENS,  
CO. WICKLOW

On the 21st of May, HRH Prince Charles strolled through the National Botanic Gardens in Kilmacurragh, County Wicklow, to see the important work that is being undertaken in plant conservation. When he arrived, he was greeted by Minister of State at the Department of Agriculture, Food and Marine, Andrew Doyle, head gardener Seamus O'Brien and Minister for the Office of Public Works and Flood Relief Kevin 'Boxer' Moran.

Prince Charles began his visit by walking through a wild meadow with the Wicklow hills as a stunning backdrop.



▲ Main image: Prince Charles with Head Gardener, Seamus O'Brien OPW, at Kilmacurragh National Botanic Garden

▲ Above: Prince Charles signs the Visitors' book on arriving at Kilmacurragh, pictured with Kevin 'Boxer' Moran TD and Rosemary Collier, OPW.







# Swift Initiative

**The OPW recognises the importance of flora, fauna and biodiversity as an intrinsic part of our built heritage and one aspect of the OPW's work in this area is a project initiated in 2017 with the aim of putting in place a model conservation project for Swifts at OPW Heritage Sites across Ireland, ensuring the long-term conservation of the species at these sites.**

The Swift *Apus apus* is a summer migrant that travels to Ireland each summer from its wintering grounds in southern Africa. An iconic species of urban areas, much admired for its fascinating life cycle and incredible aerial ability, Swifts are found predominantly around cities and towns. They rely on buildings for nesting and raising young, with old and historic buildings such as castles, old houses, churches particularly important for the species, providing ideal habitat in the form of holes and crevices in which to nest and roost.

There has been much concern for Swifts in recent decades as their numbers have been in decline throughout many parts of their range, especially in Ireland, Britain and parts of Northern Europe. Here in Ireland they have shown decline since monitoring began during the late 1990s. A recent atlas of breeding and wintering birds in Ireland shows that there has been a substantial loss in range in Ireland since the 1970s and a decline in abundance throughout Britain and Ireland since 1990. A study in the UK revealed that houses built before 1919 are most



Above: Kilkenney Castle grounds

Inset pic: The Swift *Apus apus*

Left: Surveying for swifts as part of a Birdwatch Ireland training day for OPW staff at Kilkenney Castle

Facing page, top right: Eighty five people attended a Dusk Chorus event on Thursday 23 May 2019 at Kilkenney Castle Park and enjoyed a wonderful informative walk with Pat Durkin from Birdwatch Ireland (Kilkenny).







important for nesting birds, with Common Swifts recorded much more frequently than in modern homes.

Their reliance on buildings makes Swifts vulnerable to human interference and they can be harmed by any renovation or restoration works. Survey results have shown that houses in which recent roof repairs had been undertaken were less likely to hold nesting Swifts, suggesting that houses may well lose these species if roof repairs are made. Therefore, it is important that we are aware of the habits of the species and learn how we can co-exist with them in



our buildings, enjoy their comings and goings, better understand and promote the importance of our heritage sites for birds, and even attract them into our spaces.

Latest research findings are indicating that climate change may well be another factor impacting on Swift populations. Given the recent declines in Swift numbers in Ireland and the pressures impacting on the species, it is essential that measures are put in place to help protect this iconic species.

Part of this particular project involves recording the presence/absence of Swifts at a selection of OPW sites with a particular emphasis on locating and recording nest site locations and, in the 2017 surveys, determining an estimate of the relative abundance of Swifts at each site against which baseline the results of future surveys can be measured.

The initial project objectives were to:

- **Examine existing datasets to identify known occurrences of Swifts at OPW Heritage Sites.**
- **At each of the four selected OPW sites, complete Swift surveys during the 2017 breeding season to collect baseline data on presence of Swifts and in particular the locations of any nest sites.**
- **Facilitate OPW staff at each site who wishes to assist with the survey work or want to receive any basic training in identifying Swifts.**



The OPW commissioned Bird Watch Ireland to undertake the surveys in 2017. The sites selected were the Rock of Cashel, Cahir Castle, Altamont Gardens and Dún Aonghasa. BirdWatch Ireland also carried out swift nesting surveys at two additional sites. Castletown House was monitored during breeding birds survey visits carried out as part of a separate OPW funded work package. Fieldworkers also took the opportunity to survey at Athassel Abbey, Co. Tipperary between visits to the Rock of Cashel and Cahir Castle.

The aim of the survey was to record the presence/absence of Swifts at each site, to broadly assess their abundance, to determine nest site locations and to provide management recommendations for Swifts. Between one and four survey visits were carried out to each heritage site during the breeding season (May, June and July). Point counts were completed for each site, with each totalling 15 minutes in duration. The number of point counts undertaken was dependant on the size of each site. During these counts the maximum number of Swifts seen at any one time during this period was recorded under three separate categories (screaming, non-screaming and high flying Swifts).



The peak abundance recorded during a single point count was 16 birds at Cahir Castle during the late July visit. The lowest peak count of Swifts observed was recorded at Castletown House with a maximum of two birds seen during the survey visit. A total of 5 confirmed and one probable Swift nest sites were identified during the 2017 survey season. Confirmed nest sites were located at Castletown House (1), the Rock of Cashel (2), and Athassel Abbey (2). Altamont Gardens was the location of one probable nest site.



Further surveys are planned for 2019 and will take place at Cong Abbey, Rockfleet Castle, Liscarroll Castle and Loughcrew. In addition, management works including the installation of swift boxes at appropriate sites and educational activities such as training days for OPW staff and events to raise awareness among the public are ongoing. Eighty five people attended a Dusk Chorus event on Thursday 23 May 2019 at Kilkenny Castle Park and enjoyed a wonderful informative walk with the amazing Pat Durkin from Birdwatch Ireland (Kilkenny).

Thanks to the OPW staff at our Heritage sites for their enthusiasm in facilitating this initiative and to Commissioner John McMahon and Conservation Architect Michele O'Dea for initiating the project. Special thanks to Ricky Whelan and Birdwatch Ireland for all of their assistance. Let's hope that this extraordinary bird long continues to grace our heritage sites with its presence.



Pat Durkin of BirdWatch Ireland (front right)  
at a Swift survey training day for OPW staff in Kilkenny.





# Ormond Castle

New interpretative exhibition

**O**rmond Castle, in Carrick-on-Suir, County Tipperary is a hidden gem. Home to the powerful Butlers of Ormond for over three hundred years, the castle we see today was mainly built between the 14th and 16th centuries.

Although two battlemented 15th century towers and the remnants of earlier 14th century structures survive, the site is dominated by one of the finest examples of an Elizabethan manor house in the country. Built by 'Black Tom' Butler, in the early years of Queen Elizabeth I's reign, it is the earliest example of a large unfortified house in Ireland. Thomas, having spent his formative years at the English court, brought home to Ireland new trends and ideas in architecture. His ambitious north range boasts many fine and unique features such as its famous Long Gallery and its historically important decorative plasterwork. In fact, no other decorative plasterwork scheme in the country displays such sophistication or loyalty to the Tudor monarchy.



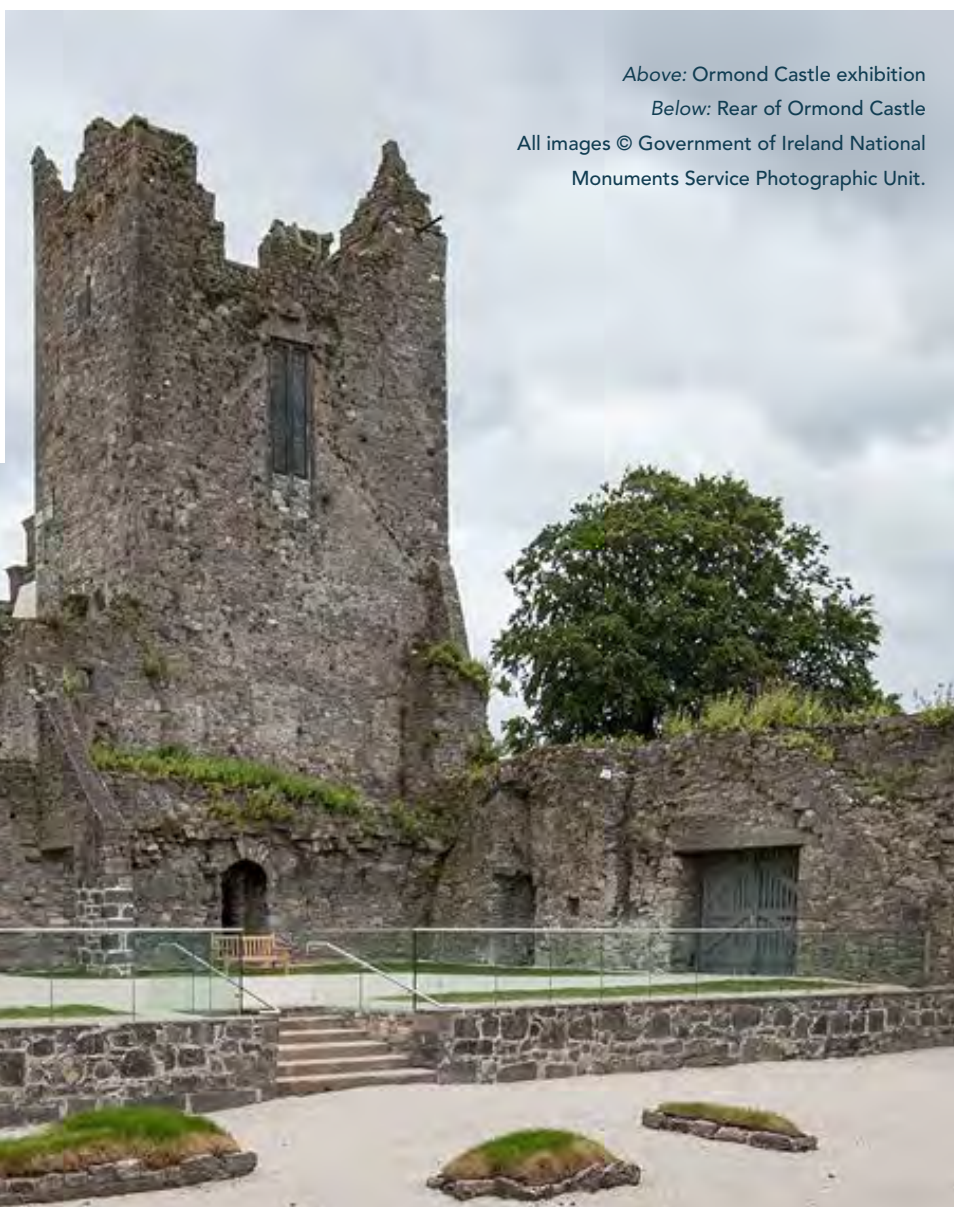
TEXT BY EMMA COLLINS

Ormond Castle at night and scale model in interpretative exhibition  
Images © Government of Ireland National Monuments Service Photographic Unit.



## FEATURE ORMOND CASTLE

Having reopened in 2017 following two and a half years of restoration works, a wonderful new interpretative exhibition commissioned by OPW Heritage Services with the support of Fáilte Ireland has now been installed. This state-of-the-art exhibition tells the fascinating story of the castle, its inhabitants and the restoration work carried out by the OPW in a new, modern and exciting way. Offering a much-improved level of service to those visiting the castle, visitors can now view for the first time a model of what Ormond Castle looked like at the height of its development. A specially commissioned tapestry depicts the relationship between the Butlers of Ormond, the Fitzgeralds of Desmond and the Tudors. A second commissioned tapestry depicts scenes from a Tudor household. The first of two short audio visual presentations explain how 'Black Tom' survived an era of social and political conflict in Ireland while the second audio visual presentation explores the building of his manor house through the eyes of his English wife Elizabeth Berkeley. This new interpretative exhibition, in tandem with the recent refurbishment works, is sure to position Ormond Castle as a key offering within Ireland's Ancient East.



Above: Ormond Castle exhibition

Below: Rear of Ormond Castle

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





*Ormond Castle scale model*



*Left: Tapestry in Ormond Castle interpretative exhibition*

*Below: Ormond Castle facade*





# EXPLORE ROSCOMMON

Roscommon County Council has launched  
its new tourism website and branding  
for the county. [www.visitroscommon.ie](http://www.visitroscommon.ie)

**V**isitRoscommon.ie introduces the visitor to the four themed experiences to discover in Roscommon – Heritage, Water, Trails and Activities. Launched in King House, Boyle on 14th June 2019, the new logo for Roscommon tourism captures the key elements of the county's tourism products.

It shows a Celtic weave symbol referring to Roscommon's rich heritage of great tribes, wealthy chieftains and dynastic families. It also represents a water element which surrounds the county, and fish jumping throughout the waterways. The centre feature acts as a portal to the memories of Roscommon – it also includes a reference to the trails and landscapes of the county and the historical sites.

The new website [visitroscommon.ie](http://www.visitroscommon.ie) was designed by JDK Design. **Embark on a journey of discovery as you explore the Land of Memories** is the tag-line around the concept of the new tourism brand. The website details the various activities, attractions, accommodation and eateries which Roscommon has to offer the visitor; provides details on planning the trip; how to get here by bus, road or rail; and gives the visitor up to date information on the latest events which will be taking place in the county.

The new brochure, *Explore Roscommon*, details the offering of the website and also provides the visitor

with a detailed colourful map of the many tourism activities available throughout the county.

Cathaoirleach of Roscommon County Council, Cllr Paschal Fitzmaurice told the gathering, *"Through working together – from community, to tourism provider, to Roscommon County Council, to Failte Ireland – we can build a quality product which is appealing, accessible and memorable"*.

Mr. Eugene Cummins Chief Executive of Roscommon County Council on launching the new brand, website and brochure said, *"This development would enable growth in the tourism sector throughout the county for the coming years"*. He stated, *"Roscommon County Council recognise that Tourism is an important economic driver in Co. Roscommon, particularly from a rural tourism perspective; and has a compelling role to play in safeguarding and growing jobs in the local economy."*

*"Through the development of an easily identifiable brand and a modern easily navigated website, Roscommon county becomes a recognisable Tourism location for the tourist from both home and abroad."*

► Pictured right: Chief Executive of Roscommon County Council, Eugene Cummins launching 'Explore Roscommon' brochure and new website, [visitroscommon.ie](http://www.visitroscommon.ie)

► Far right: Launch of the new Roscommon Tourism Brand, Website and Brochure in King House, Boyle. Photos Brian Farrell







Roscommon Castle © Tourism Ireland





# EXPLORE ROSCOMMON

Roscommon County Council  
has launched its new tourism website  
and branding for the county.  
[www.visitroscommon.ie](http://www.visitroscommon.ie)



Images: Pic 1, 2, & 3: Roscommon Friary,  
Pic 4: Boyle Abbey; Pic 5: Rathcroghan Mound,  
© National Monuments Service  
Dept. of Culture, Heritage, and the Gaeltacht.



1. Roscommon Friary



2. Dominican Friary, Roscommon



3. Roscommon Friary



4. Boyle Abbey



5. Rathcroghan Mound



(L-R) Eimear Dowd, Tourism Officer, Roscommon County Council,  
Majella Hunt, Director of Services, Roscommon County Council,  
Louise Kay, JDK Design, Jeff Kay, JDK Design, Eugene Cummins Chief Executive,  
Roscommon County Council and Breata Coyle, Roscommon County Council



(L-R) Breata Coyle, Majella Hunt, Cllr Paschal Fitzmaurice, Cathaoirleach  
of Roscommon County Council and Eimear Dowd. Photos Brian Farrell.



# EVENTS GUIDE

What's on



## CASTLETOWN

HOUSE, COURTYARD, CAFE, PARKLANDS, EVENTS & CONFERENCE CENTRE

## Tales from the Attic: THE VINTAGE TOY AND DOLLHOUSE SHOW



at The Farmyard, Castletown House  
1st July – 31st August and weekends  
in September.

For Summer 2019, Castletown House are delighted to host 'The Vintage Toy Show', an exhibition of vintage toys including dolls, their houses, trains and lots more! With a creative play area and doll house making workshops, this is an exhibition both adults and children will love! Admission is included in your ticket to The Castletown Experience. See [www.castletown.ie](http://www.castletown.ie) for full details.

## Ormond Castle Lecture Series

Saturday 27<sup>th</sup> April 11:30 am

'A Blueway Miscellany' Brian White

Saturday 25<sup>th</sup> May 10:30 am

'Carrick-on-Suir - A Medieval Walled Town'

Clare Lee Tipperary County Council

Saturday 29<sup>th</sup> June 11:30 am

'The Ladies of Llangollen:

Tales of Eleanor Butler and Sarah Ponsonby'

Lori Moriarty Laois County Library

Saturday 20<sup>th</sup> July 11:30 am

'Her Story in History:

Irish Women Who Made a Difference'

Maura Barrett Tipperary County Library

Saturday 17<sup>th</sup> August 11:30 am

'Stories of Pilgrimage from Medieval Ireland'

Dr Louise Nugent

Saturday 21<sup>st</sup> September 11:30 am

'Butler Castles of Tipperary'

Conleth Manning

Saturday 19<sup>th</sup> October 11:30 am

Carrick-on-Suir Workhouse & Burial Plot

John Connolly

FREE ADMISSION

BOOKING ESSENTIAL

051-640787



OPW

## PORTUMNA CASTLE ALL EVENTS FREE

### PASTIMES-TIMES OF OUR PAST

Friday 23rd August 7pm

An illustrated presentation on the history  
of pursuits, leisure & hobbies.

Presented by James Heenan & Annie Timlin



### ANCIENT MUSIC OF IRELAND

Sunday 25th August 2.30-5pm

An exhibition on Music & Instruments from the  
Neolithic age to Early Medieval Ireland.

Exhibition by Ancient Music Ireland



For full list of events follow us on facebook & Instagram

Phone: 0909741553

E-mail: [portumnacastle@opw.ie](mailto:portumnacastle@opw.ie)



NEARLY HALF  
A MILLION  
PEOPLE  
EXPLORING  
IRELAND'S



BUILT CULTURAL  
& NATURAL  
HERITAGE

JOIN US!

17-25 August 2019

[www.heritageweek.ie](http://www.heritageweek.ie)

An Chomhairle Oidhreachta  
The Heritage Council





# NATIONAL HERITAGE WEEK



## Visit a castle or country house this Heritage Week!

Ireland is very lucky to have a wealth of fascinating castles and country houses scattered across the length and breadth of the country. So, whether you want to spend an afternoon strolling through the gardens of Kilkenny Castle, soak up the history of Derrynane House, or take in the views from the top of Trim Castle's tower, there are plenty of options to explore this Heritage Week.

Here is just a small selection of castles, country houses and gardens which will be open on various dates between 17 – 25 August. Go and explore!



### 1. Free guided tours of Kilkenny Castle, Co Kilkenny

This Heritage Week, enjoy a free guided tour of Kilkenny Castle. Discover the

magnificent Victorian stately home of the Butler family and take in the beautiful views of the surrounding grounds. This event will take place on Sunday, 25th August with tours running throughout the day.



### 2. Free admission to Cahir Castle, Co Tipperary

If you haven't had a chance to visit Cahir Castle, why not come along this Heritage

Week and enjoy free admission. Take a step back in time and explore one of Ireland's best-preserved and oldest medieval castles. This event will take place on Sunday, 25th August with tours running from 9am to 5.45pm.



### 3. Storm the castle! Athlone Castle, Co Westmeath

Get everyone together and spend an afternoon in Athlone Castle this Heritage Week.

Enjoy free admission to the visitor centre and hear stories from over 5,000 years of history – a day not to be missed! This event will take place on Sunday, 25th August with tours running from 9am to 5.45pm.



### 4. Free guided tours of Trim Castle, Co Meath

Enjoy a free guided tour of Trim Castle, see the keep and head up to the top of the

tower! During the tour, you will hear all about the long and exciting story of the largest Anglo-Norman Castle in Ireland. This event will take place on Sunday, 18th August and Sunday, 25th August, with tours running from 10am to 4pm.



### 5. Free guided tours: Derrynane House, Co Kerry

A great opportunity to visit the home of Daniel O'Connell, where you will learn all about

his family, career and legacy. Immerse yourself in the history of this magnificent building on this free guided tour. These tours will run throughout the day on Sunday, 25th of August from 10.30am to 4.45pm.



### 6. A closer look at Castletown, Co Kildare

Join the guides of Castletown House this Heritage Week for an evening, as they take a

closer look at some of the fascinating items in the collection and the amazing stories that go with them. This event will take place on Friday, 23rd August from 2pm to 3pm.

All images © Government of Ireland National Monuments Service Photographic Unit. / Fáilte Ireland / Tourism Ireland

**National Heritage Week will take place from 17th – 25th August 2019 with a wide array of events happening across Ireland, come and see what's on near you. [www.heritageweek.ie](http://www.heritageweek.ie)**



An Chomhairle Oidhreachta  
The Heritage Council



Pastimes | Past Times



Image © National Library Ireland.  
Photographer: A member of the Dillon Family, Clonbrack estate, circa 1884.

See [www.heritageweek.ie](http://www.heritageweek.ie)  
for full event listings.

# NATIONAL HERITAGE WEEK 2019 17–25 AUG



An Roinn Cultúir,  
Oidhreachta agus Gaeltachta  
Department of Culture,  
Heritage and the Gaeltacht



Fáilte Ireland  
National Tourism Development Authority

THE IRISH TIMES

*'Take a stroll through history and explore how our  
free time has evolved in often fascinating ways'.*



# NATIONAL HERITAGE WEEK



**H**eritage Week 2019 will take place from 17-25 August and this year's theme is Pastimes | Past Times. We encourage you to take a stroll through history and explore how our free time has evolved in often fascinating ways.

Coordinated by the Heritage Council, National Heritage Week is Ireland's most popular cultural event and in 2019 half a million people are expected to participate in over 2,200 heritage events. National Heritage Week is part of European Heritage Days which promote Europe's common cultural heritage.

National Heritage Week has two special themed days:

**Wild Child Day - Wednesday 21 August.** On this day, event organisers are encouraged to host events specifically for children, from history

hunts and storytelling sessions to crafts workshops.

**Water Heritage Day - Sunday 25 August.** Together with the Local Authority Waters Programme, we celebrate our most precious natural resource in all its forms, from the sea, to rivers, lakes and ponds.

Across the country, the Office of Public Works will be taking part in Heritage Week with an incredible variety of indoor and outdoor events for all ages. Many other national organisations and hundreds of local community organisations also participate in Heritage Week. The diverse programme of events highlights the abundance of great work that is carried out in all communities in Ireland to preserve and promote our built, cultural and natural heritage.

See [www.heritageweek.ie](http://www.heritageweek.ie) for full event listings.



There are hundreds of National Heritage Week events happening across the country. Here are some highlights:

**Themed Tour: 'Pastimes in Past Times'**  
**National Botanic Gardens of Ireland, Dublin**  
**Saturday 17 and Saturday 24 August, 2:30pm - 4pm**

A fascinating look at plant-related hobbies and pastimes in times past including mushroom collecting, jam-making, wood for sports, musical instruments and exotic plant growing... What plants did the ancients use for weaving? How did the Victorian craze of fern-collecting affect our ferns in Ireland? What sort of things did people collect in the garden?

**Adult: €5. Further Information**  
**01-804 0319 or 01-857 0909**  
**[botanicgardens@opw.ie](mailto:botanicgardens@opw.ie)**

◀ The Minister for Culture, Heritage and the Gaeltacht, Josepha Madigan, TD, at the launch of National Heritage Week 2019, Ireland's great annual celebration of our national heritage, which takes place from 17th to 25th of August. Pictured with the Minister are Sophia, Vivaan, Grace and Harvey.

Photograph courtesy of Nick Bradshaw  
 /The Irish Times/[www.heritageireland.ie](http://www.heritageireland.ie)







## EVENTS HERITAGE WEEK

### Lullymore West Bog Butterfly Life

Bog of Allen Nature Centre,  
Lullymore, Rathangan, Co. Kildare

**Sunday 25 August, 2pm - 4:30pm**

Join the Irish Peatland Conservation Council for activities including a butterfly slide show followed by a walk to the bog to observe and identify butterflies. Wear appropriate outdoor clothing and strong footwear.

**Admission Free**

**Further Information:** 045-860133  
bogs@ipcc.ie



Above: Small Tortoiseshell Butterfly at Bog of Allen Nature Centre

Facing page (top): Tour of the stables during National Heritage Week at Castletown House Co. Kildare.

### Wexford's Walled Town Medieval Day

On the green behind Westgate Tower

**Saturday 17 August, 12pm-5pm**

Wexford Walled Town Medieval Day a free fun day for all the family on the 17th August to mark the start of Heritage week. Come and see Viking Shield making Falconry and weaponry displays battle re-enactments Children's digging pits and Pottery Making Face painting musical entertainment Hear our story teller bringing to life the arrival of Vikings in the 9th century and how they built a wall around Harbour of the Mud Flats. The Town Wall in Wexford is steeped in history and our Tour Guide will provide extensive expertise and knowledge about the history of the wall and town during the guided walking tours on the day.

**Admission Free**

**Further Information:** 053 9166910  
joan.murphy@wexfordcoco.ie

### Magazine Fort Tour

Phoenix Park, Dublin

**Sunday 18 and Sunday 25 August,  
Tours at 10.00am, 12.00pm &  
2.30pm**

Meet at the Phoenix Park Visitor Centre, there will be a coach to the Magazine Fort. Tickets for tours of the Magazine Fort, Phoenix Park are issued on a first come basis on the day. The tour will also cover the 1939 IRA raid of the fort.

**Admission Free**

**Further Information (01) 6770095**  
www.phoenixparkvisitorcentre@opw.ie



Phoenix Park Magazine Fort

Image © Government of Ireland National Monuments Service Photographic Unit



**National Heritage Week: 17-25 August 2019.**

For more information and event listings visit [www.heritageweek.ie](http://www.heritageweek.ie)



## Heritage Week Event: STORY BOARD WORKSHOP Ballyhack Castle, Co. Wexford | 17-18th August



## Dublin Castle Events and Exhibitions 2019

### The Birth of Modernism in Irish Art

12th April – 18th August

**State Apartment Galleries**

**Admission included in your ticket to Dublin Castle  
09.45 – 17.15 daily**

Isolated on the western fringes of Europe it took time before the influence of early 20th century European developments in art reached these shores. This exhibition explores the development of modernism in Ireland beginning in 1920, a period of political turmoil in this country and ends in the modern Ireland of 1960. It will contrast the traditional 'Irish School of Painting' of the male dominated RHA favoured by de Valera and the new Irish Government to that of the European influenced art that was being championed by women artists such as Mainie Jellett, Evie Hone and Norah McGuinness amongst others through the Dublin Painters Society and the IEILA exhibitions.

The exhibition, which has been curated by David Britton, gives the public a unique opportunity to view paintings and sculptures that have been drawn exclusively from private Irish collections with many of the works on exhibition in Dublin for the very first time in over 60 years. The exhibition contains 45 works by such artists as Roderic O'Connor, Jack B. Yeats, Paul Henry, Sean Keating, Sir John Lavery, Gerard Dillon, John Luke, Nano Reid and William Scott to name but a few.

## Dublin Castle Events and Exhibitions



Letitia M. Hamilton,  
'A fair day Clifden'



Norah McGuinness  
'The First Sheaf'



## Exhibitions in 2019

### Clay/works Ceramics Ireland Annual Members Exhibition

4th – 31st August

10am – 5pm

**Printworks Conference and Exhibition Centre**  
**Admission Free**

*Clay/works* celebrates the work of over 80 makers from all four corners of the country. A diverse range of ceramic work is on show including functional, decorative, wall panels and sculptural forms. It will feature the work of established makers alongside emerging makers; there will be something to interest everyone in this exhibition of over 250 pieces



## Dublin Castle Events and Exhibitions 2019

### Birds Bugs and Butterflies Lady Betty Cobbe's 'Peacock' Worcester Porcelain

9th September 2019 – 16 February 2020

09.45 – 17.15 daily

**State Apartment Galleries**  
**Admission included in your ticket to Dublin Castle**

In 1763 Lady Betty Cobbe and her husband began purchasing a splendid dessert and dinner service of Worcester Porcelain for Newbridge House.

At around 400 pieces, it would be one of the largest on record from an 18th-century British porcelain factory. Most unusually, it possessed sets of matching Worcester porcelain handles fitted with Dublin cutlery.



Throughout the following century the numbers in the service dwindled, and only 145 pieces remained in 1914. In a house valuation of that year, these were among the most valuable of the Cobbe family heirlooms and a little later, during the Irish War of Independence, they were despatched to London and sold in 41 lots. The service was thus lost to the house and to the minds of the continuing family. A chance happening upon a London sale in 1986, offering one knife and fork 'from the Cobbe service', initiated the research that both uncovered the former existence of the service and inspired a thirty-year process of reassembling it.

This exhibition will showcase some of the most beautiful pieces of the Cobbe service at Dublin Castle for the first time and, together with the fascinating contextual material, is sure to be one of the highlights of our 2019 programme.

## Dublin Castle – August Tour

### Family Tour

25th August

11am

**Free admission, booking required.**

**Suitable for families with children age 6+.**

Join us for a special tour designed for children and their guardians, parents and carers. Our aim is to make history fun and engaging for kids.

Free







Visit and enjoy  
Ireland's wonderful  
Heritage buildings