















Heritage Ireland

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Foreword

Maurice Buckley
Chairman OPW



Welcome to the Summer 2021 issue of the OPW's Heritage Ireland ezine.

In line with the Government's announcement that museums and galleries could reopen from 10 May, we in the Office of Public Works (OPW) were delighted to commence reopening additional heritage sites from mid-May. Safety for all is a priority and OPW staff worked hard to risk assess our historic houses, castles and museums in order to provide access in easy one-way systems to facilitate social distancing. Together with the OPW gardens and parklands that had remained open and accessible to locals throughout lockdown, our reopened heritage sites play an important role in providing important amenities for citizens' health and wellbeing and in reviving cultural life. To assist the recovery further, admission charges to all fee-charging OPW heritage sites are being waived from 14 May until the end of 2021.

Our staff kept busy during lockdown, devising new exhibitions, experiences and fun educational resources to ensure that we had plenty to keep you entertained when we reopened our doors.

At the Coach House Gallery Dublin Castle, visitors can discover a new exhibition entitled '100 Lithographs: Dante's Divine

Comedy by Liam Ó Broin', which is part of this year's events marking 700 years since the death of medieval Italian poet Dante Alighieri. At Kilkenny Castle, an exciting new experience awaits visitors following an innovative program of re-interpretation of many of the Castle's period rooms, all laid out with the Ormonde family's art collection, the 17th-century Decius Mus tapestries and intriguing new objects on display.

To mark its reopening, Kilmainham Gaol Museum has mounted a special exhibition of artworks and other commemorative items related to the struggle for Irish independence. Most of these items have either not been on display for many years, or have never been publicly exhibited before.

These and many more new experiences are just waiting for you to explore. For additional information on opening times, booking requirements, etc. please check the individual site pages on www.heritageireland.ie

Finally, I know you will join me in sending best wishes to our long-time leader and sponsor of OPW Heritage Services, Commissioner John McMahon, who is retiring after over 40 years dedicated service to the OPW.

Contributors



Thomas Nelligan has a PhD in ancient Greek literature from the University of Limerick and published his research in 2015. Since 2016 he has been a guide with the OPW, first at Roscrea Heritage and now at the Rock of Cashel. He also runs a blog about heritage sites in Ireland (www.thestandingstone.ie) on which he has published over 400 articles.



Sandra Murphy is Head Guide at Castletown House and is a History graduate from Maynooth University. Sandra has worked for the OPW at Castletown for five years and has a particular interest in the history of art and architecture in Ireland.



Patrick Lambe is from The Horse and Jockey. He has a BA in History from UCC and is an OPW guide at The Rock of Cashel.



Patricia Hassett is Head Guide at Swiss Cottage, and has also worked at Cahir Castle. She is particularly interested in social history, especially with regard to changes in the perception of the role of women in society.



Mags O'Riordan has worked as an OPW guide since 2004. With a background in forestry Mags is delighted to be guiding at Doneraile Court, explaining to visitors the layout and history of the vast estate with many specimen trees on view, along with all the fauna, from native red squirrels to the lesser spotted woodpecker.



John Cash is a guide information officer at the Rock of Cashel. He is a keen historian and story teller and also a photographer.



Jim Mulligan is a seasonal guide at the Rock of Cashel since 2012. Holds a B.A. Public Management (1996) and M.A. Human Resource Management (2011) from the Institute of Public Administration.



Jenny Young holds a BA in Archaeology & Geography and a MA in Landscape Archaeology from NUI Galway. She works at Aughnacore Castle and has developed a passionate and broad interest in medieval Gaelic settlement and society. She is currently undertaking research into the medieval Gaelic lordship of larchonnacht for a future publication.



Audrey Farrell MRIA, is a Senior Architect in Heritage Services - Conservation, leading conservation works on a number of heritage structures under the care of the OPW and assists the APA with the management of Building Maintenance Services. BMS is responsible for maintenance and conservation of heritage structures under the care of the OPW within the greater Dublin area.



Christine Casey is a professor in architectural history at Trinity College Dublin and leads an Irish Research Council Advanced Laureate research project, CRAFTVALUE (www.craftvalue.org), which focuses on craftsmanship in eighteenth-century architecture.



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, son and two cats. Stay up to date with the author at: paulobrienaauthor.ie



Rialtas na hÉireann
Government of Ireland

PROTECTING OUR PAST

CODE FOR CARING FOR OUR MONUMENTS

#ProtectOurPast

Protect Our Past

The Office of Public Works (OPW) and the National Monuments Service (in the Department of Housing, Local Government and Heritage) have launched a new campaign entitled *Protect Our Past*, highlighting the need for visitors to Ireland's heritage sites and monuments to be mindful of their actions over the summer. The campaign, launched by Minister for Heritage and Electoral Reform, Malcolm Noonan TD, and Minister of State with responsibility for Office of Public Works, Patrick O'Donovan, TD, is reminding people of the importance of protecting our country's unique archaeological and architectural heritage sites, many of which are extremely vulnerable.

There are over 145,000 recorded archaeological monuments around the country in private and public ownership, with latest research suggesting evidence of human activity in Ireland well over 10,000 years ago. Examples of archaeological monument types in Ireland include megalithic tombs, stone circles, standing stones, rock art, ecclesiastical enclosures, churches,

graveyards, ringforts, souterrains, crannógs and castles.

As people enjoy a summer exploring Ireland, the two Departments are encouraging people to visit the many varied heritage sites that Ireland boasts but to be especially mindful of how fragile, vulnerable, and irreplaceable our heritage sites can be. Recent evidence of graffiti and anti-social behaviour at several of Ireland's most significant monuments - some of which are ancient burial sites - has illustrated the need for more respectful behaviour. Some archaeological sites are suffering damage that threatens the preservation of archaeological remains. Small fires and ground disturbance, for example, which may be carried out with no ill intention, can destroy or seriously damage these monuments.

The Irish countryside is unique in Europe in the number of ancient monuments that survive from past ages. This campaign aims to increase understanding and appreciation of these monuments so we can all play our part in protecting them for the next generation.

Ireland's archaeological landscape is truly unique and we can take great pride in what our ancestors have given to us to enjoy and learn from. The built and archaeological heritage we have inherited has survived for thousands of years. These ancient structures have witnessed wars and famines, but unfortunately in recent years many sites have become at significant risk of damage.

The following guidance has been produced to help protect these unique sites for the future. We hope you will help share this information with others so that what we have inherited can continue to be passed on to generations to come.



Minister of State for Heritage and Electoral Reform, Malcolm Noonan TD, at the Department of Housing, Local Government and Heritage commented:

“Ireland has over 145,000 recorded archaeological sites and monuments spread across every town, parish and townland, meaning we are never far from a special place that provides us with a tangible link to our ancestors and our past. The rate of survival of Ireland’s archaeological and architectural heritage is unique and something to be proud of. We all have a role to play in ensuring its survival for present and future generations. I encourage everyone visiting a heritage site or monument this summer to be mindful of how their actions might impact these sites or monuments.”

Minister of State with responsibility for Office of Public Works, Patrick O’Donovan, T.D., said:

“Our heritage defines our sense of identity; it tells us about who we are and where we came from and is a critical resource for education

and learning. It includes evidence of the environment in which those societies lived – from the everyday to the very special. Heritage also plays a vital role in contributing to our tourism sector, especially in rural areas, so we need to come together to ensure we protect it.”

Our archaeological monuments are a source of pride and provide a sense of place, belonging and collective identity to communities across the country. These sites can inspire us with a profound sense of joy and wonder and make a contribution to enhancing well-being. Collectively we can work together to ensure that they are preserved for future generations to enjoy - just as we do today. Please take a moment to think about your actions when you next visit one of our precious archaeological sites.

The campaign information is available on gov.ie/opw

Protect Our Past

For any queries or to report damage to a monument please contact
nationalmonuments
@housing.gov.ie

If you want to find out more about archaeological monuments, how they are protected and the work of the National Monuments Service see **www.archaeology.ie**

For information on visiting built heritage sites in the care of the Office of Public Works see **www.heritageireland.ie**
For further information on this campaign go to **gov.ie/opw**

CODE FOR CARING FOR OUR MONUMENTS



Many archaeological and built heritage sites are on privately owned land and, just like someone's home, you **can't always just walk through.**



So much information about archaeology is under the ground and new technology can read that information for us to reveal long-hidden secrets. However, **fires permanently damage our ability to read the hidden clues** and as a result we may never get to know some of the secrets of the site.



Graffiti is really damaging to archaeological or architectural monuments – we all have to pay the costs of having it removed and sometimes it's not possible to erase.



Take note of signage – these have useful information to keep you and your family safe.



Kids love to climb – it's a natural instinct. Bear in mind that **monuments and stone walls are old, often weak and can collapse** causing injury and ruining a day out.



Archaeological and built heritage sites are precious places; a direct link with our ancestors and how they lived. **They are not suitable locations for camping.**



Ancient sites typically do not feature rubbish or recycling bins. **Please leave the site as you found it.**



Off-road vehicles, mountain bikes and quads are a handy means to get around, but always **avoid driving through an old ruin or archaeological site.**



Without knowledge of the fragility of our heritage, some people **move stones** and rearrange material to create new mini monuments. Sadly, this means **no one can ever again experience the landscape or the site as it was** for thousands of years.



We love our **dogs**, but it's hard to explain the importance of good behaviour around burial sites to a beloved canine, so **please keep them on a lead and take waste away with you.**



Monuments have strong legal protection. Be careful not to break the law. **The illegal use of metal detectors causes serious damage to Ireland's archaeological heritage** and is subject to severe penalties.



Close the door when you leave – or is that a gate?



Enjoy your visit and take away great memories to share with friends and family.



Dublin Custom House

A view from the Pediment

Christine Casey,
Trinity College Dublin

100 years ago on May 25th 1921, during the final stage of the War of Independence, the Dublin brigade of the IRA set light to the Custom House causing a devastating fire.

Restored by the Office of Public Works in the 1920s, the building underwent a second major programme of conservation in the 1980s, completed in 1991. Today scaffolding again rises along the river front to enable cleaning and repair of the pediment statuary following a steam cleaning of the façade by the OPW. The CRAFTVALUE team at Trinity College Dublin (www.craftvalue.org) was permitted access to the site to view the newly cleaned statuary and carving.

Viewing the bejeweled oxen heads, hide swags, riverine heads, and allegorical figures at close quarters illuminates the assembly process of the sculpted elements, the tooling of the stone surfaces, and the sheer virtuosity displayed by Edward Smyth and his assistant Benjamin Schrowder. It also reveals the presence of an incomplete element in the frieze which casts light on the carving process.

James Gandon was 40 years old when he arrived in Dublin and had only one building of significant scale to his name, the County Hall at Nottingham, now demolished. The Custom House presented major challenges in terms of its immense size and waterlogged site.

Edward McParland has brilliantly analysed the sources and formal arrangements of the design and has noted the singularity of the building's sculptural richness in Gandon's work. If only we could now access the building records in the National Archives at Kew cited in McParland's footnotes, which contain information on the building contracts and construction process including the importation of scaffolding poles from England, reportedly because poles of sufficient length could not be procured in Ireland. The reopening of the Kew Archives and lifting of travel restrictions will provide an opportunity to revisit these records.

Though faced in granite and Portland stone the fabric of the Custom House contains brick and calp or local Dublin limestone. The brick contract was awarded to John Semple whose



> Melanie Hayes of
CRAFTVALUE with figures of
Britannia and Hibernia in the
Custom House pediment

> James Malton's view of the Custom House, Dublin.
Courtesy Irish Architectural Archive

▼ Figures of bejeweled oxen heads, and hide swags
Image: Con Brogan

▼ Audrey Farrell, OPW conservation architect and John Larissy, OPW building maintenance



^ Copper alloy is visible in the spear and trident of Neptune



son and grandson were responsible for the remarkable series of Gothic Revival churches in Dublin and beyond, including Monkstown Church and the Black Church. The stone contractor was Henry Darley, a member of the foremost building dynasty of 18th century Dublin whose second wife was the widow of the carpenter and master builder Robert Ball. Among Darley's men was the stone carver Edward Smyth whose designs for the ornaments of the dome so impressed Gandon that he engaged him to carve the heraldic sculpture over the pavilions and the figures of the pediment designed by the London based sculptor Agostino Carlini.

The friendly union of Britannia and Hibernia at the centre of the pediment, flanked by Neptune, tritons, ships, and wind-swept famine and calamity are deeply undercut with exaggerated heads and facial expressions designed to read fluently from below.

The lions and unicorns of the pavilions are foreshortened in a similar manner and were criticised by contemporaries as being more head than body. Seepage from copper in the unicorn horn has caused these mythical creatures to 'cry'.



While much of the surface tooling of the pediment sculpture has been erased by weathering, lower down on the frieze and collars of the columns the original chisel marks can still be clearly read, a standard method of texturing the background to throw ornaments into greater relief.



Intriguingly, on the west return of the portico is what at face value appears to be an incomplete animal hide swag. By contrast the east return is an uncarved block. Is this a later repair? The answer was provided by conservation mason Henry Snell who explained that these elements were badly damaged by the fire and were partially or wholly removed during the initial restoration process. Such anomalies demonstrate the need for OPW to conduct a thorough survey of the successive repairs to the building over time. Seeing the carvings at such proximity raises questions about the execution process. Did Smyth finish the major carvings of the frieze and pediment in situ rather than completing them on the bench? This seems likely given the potential for damage in raising stones to such a significant height. Did Smyth and Gandon stand below and discuss the pediment and frieze? For centuries architects and masons jointly deliberated on the effects of roofline sculpture. Of the carvings at Blenheim Oxfordshire David Green concluded 'To read through their accounts is to gather the impression that for months on end the Strongs [master masons] and their labourers spent half their time hauling urns or models of urns and trophies and finials some seventy feet to the roof tops and then lowering them again while various knowing persons shook their heads'. James Gandon wrote of his indebtedness to the masons and carvers at the Custom House and commented amusingly on deliberations about the timber raft foundations. The site was visited by members of the College faculty, one of whom proclaimed the use of Fir a mistake, advice politely ignored. 'When I was informed of this,' Gandon wrote, 'I requested my informant, when next he should meet the Doctor, to present my compliments, and to say that Doctors differed...'

The sculpture of the Dublin Custom House, according to Fraser Murray exhibits a



‘profusion and quality of carving unsurpassed in any contemporary British building’ while Matthew Craske has considered the building, together with Somerset House as a ‘hybrid

between a patriotic street monument and a public building’. Dubliners and visitors to the capital can enjoy the newly cleaned building externally and later this year may visit the interior. The Department of Housing, Local Government and Heritage in conjunction with the OPW and the support of Fáilte Ireland are currently carrying out a refurbishment of the Custom House Visitor Centre, with the installation of new exhibition and interpretation displays. The Visitor Centre will cover not only the 1921 attack and fire but also the history of this remarkable building. Unfortunately, due to Covid restrictions its opening has been delayed until later in 2021.

Detail of the newly cleaned statuary and carvings at The Custom House, which is located on the north bank of the River Liffey, on Custom House Quay between Butt Bridge and Talbot Memorial Bridge in Dublin.

For an account of the building’s history and construction in the context of the city, see History Ireland, Dublin Custom House podcast <https://www.historyireland.com/hedge-schools/>

Acknowledgements

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CHRISTINE CASEY has published widely on architecture including *Dublin* (Yale University Press, 2005) and *Making magnificence: architects, stuccatori and the eighteenth[1]century interior* (Yale University Press, 2017). A member of the Royal Irish Academy and an honorary member of the Royal Institute of the Architects of Ireland, she has served on national organisations for architectural heritage. She has been elected Parnell Fellow, at Magdalene College, Cambridge 2021/22





Custom House, Dublin

Building Maintenance Services External Works

Audrey Farrell

In preparation for the centenary anniversary of the burning of the Custom House, Dublin in May 1921, OPW Conservation Services and Building Maintenance Services (BMS) co-ordinated and carried out a programme of planned maintenance works to the exterior of the Custom House. The works included cleaning and repointing of granite paving and steps to the surround landscape, painting of 315 linear meters of cast-iron railings, full refurbishment of all windows to the Liffey façade, painting of all 536 windows and external doors, and specialist cleaning and localised repairs of the stone façade.

The overall works were coordinated by Mark Geoghegan, Aidan O'Donoghue and John Larrissy. Dave Farrell, BMS Health & Safety, assisted with the H&S coordination, which had the added complication of COVID-19 restrictions arising during the planning of the works. Dave Lee, BMS Painting Division, coordinated and supervised all painting.

Barry Byrne, BMS Joinery Division, co-ordinated the joinery unit into pods due to Covid-19 safety precautions. Richard Buckley, James Lynch and Tom Forde were the onsite carpentry team at the Custom House to

refurbish all of the sash windows on the south/Liffey façade, which are now all balanced and in full working order including new ironmongery. Where required, extensive window restoration was completed in the BMS joinery workshop at Collins Barracks. Stephen McCabe restored the sash windows using traditional restoration techniques; windows were assessed and repaired with splicing repairs using new timber (southern yellow pine) and retaining as much of the historic timber as possible. Windows would then be primed for painting and re-puttied before being brought back to site for reinstallation. Glass repairs were carried out by glaziers Noel Davis and Pat Woods. All projects carried out by the Joinery Division require a lot moving parts regarding the transport of goods and materials from A to B, and Peter O Connor, Paul McDonald and Ciaran Keogh from the BMS joinery division General Operative team are a critical part of the logistics of carrying out these works.

All granite and Portland stone façades were given a low pressure, high temperature steam clean.

The South/Liffey Portland stone façade had a

> Pediment figures of Hibernia and Britannia before and after cleaning



^ Window under repair

v Riverine head in Portland stone, by sculptor Edward Smyth, representing the River Erne, at Custom House, Dublin



greater build-up of black carbon/gypsum on the stone due to the proximity to the road. The Portland stone south/Liffey facade portico with pediment and the ground level windows decorative surrounds, including river gods, had a careful chemical clean with an alkaline cleaning solution which breaks down and softens the carbon/gypsum deposits before rinsing with steam. A full digital scan record of the river gods and the sculpture to the southern pediment has also been carried out, to record the condition and monitor weathering.

In the centre of the pediment high above the Liffey entrance to the Custom House, the two female figures represent 'the friendly union of Britannia and Hibernia' while Neptune is shown driving away famine and despair; personified winds speed the passage of two ships moving in opposite directions, vehicles of imports and exports. Symbols of Ireland's beef trade and tanning trade are carved on the frieze below. Above the pediment are the Agostino Carlini carved statues of Neptune and Mercury and Edward

Smyth carved statues of Industry and Plenty, and that of Commerce on top of the dome.

The works to the pediment have been recently featured in architectural historian Christine

Casey's CRAFTVALUE blog:

<https://craftvalue.org/dublin-custom-house-a-view-from-the-pediment/> and reproduced here by kind permission of the author.

Visitor Centre

OPW Heritage Services, on behalf of The Department of Housing, Local Government and Heritage, is managing the refurbishment of the Custom House Visitor Centre. OPW BMS has actively been part of the restoration and fire upgrade works. OPW National Historic Properties will operate the newly presented visitor centre. It will cover not only the 1921 attack and fire but also the history of this remarkable building. Unfortunately due to Covid Restrictions its opening has been delayed until later in 2021.

Heritage Services Team

Commissioner: John McMahon

Conservation Services:

John Cahill, Terri Sweeney Meade, Audrey Farrell, Alan Keenan, Dermot Collier, Frances Murphy.

Building Maintenance Services:

Dick Browne, Colm Byrne, Bernard Malone, Dave Farrell, Ian Plunkett, Mark Geoghegan, Aidan O'Donoghue, John Larrissy, Dave Lee, Barry Byrne, Stephen McCabe, Richard Buckley, James Lynch, Tom Forde, Peter O Connor, Paul McDonald, Ciaran Keogh, Noel Davis, Pat Woods.

OPW Civil & Structural Services:

Kieran Walsh

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Office of Public Works



Access all Éire!

Trim Castle, Co. Meath



100 Lithographs

Dante's Divine Comedy

Liam Ó Broin

The Office of Public Works, Dublin Castle, in collaboration with the Istituto Italiano di Cultura, Dublino, are celebrating the seven hundredth anniversary of the death of Dante Alighieri 1265-1321.

The Italian poet Dante, born in Florence in the 13th century, was the poet and historian of that city. Passionate, bitter, and exiled from the city he loved, he wrote the three volumes of *The Divine Comedy*: *Inferno*; *Purgatory*; *Paradise*, at the beginning of the fourteenth century.

La Divina Commedia, more widely known as *The Divine Comedy* was written over seven hundred years ago by the Italian medieval poet Dante Alighieri. This exhibition in Dublin Castle's Coach House Gallery celebrates the poet's life and his death in 1321, with 100 lithographs. A lithograph is essentially a print where the artist can draw directly onto a limestone slab or plate – separate drawings representing each colour are made and then the completed image is editioned by hand by the artist.

The poem of 100 verses or cantos, is an epic poetic journey encapsulated into a few days, over an Easter weekend: which takes the reader deep through four worlds. The worlds of the imaginary – *Inferno*, *Purgatorio*, *Paradiso* and the reality of this world – Earth. It is also, amongst many other aspects, the personal odyssey of a troubled human being coming to terms with his weaknesses and searching out a measure of atonement – a salvation in the context of his world, as he then knew it – the Hell on earth created by ourselves and for others in a world which in terms of the human condition has in reality, changed very little since Dante's time.

Rapidly recognised as a masterpiece, this work has always fascinated artists. Over

the centuries, from Giovanni de Paolo and Botticelli onwards artists and interpreters have squared up to the task, not just of illustrating Dante, but of responding to him. In the 21st century, the Irish artist Liam O'Broin, who lives close to the river Boyne in the neighbourhood of Slane, is the latest to respond to the Italian poet, producing over the course of ten years, 100 large-scale, vibrant lithographs, predominantly in colour; the largest printmaking project of its kind ever undertaken in Ireland. The exhibition, curated by Brian McAvera, not only showcases the remarkable series of prints but also provides contextual background – artist's notes, drawings and sources – in a series of display cases, and is also accompanied by a ten-minute explanatory film which explains and illuminates the process of lithography and provides, in simple language, a number of ways for the viewer to look at and understand the lithographs.

There are explanatory captions under each lithograph and a detailed catalogue which reproduces all one hundred lithographs.

Location: Coach House Gallery, Dublin Castle Gardens, Dublin Castle, Dame Street, Dublin 2

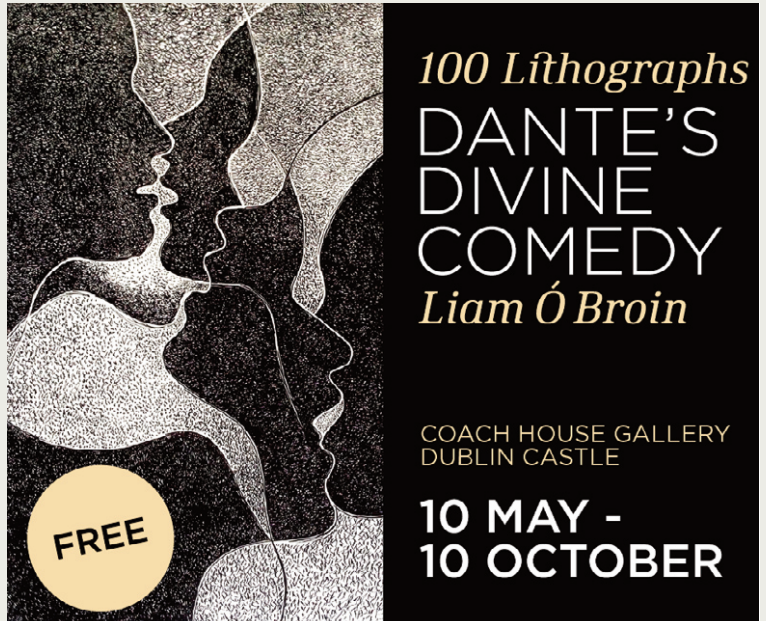
Dates: 10 May 2021 – 10 October 2021

Times: 10:00–17:00

Website:

<https://www.dublincastle.ie/event/dantes-divine-comedy/>

Admission: Free





Lady Louisa

The Story of Castletown House

Sandra Murphy

In 1759, at the tender age of 15, Lady Louisa Lennox married young Tom Conolly. Louisa was descended from royalty, her great-grandfather was Charles II of England and her grandmother was Louise de Kerouaille, the infamous Duchess of Portsmouth. The illegitimate son of the king was granted the title Duke of Richmond and Louisa's father was the 2nd Duke. She was raised with royalty. Her parents were at the court of George II and Louisa and her sisters were well acquainted with the young George III.

Louisa's parents died when she was only very young and she and her younger sister Sarah were sent to live with their older sister Emily, who had married the Earl of Kildare, later Duke of Leinster and who lived at Carton House. They had a happy childhood there, Emily became mother to them as well as her own ever-expanding brood of children. Emily had 22 children in her lifetime and Louisa no doubt spent much of her time helping in their upbringing.

The young Louisa made great use of the Carton stables, going riding out whenever she

could. She would ride out towards the folly, built by the great Katherine Conolly in 1743, and the visual mark of the boundary between Castletown and Carton. This is where she met Tom and fell in love. They were married in 1759 and after a few months of travel and meeting friends and family in England, they returned to Ireland and began their life at Castletown.

Tom was the great nephew of William Conolly. William was born in Ballyshannon, Co Donegal and was the son of Patrick Conolly, a Protestant landowner and innkeeper.

He bought the Castletown estate from the Dongan family in 1709 and in 1722, embarked on the building of the Palladian mansion that stands there today.

William studied law at Trinity College and embarked on a highly lucrative legal career during which he acquired vast wealth through his political offices and land acquisitions. It is estimated by the time of his death, William Conolly had amassed over 150,000 acres of land and an annual income which today

equates to €4.2m.

His political career was no doubt helped by his marriage to Katherine Conyngham. She was the daughter of Albert Conyngham, Williamite war hero who had some powerful familial connections across Ireland. Katherine brought a dowry of £10,000 which was invested in land in Kildare, Donegal and Wales.

Williams political career was as successful as his land acquisitions. In 1715, he was appointed Chief Justice and in 1719, became Speaker of the House of Commons, a post he held until his resignation shortly before his death in 1729.

As William and Katherine had no children of their own, it was William James Conolly, son of William's brother Patrick who had inherited the great fortune and the Castletown estate after Katherine's death in 1752, however, William James died two short years later and his wife Anne returned to England with her children, leaving the house empty and shut up until Tom had reached his majority at the age of 21.

Louisa and Tom were young, in love and very, very wealthy and when they returned to

Castletown, they found an unfinished house which was out of fashion and unsuitable for a young family. William and Katherine had built the house as a political statement of superiority and upon William's death, it had become the retirement home of an elderly widow. Dramatic changes were needed to bring the house up to Tom and Louisa's high standards and they embarked on an almost twenty-year long scheme of decorative and landscaping improvements. Louisa brought the latest fashions to Castletown, she employed the famed Swiss-Italian stuccodore Filippo LaFrancini to decorate her Italianate stair hall with some of the most sumptuous plasterwork in all Ireland; she brought an English artist named Riley to decorate her new Long Gallery in the newly fashionable Pompeiian style. She created two modern drawing rooms along the ground floor enfilade with ceilings by

Serlio and Isaac Ware, Italian marble fireplaces and richly woven silk wall coverings. She removed the formality of the old house and brought it back to life as a light, young and welcoming family home.

Louisa always wanted a large family, her sister Emily had over twenty children in her lifetime and while Louisa may not have hoped for quite so many, she said that she wanted to 'fill the halls of Castletown with the laughter of



> William Conolly portrait

▼ Tom Conolly portrait



children'. Unfortunately, Louisa and Tom were never to have children of their own. In the early years after their marriage, it was thought on a few occasions that Louisa might be 'breeding' but sadly, no children. Louisa did become pregnant but miscarried and was confident after that she would be unable to become pregnant again. However, this sadness didn't stop Louisa from mothering the many, many children who came under her care in her 63 years.

Tom's sister Harriet had married John Staples, and upon her death in 1771, their two daughters Louisa and Harriet were taken in by Tom and Louisa. They became their children and it was Louisa Staples' son Edward who inherited the Castletown Estate after Louisa's death. Louisa was very involved in their care, and took on the roles of both mother and educator.

Harriet and Louisa were not the only children that Louisa cared for. Her correspondence is full of references to the care of children whose parents were unable to care for them due to illness or death. Right up to her death, she was caring for children.

Perhaps the most memorable of these was her niece, Emily Napier. She was the daughter of her sister Sarah and her second husband, Colonel George Napier. Emily came to live with Louisa at Castletown as a baby and became as her own daughter. She was Louisa's constant companion, caring for her in her old age and it was in the heartbroken Emily's arms that Louisa passed away.

Louisa was just like all parents in a lot of ways. In November 1807, she was caring for two



^ Katherine Conolly portrait.
Castletown House,
Country Life Picture Library

young children named William and Eizabeth. There was snow laying on the ground and the children were wet 'up to the knees' after playing out in the gardens. Louisa had them run up and down the Long Gallery to warm up and then set them to colouring. When the two children argued over colouring supplies, as brothers and sisters do, Louisa was 'quite happy when it was 8 o'clock' and she could send them both to bed!

As well as caring for children, Louisa and Tom had very active social lives. They hosted dinners and dances. Their house was a party house, entertaining a who's who of the social elite of the time. They went to balls in Dublin Castle and entertained society at Castletown. Tom was an MP but was also an avid sportsman, regularly leading hunt parties across the ample hunting grounds they enjoyed at Castletown.

Tom had the first pack of hounds ever kept in Ireland. They lived in specially built kennels which were located at the Celbridge gates. He had stables at Castletown and also on the Curragh. He bred horses with names like Whiskey and Chestnut and was known as

'Squire' Conolly. After a hunt, there was always a lavish hunt dinner and Tom's hunt dinners were legendary.

Louisa was frequently visited by her sister Emily and her sister Sarah lived with her at Castletown for a while. She spent time in England and a lot of time in France, visiting her own interests there. She had inherited a chateau through her French ancestry and spoke French as easily as she did English. Tom and Louisa led a happy life.

Louisa spent time with her beloved Emily at Carton, she spent long winters in London catching up on latest fashions and social news. While at Castletown, she busied herself with improvements. She created the Dining Room, remodelled most of the ground floor and first floor but also created projects like the Print Room. A 'rainy-day' activity of sorts for ladies of the later eighteenth century, the Print Room was a scrap book of Louisa's social and political interests. Lady Louisa collected prints of paintings from various sources and carefully arranged them around the walls of an informal sitting room. The Print Room at

Castletown is unique in Ireland and one of the finest in Europe.

She built a farmyard where she kept pigs, geese, cows and began to produce food. This not only reduced the cost of purchasing these foodstuffs but also provided employment opportunities for local people.

She also provided employment by establishing a straw bonnet factory in Celbridge. This enterprise trained women in the production of these new, fashionable hats. Through Louisa's influence and involvement, these bonnets became quite popular, with members of the Royal Family even being seen in them.

And then, it all changed. Two years after the Irish Parliament disbanded itself through the Act of Union, Tom died. Still a young man in his early fifties, it was a shock to all and a heartbreak for Louisa. Her dear flea, who had been her best friend for over forty years had left her. He died in her arms and his last words to her were that he left her all he had, in the safe knowledge that she could do more good with it than he ever could.

And that is exactly what she did. Her social life took a back seat and she devoted the rest of her life to others, putting everyone else's needs before her own. She always sought to do good rather than to just appear to do good; and she did a lot of good.

Louisa took on a school established with money left in William Conolly's will. But she also built another school on the site of Tom's old kennels. Completed in 1820, it was for

children of all faiths to receive an education in skills that would enable them to find employment. She educated children of Catholic and Church of Ireland families together, believing that this was the way it should be done, and they received religion lessons from ministers of their own faith.

Louisa had a great interest in education. Her correspondence refers to reading titles on the theories of education and it seems that Emily Napier acted as tutor to the young children under Louisa's care, under direct supervision of Louisa herself.

She used to look after the local people in a quiet way too. There are stories told about her filling the pockets of a long coat with carrots and parsnips from her own garden and distributing them to local families in the village. Her correspondence which speaks of servants always refers to them in a respectful way. She formed a special relationship with a lady's maid by the name of Bell, and when Bell had her first baby, Louisa's joy at the safe arrival of the little boy was made very apparent by the fond way in which she referred to the new baby.

She invited family members to use her house as their home on numerous occasions. She offered sensible and experienced advice to family about investments, building and social etiquette.

The last couple of years of Louisa's life were spent purely in looking after others. When her beloved young Elizabeth became ill, Louisa's

> The Long Gallery circa 1880.
Photographer: Henry Shaw.





concern consumed her. It was a long illness and Louisa did everything in her power to make her well again, travelling long distances to see doctors and to find cures. She even procured the Prince of Wales' royal yacht to take her to Malaga in the hopes that the dry sunny air would cure her. Alas, Elizabeth was too ill and never got to make that journey but Louisa cared for her even though she was herself becoming weak through old age.



In the final months of her life, Louisa suffered a great deal and her final months were spent in great pain. Despite this, she continued to attempt to do good and her concerns for her young charges stayed with her to the very end.

When the end finally came, Emily was with her. Her death was a sad relief for those who loved her and who hated to see her suffer as she had. Her demise was met with grief by all. Her nephew George left an account of her funeral. She was laid out in her bedroom for the local people to bid her farewell and George describes the outpouring of grief that he witnessed. Her funeral was attended by thousands. Her reputation had spread across the whole of the country, her kindness was legendary. George Napier's account says the people's grief was like that of people who had lost a parent. She had become the mother of the people.

After Louisa's death, Castletown passed to Louisa Staples son, Edward Michael

Packenham. He changed his name to Conolly as required by William Conolly's will and over the next two hundred years the house stayed in the Conolly family.

Throughout, Louisa's legacy kept burning in the hearts of the Celbridge family. During the famine of the 1840s, it was on land built by the Conolly family that the workhouse was built. Tenants of the Conolly's were allowed to cut as much turf as they required from the nearby Crodaun bog, owned by the Conolly family and they provided education and employment for the local people right up to the time that they were forced to sell the house.

After the sale of Castletown in the 1960s by the Conolly-Carew family to a property developer, the house again lay silent for two years until in 1967, Desmond Guinness and his wife Mariga bought it. They opened it to the public in 1967 and it was the first house opened to the public to tour in Leinster.

Castletown was run by Desmond and Mariga, and then by the Castletown Foundation until 1994 when it was handed over to the Irish State and came into the care of the OPW. Today, the grounds are visited by almost 1,000,000 people a year, with nearly 28,000 of those visiting the house. Castletown is once more a hub of activity with a conference centre and a full cultural programme of music, theatre, monthly craft markets and seasonal events. It provides education through the OPW's Free Educational Visits for schools programme and conserves and restores Lady Louisa's prized decorations and furniture.

Castletown is once more brought to life.

^ Lady Louisa Conolly
by Hugh Douglas
Hamilton



Lough Gur 9000 years of life

Lough Gur is a site of international significance due to the area's rich archaeology and environment. Lough Gur is home to Ireland's oldest and largest stone circle and only natural lake of significance in South East Limerick. Lough Gur also has an abundance of ancient monuments in State care with a reported 2,000 archaeological monuments in a 5km radius.

Visitors to Lough Gur Lakeshore Park will find a hillside visitor centre where you can take part in a guided or self-guided tour of the exhibition. There is also an option to take a full outdoor guided tour of the archaeological monuments. Tours are tailor-made and can range from 30 minutes to 3 hours. A local community group, Lough Gur Development Group, runs the Lakeshore Park and tours.

Lough Gur is located in the South East of Ireland within the Ballyhoura region. Visitors enjoy the rural unspoilt beauty that is easily accessible 21km's from Limerick City. The area of Lough

Gur is part of Wild Atlantic Way Region, Munster Vales and is also an accredited Discover Primary Science and Maths Centre through Science Foundation Ireland.

Visit the Great Grange Stone Circle

Grange Stone Circle is the largest standing stone circle in Ireland, 45 meters in diameter, enclosed by 113 standing stones. It is located 4kms from Lough Gur Visitor Centre. The largest stone in the circle is Rannach Chruim Duibh (Crom Dubh's Division), is over 13 feet high, and weighs 40 tons. The entrance stones are matched by a pair of equally impressive slabs on the southwest side, whose tops slope down towards each other to form a V-shape. It is one of the finest examples of a stone circle in Ireland and is believed to have been a place for ceremonial worship.

Take a Tour of the Exhibition

Visitors to Lough Gur Visitor Centre can find out about the rich heritage of Lough Gur by visiting the interactive multimedia exhibition that brings to life over 9,000 years of archaeology and history. The exhibition is suitable for all ages and brings the visitor on a journey through the history of Lough Gur starting during the Mesolithic Era, and





^ Aerial view of Lough Gur lakefront

- > Guided Tour of Lough Gur Visitor Centre Interactive multimedia exhibition

progressing until the 19th century. Visitors to the Centre have an opportunity to actively engage with the exhibition and can play a role in forming their individual experience at the centre by choosing which interactive elements to investigate, either on their own or with their family/friends.

Lough Gur Development Group

Lough Gur Development is a non-profit community organisation that was founded in 1969 and officially inaugurated in 1993 to promote, preserve and protect the history, archaeology, folklore and environment of the surrounding area.

The company structure includes a voluntary Chairperson and board members. They are supported by a manager and a team of staff. The group operate Lough Gur Heritage Centre, Honey Fitz Theatre, festivals and events. Sub-groups including the Lough Gur Science Group include a number of voluntary members and associated organisations.

Local volunteers help throughout the year at various events and offer their time to assist in the Heritage Centre.

Lough Gur Visitor Centre Admission:

€5 Adult

€4 Student and Senior Citizen

€3 Child (7-16)

€15 for a family of 2 adults & up to 3 children

Getting Here:

Lough Gur Lakeshore Park & Visitor Centre
Lakefront, Lough Gur, County Limerick,
V35 ED 96.

Website: <https://loughgur.com/>
<https://heritageireland.ie/places-to-visit/lough-gur/>



< Visitors at Lough Gur Viewing Point



The Royal Hospital Kilmainham

during the Irish War of Independence

Paul O'Brien

While many people consider that the Royal Hospital Kilmainham, Dublin, is Ireland's foremost classical building, one should not ignore the fact that this building is also one of the many military installations constructed in Ireland by the British Government.

One of the finest examples of 17th century architecture in Ireland, this impressive landmark is located 2.4km to the west of Dublin city centre, surrounded by former military barracks, military magazines and auxiliary military buildings.

Built as a retirement home for soldiers who served in the British Army, the Royal Hospital also housed the Commander-in-Chief of British Crown Forces in Ireland who combined his role with that of Governor or Master of the Hospital.

With that in mind, the Hospital was often targeted by Irish nationalists who sought independence from Britain. During the 1916 Easter Rising, the complex came under fire from Irish Volunteers located within the South Dublin Union (now St. James's Hospital) under the command of Eamon Ceannt. A week-long gun battle ensued between British and Irish Forces. The Royal Hospital was used

as a staging area where 2,500 British troops were billeted awaiting deployment to retake the city.

In January 1919 violence once again erupted as the Irish Republican Army commenced a campaign that was to become known as the Irish War of Independence.

Lieutenant General the Rt. Honourable Sir F.C. Shaw K.C.B. was Commander-in-Chief and Hospital Governor at that time. As the violence escalated British troops were deployed to reinforce the Royal Irish Constabulary throughout the country. In Dublin, buildings were fortified and checkpoints and military patrols became the norm.

In 1920, at the height of the war in Ireland, General the Rt. Hon Sir C.F.N. Macready G.C.M.G. K.C.B., the last governor of the Royal Hospital, replaced Shaw.

The gates of the Hospital, both east and west, were guarded by sentries and armed guards patrolled the grounds. During the Christmas period in 1920 the IRA attacked a number of targets throughout the city. Soldiers were on alert as gunshots and explosions echoed all over the capital. A 10.00 curfew was



implemented but many people ignored this order.

There were many tragic episodes such as this one captured in the national press of the time.

A tragic incident occurred at the Royal Hospital, Kilmainham, on Christmas Eve. A young man, dressed in civilian clothes, was challenged by a sentry as he was passing through the gardens of the Hospital. It is stated that he failed to halt, and that a warning shot was fired. Still he failed to comply; two shots rang out; and he fell dead. He was subsequently identified as Private Jack Evans (24), an officer's orderly of the South Lancashire Regiment.¹

The Irish Republican Army did not have the men or weapons to launch an all-out attack on the RHK as the building and grounds were well secured. Though the Commander-in-Chief travelled daily to military and government institutions, the IRA did not have the resources to get the route or attack a moving convoy. They did however attack the guard on its way to the RHK during December 1920. Volunteer Joseph McGuinness, F Company, 4th Battalion of the Dublin Brigade, a member of the Active Service unit, later wrote,

¹ *Belfast News-Letter* 28 December 1920



...it was usual for the British stationed at Richmond Barracks, Inchicore, to supply a guard to the Royal Hospital, namely, the Old Man's Home, Kilmainham. This guard was relieved daily and, as it marched, it was usually led by a regimental band. Knowing this, we decided to ambush it, so on a certain morning the complete section took up a position on the back road at Inchicore, facing the barracks gate, across the Camac river. We waited until the guard marched from the barracks and, as it was coming on to the archway, we opened fire and, as the guard were completely taken by surprise, they seemed to run amok and rushed in all directions. I cannot say what the actual casualties were but I believe that an officer was shot and wounded, and several Privates were also wounded. We retreated to the Great Southern Railway line and jumped on to the footplate of a guard's van, which was going in the direction of Inchicore Works. We alighted at Ballyfermot Bridge and got safely away.²

The Royal Hospital continued to play an important role during the Irish War of Independence as British officers stationed throughout the country arrived to brief the Commander-in-Chief of the deteriorating state of affairs. General Macready sifted through numerous situation reports from his offices in the North Range of the RHK.

After numerous deaths and destruction of property, a stalemate ensued. Both sides entered into negotiations. In July 1921 a truce was agreed between British and Irish Forces and later a Treaty would be signed.

Though the Commander-in-Chief left in 1922, the Royal Hospital would continue in use until 1927, when the last pensioners were transferred to the Royal Hospital in Chelsea, England.

Today, this magnificent building and its grounds are open to the public daily.

For further information or to book a visit, Contact Paul O'Brien at rhktours@opw.ie

² McGuinness, J. W/S 607, Bureau of Military History

> Swiss Cottage
Cahir, Co. Tipperary
© Tourism Ireland





Swiss Cottage

A Cottage Orné rooted in the picturesque

Patricia Hassett

With its seemingly random asymmetrical plan, undulating thatched roof, windows and doors of varying and fanciful shapes, mismatched trellis and de-barked tree trunks entwined with roses and wisteria appearing to organically connect the cottage with the landscape, it could well be imagined that Swiss Cottage is indeed “rooted” in the earth.

Built in 1810 for Lord & Lady Cahir in a secluded area of their Cahir Castle estate, almost certainly to a design by the renowned Regency architect John Nash, this whimsical rustic “cottage orné” was inspired by the concept of the Picturesque (from the Italian *pittoresco*) which had inspired the idealised but seemingly natural landscape paintings of 17th century Italian artists.

As the 18th century progressed, many English aristocrats and wealthy landowners bought such paintings during their “grand tour” of Europe and became obsessed with recreating similar Picturesque landscapes on their estates, and so began the revolutionary change from the formal gardens of previous centuries to the “natural” landscaped parkland as depicted in these paintings.

In an era when the role of architect and garden designer regularly overlapped, fancifully designed rustic buildings such as dairies, mills, and romantic country cottages as well as artfully positioned follies, frequently in the form of classical ruins which appeared to fit seamlessly into the landscape became the height of fashion and refinement.

As time went on, the development of the idealized country cottage evolved into a very



^ Swiss Cottage

particular style of architecture which became known as the “cottage orné”.

In 1783, Queen Marie-Antoinette of France commissioned “Le Hameau”, a small village of pretty cottages and farm buildings, each surrounded by its own informal English style cottage garden arranged around a well-stocked artificial lake, just a short walk from the Petit Trianon at Versailles.

Tiring of the formality of court life, it is said that she and her courtiers sometimes dressed as shepherdesses and milkmaids in order to embrace their idealized perception of the carefree, wholesome life of a peasant.

The leaders of fashionable society, particularly in France and England were quick to follow her example, and the cottage orné became a “must-have” on one’s country estate!

Although seemingly artless and random in appearance, the design of a cottage orné had to fulfil specific architectural requirements including an irregular rustic appearance, incorporating a thatched roof and a variety of window and door shapes, with untreated tree trunks enveloped in flowers and foliage to give the impression that it was a growing, natural phenomenon rather than an imposition on the landscape.

All of these features are present in Swiss Cottage, enhancing its reputation as one of the finest surviving examples of the genre in Europe.

It is a relatively small building, having a hidden entrance tunnel allowing the servants unobtrusive access to the house and garden, with the underground kitchen and wine cellar

are also concealed from general view.

The cottage contains two ground floor reception rooms, with two first floor bedrooms accessed by an elegant cantilevered spiral staircase which appears to unfurl from the hall ceiling.

The centrepiece of the cleverly designed entrance hall is the floor’s intricate spider web pattern, the ribs of which radiate from its centre point at the foot of the staircase to align with the meeting points of the seventeen wall panels which are arranged to resemble the shape of an uncut diamond.

The cleverly disguised gib door placed in the back wall facilitated discreet access for servants entering the hall from the basement kitchen.

Glazed doors open out into the garden from each of the downstairs rooms, while the bedroom balconies are deftly positioned to take advantage of breath-taking vistas towards the Galtee mountains to the west, and north towards Cahir Castle with a view of the River Suir gently meandering close by.

While many of the original internal architectural features can still be seen in Swiss Cottage, others had to be re-created during the restoration from 1985 to 1989.

Luckily, the original plaster chimneypieces, moulded to resemble oak branches all survived as did most of the original “bamboo” plasterwork on the ceilings.

The front window of the Music Room showcases high quality hand-painted glass, probably made in Italy over two hundred years ago. The largest pane depicts Mars, the Roman God of War and he is flanked by four rustic warriors, almost certainly based on 17th century drawings by Salvator Rosa, one of the first proponents of the Picturesque.

The small orange coloured corner pieces depict oak leaves, continuing the theme used on the chimneypieces.

On entering the Salon, or Dufour Room, the eye is immediately drawn to the spectacular panoramic wallpaper, featuring scenes from “Les Rives du Bosphore” an early 19th century depiction of life on the banks of the Bosphorus in Constantinople.

Originally woodblock-printed by the Dufour factory in Paris c.1812, about one-third of the panels were salvaged and restored, while the remainder were painstakingly copied to complete the panorama.

The scenes reflect the spirit of the Picturesque, contrasting the lifestyles of nobles and workers with a backdrop of the splendid architecture of the city.

When the cottage was neglected from 1980 to 1985, quite a lot of original glass fell victim to vandalism, including the three etched glass panels in the front window of the Dufour room.

Luckily, detailed photographs taken for a 1966 article published in "Country Life" magazine made it possible to copy the originals, which include classical figures flanking the central scene of a fisherman together with ladies enjoying a picnic in a romantic rustic setting.

There are several recurring themes throughout the cottage including nature inspired design features, the contrast between light and shade, trompe l'oeil effects, and particularly the contrast between classical and rustic themes.

The cottage orné was seen as a quirky, fanciful type of architecture which provided a total contrast to the classically inspired Georgian architecture with its insistence on symmetry.

Ancient Greek architects used the Golden Ratio to ascertain the ideal relationships between the height and width of a building together with the positioning of windows, doors and other features in relation to each other.

The cottage orné is regarded as a total contrast to classicism, with its inspiration drawn from the natural world where random shapes are the norm and asymmetry is considered most pleasing to the eye.

In an era when the rapid progress of the Industrial Revolution led to a massive increase in the number of country dwellers migrating to towns and cities in pursuit of work, the resulting increase in the incidence of disease and squalor due to inadequate and overcrowded working and living conditions, coupled with a massive increase in pollution caused by factory emissions, the myth of the carefree, well-fed, healthy peasant as depicted in art and literature of the period was spawned.

Having survived several years of neglect and vandalism, the restored Swiss Cottage is now rightly regarded as an architectural gem, giving a rare glimpse into an almost forgotten past.

In the words of L.P. Hartley "The past is a foreign country, they do things differently there" ("The Go-Between" 1953).

> Swiss Cottage
Master Bedroom

▼ Hallway

▼ Small Bedroom





The Silent Rock of Cashel

Jim Mulligan

Coronavirus Disease 2019, now commonly known as Covid-19, made its appearance on the world stage in early 2020. The outbreak of Covid-19 evolved rapidly into a national public health emergency in Ireland. The Irish Government and public services focused on its impact which resulted in unprecedented measures being taken to protect public health. The World Health Organisation (WHO) formally declared it as pandemic on 11th March, 2020 and the European Centre for Disease Prevention and Control (ECDC) updated its guidelines. The National Public Health Emergency Team (NPHE) in Ireland then issued new advice to the Irish Government, who considered these advices at Cabinet level before making Government decisions.

Some of the measures included: Schools, Colleges, and Childcare facilities to close on Friday, 13th March, 2020. Where possible, teaching to be done on-line or remotely. Cultural institutions were also to close. ⁽¹⁾

Covid-19

This initial period of closure was followed by a formal nationwide lockdown due to Covid-19 on 27th March, 2020 and further extensions of the lockdown resulted in many public

amenities being closed until 18th May, 2020.

Early in May, 2020 the Irish Government introduced Return to Work Safely Protocols to support employers and workers to put measures in place to prevent the spread of Covid-19 in the workplace.

Phase One was due to commence on 18th May, 2020 if approval was given by Government with advice from NPHE and if the process was a success then the phased reopening of society and business would see Phase Five come into operation on 10th August, 2020. As it transpired Phase Four was paused while Phase Five was postponed.

Then in September, 2020 the Irish Government introduced The National Framework for Living with Covid-19. This had five levels, with Level 1 being the least restrictive while Level 5 was the most restrictive equivalent to a full lockdown scenario.

Rock of Cashel Closes

With effect from close of business on Thursday, 12th March, 2020 the Rock of Cashel was closed to the general public and remained so until 18th May, 2020. This initial closure was followed by further three-week extensions. The Rock of Cashel eventually

reopened to the general public on 27th July, 2020 after four and a half months. However, under the new protocols visitors were confined to self-guided tours of the grounds only, therefore no internal visits to Cormac's Chapel or the Hall of the Vicars Choral were permitted. The interesting question arises as to when the Rock of Cashel was last closed to the general public for such a continuous period of time? The silent Rock of Cashel.

The Rock of Cashel was closed to the general public from the 1870s until around 1969 and the early 1970s when tours of the site commenced on an informal basis before being formalised by the Office of Public Works (OPW). It is acknowledged that a caretaker from the Minogue family resident at Rock Cottage did provide tours/information on request on an individual basis for many years prior to OPW involvement before 1969. The legacy of the extended Minogue family was highlighted in the RTÉ series 'The Road Less Travelled' by John Creedon in 2018.⁽²⁾



'The Church of Ireland', the name by which the Irish province of the Anglican Communion is known, has its roots in the sixteenth-century Reformation, when the Tudor monarchs imposed on the Irish church the Reformation settlement already brought into being in England. Henceforth, the reformed Church of Ireland 'was the State - that is to say, the 'established' - church.'⁽³⁾

The Church of Ireland was disestablished as a result of the Irish Church Act which received royal assent from Queen Victoria on 26th July, 1869. This would sever the link between the State and the Church of Ireland. While the legislation came into operation on 1st January, 1871, The Rock of Cashel site was not given over to the Board of Works until

October, 1874. At that stage the Rock of Cashel was vested in the Commissioners of Public Works to be preserved as a National Monument and that remains the situation to this day.

So what took place on the Rock of Cashel between 1874 and 1969, when the Rock was last silent? Originally the base of the kings of

Munster, with Brian Boru crowned High King at Cashel in 978, in 1101 the site was granted to the church and Cashel swiftly rose to prominence as one of the most significant centres of ecclesiastical power in the country.

This site, which had been at the centre of Irish political or religious power for centuries, stood silent during some of the most momentous events of the 20th century - the First World War, the Easter Rising of 1916, the War of Independence, the Civil War and later during the establishment of the Free State in 1922 and the decades up to and including the Second World War and the time referred to as 'The Emergency' in Ireland. The Rock was not entirely silent though during this time.



Jackie Kennedy visit

Con Houlihan, the Kerry-born journalist, wrote a series of essays on Irish towns which were commissioned in 1995 but not published until 2013, which included Cashel, Co. Tipperary. He gave an overview of the history of the Rock of Cashel including the building of the Bishop's Palace, now the Cashel Palace Hotel, and the new Church of Ireland Cathedral replacing the Cathedral on the Rock of Cashel. He offered the view that in June, 1963 when President John F. Kennedy came to Ireland on his state visit that the Rock of Cashel was to be included on the itinerary. A group of citizens set about preparing the site, particularly Cormac's Chapel, however, the Cashel visit never materialised.⁽⁴⁾

Another Kennedy, one Jackie Kennedy, widow of the late President John F. Kennedy, did visit Cashel in June, 1967 and in particular the Cashel Palace Hotel, and from there it is said that she visited the Rock of Cashel in a private capacity. Remember the Rock of Cashel was still not open to the general public at that time, except by arrangement as stated earlier.⁽⁵⁾

^ Jackie Kennedy with her daughter Caroline and entourage during a private visit to the Rock of Cashel on 17 June 1967

- > Count John McCormack singing at the Rock of Cashel in 1929

Count John McCormack

One large public event which occurred on the Rock of Cashel took place in 1929 when centenary celebrations of Catholic Emancipation of 1829 took place. The Roman Catholic Relief Act, 1829 permitted Catholics to sit in the Parliament at Westminster. The centenary was marked with the presence of the famous tenor Count John McCormack, who had been made a Papal Knight in 1928. The British Pathé newsreel (1:54 of silent footage) shows the Catholic Emancipation Centenary Celebration which took place at the Rock of Cashel in June, 1929. This was the first time Mass was celebrated on the Rock in 300 years.

(6)

The Tipperary Star and The Nationalist, local weekly newspapers, in their editions of 22nd June, 3rd July and 6th July, 1929 provided coverage before and after the event advertised as "High Mass on the Rock, Sunday June 30th at 12.30 pm - John Count McCormack will sing".

It reported that between 25,000 to 30,000 people participated in historic and solemn



ceremonies on the Rock of Cashel which were re-enacted after a lapse of three centuries. (7)

The magnificent black and white photograph of the occasion highlights the vast throngs who attended. The social distancing that is spoken of today was not an issue then.

Conclusion

Covid-19 brought drastic change to the entire world and in such a rapid manner that life became very strange for the entire population.

As of now the Rock of Cashel is open to the public and slowly but surely life is returning to some normality but within the new norm of physical distancing/social distancing and the National Framework for Living with Covid-19.

Acknowledgements

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The Three Fates

St. Stephen's Green, Dublin

Paul O'Brien

St. Stephen's Green has many *Objets d'Art* located throughout its grounds. While some of these are well known, there are others that, though they are seen daily, are an enigma to many.

The German memorial, also known as the Three Fates located near the southeastern entrance of the park, is one such monument.

In recognition of Ireland's assistance to the German people in the aftermath of World War II, the German Federal Republic established a legation to this country. This delegation sent a letter in July 1954 requesting to know of a suitable gift to be presented to the people of Ireland on their behalf, in recognition of the assistance they received from the Irish people.

Mr. Raymond McGrath, Office of Public Works city architect, put forward the suggestion of a fountain. After a meeting in September 1954 with the German legation, The Arts Council, The Board of Works and the Cultural Relations Committee, the idea was considered and was then duly accepted.

The commission was granted to the

prominent German sculptor, Professor Josef Wackerle. He had started his career as a woodcarver and attended the Munich Academy of Art. After studying in Florence, Milan and Rome he won the sculpture prize 'Prix de Rome' in 1904. He later became the director of the Nymphenburg porcelain factory and also lectured in the Berlin Art Museum and the Munich Academy of Art.¹ During the period of the Third Reich he was a leading figure in the Greater German Art Exhibitions.²

The subject matter of the fountain was to be the Norenbrunnen who portray the Fates of Nordic mythology. It comprises of three female figures, one seated, one standing behind and the third behind yet again. They are in the process of spinning one's destiny. One figure spins, the second allots the yarn, and the third cuts it to length. This motif was chosen because Professor Wackerle thought it fitting for 'the land of the rainbow', Ireland with its traditions stretching back to antiquity.

[^] The Three Fates monument, St. Stephen's Green

In Celtic mythology the Morrígan is similar. She was a tripartite battle goddess of the Celts of Ancient Ireland. She was known as the Morrígan, but the different sections she was divided into were also referred to as Nemain,



Macha, and Badb (among other, less common names), with each representing different aspects of combat. She is most commonly known for her involvement in the Táin Bó Cúailnge.

The fountain figures were to be cast in bronze, which would reflect the light. They are based on a limestone foundation stone from beneath which springs forth gushing water in to a stone basin that is capped by stone plates. From four sites that were proposed, St Stephen's Green, Dublin was chosen because of its ready supply of water.³

Professor Wackerle visited the site and agreed its suitability. He began work in his Atelier in Garmisch, Partenkirchen near Munich, which was a bombed chapel. Having made the first studies in clay he became convinced that it would be more suitable to place the work some feet away in the direction of the gate, visible from all sides, without over shadowing trees. Though the patina of the bronze would change, the natural light would always illuminate the work. An intricate pump system was also chosen in order to pump 18,000 gallons of water per hour.

By April 25th 1955 all the final castings were completed and it was planned to unveil the fountain on the 19th July, the 10th anniversary of the date the Dail voted for financial assistance to Germany. However, due to delays over contracting the fitting, it was to be unveiled on the 28th January 1956. On this date the area surrounding the work was cordoned off. Invited guests and a military guard of honor were positioned within the gates. The army band was also present as the Irish national flag was hoisted beside that of the German Federal Republic. The

German minister Dr. Hermann Katzenberger presented the fountain to Liam Cosgrove Minister for External Affairs.

Though the monument was received well by the general public, it did cause controversy. A proposal for a fountain to the painter Jack B Yeats was shelved because there were already two fountains in the park, with a third being installed.⁴

Today, the park, fringed by trees along its perimeter, shuts out the hustle and bustle of a busy European capital. The Three Fates fountain links not only the park and the city of Dublin, but the people of Ireland with its fellow European country in that of Germany, and is a lasting testament in bronze to humanity in the aftermath of a war that devastated the world.

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^ The Lodge and the Three Fates Fountain, St. Stephen's Green

> View from the bandstand



Athassel Priory

John Cash



Situated on the west bank of the River Suir one mile from the picturesque village of Golden, Co. Tipperary, is Athassel Priory. The priory was founded c1200 by William De Burgh who was granted extensive lands in the 1180's on the east and west banks of the River Suir by Prince John.

The priory was dedicated to St. Edmund by its founder who died in 1205. He was married to the daughter of Donal Mor O'Brien, whom of course, founded the Cistercian abbey further north on the River Suir at Holycross. Athassel Priory was an extensive fortified site covering

4 acres and in its day was the largest Augustinian priory in the country. Originally it was situated in the parish of Relickmurray and Athassel in the Barony of Clanwilliam, the Barony taking its name from William De Burgh. As you approach the site you will see the bridge; they diverted the River Suir so that it flowed to the west and east of the priory creating an island for the buildings inside the walls. This diverted water race was not only for fortification but also ran a mill wheel; they also created a pond on the southern side of the bridge to farm fish for their dinner table. As you walk across the bridge and approach the



Recess for the Drawbridge



Steps to enter the Nave



Street of the old town

gatehouse you can see a recess where a timber bridge could be drawn up when under attack.

This would indicate that originally the bridge only extended partway across the water and then you had the timber drawbridge. Once you go through the gatehouse you come to a field where the village was before the village of Golden was founded. You can see ridges running across the field in a south-easterly direction; between these ridges was the village street with houses on either side.

You then come to the timber step to get into what were the religious buildings; you can see immediately by its size and the architecture that Athassel benefited in no small way from the patronage of the de Burgh family. When you enter what was the nave, it is now a graveyard but its size is extremely impressive. We have to remember that William De Burgh was building an Anglo-Norman monastic site in the Irish run diocese of Cashel & Emly and no doubt he wanted to impress.

Walking up through the Nave you can see over the door to the crossing. The screen was blocked up at a later period. When you enter the crossing it is hard to make out the cruciform architecture because of later remodelling but North and South transepts are there. There is a choir and of course the chancel which still has its altar and, on the south wall, effigies of members of the De Burgh family. Not much remains of the north transept which also gave access to a Ladies Chapel, however, the south transept is in very good condition. It has its private chapels and leads to the sacristy beside which was the

< Athassel Priory

slype, while above these was the chapter house. A westerly door leads you out to the cloisters which are in reasonable condition. The building to the south of the cloisters was the refectory.

There is certainly plenty to see in Athassel priory, it is a large site which has grotesques and a gargoyles in excellent condition. Its place in history cannot be underestimated either. Athassel can be connected to the De Bruce campaign in Ireland, to the change in the fortunes of the De Burgh family and to the O'Brien's, certainly in Tipperary. At Athassel's peak the Prior had a seat in parliament in London.

For me however just as important as all this history is the total feeling of serenity and peace that you experience when you visit this wonderful site.





Stories in Stone

Expressions of Gaelic identity, Heritage & Spirituality in Late-Medieval Stone Sculpture at Aughnanure Castle

Jenny Young

Possession of a castle was central to elite Gaelic culture of the late medieval period and served as both a concept of lordly authority and as a physical entity in the landscape.

However, when we reflect on castles today, we rarely consider these monuments as mechanisms for the display of art or stone carving, yet their builders recognised the role, function and aesthetic possibilities of architectural sculpture. This was during the fifteenth and sixteenth centuries, when Europe witnessed a remarkable flowering of the visual arts. Exposure to this diverse artistic landscape facilitated the spread of outside influences to Ireland, which eventually seeped into its architecture and developed to combine a mixture of Gothic and Renaissance styles blended with revived native influences. Indeed, a surprising number of Irish towerhouses act as vehicles for the display of stone sculpture in which a number of Gaelic Renaissance features occur as physical expressions of wealth, status, prestige and of a revived Gaelic identity. In addition, the

ornamentation of Late Irish Gothic stone sculpture had spiritual meaning and decorative intent and it is during this time that we see the proliferation of the most common foliate ornament to adorn stone buildings – the ubiquitous vine leaf.

A Heritage in Stone

The use of carved stone as a medium was an important characteristic of medieval Irish society. In the period following the ninth century, monuments became prominent in the landscape as objects of devotion and markers of political power, chiefly observed in ecclesiastical contexts. From the iconic high crosses to the superb sculptural traditions of the School of the West religious houses, artistic contribution was dominated from the ninth to the early thirteenth centuries by the monastic orders and the medieval Irish church. Following this period however, Ireland entered into an increasingly warlike phase with determined invasions into distant provinces, rapidly followed by crushing defeats. Such an antagonistic environment did

< Aughnasure Castle,
Co. Galway

▼ The banqueting hall to the south of
the tower house at Aughnasure



^ The banqueting hall interior.
Late Irish Gothic style drew influences
from previous phases of Gothic in
addition to elements reminiscent of an
even earlier time, such as the round
arches seen in the banqueting hall at
Aughnasure Castle

> The deep rounded embrasures
exhibit fine carvings in the stone
soffits of each window in the
banqueting hall at
Aughnasure Castle

not encourage a continuance of artistic practice and effectively heralded the end of a great ecclesiastical sculptural tradition, resulting in a long interruption in Gaelic masonic craft that was not revived until the early fifteenth century.

Following the revival of stone carving, the late-medieval period witnessed the emergence of artistic sculpture in secular contexts that today survives on the castles and houses of the elite in both rural and urban environments, often hidden in plain sight, subtly adorning window frames, doorways and corbels. Furthermore, a new wave of Friaries flourished in rural Gaelic Ireland during this period, founded by Gaelic chiefs close to their seats of power, which contain a host of carved sculptural motifs, often imbued with Christian symbolism. This progression developed against the backdrop of the weakening Anglo-Norman colony in Ireland and the subsequent revival of the Gaelic and Gaelicised communities, who publicly expressed their reasserted elite status and identity in a thoroughly re-imagined fashion which saw the commissioning of the arts, the patronage the church and the raising of numerous towerhouses in an effort to assert their aristocratic status in the landscape. This re-emerged Gaelic world thrived in Connacht in particular, characterised by economic activity and cultural vitality by a Gaelic elite



who possessed an artistic consciousness (Forster, 1989, 7). This is reflected in the art and sculpture of the period with interlace, knotwork, triskeles and other motifs frequently used in a revival of ancient Celtic ornament, which perhaps reached its fullest development on the houses and castles of the elite in Galway where a thriving market economy sustained the wealth required to indulge in such ornamentation. Buildings in this Late Irish Gothic style are characterised by their simplicity and never quite approached the level of elaboration witnessed in continental Europe. However, though the intricate architectural detail of the Late Gothic style in Europe was not employed to the same extent in Ireland, incidental carvings and window tracery represents a significant level of expenditure compared to earlier periods (McNeill, 1997, 227).

Galway has an especially rich heritage in carved stone with the pinnacle of this tradition reached in the period between the mid-fifteenth and mid-seventeenth centuries. The range and quality of this work is unparalleled in Ireland and the artistic traditions witnessed in Galway have created some of the most elaborate collection of carved stone in the country. This work typifies the degree of excellence attained during this period for which Galway was well renowned for centuries. Although the City of Galway retains the majority of elaborate carved stonework, the tradition extended beyond the stout city walls and into the country homes of the Gaelic nobility, which undoubtedly served as a mechanism for the display of their wealth, ethnic identity and social status. The political importance and prestige of the O'Flahertys of Iarchonnacht is reflected in the exquisitely ornamented remains of the substantial one-storey stone banqueting hall that lies to the south of Aughnasure Castle, built by Murrough na dTuadh O'Flaherty in the mid-sixteenth century. The castle was the jewel in the crown of the O'Flaherty network of towerhouses, built along the coastal fringes of their remote western territory and along the shores of Lough Corrib. This was a later phase of building at Aughnasure following the initial construction of the towerhouse and bawn at the end of the fifteenth century and represents a notable fragment of Galway's rich sculptural heritage.

Symbolism of the Vine Leaf

The east wall of the banqueting hall contains two windows set into deep rounded embrasures with fine carvings in the stone soffits of each window that hark back to an era of feasting and ritualistic gathering.



Characteristic of the Late Irish Gothic style, the conventionalised vine leaf of the lozenge and squared form plays a large part in the ornament. Its crisply executed sculptural detail is orchestrated to give articulation and interest, introducing a festive note into the austere architecture of the hall. A single corbel stone used to support the roof rafters is also ornamented with two vines with interlaced stems. William Wilde in his “Lough Corrib: It’s Shores and Islands” published in 1867 described the carvings as “the finest specimens of floral decorative stone carving of their period in Ireland; and perhaps, if we said in the British Isles, our boast might not be susceptible of verified contradiction” (Wilde, 1867, 289). Elaborately carved in low relief, the vines with their thick, overlapped stems and clustering bunches of grapes demonstrate graceful symmetry, flowing lines and naturalistic detail that set magnificent decorative standards. This technique of low-relief carving seems to be reminiscent of the Irish Romanesque witnessed in the foliate patterns of Cong Abbey in Co. Mayo and Boyle Abbey in Co. Roscommon. Its sharpness is remarkable and the technique appears to be extremely well adapted to the hard blue/grey limestone that was used in abundance throughout Co. Galway during this period.



- ^ Banqueting hall carvings of stylised vine leaves
- ^ Banqueting hall carvings of vine leaves with intertwined stems and bunches of grapes
- ^ An exterior window of the banqueting hall at Aughnacore Castle

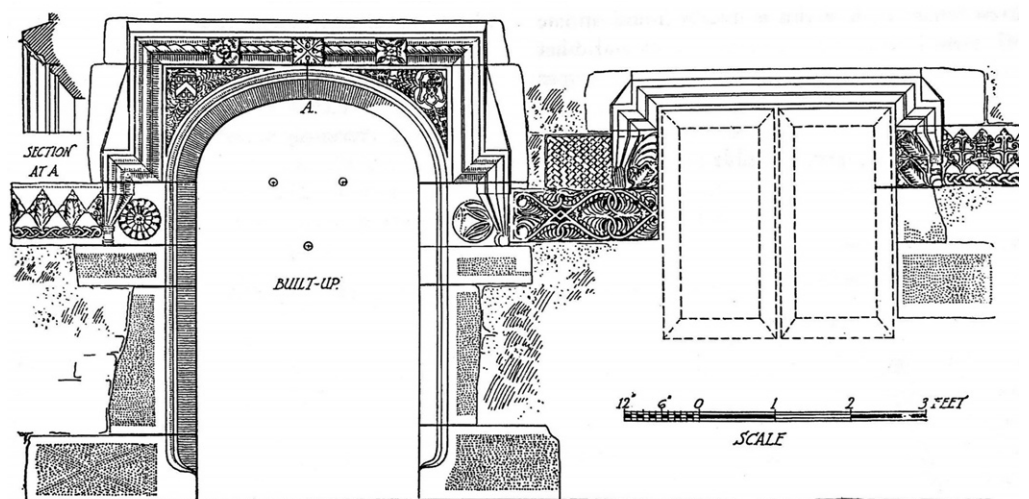
The banqueting hall at Aughnacore provided the main venue for feasting and for the receiving of high-profile guests of the O’Flahertys which was undoubtedly designed for display, as testified by its scale and richly elaborate carvings of a quality worthy of an elite household. It is likely the carvings may have been introduced to convey aspirations about the enterprises that the hall facilitated and represented. It appears that the O’Flahertys were publicly expressing their seafaring tradition and heritage, the vines and grapes a testament to their trading exploits with continental merchants, or perhaps emblematic of the copious amount of wine

that was consumed in the hall. It can also be argued that the ambitions of Murrough na dTuadh O’Flaherty are represented through an overt statement of authority in which the raising of such an elite building publicly communicated. It was built following power struggles within the O’Flaherty lordship and Murrough’s subsequent appointment to the chieftainship during the mid-sixteenth century. Was this an expression of his increased prosperity under English law, potentially used as high-status marker in the configuration or reaffirmation of the O’Flaherty sept boundaries? (FitzPatrick, 2016, 10) The O’Flahertys retained a wide measure of autonomy and control during the Tudor reconquest of the sixteenth century but it is possible that the banqueting hall made a highly visible statement about their claims to territory in the wake of potential threats to their political independence in an uncertain future ahead.

- > Decorated corbel in the banquetting hall at Aughnacore Castle
- > Sixteenth century rounded doorway at the banquetting hall at Aughnacore Castle



- > The sixteenth century doorway that once formed part of the façade of the Athy family mansion on St. Augustine Street, Galway. (Image: Higgins, 2004, 5)



- > The heavily moulded hoods above an exterior window of the banquetting hall at Aughnacore Castle display overlapping vine leaf foliage in a continuous band

- > Sixteenth century vine leaf foliage, Lynch's Castle, Galway (Photo: Stefan Lassus)
- > Fifteenth century vine leaf motifs on the inserted doorway arch of the south wall of St. Ruadhan's Church, Lorrha, Co. Tipperary (Photo: James Heenan)



The leaf and vine motif continues on the exterior of the hall. The projecting, heavily moulded hoods above the windows display overlapping vine leaf foliage in a continuous band, bearing a remarkable similarity the foliate patterns on the sculpted hood moulds above the exquisitely ornamented windows of Lynch's Castle in Galway. The accompanying spandrels, although much worn with time, display foliage with overlapping and interlocking stems. These patterns share a notable resemblance to the fifteenth century motifs on the inserted doorway arch of St. Ruadhan's Church, Lorrha, Co. Tipperary. This iconography is typical of the Gaelic resurgence of the fourteenth and fifteenth centuries while the addition of the archway corresponded with the recovery of O'Kennedy power in Lower Ormond.





< Fifteenth century doorway inserted below thirteenth century doorway, south wall of St. Ruadhan's Church, Lorrha, Co. Tipperary
(Photo: James Heenan)



> Sixteenth century chest tomb, Jerpoint Abbey, Co. Kilkenny

> Vine leaf carvings on the south doorway of Desmond Castle, the sixteenth century urban towerhouse in Kinsale, Co. Cork.

Vine leaf motifs are often found in Late Irish Gothic art in which Gaelic Renaissance features including triskeles, triquetra knots, interlace and other motifs also occur. Galway City Heritage Officer, Jim Higgins suggests that the vine leaf motifs of Co. Galway are “typically Galwegian” and are paralleled with those seen on the beautifully carved Athy Doorway of 1577, originally situated in Augustine Street in Galway city, contemporary with the banqueting hall at Aughnacore (Higgins, 2003, 4). This doorway exhibits similar carvings, combining Late Gothic forms with classical mouldings. Perhaps the O’Flahertys were inspired to some extent by the highly embellished houses of the wealthy merchant class in Galway and strove to emulate this level of ornamentation in their banqueting space. After all, the merchant class in Galway reached a level of autonomy comparable to the O’Flaherty’s independence in their lordship of Iarchonnacht west of the city.

The vine leaf was fundamental to Late Gothic ornament and is amongst the most common decorative motifs found in late medieval Irish art. The motif generally occurs widely on Irish medieval sculpture and displays a broad variety of forms on various buildings and funerary objects. For example, a sixteenth-



century tomb chest at Jerpoint Abbey, Co. Kilkenny displays stylised vine leaves carved above four saintly weepers, while the south doorway of Desmond Castle, an urban towerhouse in Kinsale, Co. Cork, is ornamented with vine leaves. It has been suggested that there is much Christian symbolism in vines and grapes and the vine in particular was intended to evoke the Eucharist (McDermott, 2011, 64). Originally associated with Bacchus, the classical God of wine, the vine became associated with Christ and the Eucharist in early Christian times and later from the eighth to the tenth centuries, it appears on high crosses. The three leaves of the vine may represent the holy trinity. In fact, the vine is one of the most vivid symbols in the Bible and is used to express the relationship between God and his people while bunches of grapes with ears of grain can symbolise Holy Communion or the blood of Christ.

Stiff leaf foliage became the norm in Ireland by the end of the thirteenth century but the vine leaf came to prominence by the fifteenth and sixteenth centuries and sculptural examples can be found at Ballynacarra Castle, Co. Cork, Ardara Castle, Co. Galway, Clontarf Priory, Co. Galway, Rosserk Priory, Co. Mayo, the Franciscan Friary at Quin, Co. Clare and Rahan Monastic

> Sixteenth century high altar, Sligo Abbey
(Pic: www.allthefallingstones.com)



- ▼ Fifteenth century ogee-headed window with Celtic interlacing, Aughnanure Castle



- ^ Sixteenth century Celtic knots, Merlin Park Castle, Galway (Pic: www.irishstones.org)

Site, Co. Offaly. Vine design with curved twigs decorates the fifteenth century doorway in the north wall of the cathedral at Clonmacnoise Co. Offaly, while intricate vine leaf designs are displayed on the three sixteenth century tombs in the north transept of St. Patrick's Cathedral on the Rock of Cashel, Co. Tipperary. The high altar at Sligo Abbey too, is covered in carvings of Late Gothic grapes and vines. Decoration and embellishment was not confined to masonry however, and can be found on surfaces other than stone. The occurrence of medieval floor tiles that depict vine leaves was almost exclusively confined to royal or aristocratic residences and ecclesiastical houses, and to territories acquired and held by the Anglo-Normans in Leinster, and to some extent in Ulster. Medieval floor tiles uncovered at Swords Castle, Co. Dublin, Christchurch Cathedral, Dublin and Jerpoint Abbey, Co. Kilkenny depict a running vine-leaf motif (Fanning, 1975, 80).

Gaelic Revival Sculpture

It has been suggested that the Gaelic Irish expressed their class identity in material form, principally through the agency of residential and ecclesiastical architecture (Tierney, 2009, 157). This theory can certainly be validated at Aughnare Castle where the building is clearly constructed with display in mind from its monumental form and imposing position to its sumptuous stone sculpture. The decorative stone carving at Aughnare is limited however, and was employed exclusively around windows but in a seemingly random fashion with only a select number of windows ornamented, while the placing of sculptural motifs abandoned all rules of symmetry - a characteristic peculiarity of Late Irish Gothic. On the south face of the towerhouse, a single ogee-headed window displays intricate sculptural work where each spandrel is embellished with delicate Celtic interlacing. These patterns are typically found in Late Irish Gothic art in which triskeles, triquetra knots and other motifs also occur where castle builders were likely reinforcing their ethnic identity through the use of decoration. This window probably dates from the fifteenth century when it was common to imitate forms and details of earlier work (Leask, 1941, 116). Similar Gaelic revival motifs can be found at Kirwan's Lane, Galway,

Merlin Park Castle, Co. Galway, Castle Hackett, Co. Galway, Granagh Castle, Co. Kilkenny and at The Mint in Carlingford, Co. Louth. Another ogee-headed window, also on the southern elevation of Aughnare was blocked up to allow the insertion of later, square-headed windows however some details of its decoration are still visible in one spandrel and include overlapping vine leaves of the same form to those on the exterior of the banqueting hall.

Figurative Carving

Figurative carving is also among the collection of sculptural work at Aughnare Castle, which in itself is a relatively uncommon phenomenon on later medieval towerhouses (Sherlock, 2004, 15). The use of carved heads can be witnessed in profusion on Irish Romanesque buildings, such as at Clonfert Cathedral, Co. Galway, and continued on into the Gothic phase. Disembodied heads often occur singly at windows, on corbels, capitals, water spouts or embedded into walls and in ecclesiastical contexts are often thought to represent saints or the building's patrons (McDermott, 2011, 66). In towerhouses, however, the stone heads are generally vertically set external features carved three-dimensionally in relatively high relief as seen at Kilcrea, Co. Cork, Ardcroney, Co. Tipperary and Castletown Co. Clare (Sherlock, 2004, 19). Two stone corbels on the sixteenth century towerhouse at Carntown, Co. Louth are carved with three-dimensional human heads, while a face is carved in stone in the late-fifteenth century towerhouse at Castletown, Co. Louth (Sweetman, 1999, 143-145). The figurative carvings at Aughnare however, are much simpler and are carved onto waterspouts high up on the building and almost out of view. Numerous plain waterspouts project outward below the parapet on all exterior elevations of the towerhouse, but only four are carved to represent individual faces - three on the south elevation and one on the east. Waterspouts are designed to deflect rainwater away from the building and the features of the four carved faces are designed so that rainwater pours out of the open mouths. The faces are simply represented and consist of pairs of incised, oval shaped eyes, three-dimensional noses and wide, open mouths. Though these examples evoke the style of early Christian art and sculpture, their exact function remains unclear given that they are not immediately noticeable to visitors due to their elevated placement on the building and may not have held any significance at all. On the other hand, the carved faces may have intended to

> South façade of
Aughnanure Castle

▼ Partially blocked-up
ogee-headed window
on the south elevation of
Aughnanure Castle



> Ornamented
corbel from
Castle Hackett,
Co. Galway



very subtly emphasise the O'Flaherty's Gaelic ancestry and heritage.

Legacy

The tradition of craftsmanship, as expressed in the wonderfully dynamic array of motifs left behind on Irish stone buildings by the hands of skilled masons showcases some of Ireland's most enduring artistic traditions. Following a long interruption of Gaelic masonic craft during the late thirteenth and fourteenth centuries, the art of stone carving received significant impetus from the fifteenth century onwards due to the increasing wealth of Gaelic elites as a result of the weakening of the Anglo-Norman colony. The subsequent regaining of lands by the Irish was accompanied by a dramatic increase in income and the ability to build which afforded the



Gaelic and Gaelicised ruling classes the opportunity to ornament their castles, houses and churches with a multitude of decorative sculpture.

Today, the buildings and monuments that embody the great artistic achievements of the late medieval stonemasons still remain on the Irish landscape. The myriad of carved stone sculpture witnessed at Aughnane Castle illustrates the eclectic nature of Late Irish Gothic style. Architectural sculpture proliferated, and in places blossomed, in the second half of the fifteenth century owing to a growing taste for the elaborate. The stylistic features of carved decoration including vine leaves, interlace, knotwork and triskeles are some of the details that are characteristic of the work of the period when Late Gothic forms combined with Celtic motifs. These motifs may be purely decorative in function and illustrate that their builders embraced the latest modes of architectural fashion. However, the use of Gaelic revival details can also infer Gaelic identity, heritage and distinction or can be interpreted as a subtle declaration of defiance in the face of Tudor expansion following many ruling family's reassertion of their Gaelic dominance – a position they were not prepared to readily surrender. Though the feats of these once powerful Gaelic families are relegated to the pages of history, their legacy lives on in the beautiful and unique details of the Late Irish Gothic stone sculptural tradition. The stone carvings at Aughnane Castle and other sites were central in continuing this tradition of monumental stone sculpture into the later medieval period, ahead of the turbulence of

- > Sixteenth century
Celtic knots,
The Mint,
Carlingford,
Co. Louth

the late sixteenth and seventeenth centuries. This work acts as a constant reminder of our unique artistic past and of Ireland's outstanding contribution to art and architecture that has left a lasting legacy as it continues to engage and inspire our imaginations.

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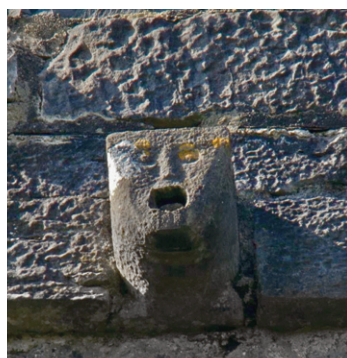
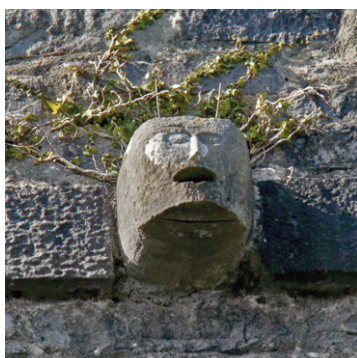
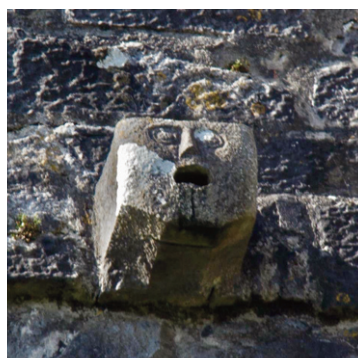
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< Carved Waterspouts,
Aughnanure Castle



Derrynaflan: 40 Years On, *A Local View*

Pat Lambe



^ Dawn at the Derrynaflan Monastery

> The Derrynaflan Chalice,
9th Century AD, found in 1980
at the monastic site at Derrynaflan

April 2020, as I stood in my local grocery store in The Horse and Jockey talking to my neighbours, the only words on anybody's lips are Coronavirus. 40 years previously, even though I was only a year old, I'm certain every conversation here centred around a place called Derrynaflan.

The Horse and Jockey is a landmark village in the heart of Co. Tipperary. Just a few miles away is Derrynaflan, a 48-acre island of dry land surrounded by peat bogs. On February 17, 1980, Michael Webb and his son from Clonmel were exploring the ancient monastic site with a metal detector. They would uncover what has often been described as one of the archaeological finds of the century.

The Derrynaflan hoard consisted of a beautiful chalice decorated with gold filigree ornamentation and amber studs, a magnificent paten created from over 300 individual pieces using gold and silver, a decorated strainer ladle and a bronze basin.

The date given to the hoard is usually around the 8th or 9th century. The artefacts were buried in a shallow hole on the site approximately a thousand years ago, possibly during a Viking raid or local tribal turmoil.

The discovery led to years of protracted and complicated court cases, between finders, landowners and the State. At one stage, the Webb's were awarded £5.5 million pounds in the high court. Youngsters in Tipperary were carrying metal detectors around instead of hurleys! The decision was overturned in the Supreme Court leading to the introduction of

▼ Ancient graveslabs at the Derrynaflan Monastery



the 1994 National Monuments Act, and some of the strictest archaeological laws in Europe.

My first memories of Derrynaflan in the late eighties lacked the razzmatazz of chalices and patens. Instead, it included a pair of gloves and a plot of turf. Our family owned a bank of turf leading up to the Island, as Derrynaflan was known locally. As I'd foot the turf, I'd gaze up at the Abbey, rising high above the bog lands. The, now ceased, Thurles to Clonmel railway line ran alongside the Island. Bord na Móna machine's harvesting the peat surrounding the bog. A hive of activity in the summer.

The chalice first went on display in the National Museum of Archaeology on 7 March 1980, before it underwent many years of restoration work. Five thousand people viewed it that first day, the busiest day in the

museum since the 25th anniversary of the Easter Rising. My first viewing was on a school tour in 1991. On my annual visit to the museum, I am still like a child gazing at it, as it glistens in The Treasury exhibition.

In Matthew Stout's book Early Medieval

Ireland 431-1169, he writes that Fedelmid mac Crimthann, based in Derrynaflan, took the kingship of Cashel in 820. There, in Derrynaflan, Fedelmid "assembled the most sumptuous set of silverware ever discovered". Now as a guide at The Rock of Cashel, I am proud to mention the story of the chalice on my tour.

This, it appears, will be the first year of no mass in Derrynaflan since 1983, the dawn Easter ceremony cancelled due to the present circumstances. The train line closed in 1967. The local Bord na Móna plant shutdown in March 2018. The island has never been quieter but I still make my regular pilgrimage. As I stand on The Island now, I dream of days of yore. Big steam trains chucking through the bog as my ancestors cut out the turf. Surrounded by the rolling hills and mountains of Tipperary, the site is as beautiful as the hoard discovered beneath it.

Sources:

- RTÉ Archives
- Irish Independent Archives
- Nationalist Archives
- Tipperary Star Archives
- Early Medieval Ireland 431-1169 - Matthew Stout
- Pouldine School - Inné agus Inniu - Liam Ó Donnchu
- National Museum of Archaeology

▼ A decorated strainer ladle, bucket and bronze basin from 8th-9th century AD, found at the ancient monastery of Derrynaflan in 1980.

> Derrynaflan silver paten and its bronze base



> St. Patrick's Cross

▼ Detail from the grave
of John Walsh
(d. 1831)



Religion, Politics, and Society: *Depictions of the Crucifixion at the Rock of Cashel*

Thomas Nelligan

The crucifixion of Jesus is ubiquitous in Christian art and it is the only consistent image in Irish art from the 9th century up to the present day. While based on biblical accounts of the crucifixion found in the four canonical gospels, depictions of the crucifixion often reveal much about the religious beliefs, politics, and society of those who produced them. At the Rock of Cashel there are 15 surviving depictions of the crucifixion ranging in date from the 12th up to the 19th century. These depictions are found in a variety of forms, and each is different to the last and reflects the time in which it was made. This article will explore the differences between the various depictions of the crucifixion at the Rock of Cashel in chronological order.

St. Patrick's Cross

The earliest surviving depiction of the crucifixion at the Rock of Cashel is the 12th century St. Patrick's Cross, which is now on display in the under-croft of the Hall of the Vicar's Choral. A replica sits where the cross

once stood between the Hall of the Vicar's Choral and St. Patrick's Cathedral. In the chronology of Irish high crosses, it comes late and is part of a group known as crucifix crosses – crosses dominated by large Christ figures, and often a cleric as well. The inclusion of clerics on these crosses likely reflects the church reforms of the 12th century, which saw the organisational structure of the church become more clearly defined.

St. Patrick's Cross is unusual in that it is not a typical Celtic cross with its distinctive ring around the intersections of the shaft and transom – rather it is a Latin style cross. What has often been interpreted as a vertical stone support connects the arm to the base of the cross. O'Farrell (2006), however, makes the compelling argument that this is not a support at all but, when complete, these 'supports' actually formed a frame around the Christ figure that was inspired by examples found in illuminated manuscripts and metalwork. Therefore, the 'supports' are artistic in nature and serve no structural purpose.

Jesus is carved in high relief in a full ankle-length robe, marking a departure from the more typical loincloth. St. Patrick is carved on the east face of the cross, his head missing and standing on an ox-head. The base, although weathered, is highly decorated with interlacing animals, and possibly a labyrinth with a minotaur at its centre on the north side. Interestingly, there is a small rectangular hole in one of the upper limbs of the cross which could have allowed for attachments to the cross in the form of angelic figures or evangelist symbols (Lynch, 1983).

The cross is now extremely weathered and the Christ figure, while visible, lacks detail. There is a rectangular shape on Christ's chest, which could possibly be a representation of a book or book shrine, held around the neck by a strap, in a fashion similar to pilgrims (O'Farrell, 2006).

When considering St. Patrick's Cross it is important to consider its influences. The depiction of Christ is less biblically inspired, but indebted to European artistic trends of the early 12th century. A sculpture from Lucca in Italy appears to be its main influence – this sculpture was supposedly carved by Nicodemus. The cross became famous across Europe at the time and copies found their way across the entire continent. Noted earlier, the possible labyrinth and minotaur becomes more likely when it is considered that the only other known labyrinth and minotaur in medieval Christian art was also found in Lucca.

The full-length depiction of Christ is at odds with earlier Irish high crosses, where he is often relatively small in size. Gone are the biblical scenes of earlier high crosses – the emphasis now on the crucifixion and church authority. Jesus is not portrayed as the suffering Christ, but rather as the triumphant Christ, victorious in death. The portrayal of Jesus on St. Patrick's Cross is reminiscent of Dysert O'Dea, the Tuam Cross, and the Market Cross at Glendalough.

St. Patrick's Cross may have also influenced later Irish depictions of the crucifixion. A 14th century shrine known as Fiacal Phádraig (St. Patrick's Tooth) from Killaspugbrone, Co. Sligo, shows some similarities to Cashel. It was commissioned by William DeBermingham, Lord of Athenry, around 1376, to house St. Patrick's tooth which was alleged to have fallen out at Killaspugbrone. The cross depicted on this shrine is similar to St. Patrick's Cross in that it has the distinctive lateral supports (or borders). While the figure of Christ is significantly different, the inclusion of a similar looking cross, and the connection to St. Patrick makes a connection between the two possible.

The Wall Painting in St. Patrick's Cathedral

In the confines of the Cathedral, in the South transept, are the remains of what would have been a spectacular wall painting, dating to the 15th century. It shows the crucifixion with St. Paul on Christ's left, and St. Peter on Christ's

> The crucifixion painting in St. Patrick's Cathedral



- v The O'Tunney panels in the south and the north transepts

right. The remains of this painting are only fragmentary, but Christ can still be seen, naked bar a loincloth, with crossed feet, and head tilting to his right. A hint of a halo around his head can still be seen. Although fragmentary, this painting gives a tantalising glimpse as to what the Cathedral was like in the 15th century – a place full of art, and full of colour.



The south transept example is much more finely carved, although damaged. Here the details have a greater sense of realism and belong to a skilled hand. This panel is larger and formed part of the tomb of Jeremiah Ryan. Also depicted are St. Peter, and possibly St. Thomas of Canterbury, who was often depicted on such scenes. They are no longer in their original context, but comparative examples can tell us a lot about how these may have originally looked. In Kilkenny in St. Canice's Cathedral is the fine tomb of John Grace, dating to 1552 and signed by Rory O'Tunney. Like the Cashel examples, the cross ends at square terminals, but also has foliate quatrefoils above. Christ is carved in a loincloth, head tilted to his right, with a richly carved beard (Harbison 2000). The carving is part of a larger effigial tomb, and it is likely the Cashel examples were part of a similar layout. The panel from the tomb of Jeremiah Ryan was likely carved by O'Tunney himself. Part of the signature survived until recent decades and was located on the inside step of the south entrance into the Cathedral. The stone, which read 'Roricus' was later removed, and its current whereabouts is unknown.



The O'Tunney Panels

Two depictions of the crucifixion at the Rock of Cashel can be ascribed to the famed 16th century O'Tunney school from Callan, Co. Kilkenny. One panel is now on display in the north transept of St. Patrick's Cathedral, while the second is in the south transept. The north transept example was supposedly found at the bottom of the

well which is located just outside the north doorway of the Cathedral. It has since been pieced back together and placed on display. While it is generally credited to the O'Tunney school, it lacks the finesse of other examples, indicating that it was not done by Rory O'Tunney himself. Christ is carved naked in a loincloth, with his head tilted to the right. Mary, with hands to breast, is on Christ's right, while John is on Christ's left with his hand raised to his cheek in a stylised gesture of sorrow. The scene, as with other O'Tunney examples, is one of mournful sorrow. Christ is not depicted as triumphant in death as on St. Patrick's Cross, but rather the scene depicted is one of sadness.

- > The crucifixion on the tomb of Archbishop Miller McGrath



Miller McGrath's Tomb

On the south wall of the chancel in the Cathedral sits the tomb of the controversial Archbishop, Miler McGrath. Even today the tomb retains its grandeur, and is a fine example of 17th century tomb sculpture, complete with effigy (although there is speculation that the effigy may not actually belong to Miler McGrath's tomb, and could be earlier in date). It is also possible that the tomb was decorated in stucco plasterwork, which was popular at this time, but this is

> The grave of William Walsh (d.1843)

now lost to us. Surviving, however, is a small representation of the crucifixion located on the East wall of the tomb, at the foot of the effigy. The figure depicted here is unusual, and stands out among the later medieval examples at Cashel. Christ's hair and loincloth are both braided and he has stylised facial hair. As with the other later medieval examples, he is depicted with legs crossed, and head tilted to his right.

The Kearny Tomb

This example is the only one to be in the medium of stucco plasterwork and can be found in a tomb niche in a converted window

embrasure in the nave of the Cathedral. It is a 17th century tomb belonging to the Kearny family, and contains a fine grave-slab (which also depicts the implements of crucifixion). Above the slab are the remains of fine stucco plasterwork. On the soffit are shown four angels surrounded by the sun, moon, and stars. The west wall of the tomb shows a much-worn coat of arms belonging to the Kearny family, and on the east wall are the remains of a crucifixion scene. Little, apart from the general shape of the scene, can be made out. It appears that other figures were depicted also (possibly Mary and John), but all detail is lost.



^ The Kearny tomb, example, in stucco plasterwork

The Graveyard Examples

Seven depictions of the crucifixion can be found on gravestones. There may be others, but many gravestones are too weathered to be seen, and many have fallen, often on their faces, and others have been removed. Not all examples will be discussed here as some are too faded to comment upon. These depictions fall into the category of folk art and are mostly 18th and 19th century in date. This period saw folk art flourish throughout Ireland. The Penal Laws of the 18th century saw expressions of Catholic religious faith largely banned or discouraged. As these laws were relaxed towards the end of the 18th century, folk art began to re-emerge. At the Rock of Cashel, there are several gravestones which are dominated by crucifixion scenes. Two sit side by side and belong to the Walsh family, and show similar scenes with an emaciated Christ on the cross in a loincloth. The emphasis here

is on the suffering Christ, not Christ triumphant in death. This possibly reflects the sombre mood of Ireland in the 19th century. Both, along with the other folk-art examples place an emphasis on the tools of crucifixion. Christ is depicted next to a ladder, nail, pincers, hammer, and even the scourge of flagellation, alluding to the Passion.

The gravestone of Anne Scully (d. 1840) depicts probably the finest example of folk art at the Rock of Cashel. Christ is depicted as emaciated, in a loincloth, with the tools of crucifixion once again. However, the carving has a plethora of allusions to the biblical narrative of the Passion. Two angelic figures are shown collecting the blood of Christ in chalices, referring to the Eucharist and transubstantiation. Thirty pieces of silver are stacked to Christ's side referencing the betrayal of Judas. Christ is stood on a skull in a reference to Golgotha, the 'Place of the Skull' (Mark 15:22), where the crucifixion is alleged to have taken place. Also, a serpent coils itself around the base of the cross, in a blatant nod to the serpent in Genesis and the Fall of Adam, the sin for which, theologically, Jesus atones for through his death and, thereby, restoring humankind's relationship to God. The Spirit of God is also present in this carving hovering over the entire scene as a bird (most likely a dove) with a human face. This is not just a carving of the crucifixion, but a scene suffused with theological meaning, with references to the entire Passion narrative. Folk art is often dismissed as being of less artistic merit than grander high crosses, and wall panels, but it is a fantastic representation of religious traditions, beliefs, and local artistic traditions throughout Ireland.

Scully's Monument

One of the most striking monuments at the Rock of Cashel is the Scully memorial which sits on the north-eastern edge of the site. Erected by Vincent Scully in 1867 the cross does not draw inspiration from other depictions of the crucifixion at the Rock but looks to emulate the 10th century cross at Monasterboice. The cross is resplendent with biblical scenes, and also scenes from the history of Cashel, including the infamous story of St. Patrick piercing King Angus' foot during the King's baptism. The entire piece has significant artistic merit and is a prime example of Celtic revival art, with many early Christian motifs and designs which became so important to Irish expression during the Celtic revival. Sadly, the top of the monument was shattered by lightning in 1976, all but obliterating the depiction of the crucifixion. While more may survive, all that remains visible are Christ's legs, crossed with a nail

Erec^d by John Walsh of
Ardmayle in memory of his
Brother Wil^m Walsh who
dep^d this life Jan^y 16th 1843
aged 37 yr^s May the Lord
have Mercy on his Soul amen

ALSO PATRICK WALSH, BALLYDINE,
DIED 16 NOV 1863 AGED 54 YEARS
AND HIS WIFE ELLEN WALSH
DIED 31 MARCH 1910 AGED 70 YEARS
ALSO HIS SON IN LAW HENRY CRUMMY
DIED 19 MARCH 1910 AGED 46 YEARS
MARY GOUGH (NEE CRUMMY)
DIED 23rd SEPT 1897 AGED 88 YEARS

R. I. P.

- > The grave of Anne Scully (d.1840)



- ^ The remains of the crucifixion from the Scully monument

driven through both, and part of a long flowing loincloth. A 19th century picture shows the cross complete, but prior to being placed in-situ, and shows a Christ influenced by Monasterboice in terms of positioning but taking a much more realistic approach to the human form. The loss of this sculpture cannot be understated.

From the high cross to 19th century gravestones, there are a plethora of depictions of the crucifixion at the Rock of Cashel, each with their own distinctive style and message. They are each a product of their time and reflect the wider socio-political climate of the day. Each scene says less about the biblical accounts on which they are based, and more about the religious beliefs of the people that produced them, and they give a fascinating insight into the ever-changing artistic styles and trends at the Rock of Cashel.



- ^ Scully's Monument

Further reading:

Harbison, P, *The Crucifixion in Irish Art*, (Morehouse Publishing and The Columba Press, Dublin, 2000).
 Hunt, J, "Rory O'Tunney and the Ossory Tomb Sculptures," in *JRSAI*, Vol 80, 1950.
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Grave Mapping Project at Ennis Friary

Aoife Kennedy
& Edel Greene

Ennis Friary as a burial ground

Ennis Friary was built by the O'Brien Kings of Thomond for the Franciscan Order in the 13th century. Other than showing off their wealth, strength and benevolence one of the main reasons the O'Brien's founded the friary was so they would have a burial place befitting their stature. Though there were probably a number of burials prior to it, the first recorded burial in the friary is of King Turlough O'Brien in 1306. Other patronal families and successive O'Brien kings followed Turlough's lead and were interred here also, thus began centuries of burials at Ennis Friary.

After the Franciscan Order were forced to leave the site in the wake of the suppression of the churches and monasteries, the nave of the friary was repurposed as the Church of Ireland parish church, from the late 1600's up until 1871. It is from this time frame that most of our surviving gravestones and memorials date. The right of Catholics to be buried within the graveyards attached to previously Catholic churches, abbeys and friaries was never revoked in law and as such there are a mixture of both Church of Ireland and Catholic burials

during this period. The Church of Ireland vacated the friary in 1871 after the construction of their new church on Bindon Street in Ennis, but burials still continued at the friary for a further two decades. The site was handed over into the care of the Board of Works in 1892 and it became a National Monument. It was thereafter decided that there would no longer be any burials permitted on the grounds of the friary as the graveyard was overcrowded and had become quite unsafe and unsanitary. In 1969, in an ecumenical gesture, the Church of Ireland gave the legal deeds of the friary back to the Franciscan friars of Ennis. The Franciscans in turn handed legal ownership of the friary over to the Office of Public Works, under the condition that they would be granted a burial plot on the grounds of the friary. This plot is still in use by the friars today and gives us our most recent dated stone in 2001, which is 370 years later than our earliest legible memorial from 1631.

Grave Mapping Project

A previous grave mapping project had been completed in the 1980's as part of a youth training FÁS course run by The Clare Heritage

> Ennis Friary illuminated at night

> Ennis Friary following re-roofing

Centre. It was among one of the first projects of its kind and, as such, there were no real guidelines or templates for the course participants to follow. A hard copy of this early project was kept on file at Ennis Friary. Over the years we noticed errors in the transcriptions and that a number of the graves were omitted. We decided to start from scratch and begin our own grave mapping project of Ennis Friary. This began towards the end of October 2015.

One of our main reasons for opting to start a whole new project was our visitors to Ennis Friary. We get upwards of 16,000 visitors from all over the world to the site every year. People visit the friary for numerous reasons, they have a love of history and architecture, they wish to see our magnificent 15th century stone carvings, it is one of the main attractions in the town of Ennis, to name but a few reasons, but one of the most popular reasons for people visiting the friary is genealogy. We get numerous visitors to the site every year researching their family tree. Some of these arrive with folders full of information including birth certificates, marriage licenses, land deeds etc. and other visitors arrive with just a name and a possible date. We love to help these people delve into their ancestral past, whether they are just beginning their tree or whether they are nearing the end of their research. We needed to remap all of the burials and memorials and transcribe all of their inscriptions in order to ensure we were providing these researchers with the best possible information available.

We began our mapping by first of all enlarging and photocopying different sections of the maps of areas of the friary containing burials. This was done from an architect's map we had



on site after the then-recent conservation work at Ennis Friary. We decided to map each section individually as it ensured the maps could be bigger and, in turn, this would make the graves easier to locate. There are eight maps in total, the chancel, the sacristy, the cloister, the nave, the transept and the graveyard, which has three maps allocated to it as it is quite a large space. There weren't any graves marked on the map so these all had to be drawn in by eye and by hand. The fact that we had to draw the graves in meant that we were able to draw their exact shapes and we could include any cracks or blemishes they may have had. Again this would make them more identifiable on the map. Some areas were easier to map as they had a large number of graves quite compacted together and other areas such as the graveyard proved more difficult as the space was much larger and the graves more dispersed.

Once all of the gravestones in each section had been mapped and numbered, we then transcribed the inscriptions from each grave in that section. This proved to be a more difficult and time consuming task. Nearly all of our gravestones and memorials are made from local limestone. Unfortunately, due to its composition, limestone weathers quite badly. This, compounded by a number of other factors such as age of the grave, positioning of the stone - whether upright or



> Grave mapping

laid flat, any damage and also the font type used in the inscriptions, made transcribing some of the graves extremely difficult and, unfortunately, in a few cases impossible to transcribe. Another factor that played into our ability to read the inscriptions was the weather. Some days rainwater lying on the graves would make the inscriptions more legible. In other instances, on sunny days the angle of the sunlight hitting the exact same graves might make previously difficult-to-decipher words easier to read.

Lockdown/Pandemic

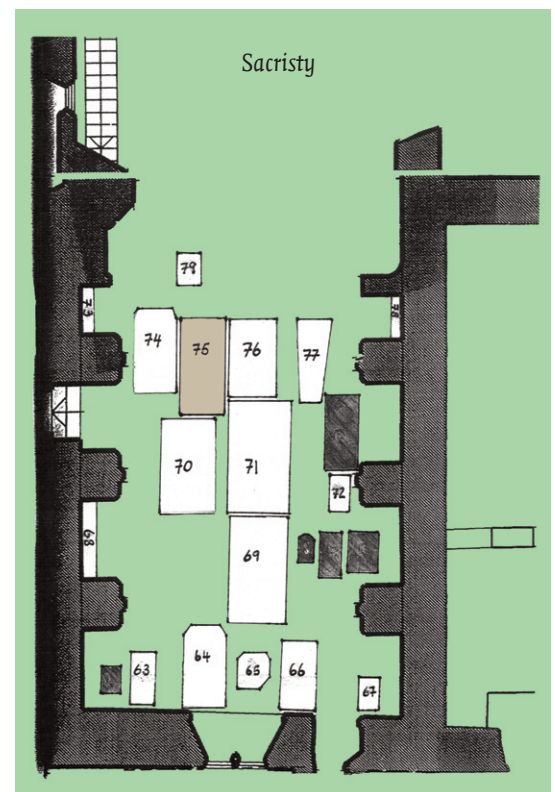
As a consequence of all of the above factors, the grave mapping project was an extremely slow process. Our capacity to be able to work on it during the visitor season was only possible thanks to the great help given to us by our colleagues on site. During the quieter shoulder season they would cover reception while we, equipped with clipboards, maps and walkie-talkies would head out on site in all weathers, to try and get as many transcriptions or graves drawn as possible before we were called back to the main desk again. On quieter days during the busy season, we would grab ten minutes now and then to continue with our work. Nonetheless, only being able to grab a moment here and there, and sometimes going days or even weeks at a time without being able to work on the project meant it was taking a very long time to complete.

Then came lockdown! There are not a lot of positives that can be found from the pandemic that engulfed the world over the last year and a half. However, we found one, in that we were given special permission to access Ennis Friary in a safe manner, while it was closed to the public, in order to continue with our project. The ability to go on site and purely focus our attention on the grave mapping was invaluable. We were able to complete our maps of the graves and memorials. We were able to complete the transcribing of all of the inscriptions. We were able to return to others that we had difficulty with, in the hope that we would have more luck in deciphering them the second or third

time around. On days when the weather was too bad to work outside we worked on the excel spreadsheet we had set up to input all of the inscriptions along with names, dates, ages, aliases and where applicable addresses of those who were interred in Ennis Friary or of those who memorialised them. At the time of the writing of this article, we are just putting the finishing touches to that spreadsheet and it is our hope that when it is complete we will be able to put it online on the Heritage Ireland website (www.heritageireland.ie). This will mean that anyone visiting Ennis Friary, with an interest in genealogy can access the list of graves and inscriptions prior to their visit. Or even for those who are unable to visit the site in person, it will mean that they will at least have access to all of that information online. In the future it would be nice to be able to add in extra descriptions of the graves such as decoration and iconography, size and dimensions and possibly photographs of each grave. For now however, we are delighted to be able to have this part of the project completed and to be able to share it with as many people as possible.

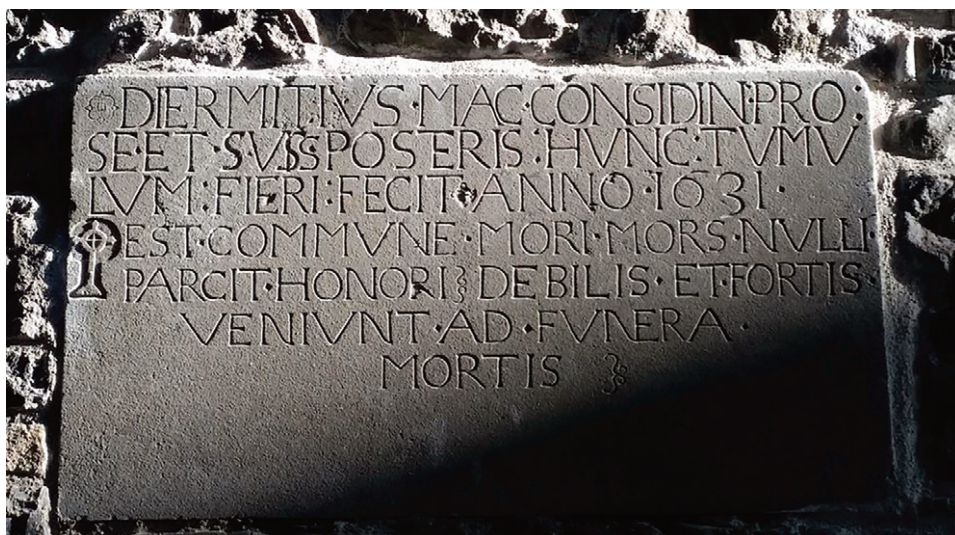
> Map of Ennis Friary Sacristy plots

- ▼ Example of completed grave transcription, plot no. 75, for 'John Charles Ryall, 6 July 1861' as highlighted on map



Surname	First name	Date	Address	ERECTED / TO THE MEMORY OF / JOHN CHARLES RYALL / OF ENNIS / WHO DIED JULY 6TH 1861 AGED 60 YEARS / BY HIS AFFLICTED WIDOW WHO DEEPLY & / SINCERELY MOURNS THE LOSS OF ONE SHE / SO FONDLY LOVED AND IS CONSOLED ONLY / BY THE HOPE OF A REUNION WITH HIM / IN HEAVEN THROUGH THE MERITS OF / THE SAVIOUR IN WHOM HE FULLY TRUSTED / FOR SALVATION / <i>The Sweet Remembrance of the Just / Shall Flourish tho' He sleep in dust</i> / ALSO HIS WIFE / ANNA MARIA	Location	Plot No.
Ryall	John Charles	6 July 1861	Ennis		Sacristy	75

Ennis Friary Grave Inscriptions



Dermot Mac Considine

In the accompanying photograph we can see how the sunlight shows up this remarkably well-preserved memorial plaque from 1631. The inscription in Latin reads:

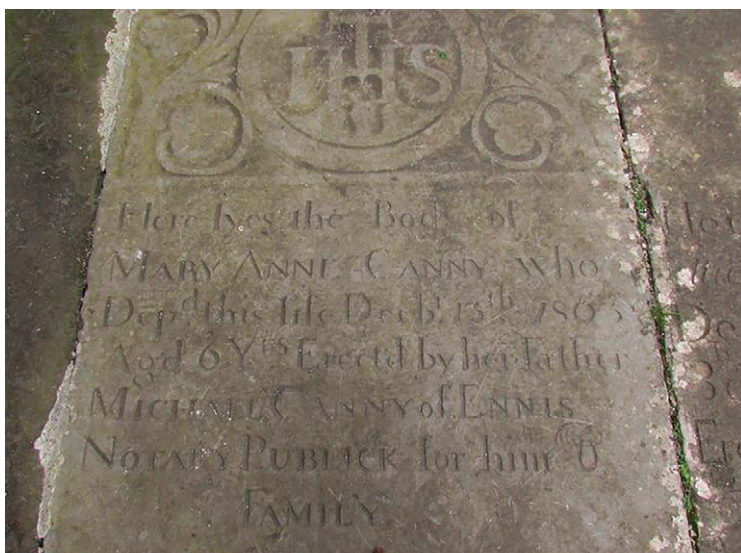
DIERMITIVS MAC CONSIDIN PRO
/ SE ET SVIS POSTERIS HVNC TVMV
/ LVM FIERI FECIT ANNO 1631
/ EST COMMVNE MORI MORS NVLLI
/ PARCIT HONORI DEBILIS ET FORTIS
/ VENIVNT AD FVNERA
/ MORTIS

This was translated by the late Fr. Senan Hedderman OFM in 1991 as:

Dermot Mac Considine for him and posterity this tomb caused to be made (in the) year 1631. It is common to die, death spares no one. The honourable, the weak and the strong come to the funeral rites of death.

This is the oldest fully legible gravestone in the friary. Writing in 1641 Anthony Broudin referred to the tombs of various Gaelic families in the nave of Ennis Friary. Stones survive from those of the Considines, Hehirs and Kerins, all dating to the 1600s. The memorial also contains an inscribed Celtic cross on the left, this is one of only two Celtic crosses found in the friary and they are both associated with the Considine surname. The other is a replica high cross erected in 1924 by the people of Ennis in memory of Michael G. Considine on the 40th anniversary of his death in 1884. He was fondly remembered as a staunch supporter of and great friend to Daniel O'Connell.

References: Westropp, Thomas Johnson. Journal of the Association for the Preservation of the Memorials of the Dead, 1895 Vol III (I) <http://www.clarelibrary.ie/eolas/coclare/genealogy/memorials/drumcliff.htm>



Mary Anne Canny

The inscription on this gravestone in the chancel of Ennis Friary reads "Here lyes the Body of / Mary Anne Canny who / depd this life Decbr 13th 1803 / Agd 6 yrs. Erectd by her Father MICHAEL CANNY of ENNIS / Notary Publick for him & Family".

We do not know how Mary Anne died; sadly, this is one of a number of gravestones at Ennis Friary recording the untimely passing of the young. Like many inscriptions, particularly from the 18th and early 19th century, non-standard spellings occur, such as the spelling of the words "lyes" and "Publick" which gives them a unique character. Another feature of graves from this period is the recording of the occupation of the names of persons inscribed

which helps us to identify and research these individuals.

Mary Anne's father Michael, as the inscription tells us, was a Notary Public. The office of notary public is a branch of the legal profession and has a very long history dating back to Roman times. The functions of a notary include among others administering oaths, taking affidavits and statutory declarations, drawing up powers of attorney and authenticating contracts and deeds. While away at the court sessions in Miltown Malbay in 1803, according to a letter

appearing in the Clare Journal of May 5 that year, "some villains attempted to break into and plunder his house", part of a spate of such incidents in the town. The letter was signed by a number of the townspeople who pledged various sums of money as a reward for the apprehension and prosecution of the offenders. Michael Canny lived in Jail Street, since renamed O'Connell Street, he died in 1817 and his wife died in 1820. It is possible that they are interred at Ennis Friary also though this information is not recorded on this stone or any other.

Simon Brodin

This gravestone is located in an alcove on the north wall of the sacristy and it reads:

HERE LIES THE BODY OF THE
Rd SIMON BRODIN O[F]M
WHO DEPD THIS LIFE
THE 15TH OF JANY 1792
IN THE 89th YEAR OF HIS AGE
REQUIESCAT IN PACE

After their eviction from Ennis Friary and before they opened their modern church on Francis Street, the friars in Ennis were located in various sites around the town. There are references to friars residing in Scabby Lane, in Church Street, in Brewery Lane and in Lysaght's Lane where a plaque commemorates their former presence there. Lysaght's Lane seems to have been where they were before they moved to Bow Lane in 1830 and perhaps this is where Fr. Simon Brodin lived.

The Brodins or O'Bruodins were the hereditary genealogists, historians and bards of the O'Briens, and they seem to have had a very strong link with the friars of Ennis. Anthony Bruodin a friar, "born c.1618 in Kilraghtis parish and in 1680, died of plague while resident in the Irish College in Prague" (McInerney, 2017), has written descriptions of our friary in the 1600s. He wrote that the Brodins had a tomb alongside the O'Briens in the chancel and he also wrote of the last friar to live on the site here, Dermot O'Bruodin. Dermot O'Bruodin will be forever remembered as "the mad friar". When he returned from his travels on the continent at the turn of the 17th century, instead of going into hiding like his other brethren, Dermot continued to preach openly around the streets of Ennis wearing his full Franciscan habit. This was an offence that was punishable by death and he was promptly arrested by the Protestant authorities at the time. Before he



could be tried and condemned, Donogh O'Brien, the 4th Earl of Thomond, stepped in and had Dermot declared legally insane. He stated that no sane man would have been preaching as Dermot was, knowing that they could be put to death for doing so. The Earl probably did this on account of the strong bond between the O'Briens and the O'Bruodin families. As a consequence Dermot was allowed to live in the friary and also to say mass in his room there until his death in 1617.

References: Antonius Bruodinus, *Propugnaculum Catholicae Veritatis Libris X Constructum*, in *Duasque Partes Divisum. Pars Prima Historica in Quinque Libros* (Prague, 1669)

Luke McInerney, 'A Most Vainglorious Man: The Writings of Antonius Bruodin', *Archivium Hibernicum*, Vol. 70, 2017

Patrick Conlan OFM, 'Franciscan Ennis', 1984

Fr. Paul Mary OFM, 'The Old Friaries of Ennis and Quin', Wexford, 1954.



In Memoriam Brendan Joseph Griffin

31st March 1972
– 19th June 2020

It is a year since the sudden death of our valued colleague Brendan Griffin. Brendan joined the guide staff at Ennis Friary in the 2017 season and to anyone who met him, his passion for all things medieval was immediately obvious, with manuscripts and weaponry his areas of particular interest and knowledge.

Brendan was regularly first on site in the mornings and always ready to share his considerable medieval knowledge with visitors to our 13th century friary. In addition to his medieval studies, Brendan often employed his considerable tech skills in compiling Facebook posts and eagerly assisted in many of the on-going research projects on site. As part of our Heritage Week programme for 2019 Brendan presented a very well received talk on Medieval Scribes; those who attended noting his dedication to working with authentic materials and enjoying the opportunity to engage with the tools employed by medieval scribes. Brendan's

^ Brendan giving a talk on Medieval Scribes during National Heritage Week 2019

interest in all things medieval continued off site most notably with his involvement with Medieval Armed Combat Ireland, an organisation of which he was a founding member.

We miss our tech-savvy, medieval scribe, colleague and friend. It was a privilege to have known and worked alongside this unique gentleman.

Ar dheis Dé go raibh a hanam



^ The late Brendan Joseph Griffin, OPW Guide at Ennis Friary



REELS TO ROCK
Rathfarnham Rhythms
Rathfarnham Castle
Dublin, Ireland

Enjoy an eclectic programme of Irish music acts performing live online at rathfarnhamcastle.ie June to September 2021

24.06.21
The Whistle Blower Project

08.07.21
Mike Nielsen

22.07.21
SACK

05.08.21
Leslie Dowdall & Mike Hanrahan

26.08.21
Helen Hancock and Anne Marie O'Farrell

09.09.21
Jem Mitchell Band

23.09.21
Shobsy
accompanied by Joe Regan

A series of 7 Free Online Events
#RathfarnhamRhythms

in association with
Puregenius Music Promotion

 **OPW** Óifig na hOibreacha Poiblí
Office of Public Works

Reels to Rock

Rathfarnham Rhythms: Reels to Rock, is a series of seven free online concerts at Rathfarnham Castle from 24 June to 23 September this year.

Organised in association with Puregenius Music Promotion, the programme offers the opportunity to savour an eclectic mix of Irish music acts over the summer months – from traditional to jazz, from Indie and singer-songwriters to classical music – which will appeal to a variety of musical tastes. The online events will be accessible to audiences near or far on the day of the event via a link on Rathfarnham Castle's website, and

afterwards via the OPW YouTube channel.

Rathfarnham Castle has a long-established event programme, which every year includes a variety of concerts. This year, rising above current restrictions on live events, the Castle's team continue this tradition by providing an imaginative musical programme online, hoping in this way to reach audiences in Ireland and abroad. This is a great opportunity to enjoy long summer evenings with exciting music events streamed from Ireland's oldest fortified house right into your home.

> Leslie Dowdall and
Mike Hanrahan
at Rathfarnham Castle



NATIONAL MONUMENTS SERVICE
4TH ANNUAL ARCHAEOLOGY CONFERENCE

Nexus—people and places through time



An Roinn Tithíochta,
Rialtais Áitiúil agus Oidhreacht
Department of Housing,
Local Government and Heritage

NEXUS

people and places through time



HUMANS EXIST in a web of connections based on physical actions and shared experiences such as travel, meeting, storytelling. The centrality of these connections to our existence has been brought very much into focus over the last year. This conference presents an interdisciplinary gathering of eminent scholars and practitioners to explore connections across four aspects: physical connectors; pathways of discovery; social connection and connecting the past and the present

Further details available on <https://archaeologyireland.ie>

DATE: 16 October 13.00–19.00

Free online but registration required.

Eventbrite: (<https://nexus21.eventbrite.ie>)

Or contact the Archaeology Ireland/Wordwell office to book. 00 353 1 2933568 or email Helen@wordwell.ie

NEXUS

people and places through time

The 4th annual National Monuments Service conference, despite being hosted virtually again, is about the kinds of connections we all enjoy with other people and with our past.

Humans exist in a shared web of connections based largely on physical actions and experiences like travel, meeting, eating and storytelling. This has been brought more sharply into focus in recent times through the enforced social isolation of lockdowns during the pandemic. As we begin to emerge from this to explore and rediscover the channels of connection that we once took for granted, it is interesting to think about the nature of human connection in the past in its various forms.

Archaeology examines not only the physical infrastructure, tools and by-products of connection, like roadways or traded goods, but also forces us to consider the social imperatives and impacts of those connections—they are, after all, networks of and for people, not things.

One of the attractions of archaeology is the sense of connection with the past that is provided by proximity to relics that have survived—be they ruins or objects—and this attraction is a vital tool in connecting communities with their heritage. How do

we best facilitate that connection?

This conference sets out to explore the different types of connections between communities and material culture and monuments, and the role of archaeological heritage in deepening understandings of the material and social connections between the present and the past.

The programme, developed by conference adviser Dr Sharon Greene (Editor of *Archaeology Ireland*), provides an interdisciplinary gathering of eminent scholars and practitioners to explore connections across four aspects: physical connectors; pathways of discovery; social connection; and connecting the past and the present.

Nexus: *people and places through time* is presented by the National Monuments Service and organised by Archaeology Ireland. The conference will be available online on the 16 October 2021, it is free but registration is required. Register @ <https://nexus21.eventbrite.ie> or contact the Archaeology Ireland/Wordwell office to book: 00 353 1 2933568 | email Helen@wordwell.ie. The presentations will also be available to view after the 16 October on the National Monuments Service YouTube channel: <https://www.youtube.com/channel/UCVmMWPYDRO5rIoNgyrjxrtw>

NEXUS PROGRAMME:

16 October 2021

Conference introduction:

**National Monuments Service,
Department of Housing, Local
Government and Heritage. (13.00)**

Session 1:

Physical connectors (13:05 – 14:30)

Introduction to speakers, session 1: Dr Sharon Greene, Archaeology Ireland

Chaired by Sharon Greene, Archaeology Ireland

May the road rise to meet you – Irish toghers and the stories they can tell us.

Caitríona Moore, Wood artefact specialist, Archaeological and Built Heritage.

Building the Great Northern Railway of Ireland: Identity, People and Places.

Siobhán Osgood, IRC funded PhD researcher, Department of History of Art & Architecture, Trinity College Dublin.

Q & A facilitated by Dr Sharon Greene

Session 2:

Pathways of discovery (14:35 – 16:00)

Introduction to speakers, session 2: Neil Jackman, Arbarta Heritage

Chaired by Neil Jackman

A well-trodden path: an ancient pathway and associated landscape at Balbriggan, Co. Dublin.

Steven McGlade, Archaeology Plan

A guidebook on the way: encountering archaeology on the Waterford Greenway.

Dave Pollock, Archaeologist and illustrator, Archaeografix, Waterford.

Q & A facilitated by Neil Jackman

Session 3:

Social connection (16:05 – 17:25)

Introduction to speakers, session 3: Dr Sharon Greene, Archaeology Ireland

Chaired by Sharon Greene

Boyne to Brodgar: revealing and celebrating the interconnected nature of the Neolithic in Ireland, Britain and the Isle of Man.

Alison Sheridan, Former Principal Archaeological Research Curator in the Department of Scottish History and Archaeology, National Museums Scotland.

Beer and Brewing in sixteenth-century Ireland.

Susan Flavin, Associate Professor of History in the School of Histories and Humanities, TCD.

Q & A facilitated by Dr Sharon Greene

Session 4:

Connecting the past and the present (17:30 – 19:00)

Introduction to speakers, session 4: Neil Jackman, Arbarta Heritage

Chaired by Neil Jackman

Manifesting the Ghosts of Place through Archaeology and Empathy.

April Beisaw, Associate Professor of Anthropology, Vassar College, New York, USA.

Landscapes of difficult heritage - commemorating painful and contested pasts.

Gustav Wolentz, Nordic Centre of Heritage Learning and Creativity, Christian-Albrechts-Universität zu Kiel, Germany.

Q & A facilitated by Neil Jackman

Close of conference

Michael MacDonagh, Chief State Archaeologist, National Monuments



An Roinn Tithíochta,
Rialtais Áitiúil agus Oidhreacht
Department of Housing,
Local Government and Heritage

About The National Monuments Service

The National Monuments Service (NMS) is part of the Department of Housing, Local Government and Heritage and plays a key role in the protection of our archaeological heritage.

- The NMS has responsibility for archaeological issues arising at National Monuments in State care. The conservation and management (including visitor services) of these monuments is the responsibility of the Office of Public Works.
- Carrying out surveys of known sites and where sites are thought to be located and to compile inventories of sites and monuments.
- Implementing the legislation in relation to the protection of monuments and sites, including historic wrecks and underwater archaeological sites.
- Regulating archaeological excavations, use of detection devices for archaeological purposes and diving on historic wrecks and underwater archaeological sites.
- Providing advice to planning authorities on development proposals (development plans, heritage plans and individual planning applications) that may have implications for the archaeological heritage.
- Providing advice to individuals and local groups on archaeological issues.

Protecting our Archaeological Heritage

All remains and objects and any other traces of humankind from past times are considered elements of the archaeological heritage. The Minister for Housing, Local Government and Heritage is responsible for the protection of our archaeological heritage, including the licensing of archaeological excavations, through the exercise of powers under the National Monuments Acts 1930 to 2014.

Monuments are protected under the National Monuments Acts in several ways:

- National monuments in the ownership or guardianship of the Minister or a local authority.
- National monuments which are subject to a preservation order.
- Historic monuments or archaeological areas recorded in the Register of Historic Monuments.
- Monuments recorded in the Record of Monuments and Places.
- When the owner or occupier of a property, or any other person proposes

to carry out, or to cause, or to permit the carrying out of any work at or in relation to a Recorded Monument they are required to give notice in writing to the Minister 2 months before commencing that work. This is to allow the National Monuments Service time to consider the proposed works and how best to proceed to further the protection of the monument.

- For national monuments in the ownership or guardianship of the Minister or a local authority or which are subject to a preservation order, the prior written consent of the Minister is required for any works at or in proximity to the monument.

The National Monuments Service is part of the Department of Housing, Local Government and Heritage.

The best way to contact the National Monuments Service is by email (nationalmonuments@housing.gov.ie) but other contact details are as follows:

**National Monuments Service,
Department of Housing, Local Government
and Heritage
Custom House
Dublin 1
Tel: 085 8049231**

About Archaeology Ireland

Published quarterly since 1987, *Archaeology Ireland* provides a constant stream of articles, news, and features, covering many areas in archaeology including science, art, architecture, history, geography, economics, sociology, anthropology, religion and more. The magazine offers readers a broad range of well-researched, lavishly illustrated articles on a range of topics at an accessible level to all, whether it's a passing or professional interest.

Archaeology Ireland is a key reference guide for students, visitors from abroad, those in the field, and all archaeology fans with an interest in Ireland's archaeological wonders. The magazine was founded by Gabriel Cooney, Claire Cotter, Nick Maxwell, Una MacConville and Emer Condit and it has become one of Ireland's key archaeological resources.

Archaeology Ireland is available as a print magazine and as a digital edition, including a fully searchable digital archive. For further details see <https://archaeologyireland.ie>



All Creatures Great and Small

'All Creatures Great and Small' is a collaborative collection from the Office of Public Works (OPW) and the Department of Finance, Northern Ireland (DoF) which is currently on exhibition at Portumna Castle.

Since the late 1990s, the OPW and the DoF have worked in partnership organising an annual touring art exhibition. The purpose of this cross-border initiative is to create public awareness and access to artworks in both public-owned collections. The exhibitions have toured numerous venues across the island bringing both collections to new audiences. The exhibitions are based on different themes every year. The theme for the current exhibition is All Creatures Great and Small and the work of thirty-one artists is included.

The focus of the exhibition is the natural world - insects, birds, animals and sea creatures and their interaction with humanity. Artworks in a variety of artistic media in the form of paintings, photographs, prints and sculpture are displayed. Each artist brings their own individual approach to the depiction of living creatures and this diversity makes for a thoughtful and interesting exhibition.

Location: Portumna Castle & Gardens, Portumna, Co Galway **Admission:** Free.

Dates: From 09 July 2021

Times: 10:00–18:00 (last admission 17:15)

Website: <https://heritageireland.ie/places-to-visit/portumna-castle-and-gardens/>



100 Years of Women in Politics and Public Life

*Exhibition
at the
Main Guard
in Clonmel*

The Office of Public Works (OPW) is delighted to welcome visitors to the exhibition 100 Years of Women in Politics and Public Life at the Main Guard in Clonmel, Co. Tipperary. This exhibition explores 100 years of women's participation in politics and public life in Ireland. Curated by Dr Sinéad McCoole, on behalf of the Government's Commemorations Unit, this exhibition shines a light on the major influence that women have had on the formation of modern-day Ireland, acknowledging and raising awareness of their substantial contribution to Irish history in politics and public service.

The exhibition tells the stories of very familiar and less well-known women, who have contributed significantly to Irish political and public life over the past century – of the challenges they faced and the obstacles they overcame. It looks at the individual lives of women elected to the Oireachtas over the period 1918 to 2018 and was developed by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media as part of the Decade of Centenaries, a programme of commemorations relating to some of the most significant events in Irish history that took place between 1912 and 1923.

Women with Tipperary connections featured in the exhibition include Deputy

Carrie Acheson and Senator Tras Honan, who were the first sisters ever to be elected to the Oireachtas at the same time in October 1981, and Theresa Ahearn, formally a mathematics teacher, who was elected to the Dáil in 1985.

While politics is a major feature of the exhibition, it also showcases how Irish society changed throughout the twentieth century and how this gradually opened up opportunities for women to participate in public life in Ireland.

The exhibition was previously on display as part of a pop-up museum launched in Dublin Castle in December 2018. It then moved to Istabraq Hall in Limerick City and on to the Donegal County Museum in Letterkenny, to Roscommon County Hall and the headquarters of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media on Kildare Street before returning to Dublin Castle last year.

Location: The Main Guard, Sarsfield Street, Clonmel, Co Tipperary. **Admission:** Free. **Dates:** 24 June – 23 September 2021

Times: Tuesday - Sunday, 09:00–17:00 (last admission 16:15). Closed Mondays.

Website: <https://heritageireland.ie/visit/places-to-visit/the-main-guard/> & <https://www.mna100.ie/centenary-moments/virtual-tour/>



Kilkenny Castle Welcomes the Ros Tapestry

Location: The Gallery, Kilkenny Castle, Kilkenny

Dates: 7 Aug 2021 – Sept 2022

Times: Daily, 09:30–17:30 (last admission 17:00)

Website: kilkennycastle.ie/calendar

Admission: Free (booking is essential)



The Office of Public Works (OPW) is delighted to welcome The Ros Tapestry on exhibition to the historic surroundings of Kilkenny Castle, built by Isabel de Clare and William Marshal in the early 13th Century, and whose life stories are entwined in these fantastic Tapestry panels.

The wonderful embroidery skills and sheer dedication of the many craftspeople who have worked tirelessly for over 20 years, has truly brought these characters to life.

The Ros Tapestry exhibition has drawn in thread the story of the Normans and their arrival in the Southeast of Ireland and the consequent development of the dynamic port of Ros is depicted in a series of fifteen large striking embroidered panels. From the initiation of a Celtic King to Hiberno-Norman commerce, the cultural legacy of Leinster is immortalised in stitches.

Everyone can now see this amazing exhibition, which is a fantastic legacy for the country, combining as it does wonderful art, admirable craftsmanship, and a multitude of fascinating stories.

The Ros Tapestry project is the brainchild of Rev. Paul Mooney, St Mary's Church, New Ross, inspired by the famous Bayeux Tapestry in France, who conceived the idea of creating a series of tapestries to commemorate the Norman history of New Ross and South East Ireland.

The first tapestry was completed in 2002 and to date 14 of the 15 tapestries are finished. The final one is being stitched in Kilkenny and is nearing completion. Volunteers throughout the country have done all the stitching, with well over 150 stitchers contributing, working both at home and in local venues. Each tapestry is embroidered on to Jacobean linen twill fabric with woollen thread using a multitude of different stitches, such as 'Long and Short', 'French knots' and 'Bullion knots'. It takes approximately 1 hour to stitch 1 square inch and can take anything from 3 to 7 years to complete a panel.

FREE
ADMISSION
FOR
2021

TO ALL
OPW
sites

heritageireland.ie
#VisitForFree

OPW Óighe na nÓlámha Pobláil
Office of Public Works

Hundreds of Places, Spaces and Faces to be seen and experienced – free!

Ballroom, Rathfarnham Castle, Dublin



Double Estate

*Works from the
OPW State Art
Collection &
Pearse Museum
Collection,
curated by
Davey Moor*

Double Estate is a group exhibition that considers the human form through a selection of over fifty works from the OPW State Art Collection across print, painting, photography and sculpture. These are offered against the historical backdrop of William Pearse's figurative sculpture from the collection at St Enda's and Patrick Pearse's writing on physical archetypes. The exhibition is curated by Davey Moor. A 64-page full-colour catalogue, designed by Oonagh Young will accompany the show. This will include essays by Brian Crowley (Collections Curator, Pearse Museum and Kilmainham Gaol) and Davey Moor. The exhibition is open to the public daily.

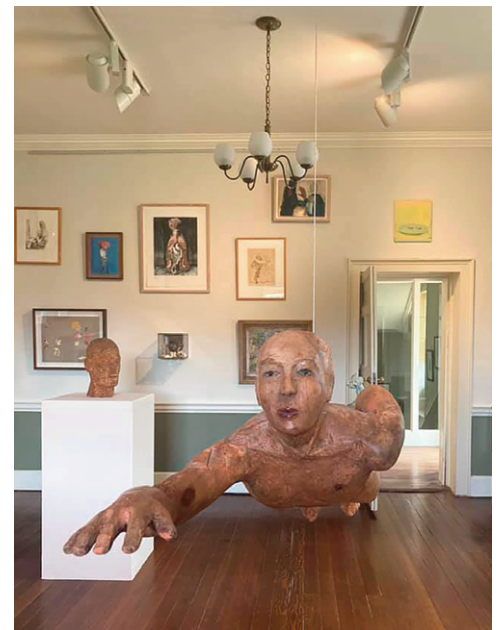
Due to Covid19 restrictions on the number of people permitted in the building at one time it is advisable to book a time to visit by calling 01 493 4208 or emailing pearsemuseum@opw.ie

Location: Pearse Museum, St. Enda's Park, Grange Road, Rathfarnham, Dublin 16, D16 Y7Y5. **Admission:** Free

Dates: From 10 June 2021

Times: 09:30-17:30

Web: <https://pearsemuseum.ie/exhibitions-2/>





Kilmainham Unlocked

*A new exhibition
welcomes
visitors back to
Kilmainham
Gaol*

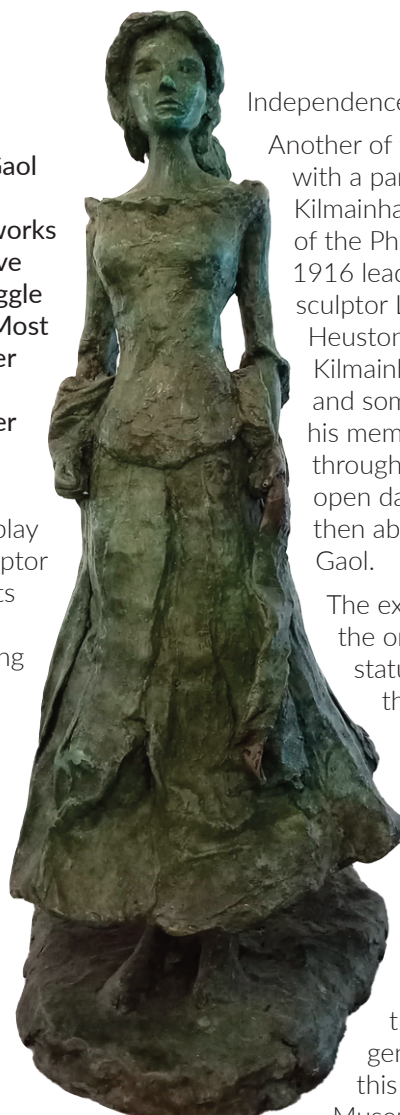
To mark its re-opening following the Covid-19 lockdown, Kilmainham Gaol Museum has mounted a special exhibition of artworks and other commemorative items related to the struggle for Irish independence. Most of these items have either not been on display for many years, or have never been publicly exhibited before.

Among the items on display are two busts by the sculptor James Power. One depicts Edward Daly, one of the leaders of the Easter Rising who was executed in Kilmainham Gaol on 4 May, 1916. This plaster bust was a study for a larger statue of Daly which forms part of Limerick City's 1916 Memorial. The second James Power work depicts Peadar Kearney, the author of the lyrics of the national anthem, and a veteran of the 1916 Rising and War of

Independence.

Another of the pieces on display with a particular connection to Kilmainham Gaol is a small model of the Phoenix Park memorial to 1916 leader Seán Heuston by sculptor Laurence Campbell. Heuston was also executed in Kilmainham after the Rising, and some of the funds to erect his memorial were raised through the proceeds of an open day held in 1938 in the then abandoned Kilmainham Gaol.

The exhibition also includes the original model for the statue of Anne Devlin by the artist Clodagh Emoe which now stands in Rathfarnham. The statue was commissioned and erected in 2003 by the Emmet & Devlin Committee to mark the bicentenary of the Emmet Rebellion, and they have very generously agreed to lend this maquette to the Museum for the exhibition.



< Kilmainham Unlocked Exhibition

Edward Daly by James Power

Anne Devlin by Clodagh Emoe

> Peadar Kearney
by James Power

▼ Sean Heuston
by Laurence
Campbell



Anne Devlin was imprisoned in Kilmainham Gaol for several years as a result of her involvement in Emmet's 1803 rebellion and, despite brutal treatment, refused to reveal any information about Emmet and his associates. Her statue in Rathfarnham is one of only a handful of statues depicting women in Dublin.

'Kilmainham Unlocked' is just one of five new exhibitions and displays which have been mounted in the museum while it is been closed. These include a major exhibition on 'The Forgotten Ten' who were executed in Mountjoy Prison during the War of Independence. There are also new displays related to the killing of Dick McKee, Peadar Clancy and Conor Clune in the aftermath of Bloody Sunday in November 1920, as well as the shooting of Seán Treacy on Talbot Street on 11 October 1920. 2020 also marked the 200th anniversary of the opening of Kilmainham Courthouse, and this was marked by an exhibition which tells the fascinating story of a revolt led by Daniel O'Connell at a meeting of the Freeholders of Dublin held there in December 1820.

Speaking about 'Kilmainham Unlocked', Kilmainham Gaol Museum Collections



Curator Brian Crowley, said:

"Being closed during lockdown really brought home that Kilmainham Gaol and its historic collections only really come alive when we can share them with our visitors. With 'Kilmainham Unlocked' we wanted to display some amazing objects from our collection which hadn't been seen by the public for many years as a way of welcoming people

back to the building."

Admission to Kilmainham Gaol Museum and all Office of Public Works heritage sites is free for the rest of 2021. Those who wish to have an escorted visit of the building must book in advance at www.kilmainhamgaolmuseum.com. Those who only wish to view the exhibitions should email kilmainhamgaol@opw.ie

Location: Kilmainham Gaol Museum, Inchicore Road, Dublin 8

Dates: From 30 July 2021

Times: 10:00–18:00

Website: <https://heritageireland.ie/places-to-visit/kilmainham-gaol/>

Admission: Free





▲ Dr Myles Campbell

Vicereines of Ireland:

Portraits of Forgotten Women

Fabrics shimmer, flowers blossom and pearls glint in the painted world of the vicereines of Ireland. But who were the women behind these genteel portraits? Discover their untold story in this landmark exhibition.

As the wives of Ireland's viceroys, the vicereines were once the fashionable figureheads of social and cultural life at Dublin Castle. Often sympathetic but sometimes apathetic, their attitudes and activities offer fresh insights into the workings of the British administration in Ireland. Campaigns to develop hospitals, relieve poverty, promote Irish fashions, and, in some cases, mitigate what they described as the injustices of British rule in Ireland, are just some of their overlooked initiatives. Featuring works by masters such as Sir Joshua Reynolds, Thomas Gainsborough, John Singer Sargent and Sir John Lavery, together with intimate

personal objects, this exhibition shines a light on these activities to create new and illuminating portraits of forgotten women.

Curated by Dr Myles Campbell, Research and Interpretation Officer, Dublin Castle. Lending institutions include the National Gallery of Ireland, National Trust, Royal Collection Trust, Trinity College Dublin and Chatsworth House. A beautifully illustrated catalogue and volume of scholarly essays is available to purchase in bookshops and online here <https://irishacademicpress.ie/product/vicereines-of-ireland/>

Location: State Apartments Galleries, Dublin Castle, Dame Street, Dublin 2

Dates: 31 May 2021 – 05 September 2021

Times: 09:45–17:15

Website:

<https://www.dublincastle.ie/event/vicereines-of-ireland-portraits-of-forgotten-women/>

Admission: Free





'Eye on Nature'

Outdoor Nature Photographic Exhibition at Portumna Castle

RTÉ 'Eye on Nature' at the National Botanic Gardens' exhibition is at Portumna Castle for a limited time.

RTÉ and the National Botanic Gardens of Ireland with the OPW present 'Eye on Nature' - Ireland's newest national wildlife photographic competition.

RTÉ's 'Mooney Goes Wild' and Today Show launched the competition in January 2021, to celebrate the flora and fauna of our island. It received an overwhelming response with over 7,000 entries.

The judging panel, consisting of Matthew Jebb (National Botanic Gardens), Niall Hatch (Birdwatch Ireland) and Sheena Jolley (acclaimed wildlife photographer), chose the final 12 photographs you see at Portumna Castle, including the overall winner.

These photographs represent the rich natural heritage that Ireland has to offer, which has brought joy and hope to so many of us in recent times.

On March 17th, Derek Mooney announced the winner on Today Show and presented the photographer with the inaugural trophy and a prize of €1000. The exhibition will travel to various OPW sites and is currently at Portumna Castle.



> Phil Greaves, one of the participating photographers of 'Eye on Nature' at the Botanic Gardens' visited Portumna Castle recently. He stands beside his photo of a patchwork leaf-cutter bee.

© Phil Greaves

Location: Portumna Castle & Gardens, Portumna, Co Galway. **Admission:** Free

Dates: From 29 May 2021

Times: 10:00–18:00 (last admission 17:15)

Website: <https://heritageireland.ie/places-to-visit/portumna-castle-and-gardens/>





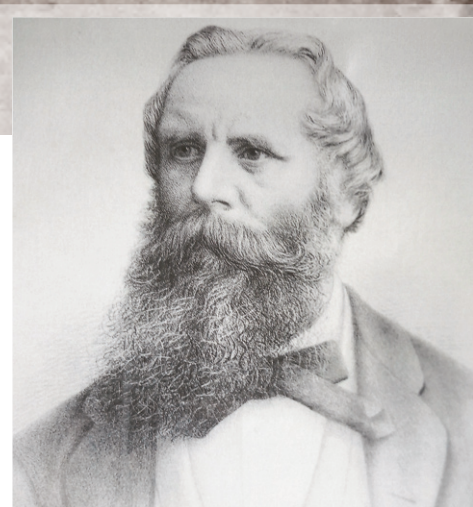
Viscounts Doneraile from the 4th to the 7th - a note

Margaret O'Riordan

The Viscounty of Doneraile for generations passed in an indirect line. An interesting line is that of Hugh St Leger. Hugh attained the 7th Viscounty of Doneraile from his brother Edward who was the 6th Viscount. Edward became the 6th Viscount on the death of his uncle Richard the 5th Viscount, who succeeded as the 5th Viscount on the death of his second cousin Hayes, 4th Viscount. Following the death of the 7th Viscount a claim to the title was made by Algernon Edward St Leger, great-great-grandson of Col. Richard St Leger and Elizabeth Bullen. The claim was unsuccessful and the title remains extant.¹

As an aside, the term Viscount is the fourth rank in the peerage of the UK, GB, England, Scotland and Ireland. Ranks are Duke, Marquess, Earl, Viscount and Baron. Patent letters were always created for a Viscount using the Great Seal, to represent the Sovereign's authority.²

Hayes St Leger, 4th Viscount Doneraile, the son of Hayes St Leger the 3rd Viscount and Lady Charlotte Ester Bernard, was born 1st October 1818 and died 26th August 1887 in



Hayes St Leger, 4th Viscount Doneraile v

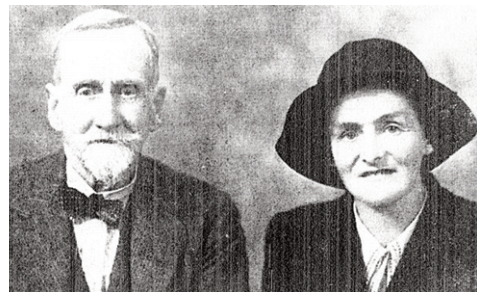
Doneraile Court from hydrophobia³ without a male surviving heir. He was wed to Mary Ann Grace Louisa Lenox-Conyngham, known as Lady May⁴ on 20th August 1851 and had three children, Hon May St Leger who died 1867, Hayes Warham St Leger died 1852 and Hon Emily Ursula Clare St Leger born 18th Jul 1853 and died childless 11th March 1927. It was during his tenure that Doneraile House is changed to Doneraile Court. His daughter Hon Emily Ursula Clare St Leger, known as Lady Clare & Lady Castletown, took over the administrative duties for Doneraile on Hayes' death, and after his widow Lady May



^ Doneraile Court ^{xviii}



^ Lord and Lady
Castletown ^{vi}



> Hugh & Mary St Leger,
Viscount & Viscountess
Doneraile ^{ix}

moved to France.

The heir apparent, a second cousin, was Richard Arthur 5th Viscount and he held that title for three years before his death, then his nephew Edward inherited the title of 6th Viscount and Doneraile estate. From the time of the 4th Viscount's death in 1887, it was up to Lady Castletown to maintain the estate. Lady Clare married Bernard Fitzpatrick, 2nd Baron Castletown of Upper Ossory and became Lady Castletown. She died on the 11th of March 1927, aged 73 at Doneraile Court and was buried in St Mary's Church. Her husband Lord Castletown died 10 years later leaving their land agent George Hamilton to run the estate on behalf of the 6th Viscount Edward who was living

much of his bachelorhood in London as a barrister.

Edward, 6th Viscount Doneraile was born 6th October 1866 in Gainsborough, Lincolnshire, England and died in Doneraile Court on the 7th of September 1941, aged 74 and was buried in St Mary's Church, Doneraile. Edward was a peer, politician, barrister, member and chairman of the Metropolitan Asylums Board from 1899 to 1930, alderman and Mayor of Westminster and president of the National Skating Association. Edward succeeded his uncle, Richard 5th Viscount, in 1891 as Viscount Doneraile.

Edward did spend time at Doneraile in the 1930's 'cleared out the weeping spruce in the American garden and lopped off the dead branches... Birmingham found a hedgehog under the spruce..., we moved him out to the clear grass, but he decamped when we were not looking'.⁵ Shortly after the 3rd of September 1939 Edward returned to London and died in September 1941.

Hugh St Leger, 7th Viscount Doneraile, was born 6th of August and died without issue 18th December 1956, aged 87. Son of Reverend Edward Fredrick St Leger and Caroline Elizabeth Bishop, he married Mary Isobel Morice, daughter of Francis Morice, Justice of the Peace, of Whakapunake, Gisborne, New Zealand. The Marriage notice appears on the Poverty Bay Herald of 1919 'ST. LEGER – MORICE. On December 18, at St. Andrew's Presbyterian Church, Gisborne, by the Rev. James Aitken, M.A., Hugh, third son of the late Rev. E. F. St Leger, of Scotton Rectory, Lincolnshire, England, to Mary Isobel, eldest daughter of Mr. and Mrs. Frank Morice, Whakapunake'.⁶ Mary Isobel, born circa 1890, was styled Viscountess Doneraile on the 7th of September 1941 on the death of Edward, Hugh's brother.

Hugh's other siblings were Ethel who died unmarried on 6th February 1942, Edith who died unmarried 2nd May 1927, Ursula who died 19th August 1902, Ralph who died 12th April 1908 and Richard who died 12th January 1879. All, including Hugh and Edward died without issue.

Ralph travelled to New Zealand in the later part of the 1800's and bought circa 5,000 acres in Gisborne. His home was built near the Hangaroa river and suffered severe damage during an earthquake in 1931 but was rebuilt up the valley. Ralph died after an accident on 12th April 1908, with his

> Mary & Hugh at home
in Gisborne ^{xvii}

brother Hugh travelling to New Zealand to settle his estate. Ralph's death was deemed accidental 'the deceased was on his way to England, and met with an accident at Colombo. He had gone ashore from the steamer Bremen with a large party, and they were staying at the Queen's hotel, Mr Leger sharing a room with Mr John Whyte, of Sydney and London. Mr Whyte was awakened in the night by a hotel servant, who stated that Mr Leger had fallen from a window. Mr Leger was found to be unconscious, and was taken to the hospital, where it was found that his back was broken and his skull fractured'.⁷

Hugh became a farmer with 10,000 sheep on a 5,650 acre station⁸ and built the longest privately owned single spanned wooden bridge in the southern hemisphere in 1926 over the Hangaroa river. Hugh was convicted of a motoring fine of £1.00 for passing a stationary tram-car in Peek Street on a Saturday morning with Hugh saying he could not remember seeing the tram at all.⁹ From 1908 until 1941 Hugh had been farming at Hangaroa until the death of his older brother, Edward. Hugh inherited Doneraile estate at the age of 72. Hugh and Mary last visited Ireland on a European tour in March 1923 on the RMS Niagara¹⁰ and spent part of their holiday at Doneraile Court in the company of his cousin Lady Clare. The RMS Niagara was incorrectly reported to have been instrumental in the spread of Spanish flu to New Zealand in 1918 however a report by the Health Department in 1919 said the Niagara was carrying nothing more than 'ordinary influenza'.¹¹

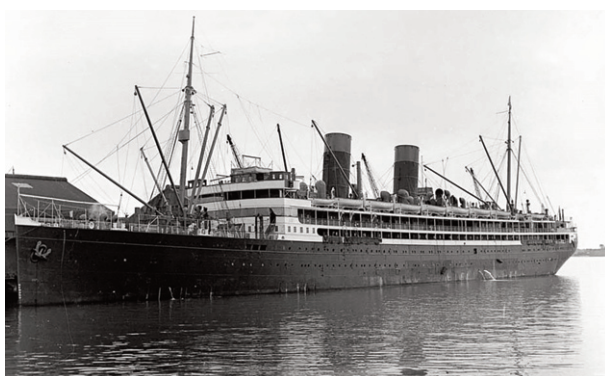


he successfully took an action before the Privy Council claiming perpetual right of renewal of the lease of his property, the claim being contested by the government of the day. Hugh won.¹² Hugh, his wife Mary and his sister-in-law Stella all donated money to the Wairoa relief Fund, £10.10s, 10s & 10s respectively. Other donations were given to refugee children £10, an army appeal £10, the King George V memorial fund £3.3s.

After World War II, in 1946, Hugh 7th Viscount & Mary returned to Doneraile Court.

Hugh died at the age of 87, on the 18th of December 1956, the anniversary of their wedding 37 years earlier. Mary died on 1st November 1973, having left Doneraile Court in 1969. Both are laid to rest across the road from Doneraile estate in the grounds of St Mary's Church which was built by their ancestor Sir William St Leger, Lord President of Munster in 1633 and repaired by Arthur Viscount Doneraile in 1726.

> RMS Niagara ^{xv}



Mary was said to be of frank and friendly manner, preparing meals for the station workers and baked her own bread. Hugh's interests included reading, photography, motor engineering and being patron of the Te Reinga Sports Club, along with being a trained solicitor. Being trained in the legal profession stood him in good stead when

¹ Cultural Assessment of Gardens at Doneraile Court (2015) p42

² DeBretts

³ Auckland Star (1887) p8

⁴ A taste of Doneraile Park, (2020) p68

⁵ A Taste of Doneraile Park (2020) p58

⁶ Poverty Bay Herald (1919) p5

⁷ Manawatu Standard (1908) p5

⁸ Ashburton Guardian, (1941) p3

⁹ Poverty Bay Herald (1926) p6

¹⁰ Poverty Bay Herald (1923) p4

¹¹ Nzhistory.govt.nz/rms-nigara

¹² Waikato Times (1941) p4

Diana Copperwhite Works on Paper 2018 – 2021

*Pathos, an
exhibition
of small works*

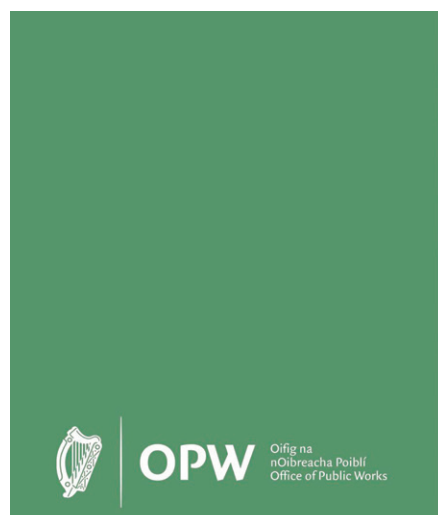
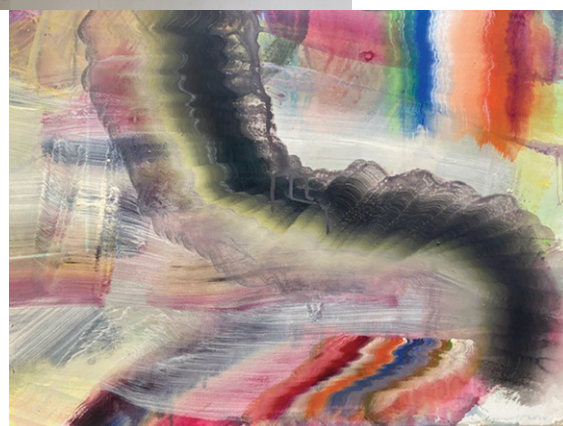
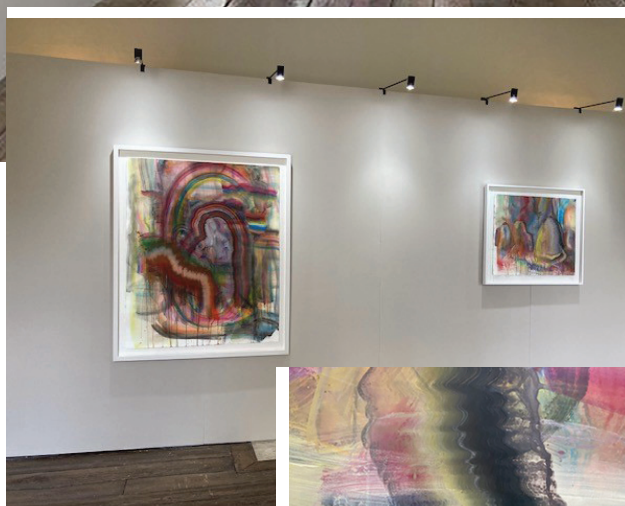
Paintings and drawings exploring and unifying the relationship between colours, gestures, figuration, and representation, with images from the internet, photographs and real life combining different visual strategies on the canvas and page. Also, Pathos, an exhibition of small works by Gereon Krebber (Germany), Aileen Murphy (Germany/Ireland), Geraldine O'Neill (Ireland), Alice Maher (Ireland), Lauren Bickerdike (Ireland), Royal Art Lodge (Canada), George Meerrens (The Netherlands), Sinead Ní Mhaonaigh (Ireland) and Robert Armstrong (Ireland).

Location: Rathfarnham Castle

Dates: 314 August – 26 September 2021

Times: 09:45–17:15

Admission: The exhibition is open daily and admission is free. Due to Covid19 restrictions, it is advisable to book a time to visit at 01 493 9462 or email rathfarnhamcastle@opw.ie



Office of Public Works Celebrates National Heritage Week 2021

Open the
Door to Heritage:
Heritage for All



The Office of Public Works (OPW) is opening the doors wide at its heritage sites all around the country to share local heritage with the community during National Heritage Week from

14 to 22 August

Embracing this year's message to 'Open the Door to Heritage', OPW guides from Dublin to Galway and from Donegal to Kinsale are inviting visitors of all age groups through the doors of national monuments and historic houses, or are stepping out to explore the heritage of their sites through workshops and events organised in parks and gardens. While most activities over the course of the coming week are happening on site, some can be enjoyed online by audiences near and far.

Mr. Patrick O'Donovan, T.D., Minister of State with responsibility for the Office of Public Works, welcomed the news of the week-long programme: *"As an official partner of National Heritage Week, the OPW is delighted to promote inclusivity and participation in local heritage by all at its heritage sites. I believe the free admission to all OPW heritage sites agreed in line with the Government's recovery and reopening plan provides an excellent opportunity this year to discover heritage sites in your own area as well as further afield. OPW staff have created a wonderful schedule of events over the summer, and next week in particular holds an abundance of activities for young and old in store, which allow you to find out more about our built heritage as well as the natural landscape around it."*

Announcing details of the range of events running nationwide, OPW Chairman Maurice Buckley noted: *"Since the reopening of heritage sites and the easing of restrictions earlier this year, the OPW has been pleased to welcome visitors again to its heritage sites across Ireland. They are unique visitor attractions and offer cultural and recreational amenities to tourists and local communities alike. National Heritage Week provides a special focus each year for community engagement through inclusive and creative activities, and the OPW invites everybody to come and enjoy the diverse offers at our heritage sites, whether in your local area or on your holidays in Ireland."*

With the incentive of free admission to all OPW heritage sites this year, many visitors have already happily heeded the call to open the door to heritage on their staycations this summer and can look forward to additional events and programmes taking place across OPW heritage sites during National Heritage Week. Highlights include:

- Plenty of family-focused activities, from a family-friendly tour of Glendalough's monastic site to a treasure hunt for the key to Portumna Castle's door, a forestry workshop at Kilkenny Castle and tree detective activities in Farmleigh and arts and craft workshops in Dungarvan Castle and Charles Fort.
- A host of special tours of historic interiors as well as gardens and arboreta, sharing information about the rich history, collections and interesting connections that make each heritage site unique.
- Three short and entertaining outdoor plays staged by Shiva Productions at the National Botanic Gardens in Glasnevin and Kilmacurragh.
- Two novel walking tours exploring the "lost prisons" on Dublin's southside and northside respectively, organised by the Curator of Kilmainham Gaol.
- Online events include podcasts, live-streamed events and a series of beautiful musical recordings in the serene settings of Sligo Abbey and Parke's Castle.

The activities organised for Heritage Week are free with the exception of the plays staged at the National Botanic Gardens in Glasnevin and Kilmacurragh. However, pre-registration for events is essential to comply with Covid-19 guidelines. A full list of the OPW sites and their events for National Heritage Week is available at www.heritageireland.ie along with additional information on each site, including opening times, booking requirements and contact details.

FREE
ADMISSION
FOR
2021

TO ALL
OPW
sites

[heritageireland.ie](https://www.heritageireland.ie)

#VisitForFree

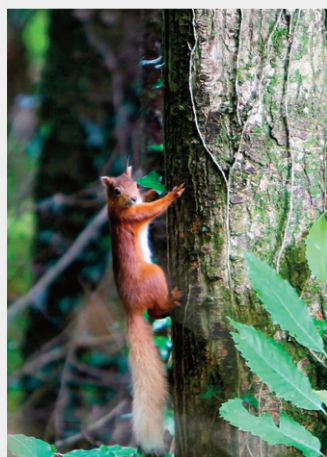


OPW

Oifig na
nOibreacha Poiblí
Office of Public Works

Roam free, for free!

The John F Kennedy Arboretum, Co. Wexford



In May 2021, Minister Patrick O' Donovan announced that admission charges to all fee-paying open OPW heritage sites are being waived until the end of the year. With inter-county travel possible once again and museums and galleries allowed to reopen this measure will support the domestic tourism industry and local businesses relying on it by incentivising people in Ireland to discover, enjoy and cherish the many OPW heritage sites, parks and museums spread across the country as they plan outings and staycations this summer.

We have something for everybody to discover and enjoy: Neolithic tombs older

than the pyramids at Newgrange, Knowth, Dowth and Loughcrew; stone forts like Dún Aonghasa; medieval castles in Trim and Cahir, historic battle fields like the Battle of the Boyne in Oldbridge; magical islands like Garinish Island in West Cork; stately homes sitting in beautifully landscaped parks such as Castletown House in Celbridge, Doneraile Court in Co. Cork, and Emo Court in Co. Laois; the ancestral home of Daniel O'Connell, Derrynane House, and Patrick Pearse's summer cottage in Ros Muc to name just a few. Further information from www.heritageireland.ie



OPW Óifig na nOibrescha Poiblí
Office of Public Works

Brú na Boinne

Heritage Ireland

Ireland's National Heritage
in the care of the
Office of Public Works
www.heritageireland.ie