









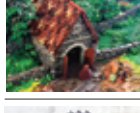


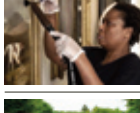



Heritage Ireland

Issue 17 | Summer 2022
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Facing page:

Céide Fields,
Ballycastle, Co. Mayo.

Cover images:

The new Blasket Islands visitor experience (Ionad an Bhlaschaoid) Dún Chaoin, on the Dingle Peninsula, Co Kerry and the new state-of-the-art Visitor Centre at the Céide Fields, Co. Mayo.



Welcome



Rosemary Collier
*Head of Heritage Services
& Capital Works Delivery*



Maurice Buckley
Chairman OPW

Hello to all our *Heritage Ireland* ezine readers and welcome to our Summer 2022 issue.

As summer gathers pace the OPW's heritage sites are getting busier and more visitors than ever are flocking to these wonderful places all around the country to enjoy Ireland's heritage at first hand.

We are delighted to offer two new visitor experiences at the Céide Fields in Mayo and the Blasket Centre in Kerry which will support tourism recovery along the Wild Atlantic Way. These new visitor experiences use state-of-the-art technology to give an insight into the lives of our Céide Fields ancestors and the ever-changing landscape of the Céide Coast, while the new viewing platform at the Blasket Centre has been followed by upgrades to the visitor centre, with stunning new audio-visual displays and graphics telling the story of life on the Blasket Islands.

Four fabulous OPW sites, Castletown, Farmleigh, Glebe House and Kilkenny Castle feature on the **Great Irish Interiors** television programme. If you missed them the first time out why not catch up on the RTE Player? We guarantee you will be inspired to visit in person this summer.

Seven OPW heritage sites also feature in the 10th series of the iconic **Tracks & Trails** programme. Inis Cealtra (Holy Island), Portumna Abbey, Portumna Castle & Garden, Innishfallen, Ross Castle, the Blasket Islands and Glendalough all make

an appearance, with presenters travelling by foot, by bike and by boat.

The OPW has a long established practice of protecting biodiversity and, recognising the importance of addressing declining biodiversity head-on, the OPW has developed a Biodiversity Action Strategy that sets out how it will work towards promoting and protecting biodiversity over the next five years. In support of the Strategy and associated campaign, during Biodiversity Week (15-23 May) the OPW hosted events at many of its sites across the country to engage the public in the biodiversity on their doorstep.

We look forward to Heritage Week which runs from 13 to 21 August. With its overarching theme of sustainability it offers the opportunity to consider sustainable heritage in all its forms and to explore biodiversity through events and projects. The OPW is offering free entry to all its sites on the first Saturday of Heritage Week (13 August) and will be hosting numerous events throughout the week. For details of these events, and others, please check out the new What's On facility on our website www.heritageireland.ie

In conclusion, I'd just like to express the hope that all our readers enjoy this small taste of what we have to offer right around the country. We would love to see you at some of our wonderful properties and I'd encourage you to come and visit us; wherever you are, you can be sure that there's a heritage site not too far away.

< Portumna Castle and
17th century roses © OPW

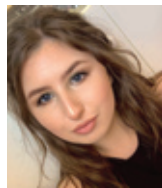
✓ Round Tower, Devenish Island,
Lower Lough Erne
© Tourism Ireland



Contributors



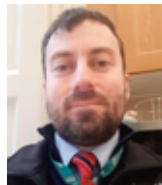
Colm Jackson is a retired school principal. He has worked for the OPW as a tour guide in several Dublin sites since 2017. He is now based in the Custom House.



Shauna Fletcher has been a tour guide in the Custom House since January 2022. She is a recent graduate from the UCD programme Public History, and has a great interest in modern Irish history.



Yvonne Luven was born in Germany before relocating to Ireland in 2005. Between the years 2010 and 2021 Yvonne worked as a freelance tour guide in Dublin and Ireland. She is now based in the Custom House as a tour guide since October 2021.



Thomas Shannon worked as a tour guide in several Dublin attractions since 2019 before joining the OPW in 2021, as a tour guide in the Custom House.



Brian Crowley is curator of the archive at Kilmainham Gaol and has worked on a number of exhibitions for the Office of Public Works. He has contributed essays to 'The Life and After-Life of P.H. Pearse' and 'Making 1916' and is the author of 'Patrick Pearse, A Life in Pictures'.



Thomas P. 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.

Heritage Ireland Ezine, Editor: Noreen Finnegan
Layout & Design: Sinead Mallee



The Casino Re-opens!

The Casino Marino, in Dublin, just off the Malahide Road is delighted to let the light back in and open its sacred Oak doors to the public from 19th June until 6th November 2022.

Ireland's finest example of neo-classical architecture, built by Sir William Chambers for James Caufeild (1728 - 1799), the 1st Earl of Charlemont, will offer free admission in 2022 and will play co-host (along with the Coach House Gallery in Dublin Castle) to the art exhibition *For the Love of the Master*, inspired by Piranesi (1720 – 1778), the Italian architect, antiquarian, etcher, designer and writer, one of the foremost artistic personalities of the 18th century in Rome who Lord Charlemont, during his Grand Tour, met in Rome and was the patron to Piranesi's first book *Antichita Romane*.

Open every day from 10am to 4.30pm for last entry. Our lions, winged Satyrs, garlanded rams and semi-circular apse inspired by Rome's Pantheon awaits you.

< Casino Marino China Closet floor.
© Government of Ireland National Monuments
Service Photographic Unit





< Statue of the Roman god, Apollo, at Casino Marino



^ Dome Ceiling in the Entrance Hall

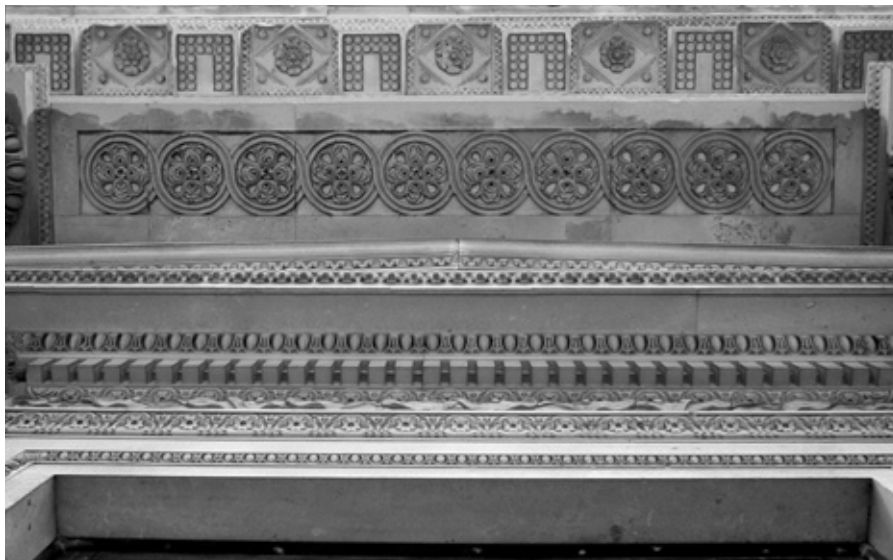


^ Parquet floor and Booker mirror

> The intricate stonework over the exterior doorway



^ Casino Marino, eighteenth-century neo-classical architecture, designed by Sir William Chambers

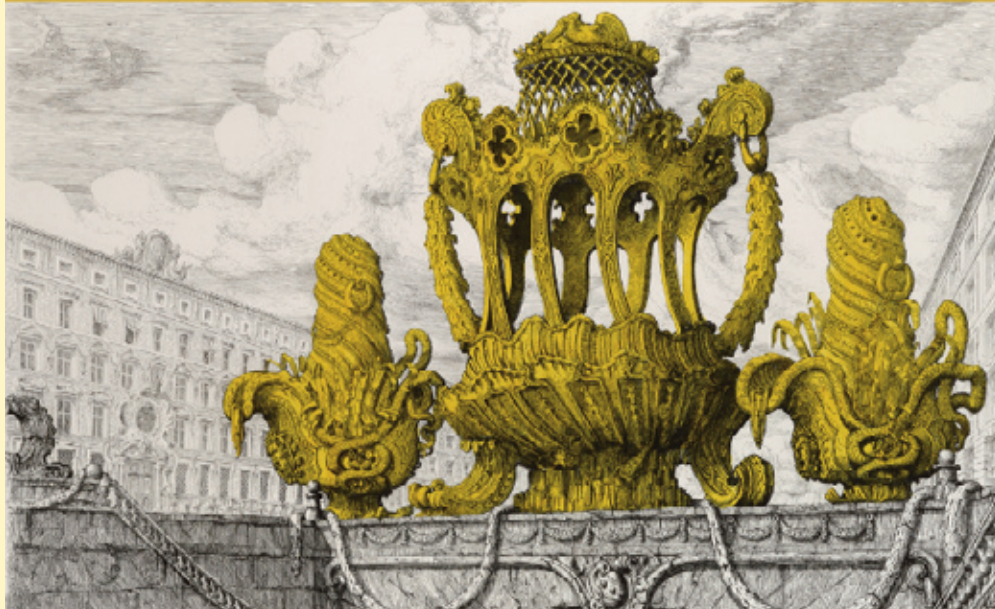


for the love of the MASTER

25 artists fascinated by Piranesi

**Coach House
at Dublin Castle**
**18.06
18.09**

**Casino
at Marino**
**19.06
18.09**



For the Love of the Master

*25 artists fascinated by Piranesi opens at
Dublin Castle and Casino Marino*

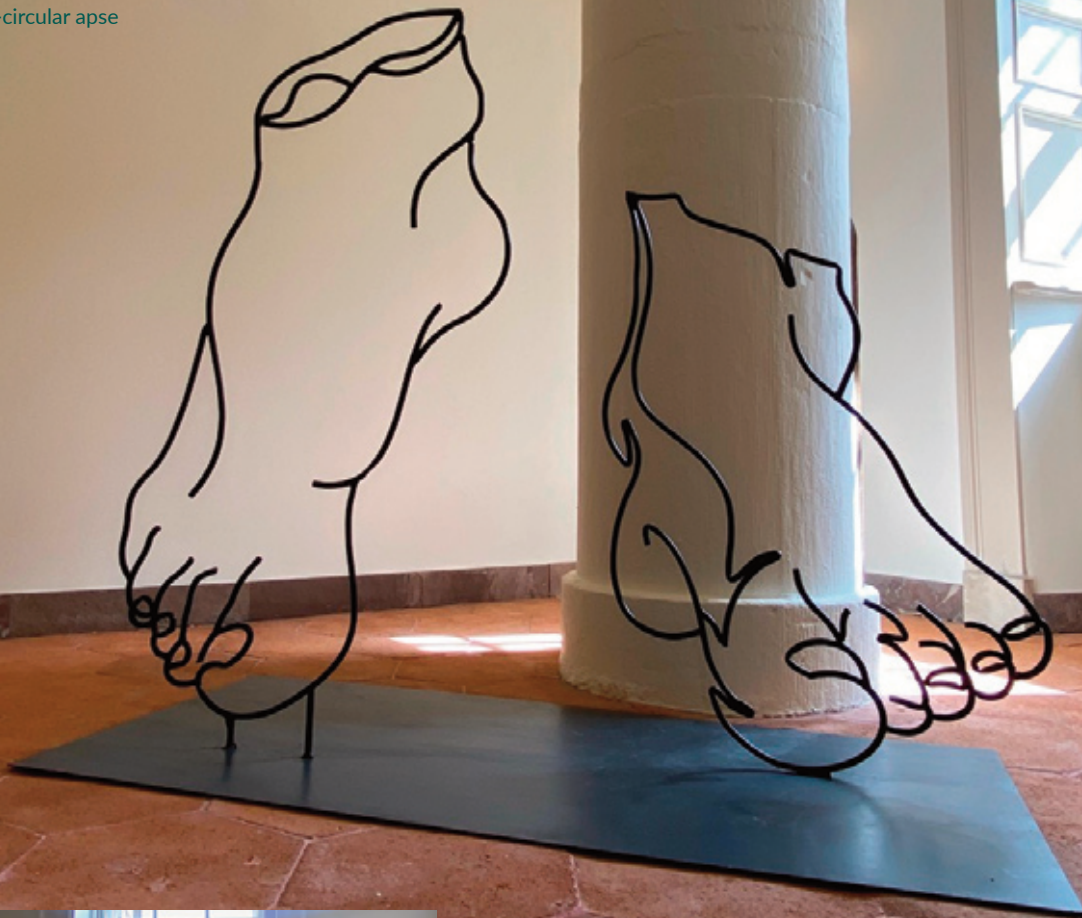
Conceived to commemorate the tercentenary of the birth of Piranesi in 2020 but delayed by the COVID-19 pandemic, the Office of Public Works (OPW) presents the international exhibition 'For the Love of the Master', 25 artists fascinated by Piranesi to celebrate the legacy of this versatile Roman artist in the 21st century.

Between his birth near Venice in 1720 and his death in Rome in 1778, Giovanni Battista Piranesi became renowned as an etcher, engraver, designer, architect, archaeologist and theorist. A fascination with Piranesi continues to influence architects, artists and designers long after his death. Twenty-five artists from eleven countries were selected to pay homage to Piranesi's drawings, engravings and reassembled antiquities in a variety of media.



Semi-circular apse

Main image:
'Agnes Feet' installation at the
'For the Love of the Master'
Exhibition in Dublin Castle,
from 19 June - 18 Sept.



Shannigans 3



Apollo Ceiling at
Casino Marino



Anouck

Mixo



Oak Door & Lion sculpture at Casino Marino

Piranesi and Ireland

James Caulfeild, 1st Earl of Charlemont (1728–1799), met Piranesi during his Grand Tour travels in Italy. The friendly relationship between patron and artist was short-lived; their falling-out over the earl's withdrawn patronage became a public scandal. Nonetheless, Charlemont's fascination with Piranesi and the artist's influence on the rise of Neoclassicism remained and eventually led to the building of the Casino at Marino, which today ranks as one of the most beautiful neoclassical architectural gems of Europe.

At the Coach House Gallery in Dublin Castle, a copy of the original four-volume folio *Antichità Romane*, the commission that caused the public quarrel and rejection by the Earl of Charlemont, is on public display for the first time in Ireland's capital city thanks to a generous loan from the Armagh Robinson Library. These volumes are juxtaposed with contemporary ceramics, glass, prints, drawings, and photographs. At the Casino at Marino, the neoclassical architecture provides the style and atmosphere of the 18th century as a backdrop for the contemporary artworks.

Participating artists

- Sue Williams A'Court (United Kingdom)
- Emily Allchurch (United Kingdom)
- Pablo Bronstein (Argentina/United Kingdom)
- Léo Caillard (France)
- Seliena Coyle (Northern Ireland)
- Matt Davis (United Kingdom)
- Grégoire Dupond (France/Canada)
- Michael Eden (United Kingdom)
- Nick Ervinck (Belgium)
- Bernard Heesen (The Netherlands)
- Zoë Hillyard (United Kingdom)
- Amy Jayne Hughes (United Kingdom)
- Agnes Jones (United Kingdom)
- Alle de Jong (The Netherlands)
- Anouk Mercier (France/United Kingdom)
- Gareth Neal (United Kingdom)
- Mark Newman (Ireland/United Kingdom)
- Evert Nijland (The Netherlands)
- Kate O'Kelly (Ireland)
- Petter Rhodiner (Sweden)
- Maria Rivans (United Kingdom)
- Robocoop (Italy/United Kingdom)
- Slava Seidel (Ukraine/Germany)
- Matt Smith (United Kingdom/Ireland)
- Jo Taylor (United Kingdom)



A Royal Visit

HRH the Prince of Wales and
HRH the Duchess of Cornwall
visit to the Rock of Cashel
on 25 March 2022.





Trumpa Mór and the Inauguration of Kings at the Rock of Cashel

By Thomas P.
Nelligan

On 25th March 2022 people gathered at the Rock of Cashel heard a sound that hadn't been heard in the Golden Vale for centuries. As the final preparations were being made for the visit of HRH the Prince of Wales and HRH the Duchess of Cambridge, Simon and Maria O'Dwyer of Ancient Music Ireland were practicing their especially composed piece with their custom-made Trumpa Mór.

^ Maria and Simon O'Dwyer playing their specially composed piece of ancient music, for the visit of HRH the Prince of Wales and HRH the Duchess of Cambridge.
Picture courtesy of David Lawlor

These trumpets are generally associated with inauguration ceremonies of ancient Irish kings. On this occasion, however, they were used as a greeting to visiting royalty

These Trumpa Mór were made in 2017/2018 and were based on comparative pieces from various locations. There are five known Iron Age trumpets that survive from Ireland and Wales, and the trumpets created by Simon and Maria O'Dwyer were largely based on examples from Roscrea in Tipperary, and Lynn Cerrig Bach in Wales. Neither of these trumpets are complete, however, and to fill in the gaps they used contemporary examples from Nepal where such trumpets are still used. The result was two large curved trumpets, played back to back to amplify the sound. One trumpet represents the male 'Sun God', while the second represents the female 'Earth Goddess'. When played together the trumpets represent the well-being of the people, their crops, and their livestock. The decoration on the plates of the trumpets are in *La Tene* style dating to the Iron Age.

However, what do we know about inauguration ceremonies at royal Irish sites where these were played? There were six main royal sites in Ireland; Tara in Meath, which also served as the seat of the High King, Navan Fort for the kings of Ulster, Rathcroghan for the kings of Connacht, Knockaulin for the kings of Leinster, and Cashel for the kings of Munster. Uisneach served as a sixth major royal site and represented a union of the provinces and meeting ground for the kings. However, these were just the major royal sites. Throughout each of the individual kingdoms there were several petty kingdoms, all of which would have had their own special places of inauguration.

Archaeologically most have significant earthworks and burial features such as a ring-



barrows, as well as cairns and standing stones. Cashel is unusual in that it lacks these features. This is not to say that it never had these features, but rather that the later medieval buildings have largely obliterated what came before. However, beyond the confines of the medieval walls of the Rock of Cashel there are little glimpses as to what the pre-ecclesiastical phase of the site was like. In the fields to the north-east there are the remains of a raised earthen platform which connects to a route-way that leads to the north-east corner of the Rock. Here there is a passageway cut into the side of the Rock.



Patrick Gleeson has proposed that these features are remnants of the inauguration ceremonies of the Kings of Munster. He proposes that the inauguration would begin at the raised mound to the north-east and follow the route-way to the Rock. Could instruments such as the *Trumpa Mór* have played a part of these ceremonies, perhaps beginning the procession from the north-east, or perhaps heralding the arrival of the new king at the Rock of Cashel? The Rock, then, as Gleeson terms it, becomes a 'theatre of performance'. It was a place the 'rituals of kingship were enacted rather than regular residencies.'

Texts that describe the inauguration ceremonies of Irish kings, for the most part, date to the later

medieval period so their descriptions should be taken with a pinch of salt, as they are describing ceremonies that took place centuries before. Ceremonies could vary widely from place to place and probably evolved and changed over time. The advent of Christianity in Ireland was probably the biggest change in these ceremonies, and this was no doubt felt at Cashel more than at other royal sites. In comparison to other ceremonial centres Cashel was Christianised early on, and there are records of kings often taking on ecclesiastical roles as well. Ceremonies could involve games and races, drinking alcohol, the reciting of poetry, and processions (undoubtedly the case at Cashel). Interestingly there was often the presentation of a white wand or rod to the new king. This was a symbolic handing over of power. The rod represented authority and sovereignty while

white represented the purity of the king's justice.

There is a description of the inauguration of a King of Cashel in a 12th century text entitled *Caithréim Cellacháin Chaisil*. This text was commissioned by King Cormac McCarthy, the famed builder of Cormac's Chapel, and is a skilled piece of propaganda designed to legitimise his rule and illegitimise any claims to the throne of Munster by his O'Brien rivals. The text is a biography of McCarthy's ancestor Cormac mac Cuilennáin who was the King of Munster in the early 10th century. The text contains a description of his inauguration, which reads as follows:

"These nobles came to Cellachan and put their hands in his hand and placed the royal diadem round his head, and their spirits were raised at the grand sight of him. For he was a king for great stature, and a brehon for eloquence, and a learned saga-man for knowledge, and a lion for daring deeds."

Here the nobles of Munster hold the king's hand and place a diadem on his head in a symbolic gesture of bestowing the king with power. The king is given power by his nobles and he is dependent on them, and likewise they on him, thus demonstrating the cyclical nature of power. While this describes an inauguration ceremony of a 10th century king, the text dates to the 12th century and likely represents traditions of that period. Therefore, it is likely that this is a close description of the inauguration ceremony of Cormac McCarthy himself. Absent are any mentions of trumpets to accompany this scene, but the text is lacking in details. We begin to see a picture here of a grand procession from the north-east of the site to a spot, likely an inauguration stone, where a diadem and white rod of power is bestowed upon the king. It is easy to imagine this happening to the sound of *Trumpa Mór* echoing across the landscape.

To hear these trumpets echoing over the Rock of Cashel on the 25th March was a surreal experience for all. It was a link to a seemingly ancient past when kings ruled Cashel. Only low mounds in the fields nearby serve to remind us of this. It must surely be no coincidence that even today when the President is inaugurated in Dublin Castle, it is to the sound of trumpets playing the National Anthem.

Further Reading.

Gleeson, P., "Constructing Kingship in Early Medieval Ireland: Power, Place and Ideology," in *Medieval Archaeology*, 56, 2012.

Gleeson, P., "Kingship and Architecture in 11th and 12th Century Cashel," in *Journal of Church Archaeology*, 15, 2013.

O'Keeffe, T., *Romanesque Ireland*, (Four Courts Press, Dublin, 2003)

<https://www.ancientmusicireland.com/>

^ Cormac's Chapel built between 1127 and 1134.

< The Rock of Cashel set on a dramatic outcrop of limestone in the Golden Vale in Cashel, Co. Tipperary.

¹ O'Keeffe, 125.



BOYNE &Beyond

^ Passage tomb at
Newgrange.
Image © Brian Morrison/
Tourism Ireland

The National Monuments Service (NMS) 2022 Conference will be taking place at Dublin Castle and online on Sunday 2 October, 2022.

Once again the conference is organised on behalf of the NMS by Wordwell |Archaeology Ireland and in partnership with the OPW. This conference, dedicated to the memory of Professor George Eogan, welcomes all who are interested in learning more about the archaeology of the Boyne Valley and aspects of the Neolithic and the Bronze Age. For information on booking, see end of feature.

Conference theme

The UNESCO World Heritage Site of the Boyne Valley is well known as the home of Ireland's most famous passage tombs at Knowth, Dowth and Newgrange. Knowth in particular was the focus of many years of work by the internationally renowned archaeologist Professor George Eogan. As well as his excavations at Knowth, Professor Eogan made valuable contributions to the study of the Bronze Age. Throughout his research he expressed an awareness of Ireland's place within a wider prehistoric world, a view that continues to be validated by researchers today and is the inspiration for this programme, which examines the significance of the Boyne Valley monuments and the Irish Bronze Age and their place in the broader prehistoric world.

This conference programme brings

together experts in aspects of the Neolithic and the Bronze Age that reflect just some of Professor Eogan's interests and areas of expertise. It includes new discoveries, new techniques and new knowledge, as well as looking at some subjects with which the audience will be more familiar. In all, while the Boyne Valley is an important locus for the understanding and exploration of prehistory, we hope that the programme will remind people that it is part of a much larger prehistoric puzzle that still has more to reveal.

What lies beneath? Uncovering the story of Knowth through time

When George Eogan began his excavations at Knowth in 1962 the site comprised one large, grass-covered mound, as well as faint traces of the three-week excavation directed by R.A.S. Macalister in 1941. This was to be the start of seasonal excavations that would continue every summer for over 35 years. As work progressed, the complexity of the site began to reveal itself. While perhaps best known as a cemetery of up to 22 passage tombs with an impressive collection of megalithic art, the site also disclosed lots of other stories about how people used this place from the earlier Neolithic right up to the nineteenth century. By exploring the wealth of archaeology uncovered at Knowth we can also examine the legacy of those discoveries and how these excavations have contributed to other narratives and disciplines, many of which extend far beyond the Bend of the Boyne.

Dr Kerri Cleary was project coordinator for the sixth volume in the 'Excavations at Knowth' series, published in 2017 and with a focus on the archaeology of the largest passage tomb.



Exploring the life cycle of a forgotten monument—the Dowth Hall passage tomb excavation

In 2017, a long-forgotten monument in Brú na Bóinne was rediscovered when the remains of a large passage tomb (c. 40m in diameter) were found surrounding the eighteenth-century neoclassical villa of

Dowth Hall. Its two burial chambers, both located in the western part of the monument, were covered by a stone cairn, and part of a kerb was identified along its southern perimeter. At least eight stages in the life cycle of this Middle Neolithic monument have been provisionally identified to date, with Chalcolithic, early medieval and modern people all leaving their mark on the site. Its rediscovery in 2017 marks the next phase of life for this monument, during which its story can be pieced together and remembered by future generations.

Dr Clíodhna Ní Lionáin is the Project Archaeologist for the Devenish Lands at Dowth and an Adjunct Research Fellow at UCD School of Archaeology. She is the site director for the excavation of the Dowth Hall passage tomb.



Bronze Age relations: genetics, kinship and gender in later prehistory

Recent archaeogenetic studies have often presented a particular vision of Bronze Age Europe—one dominated by expansionist warrior societies defined by patrilineal forms of kinship (in which descent is traced through the father's line) and female exogamy (in which women were exchanged as brides between powerful men). But to what extent does the archaeological evidence support this gendered narrative of the past? Current interpretations are often based on biogenetic formulations of kinship and identity that are the legacy of colonial history. In contrast, anthropological research indicates that concepts of kinship and gender are highly variable. Taking Bronze Age Britain as an example, and bringing together the genetic and archaeological evidence, this paper will consider alternative ways of interpreting the data and of exploring the complex social processes by which identities were constructed in prehistory.

Joanna Brück is Full Professor in UCD School of Archaeology. Her recent books include *Personifying prehistory: relational ontologies in Bronze Age Britain and*



Ireland (2019) and *The social context of technology: non-ferrous metalworking in later prehistoric Britain and Ireland* (2020).

From barrowscape to fieldscape: the first fields in the Rother Region of the western Weald

The transition from the Early to the Middle Bronze Age in southern England seems dramatic. A massive investment in the building of barrows before the middle of the millennium switches to a comparable preoccupation with the building of field systems. There has been much debate about the speed and meaning of this transformation from a landscape apparently dedicated to the dead to one seemingly focused on food production. The Rother Region at the western end of the Weald has well-preserved evidence for both barrowscapes and fieldscapes. Although at first sight there seems to be no relationship in terms of landscape use or disposition, it turns out that there are vital cosmographical and spatial threads linking these two 'culturescapes'. This presentation will summarise the findings and discuss the possible mechanisms and timing of the change. Looking backwards from the fields, it will also reconsider how we should view the 'landscapes of the dead' represented by round barrows.

Dr Stuart Needham, formerly curator of the European Bronze Age at the British Museum, is now an independent researcher and Honorary Research Fellow of Amgueddfa Cymru-National Museum Wales.



Megalithic art in the Boyne Valley and beyond

The first megalithic art in Europe was carved in the early fifth millennium BC on standing stones in France and Iberia and began to appear on passage tombs in the same areas towards 4000 BC. Most of this art consists of simplified representations of images that were important to the society of the time, such as axes, bows and arrows, boats, phalli and animals. Later, more geometric art was introduced, much of it comprising stylised versions of the earlier images.

In contrast, the chronologically later

megalithic art of the Boyne Valley (and Ireland more generally) comprises mostly geometric motifs, and the art seems to have undergone a transformation in the course of transmission to this country and to northern and western Britain. It is possible to detect some faint but intriguing hints of influences from other regions, with Knowth providing the most persuasive examples of connections beyond Ireland.

Dr Elizabeth Shee Twohig, former Senior Lecturer in the Department of Archaeology, University College Cork, has published extensively on megalithic art and megalithic tombs, most recently as Archaeological Editor of *The megalithic art of the passage tombs at Knowth, County Meath* (RIA, 2022).



Looking at lunulae—lines, lozenges and zigzags

It is now over 50 years since the publication of Joan Taylor's paper 'Lunulae reconsidered', which arranged lunulae in a typological framework that has been used universally since then. It is almost 30 years since the appearance of George Eogan's *The accomplished art: gold and gold-working in Britain and Ireland during the Bronze Age* (c. 2300–650 BC), in which early goldwork from Ireland was reassessed. There is scope for a re-examination of typological schemes and for more detailed examination of the technology of lunulae, their function, use and reuse, fragmentation and deposition. There is also a case to be made for re-examining the decoration of lunulae, in particular the relationships between different types of decorative compositions and the interpretation of both the motifs and the ways in which they were combined. This paper makes a tentative contribution to that discussion in honour of both great scholars.

Mary Cahill, former Keeper of Irish Antiquities at the National Museum of Ireland, has researched and published on prehistoric gold in Ireland and Europe.



Ireland in the wider prehistoric world, 4300–1500 BC

Starting with the remarkable evidence for the long-distance connections of the people responsible for building the mega-passage tombs of Brú na Bóinne, this presentation will consider the extent and nature of Ireland's connections with the wider world over the Neolithic, Chalcolithic and Early Bronze Age periods. It will highlight the varied and changing reasons for these links, ranging from the arrival of farmers at various times between c. 4300 BC and c. 3900 BC—some coming from north-west France, others from northern France but probably via south-west Scotland—to the undertaking of visits to Stonehenge and environs around 1700 BC to participate in solstitial ceremonies and acquire prestigious exotic artefacts. The richness of the evidence for the movement of objects, ideas and people, the fascinating story that can be told and the contribution of the late Professor Eogan to the telling of this story will be celebrated.

Alison Sheridan is Emerita Principal Curator of Early Prehistory and currently a Research Associate with National Museums Scotland, Edinburgh, and a co-founder of the 'Boyne to Brodgar' research initiative. She has researched Irish prehistory for 45 years.



Lives that bind: three stories from the world of Stonehenge

Through the stories of three recent discoveries, and the lives they reflect, this presentation traces connections between different parts of Britain, Ireland and continental Europe, c. 3000–1000 BC. Stonehenge, its many phases and its technical specifics tend to dominate in books and TV programmes about English prehistory, but this presentation focuses on the importance of the human and the personal in grand narratives of the period. The Burton Agnes 'drum', the grave of a woman from Windsor, Berkshire, and the glittering gold sun pendant hurled into a pond in the Shropshire marches help us to trace similarities and differences in relationships between nature, people and the cosmos as the importance of metal rose and fell. The new scientific techniques that are helping to 'people' prehistory and

the celebrated work of Professor Eogan in studying the grand detail of goldwork are central to unfolding the story of a personal but connected world.

Dr Neil Wilkin was lead curator of the 'World of Stonehenge' exhibition held at the British Museum (February–July 2022), where he has been a curator of Early Europe for ten years.



Conference booking:

Date: 02 October 2022, 09.15–17.30

Venue: The Printworks, Dublin Castle

In-person event and live-streaming.

Cost: In-person attendance

€25 concession
(student/seniors/subscribers)

€35 full conference fee.

Fee includes tea/coffee
(morning/afternoon) and light lunch.

Online attendance (live streaming)

€10 registration fee

Online registration fee includes a quarterly digital subscription to Archaeology Ireland via Exact Editions (value €7)

For further details and booking see www.boyneandbeyond2022.eventbrite.ie

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

BOYNE & BEYOND

NATIONAL MONUMENTS SERVICE
5th ANNUAL ARCHAEOLOGY CONFERENCE

The UNESCO World Heritage site of Brú na Bóinne in the Boyne Valley is home to Ireland's finest passage tomb complexes of Knowth, Dowth and Newgrange. Knowth in particular was the focus of many years of work by the late Professor George Eogan, whose excavations have provided significant contributions to our understanding of this monument and landscape through the millennia, and of wider prehistoric Ireland. Inspired by Professor Eogan's legacy, this international conference takes a step back to examine the Boyne Valley monuments in the context of the wider prehistoric world.



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



OPW Oifig na
nOidhreacht Poiblí
Office of Public Works



2 October 2022
The Printworks
Dublin Castle

IN-PERSON ATTENDANCE
€35 full conference fee
€25 concession (student/seniors/subscribers)
*Fee includes tea / coffee
(morning / afternoon) and light lunch*

ONLINE ATTENDANCE
(LIVE STREAMING)
€10 registration fee
*Online registration fee includes a
quarterly digital subscription to
Archaeology Ireland via
Exact Editions (value €7)*

DETAILS AND BOOKING
VIA EVENTBRITE:
boyneandbeyond2022.eventbrite.ie
VIA PHONE / EMAIL:
Tel: + 353 1 2933 568
Email: helen@wordwell.ie

Archaeology Conference Programme: 2 October 2022, 09.15–17.30

Session 1:

THE BOYNE VALLEY

What lies beneath? Uncovering the story of Knowth through time

*Dr Kerri Cleary, Editorial & Research Manager,
Archaeological Consultancy Services Unit*

Exploring the life cycle of a forgotten monument—
the Dowth Hall passage tomb excavation

*Dr Clíodhna Ní Lionáin, Project Archaeologist at
Devenish and Adjunct Research Fellow, UCD School of
Archaeology*

Session 2:

PEOPLE OF THE BRONZE AGE

Bronze Age relations: genetics, kinship and gender
in later prehistory

*Professor Joanna Bruck, Full Professor, School of
Archaeology, University College Dublin*

From barrowscape to fieldscape: the first fields in
the Rother Region of the Western Weald

*Dr Stuart Needham, independent researcher and
Honorary Research Fellow of Amgueddfa Cymru-
National Museum Wales*

Session 3:

IMAGES IN STONE AND GOLD

Megalithic art in the Boyne Valley and beyond

*Dr Elizabeth Shee Twohig, lecturer (retired), University
College Cork*

Looking at lunulae—lines, lozenges and zigzags

*Mary Cahill, Adjunct Professor, School of Geography
and Archaeology, NUIG*

Session 4:

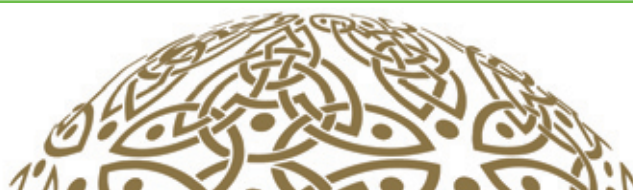
THE PREHISTORIC WORLD

Ireland in the wider prehistoric world,
4300–1500 BC

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

Lives that bind: three stories from the world of
Stonehenge

*Dr Neil Wilkin, Curator of Early Europe (Neolithic
and Bronze Age collections), British Museum*





Poetry as Commemoration

'Poetry as Commemoration' is a new installation in St. Stephen's Green Park at the Yeats Memorial. This jukebox contains up to 20 recordings of poems relating to the War of Independence and Civil War to listen to with the click of a button.

'Poetry as Commemoration' is a unique and innovative project and will see poetry used as a means to deepen our collective understanding of our past and to explore a challenging period of Irish history, relating to the Struggle for Independence and Civil War, in a spirit of openness and inclusivity. The Irish Poetry Reading Archive will work in partnership with Poetry Ireland and will collaborate with a diverse range of poets, institutions, groups, and individuals across the island of Ireland to deliver innovative and imaginative outputs.





Office of Public Works launches new Biodiversity Action Strategy

A new survey carried out by the Office of Public Works (OPW) has found that over half of the population (56%) are unsure of how to help improve biodiversity, despite the overwhelming majority (90%) wanting to play their part in improving Irish biodiversity. The findings come as the OPW launches its Biodiversity Action Strategy to improve biodiversity across its entire operations.

Recognising the importance of addressing declining biodiversity head-on, the OPW's Biodiversity Action Strategy sets out how it will work towards promoting and protecting biodiversity over the next five years.

The impact of the OPW's new Biodiversity Action Strategy will be felt across its over 100 offices, 780 heritage sites, 5,700 acres of gardens and parkland, 11,500km of drainage channels, and 142 flood relief schemes, and many projects on a range of public and private land. The scope of its work gives the OPW

great opportunities to increase the scale of biodiversity conservation achievable as part of the services it delivers.

The OPW is one of a number of government bodies working to support the delivery of the National Biodiversity Strategy. In its Biodiversity Action Strategy the OPW has identified 48 specific actions across five themes that it will undertake to embed biodiversity into all areas of its working brief. Among these actions is an innovative proposal to develop a 'Homes for Wildlife'

^ Patrick O'Donovan T.D., Minister of State with responsibility for the Office of Public Works (OPW), with Daniella Ebuzor and Christian Smullen at the Phoenix Park celebrating the launch of the OPW's Biodiversity Action Strategy. Pic Maxwells



Biodiversity Action Strategy

2022-2026



OPW

Oifig na
nOibreacha Poiblí
Office of Public Works

The full brochure can be viewed here:
<https://www.gov.ie/en/publication/3c132-opw-biodiversity-action-strategy/>



^ Nature trail at Kilkenny Castle Park

Dale Treadwell of Naturally Wild
at Kilkenny Castle (pictured top right)



programme where it will take a leadership role in designing and adapting lands, buildings and waterway structures to provide homes for wildlife wherever possible including safe roosting sites for bats, and nesting sites for pollinators and birds.

The OPW's Biodiversity Action Strategy coincides with increased public awareness and concern about biodiversity, particularly amongst younger people with up to 70% of young people 'occasionally' or 'frequently' discussing the topic with their parents, grandparents, or guardians. Despite this, a significant gap in knowledge exists as the research reveals that one in four people are unaware of any endangered species in Ireland. This highlights the need for ongoing public engagement and outreach and the OPW is keen to continue to build on this work at a number of its sites. It will capitalise on the high level of expertise among OPW staff by identifying 'Biodiversity Champions' to promote awareness of significant species and habitats and deliver a programme of training and providing interpretation at all relevant visitor sites.

Launching the Biodiversity Action Strategy, Minister for the OPW Patrick O'Donovan stated:

"We are learning more about nature and our dependency on nature, all of the time. Although the research shows us that 87% of Irish people understand the benefits of engagement with nature for their health and well-being, more than half the adult population don't know or aren't sure how to help support biodiversity. We need to do more. As an organisation, the OPW is committed to doing more to protect and enhance Ireland's biodiversity. The publication of our new Biodiversity Action Strategy is a vital step which will guide our work as we meet this challenge, whether designing or adapting lands, buildings or waterway structures to provide homes for wildlife wherever possible. We also encourage the public to help us as we work across all OPW sites to secure the future for biodiversity in our country."

To bring the Biodiversity Action Strategy home to the Irish public, the OPW is also launching a new online campaign #InOurNature to encourage and demonstrate to people how to promote biodiversity in their own homes. The campaign was launched ahead of Biodiversity Week (15-23 May), when the OPW hosted events at many of its sites across the country to engage the public in the biodiversity on their doorstep.

Some of the events that took place at OPW sites included Dawn Chorus walks for the early risers at Castletown House & Parkland, Dusk Bat walks at Kilkenny Castle, free tours to see endangered plants in rural Kerry at Daniel O'Connell's home, Derrynane House and the opportunity to learn about the animals that make the Phoenix Park in urban Dublin City their home.

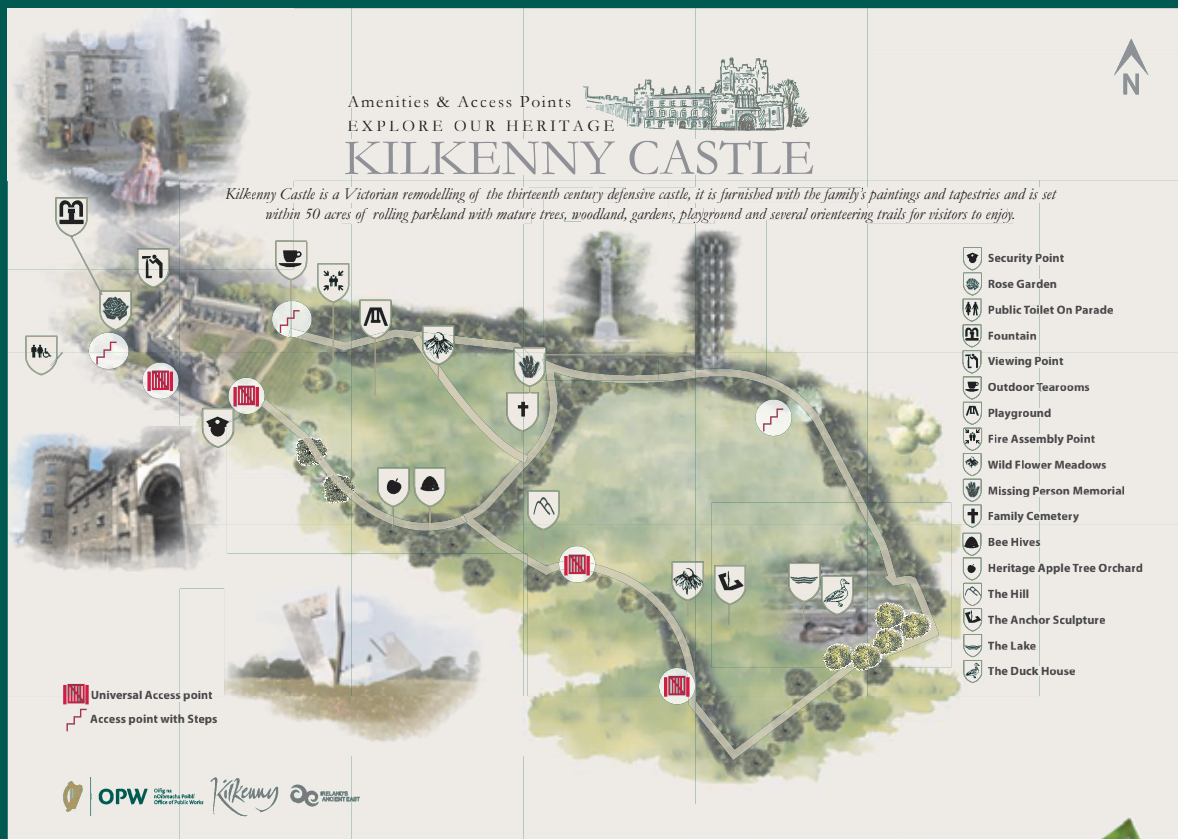


Daniella Ebuzor (7) and Christian Smullen (10) with Terry Moore, Head Ranger and Deer Keeper at the Phoenix Park celebrating the launch of the OPW's Biodiversity Action Strategy. Pic Maxwells



Pictured is Patrick O'Donovan T.D., Minister of State with responsibility for the Office of Public Works (OPW), at the Phoenix Park celebrating the launch of the OPW's Biodiversity Action Strategy. Pic Maxwells

Nature Trail at Kilkenny Castle Park



> Nature Trail brochures available at Kilkenny Castle Park





^ The new state-of-the-art Visitor Centre at the Céide Fields, Ballycastle, Co. Mayo. Fáilte Ireland, the Office of Public Works and the Department of Housing, Local Government and Heritage together have invested over €2.6million in the new immersive experience at the visitor centre, which will position the Céide Fields and north Mayo as a must visit destination along the Wild Atlantic Way route.

Céide Fields Visitor Centre

€2.6 million investment in state-of-the-art Visitor Centre to showcase Céide Fields, the world's most extensive Stone Age monument

A new state-of-the-art visitor experience at the Céide Fields, which will drive tourism recovery in Mayo and along the Wild Atlantic Way, was officially opened on 9th June 2022 by Minister of State with responsibility for Office of Public Works Patrick O'Donovan and welcomed by Minister for Tourism Catherine Martin TD, and Minister of State for Heritage and Electoral Reform Malcolm Noonan.

Fáilte Ireland, the Office of Public Works and the Department of Housing, Local Government and Heritage together have invested over €2.6 million in the new immersive experience at the visitor centre, which will position the Céide Fields and north Mayo as a must visit destination along the Wild Atlantic Way route. The centre is expected to attract 38,000 visitors and support 152 additional jobs in the region by Year 5 of opening, generating almost €1 million in additional tourism revenue for the local economy.

The Céide Fields are a unique and extensive Neolithic archaeological site, celebrated for the complex and extensive remains of ancient field systems and habitations. The enhanced experience at the centre includes improved interpretation that tells the archaeological story of the site and its discovery. A new state-of-the-art immersive audio-visual exhibition will draw domestic and international tourists to the site, encouraging them to learn more about the rich heritage of the region, and to explore north Mayo and its surrounds.

Commenting on the launch, Minister for Tourism Catherine Martin said:

"The Céide Fields is an extremely significant historical site, in Ireland and across the world. The new visitor experience will enable visitors from home and abroad to immerse themselves in the fascinating heritage of the Céide Fields and encourage more people to visit beautiful north Mayo, generating significant economic impact for the area."

Patrick O'Donovan, Minister of State with responsibility for the Office of Public Works, added:

> Gretta Byrne (Manager Ceide Fields), Maurice Buckley (Chairman OPW), Minister Patrick O'Donovan T.D. and Miriam Kennedy, Fáilte Ireland (Head Of Wild Atlantic Way) pictured at the official opening of the new state-of-the-art Visitor Centre at the Céide Fields
Pics: Michael Mc Laughlin





A miniature reconstruction of a Log boat exhibited at the new Céide Fields Visitor Centre

“There is undoubtedly a certain magic to Céide Fields and it humbles the mind to enter what local archaeologists uncovered is the most extensive Stone Age monument in the world. Our knowledge of this site has been so enriched since this award-winning Visitor Centre first opened in 1993 and the new exhibition together with the guided tour will allow us to share this new research with visitors so they can engage more deeply with our heritage, understand it better and cherish it more.”

Malcolm Noonan, Minister of State For Heritage and Electoral Reform said:

“This exciting, modern, updated exhibition will bring visitors back in time to see one of Ireland’s oldest monuments in a fresh new light. The prehistoric fields, houses and tombs are a silent witness to the Neolithic farmers who first brought agriculture to Ireland. Lying hidden for thousands of years beneath the bog, the story of the men and

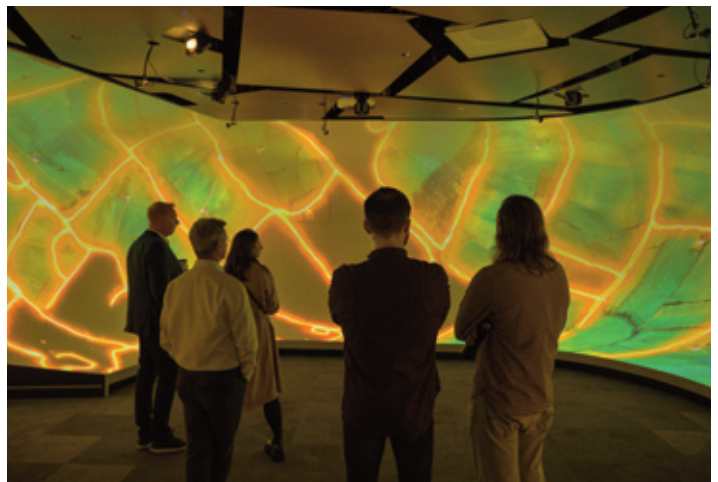
women who affected the Irish landscape and built our earliest monuments is now imaginatively brought to life and up to date in terms of archaeological research. This uniquely Irish landscape is truly of international significance and I commend all those involved for developing this fitting tribute to one of our most important National Monuments in State care.”

Hidden beneath the blanket of bog, the Céide Fields is the most extensive Stone Age monument in the world. It is a “landscape fossilised”, as poet Seamus Heaney described it in “Belderg”, of stone-walled fields, dwelling houses and megalithic monuments. There is nowhere else in the world with such evidence of how the first farmers farmed the land; only at the Céide Fields can visitors get a unique insight into the sophistication of the land management of our Neolithic farming ancestors almost 6,000 years ago.

> Gretta Byrne (Manager Céide Fields), Prof. Seamas Caulfield and Minister Patrick O'Donovan T.D. and Miriam Kennedy (Head Of Wild Atlantic Way) pictured at the official opening of the new state-of-the-art Visitor Centre at the Céide Fields.
Pic: Michael Mc Laughlin



√ The new immersive experience at the Visitor Centre, which will position the Céide Fields and north Mayo as a must-visit destination along the Wild Atlantic Way route.
Pics: Michael Mc Laughlin





Pictures from the official opening of the new state-of-the-art Visitor Centre at the Céide Fields, Ballycastle, Co. Mayo.
Pics Michael McLaughlin





Emo Court & Parklands shine for the 2022 season as Minister O'Donovan launches new visitor facilities

^ Minister Patrick O'Donovan
with Mary Heffernan, OPW Assistant
Principal, at the launch of a suite of new
visitor facilities at Emo Court.
Pic Maxwells

Emo Court is a quintessential neo-classical mansion, set in the midst of the ancient Slieve Bloom Mountains. The famous architect James Gandon, fresh from his work on the Custom House and the Four Courts in Dublin, set to work on Emo Court in 1790. However, the building that stands now was not completed until some 70 years later. The estate was home to the earls of Portarlington until the War of Independence forced them to abandon Ireland for good. The Jesuits moved in some years later and, as the Novitiate of the Irish Province, the mansion played host to some 500 of the order's trainees.

In the 1960s, Major Cholmeley-Harrison took over Emo Court and fully restored it. He opened the beautiful gardens and parkland to the public before finally presenting the entire estate to the people of Ireland in 1994. The house is currently being carefully and expertly restored by the OPW and will have new exhibits and displays to explore.

On the 21st May, amid great excitement and expected record visitor numbers at Emo Court and Parklands, Minister of State with responsibility for the Office of Public Works, Patrick O'Donovan, officially launched a suite of new visitor facilities. They are key in enabling visitors to enjoy both large-scale family events like SHINE and more intimate cultural events from this season onwards.

The Office of Public Works (OPW) has invested significantly in Emo Court, delivering on its ambition to place this magnificent

example of James Gandon's neo-classical architecture firmly on the map of Irish and foreign visitors. The new visitor hub, picnic area, new car park, improved path network, improvements to the lake, and the renovated Walled Garden provide the frame for an enhanced and enjoyable experience from the moment visitors arrive on site.

Speaking ahead of the launch, Minister O'Donovan said:

"The completion of a whole range of new facilities in the grounds of Emo Court is a great milestone in preserving and enhancing this special place. Today is an excellent showcase of how this site is thriving as a destination from the strategic investments we have made and, in turn, benefitting the local community and businesses. People from all corners of Ireland have come here to either watch or actively participate in the major athletic competition organised by Emo GAA Club and Laois Chamber of Commerce, local businesses are taking the opportunity to display their products and services, and families are enjoying a great day out that takes in everything Emo Court and Parklands have to offer."

He continued:

"Of course, our work here continues and the next phase will tackle the restoration of the roof. Although it is only in the preliminary stages, once completed, it will be another important step towards protecting the historic main house for future generations."



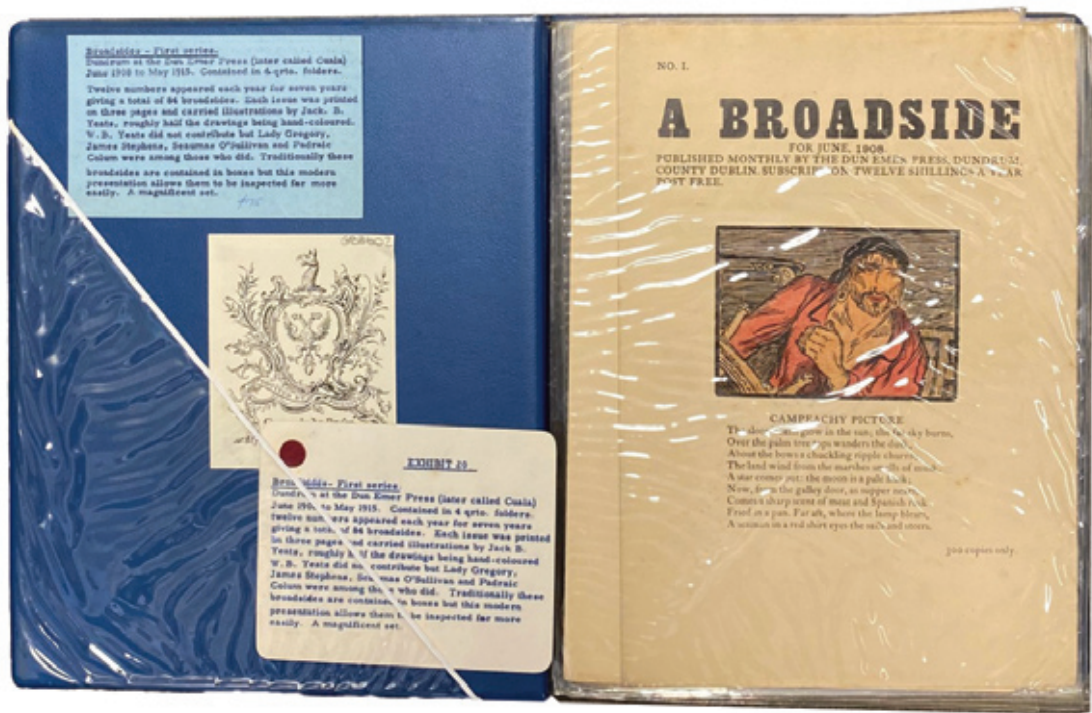
The Drawing Room at
Emo Court

Emo Court and Parklands



Emo Court and Parklands
Pics © Government of Ireland National Monuments
Service Photographic Unit





From Luggala to Farmleigh: Minister O'Donovan welcomes long-term loan of Garech Browne Library

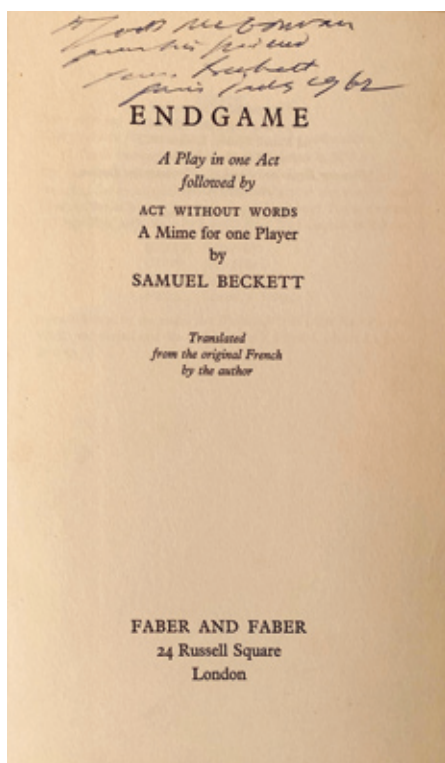
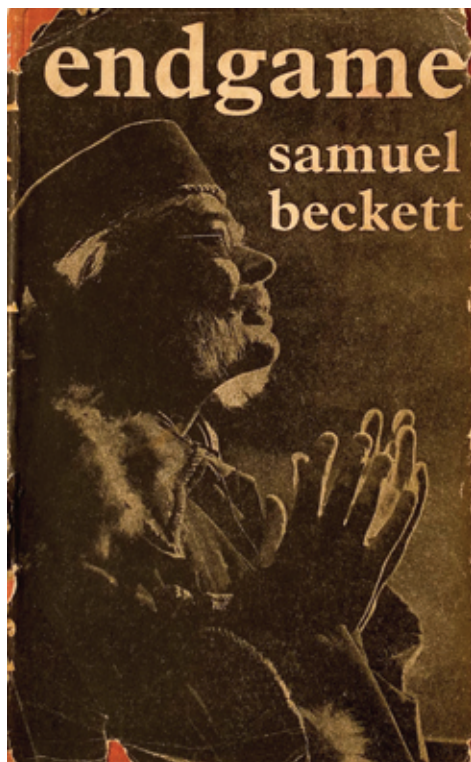
The Office of Public Works, in partnership with the Trustees of the Browne Family Trusts, is pleased to announce the long-term loan of the Garech Browne Library to Farmleigh.

The library is a substantial and eclectic collection of around twenty thousand books and manuscripts reflecting Garech Browne's life-long, remarkably wide-ranging interests, including, but not limited to, international literature, art, music, philosophy, religions, history, and horticulture. Its contents include many precious items of great rarity and of specialised interest. Garech corresponded with many of Ireland's greatest writers of the twentieth century and there are many signed and dedicated first editions of their works in the collection.

In a happy reunion of different generations of Guinness family history, his library will join that of the late Lord Iveagh, Benjamin Guinness, whose bequest to Marsh's Library in Dublin is housed at Farmleigh. The Farmleigh Estate itself was established by the first Lord Iveagh, Edward Cecil Guinness, great-grandfather of both Benjamin Guinness and of Garech Browne through his mother Oonagh Guinness. Today, Farmleigh is the official guest house of the Irish State and accommodates visiting heads of state and high-ranking guests of the Irish Government. It also hosts cultural events and is open to visitors.

> Minister Patrick O'Donovan, Katie Morrisroe, Dr Tony Boylan and Richard Ryan at the announcement of the long-term loan of the Garech Browne Library to Farmleigh.





< 'Endgame' by Samuel Beckett, book cover and signed title page. Images courtesy of Mary Hayes of the Trustees of the Browne Family Trust.

Welcoming the announcement of the long-term loan agreement, Minister of State with responsibility for the Office of Public Works, Patrick O'Donovan, TD, said:

"We are honoured by the trust placed in the OPW to care for and make available Garech Browne's unique library collection to researchers at Farmleigh library. This is the latest example in a long line of significant partnerships we have forged over time at different heritage sites in our care with major cultural institutions, non-profit organisations and private donors and collectors, all in order to preserve and share with the public a rich variety of important collections and legacies.

I am also delighted to announce that in addition to the long-term loan of the library collection, the Browne Family Trustees have also gifted to the Irish State sixty-nine horse-drawn carriages collected by Garech Browne over the course of his lifetime. In order to be able to drive these, Garech obtained an official qualification: a hackney licence, badge number 99 1972/1973. We are very fortunate indeed to be able to conserve and display the carriages for visitors to enjoy in fitting period settings at our wonderful historic properties in Farmleigh Estate, Doneraile and Annes Grove."

In accordance with his wishes, and on behalf of the Browne Family Trustees, the Garech Browne Library remains intact and will be curated professionally by the OPW with the generous financial support of the Trustees in a dedicated library space at Farmleigh. When completed, it will be made accessible and available as a particularly rich resource for Irish and international scholars.

Visitors to Farmleigh House can discover the life of Garech Browne in art, music and literature in the beautiful Oak Room, which will contain a display of artworks, personal and Guinness family memorabilia, photographic material, furniture and other objects and will be named The Garech Browne Room.



^ Dr Tony Boylan, a Browne Family trustee; Minister of State with responsibility for the Office of Public Works, Patrick O'Donovan; Katie Morrisroe, Principal Officer, National Historic Properties; Richard Ryan, another Browne Family trustee and Mary Heffernan, OPW Assistant Principal, at the handover of the gift of the Garech Browne Collection of 69 horse-drawn carriages to the State at Farmleigh.

Photographs: Maxwells





▲ Minister Patrick O'Donovan at the launch of the Lough Gur Heritage Guide
▼ Lough Gur to accept Heritage Card

Lough Gur Heritage Guide

Launch by
Minister
Patrick
O'Donovan

The day also marked the inclusion of Lough Gur on the OPW Heritage Cards for Ireland.

Ahead of the June 21st Solstice celebrations in Lough Gur County Limerick, Minister Patrick O'Donovan was called upon by the local community to officially launch the **Archaeology Ireland Lough Gur Heritage Guide** at the lakeview Visitor Centre on June 20th. Funded by the OPW, the Heritage Guide is a synopsis of prehistoric archaeology surrounding this internationally significant location. Written by Rose Cleary, Senior Professor of Archaeology from UCC and author of *The Archaeology of Lough Gur*, the information is expertly presented by Rose who has studied and excavated in Lough Gur for over 40 years. With the assistance of illustrations by RHA artist Robert Ryan, both professionals succeeded in bringing the history of Lough Gur to life. The newly launched Heritage Guide briefly captures the global significance of Lough Gur in a way that is accessible for educators and a general audience. For readers of the *Archaeology Ireland* magazine, Heritage Guides have become collectors' items, coveted by specialists to help interpret Ireland's heritage.



OPW Tours with ISL Interpretation 2022

Site

Brú na Boinne

Kilkenny Castle

Portumna Castle

Kilmainham Gaol

Brú na Boinne

Doneraile

Ormond Castle, Carrick on Suir

Glendalough

Pearse Museum

Rathfarnham Castle

National Botanic Gardens

Annes Grove

Pearse Museum

Rathfarnham Castle

Brú na Boinne

Dublin Castle

Emo Court

Farmleigh

Kilkenny Castle

Rock of Cashel

Castletown House

Kilkenny Castle

Date

21-May

03-Jun

11-Jun

18-Jun

26-Jun

02-Jul

07-Jul

07-Jul

09-Jul

09-Jul

16-Jul

16-Jul

23-Jul

23-Jul

31-Jul

07-Aug

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*Entrance and Tour is free of charge,
but places are limited so please book
soon by emailing the site.*

www.heritageireland.ie



OPW

Oifig na
nOibreacha Poiblí
Office of Public Works

LEGO® Launch and Workshops at Glendalough Visitor Centre

The OPW and Glendalough Visitor Centre were delighted to launch and host The LEGO® workshops on July 4th, 2022.

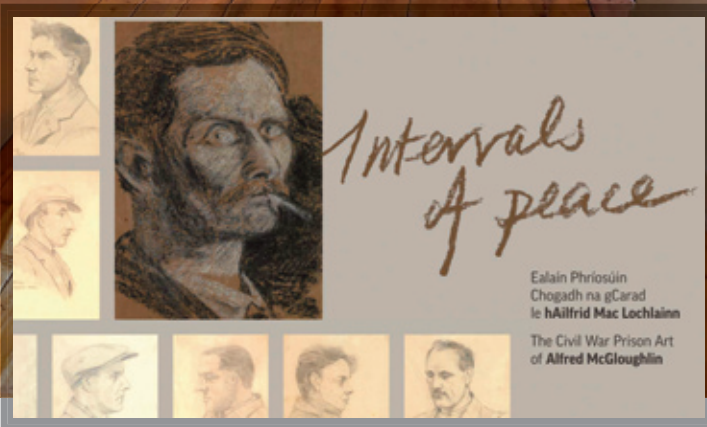
This installation was designed and built by Jessica Farrell; Professional LEGO® brick artist. The model took three months to complete and was made from genuine LEGO® bricks. The iconic Monastic site was recreated using 44,388 pieces of LEGO®. This initiative was funded by the Heritage Council, and commissioned by the Glendalough Heritage Forum and supported by Wicklow County Council. The model was on display at Glendalough Visitor Centre until July 10th. It then moved to various libraries around Wicklow. After the launch Jessica Farrell undertook a workshop with 25 local children. Each child made their own piece of a LEGO® wall. Jessica Farrell will take all of these pieces to add to the largest LEGO® wall that will be showcased during Science week at the National Museum in Dublin.



^ A section of the Lego installation representing St. Kevin's Church, Glendalough.

< At the launch of the LEGO® Workshops on July 4th:
L-R: Jessica Farrell, Professional Lego Builder; Cathaoirleach of Wicklow County Council, Tommy Annesley; Deirdre, Burns Heritage Officer, Wicklow County Council; Pat Casey, Member of Seanad Éireann and Joan Power, Head Guide at Glendalough Visitor Centre.





'Intervals of Peace'

The Civil War Prison Art of Alfred McGloughlin

By Brian Crowley

A new exhibition of Civil war prison drawings in Kilmainham Gaol Museum

On 21 October 1922, several months into the Irish Civil War, Alfred McGloughlin was arrested in his home by Free State forces and brought to Wellington Barracks in Dublin. He spent the following year as a prisoner in a number of different Irish prisons and camps. Although he was an active supporter of the Anti-Treaty side, he was never charged with a specific offence. He experienced periods of severe ill-treatment during his incarceration but, as mentioned in his obituary in 1932, he also found 'intervals of peace in prison, sketching in watercolours, and filling a portfolio with pencil-drawings of his comrades'. An exhibition of 39 of these works opened in Kilmainham Gaol earlier this year.

Alfred McGloughlin was the nephew of 1916 leaders Patrick and William Pearse and grew up in the Pearse household. He later helped in

the running of Patrick Pearse's school, Scoil Éanna. He went on to become a draughtsman with J & C McGloughlin Ltd., a decorative metalwork business owned by his father's family, and studied art part-time in the Dublin Metropolitan School of Art. He also developed an interest in theatre, and wrote and performed in numerous plays. Alfred joined the Irish Volunteers and took part in the Howth gun-running in 1914. He also married Marcella Dowling that year and they went on to have nine children together. During the 1918 general election he was Sinn Féin's head of elections for the Pembroke Ward in Dublin, and later stood as a candidate for the Pembroke Urban District Council himself in 1920.

Shortly after being imprisoned in Wellington Barracks in 1922, Alfred began doing pencil sketches of his fellow prisoners on small scraps of paper. He was transferred to Hare Park Prison Camp in the Curragh, Co. Kildare in November 1922. As they were political prisoners, Alfred and his comrades were

< 'Intervals of Peace' – an exhibition of Civil war prison drawings in Kilmainham Gaol Museum, runs until October 2023.

Mountjoy Prison >
by Alfred McGloughlin



Alfred McGloughlin - Self Portrait



Harry Casey by Alfred McGloughlin



Seán Rainsford by Alfred McGloughlin

usually allowed to associate with each other quite freely and it would have been relatively easy for Alfred to have one of his fellow prisoners sit for a portrait. During his time in Hare Park he also arranged social and cultural events, including a special ceremony to mark the birth of the revolutionary Robert Emmet. However, following an escape by some prisoners in April 1923, Alfred was sent for five days to the notorious 'Glasshouse' Detention Barracks. Conditions there were terrible. Handcuffed the entire time, on one occasion he was left hanging by the wrists for several hours with his feet barely touching the floor.

In May 1923 Alfred was moved to Mountjoy Prison in Dublin. He seems to have gained access to some watercolour paints there, and his particular interest in architecture is evident in a number of detailed views he did of the prison itself. He continued to play a very active role organising lectures and debates on art, politics and current affairs for his fellow political prisoners. The manuscript of two of his prison talks feature in the exhibition, as well as an unfinished play he wrote during his incarceration. He was finally released from Mountjoy on 13 October, 1923.

Following his return to civilian life, Alfred ran his own building company before later obtaining a position as a draughtsman with the Office of Public Works. He remained active as a political journalist, and was a regular contributor to the republican newspaper 'An Phoblacht'. His health never recovered from his time in prison and he died from heart disease aged just 44 in 1932.

Among Alfred McGloughlin's surviving children was Piarais Mac Lochlainn, a leading figure in the Kilmainham Jail Restoration Society (KJRS) who took on the task of restoring Kilmainham Gaol in the 1960s. He was the founder and first curator of the Kilmainham Gaol's museum collection and the author of 'Last Words, Letters and Statements of the Leaders Executed After the Rising at Easter 1916', which remains the definitive account of the executions of the 1916 leaders.

One of Alfred's other children, his daughter Charlotte Groarke, came from Canada specially to launch the exhibition in Kilmainham Gaol Museum. In a very moving speech, she shared her memories of her father and reflected on his life and terrible tragedy of



the Irish Civil War. She concluded her thoughts by saying:

'War is something that brings out the worst and the best in people. It destroys relationships and loved ones, it destroys property and causes confusion.

But today let us concentrate on the best, the gentle use of pencil and paper to ease the pain of friends, to occupy the mind with something other than anger and bitterness.'

The exhibition will continue in Kilmainham Gaol until October 2023 before moving to the Pearse Museum in Rathfarnham.



Mountjoy cell by Alfred McGloughlin



The River Gods at the Custom House

By Shauna Fletcher,
Thomas Shannon,
Yvonne Luven
& Colm Jackson

Introduction

Completed in 1791, The Custom House, designed by architect James Gandon, is an 18th century neo-classical architectural masterpiece, heavily adorned with various sculptural pieces. One hidden gem of this building is the fourteen keystones of the River God heads, representing thirteen Irish rivers, and the Atlantic Ocean. These are located just above ground floor windows on each of the four facades of the building. The keystones are designed and sculpted by Edward Smyth, regarded as the “Michelangelo” of his time. Working initially as a stone-worker on the Custom House, he caught the attention of James Gandon, who, after seeing his designs and work, decided to immediately commission him to be the main sculptor of the Custom House.

Taking their inspiration from Irish mythology, the River God heads illustrate the immensely rich folklore embedded in Irish history and culture. The majority are depicted as male, despite the rivers being described as female goddesses in Irish folk tales. Here we look at the stories behind some of these River heads.

The Lagan & The Bann

The imagery used by Edward Smyth illustrates the stories behind these faces. One prominent tale featured in the sculptures is that of the Children of Lir. Associated with the River Lagan, this River God has a crown of two swans on his head, illustrating how the children spent three-hundred years on the Straits of Moyle under their curse.¹ Rivers in Irish mythology are the connecting point of the two worlds, thus their existence and creation play an important role in many tales.²

Located on the River Bann, which is illustrated as the jolliest of all the River God heads, Lough Neagh was created during a fight. The tale features the legendary figure Fionn Mac Cumhaill, who was chasing a Scottish giant across the province of Ulster. Hurling a chunk of land at the giant, he missed and the land fell into the Irish Sea. The crater left behind by Fionn soon filled with water from the River Bann³ creating the largest Lough on the land of Ireland, as well as the United Kingdom.⁴

<https://www.irishcentral.com/roots/irish-myth-children-lir-swam-lake#:~:text=A%20retelling%20of%20the%20ancient,of%20the%20sea%20called%20Lir>
<https://www.transceltic.com/irish/magic-and-mystery-of-ireland-s-rivers>
<https://www.loughneaghpартnership.org/discoverlough-neagh.com/folklore-legend/>
<https://www.irelandsown.ie/lough-neagh-the-largest-lake-in-britain-and-ireland/>



The Lagan



The Bann



The Lee



The Suir



The Shannon

The Lee

Rising close to Gougane Barra in West Cork, The Lee makes a 90 kilometre journey east through County Cork, before entering Cork Harbour, and emptying into the Celtic Sea. Towards the end of the Lee's journey, she splits in two, forming an island, on which the modern day Cork City centre stands.

The Lee's keystone on the Custom House is one of a stern man with an upturned anchor on his head. Two ships, laden with barrels, float either side of the anchor on hair made up of flowing waves. The anchor symbol probably relates to the fact that Cork Harbour is the second largest natural harbour in the world. The barrels might have something to do with an old porter brewery on the banks of the Lee, which incidentally would become the Beamish and Crawford Brewery in 1792, a year after the Custom House was completed.

Instead of looking south towards Cork, as you would probably expect, this keystone faces north. However, the central position of the Lee keystone, directly opposite the Liffey keystone on the south-side, implies the importance of this river in Gandon and Smyth's minds.

Sources:

Healy, E., 1998. *The Wolfhound guide to the river gods*. Dublin: Wolfhound, pp.28 - 29.

Ó Drisceoil, D. and Ó Drisceoil, D., 2015. *Beamish & Crawford: The History of an Irish Brewery*. Cork: Collins Press.

The Suir

Sometimes visitors to the Custom House wonder how to interpret the three features that the keystone representing the River Suir carries on his head. Are they weaver shuttles, or are they beehives? A look into the history of Carrick-on-Suir provides us with some clues.

At the end of the eighteenth century, the time when the Custom House was under construction (1781-1791), Carrick-on-Suir became a centre of the Irish woollen industry. One-fifth of the population was employed in weaving and other activities related to the manufacturing of wool.⁵ The 1st Duke of

Clarkson, Leslie A. *The Carrick-on-Suir Woollen Industry in the Eighteenth Century*. *Irish Economic and Social History* (Ir. Econ. Soc. Hist.) XVI (1989), p. 23-41, at p. 23.



^ The Shannon

Ormond, Earl James Butler, had brought the woollen industry to this Tipperary town in the middle of the 17th century.⁶ With this in mind, it makes sense to interpret the three features as three standing weaver shuttles.

The connection with the weaving of woollen cloths also helps explaining the Suir's turban-like head dress that he is wearing under the three shuttles. And why three shuttles and not just one? Maybe this has to do with the

“Three Sisters”. The Rivers Suir, Barrow and Nore are known all over Ireland as the “Three Sisters”.

The Shannon

“The spacious Shannon, spreading like a sea “
- Spenser.

The sculpture of the Shannon River God portrays a calm and youthful face. Adorning its head are oak leaves and acorns, crowned by a trident, while cornucopias spill a wealth of fruit and grain down its cheeks.

The Shannon, at 360 kilometres, is the longest river in these islands, rising in Co. Cavan and becoming tidal in Co. Limerick. The river represents a major physical barrier between east and west, with thirty-five crossing points between north and south.

Along its way the river spreads into beautiful lakes and backwaters, the most notable being Lough Allen, Lough Ree and Lough Derg. Old castles and monastic settlements dot its shores and islands.

In Irish mythology the river was named after Sionnain, the granddaughter of Mannanán Mac Lir, who went to Conla's Well, despite being warned not to, where she caught and ate the Salmon of Knowledge, achieving great wisdom. However, the well then burst,

<https://carrickonsuir.info>, accessed 07/06/22.

drowning Sionnain and carrying her out to sea.

Another myth associated with the Shannon mentions an Oilliphéist, a great monster which panics and attempts to flee Ireland upon hearing that St Patrick was removing its kind from the island. While attempting to escape it carved out the route that is now the River Shannon.

Sources:

The Wolfhound Guide to the River Gods by Elizabeth Healy

Primary Mountains, Rivers and Lakes by O/S Ireland

The Encyclopaedia of Celtic Mythology and Folklore – Patricia Monaghan

The Schools Collection vol 2010 Dúchas.ie

Conclusion

The purpose of The Custom House has changed a lot since opening in 1791, it went from being solely a customs and excise building in early years, to being the stronghold of the British Civil Service administration in Ireland in the 19th century. The 20th century would see the inside of the house burnt down in 1921, and by the 1930s, after reconstruction, it was very much a civil service administrative stronghold again, this time under the newly independent Irish Free State government. Today 400 civil servants work in the building under the Department of Housing, Local Government and Heritage.

One part of the building that never changed though, throughout 231 years of history, is the River Heads. If their eyes were real, they would have seen a lot of Ireland's tumultuous history first hand, and they would probably have some great stories to tell. They are engrained in Irish culture, featuring on our first banknote series in 1928, and today, they proudly appear on the visa pages of Irish passports.

Who knows what the next 231 years will hold in store for The Custom House in Ireland, one thing is probably for sure though, the River Heads will still be there, looking over it all.

'The Banner of the Patriots'

The Portobello Barracks Banner and the Memory of the Dead

An exhibition at
Kilmainham Gaol



OPW

Oifig na
nOibreacha Poiblí
Office of Public Works

'The Banner of the Patriots': The Portobello Barracks Banner and the Memory of the Dead

By Brian Crowley

Important Civil War artefact goes on public display for the first time in Kilmainham Gaol Museum

The newly-formed National Army of the Irish Free State took possession of Portobello Barracks on 17 May, 1922. This was a hugely symbolic event as it was one of the last barracks surrendered to the Irish Free State Government by the British Army under the terms of the Anglo-Irish Treaty, signed the previous December. As they passed through the gates, the Irish soldiers carried aloft a tricolour banner embroidered with the names of nine of their comrades killed during the War of Independence. The Freeman's Journal reported that 'The Banner of the Patriots' added a 'note of

poignant impressiveness' to the Irish soldiers' march to Portobello.

The banner, which was made by J. Bourke and Sons of Kilkenny, featured prominently again on 25 May when a detachment of Irish Army soldiers from Portobello Barracks marched through the streets of Dublin to attend a memorial mass held in St. Agatha's Church on North William Street. It was arranged to mark the anniversary of those who had died in the attack upon the Custom House the previous year. The name of one of these dead men, Seán Doyle, was among those embroidered on the banner. It was carried up onto the altar where it was prominently displayed, facing the seats occupied by the relatives of the dead.



^ The Banner of the Patriots.

© Commissioners of Public Works, Ireland / Kilmainham Gaol Museum

The ceremonies performed by the Free State Army in Portobello Barracks and St. Agatha's Church took place against the backdrop of escalating tensions within the Irish independence movement. In April 1922 forces who opposed the signing of the Anglo-Irish Treaty had seized and occupied the Four Courts building in Dublin. Both sides saw themselves as the true guardians of Irish freedom, and both regularly invoked the memory of the dead to support their cause. By carrying this banner through the streets of Dublin, the soldiers of the Free State Army were demonstrating their connection with those who had sacrificed their lives in the struggle for Irish independence.

The tense stand-off at the Four Courts continued until the Free State Army launched a bombardment of the building

> Takeover of Portobello Barracks 17 May 1922.

Courtesy Military Archives, © Vinny Byrne Collection



on 28 June, leading to outright Civil War. Tragically, this meant there were soon more names to add to the banner. Tom Kehoe was killed by a mine planted by Anti-Treaty forces in Carrigaphoca, Co. Cork on 16 September 1922. Michael Dunne was killed by booby-trap bomb on 6 March 1923 in Knocknagoshel, Co. Kerry. Surprisingly, the final name added was not a Free State soldier. Denis 'Dinny' Lacey was an anti-Treaty Republican and was shot dead by Free State soldiers in Ballydavid, Co. Tipperary on 18 February 1923 while trying to evade capture. Why his name was included on the banner is not known. Perhaps it was a gesture of reconciliation, or a recognition of the shared losses of the Civil War.

The banner seems to have disappeared from view after the Civil War and was later given to Kilmainham Gaol Museum. This year to mark the centenary of the takeover of Portobello Barracks and the St. Agatha's Church Memorial Mass, it has gone on public display in an exhibition which tells its remarkable story. This exhibition also features objects and documents from the Kilmainham Gaol collection which relate to the men whose names were embroidered on the banner, as well as a Free State Army bandsman's uniform worn by John Birmingham at the takeover of Beggar's Bush Barracks in February 1922. This was the first occasion that the new Irish Army appeared in public in uniform. John Birmingham's bandsman's uniform was donated to Kilmainham Gaol Museum by his widow many years ago. In honour of its centenary this year, it has undergone an extensive programme of meticulous and painstaking conservation and is back on public exhibition for the first time in several decades.



^ 25 May 1922, First Anniversary Mass for Seán Doyle
 © Commissioners of Public Works, Ireland / Kilmainham Gaol Museum



The Banner of the Patriots'. The Portobello Barracks Banner and the Memory of the Dead. Important Civil War artefact goes on public display for the first time in Kilmainham Gaol Museum.
 L-R Minister of State with responsibility for the Office of Public Works, Patrick O'Donovan T.D. with Brian Crowley.
 Photography: Sasko Lazarov/Photocall Ireland





OPW Sites feature in 'Great Irish Interiors'

Four OPW sites feature on the *Great Irish Interiors* television programme.

Castletown House

The Palladian jewel in the crown - Castletown House in Celbridge, Co. Kildare - opens its doors to viewers and takes them behind the scenes to see how items long lost from the house were rediscovered and repatriated and rooms were recreated by the passionate OPW team and their partners in the Castletown Foundation with historic sensitivity and panache.

Kilkenny Castle

Once the seat of the powerful Butlers of Ormonde, the castle fell into dereliction in the mid-20th century, before it was brought back to life to invite and excite visitors. And although you may have visited, we bet you haven't seen it quite like this before, so settle in and let yourself be taken behind the scenes by the team who care for Kilkenny Castle and its magnificent collection today.

Glebe House and Gallery

This beautiful Regency Period house was originally a Church of Ireland Rectory known as St Columba's but is best known as the long-time home of the late Derek Hill. Hill was a renowned painter and collector, and the catalyst behind the development of the Tory Island school of primitive painting. Hill donated the property to the State in 1982 and the OPW now cares for and maintains the house, gardens and art collections.

Farmleigh House

Once a Dublin residence of the fabled Guinness family, Farmleigh, just on the outskirts of Dublin's Phoenix Park, is the official Irish state guesthouse. The maintenance and efficient running of the house is of paramount importance to the state, and it is one of the finest houses in the care of the OPW.

See Mary Heffernan of the OPW and her team gearing up for one of their busiest seasons yet.



– KILKENNY CASTLE –



– GLEBE HOUSE –



– FARMLEIGH –





Tracks & Trails

Seven OPW heritage sites feature in the 10th series of Tracks & Trails

^ Glendalough Round Tower and Monastic Site, Co. Wicklow.

v Entrance to Portumna Castle, Co. Galway.



Inis Cealtra (Holy Island), Portumna Abbey, Portumna Castle & Garden, Innishfallen, Ross Castle, the Blasket Islands and Glendalough all make an appearance in the latest season of the iconic Tracks & Trails.

Tracks & Trails returned for its 10th Season with four very different programmes covering trails in Co. Kerry, Northern Ireland, Co. Wicklow and around Lough Derg in 3 counties; Co. Clare, Co. Tipperary and Co. Galway with presenters travelling by foot, by bike and by boat.

Completing trails on mountains, hills, through forests, meadows, parklands and cities across lakes and down rivers, in this series, four presenters once again get out on the most beautiful, quiet and under explored trails in Ireland and meet some great people along their journeys. As always with Tracks & Trails, there is an emphasis on the benefits of getting outside and into nature for our mental and physical health, and the importance of sharing and appreciating the nature that surrounds us that we are so lucky to have in abundance in Ireland.

This season, viewers are taken along trails that showcase Ireland at its most beautiful with a chance to explore some of the many walking and Blueway trails on offer for the outdoor visitor in the counties around Lough Derg (Darren Frehill). There is also an easy urban trail by bike from Titanic

Quarter in Belfast along the River Lagan and then for something totally different to a mountain trail for a hike steeped lyrical mysticism on Slieve Gullion outside Newry, to the winding, mystical forest and pilgrim trails of Co. Wicklow, (Roz Purcell); to heart stopping views of the Blasket Islands and the soaring majesty of the mountains on the lakes in Killarney, (Cathy Kelly) In this series there is something for every level of hiker or visitor.

Season 10 is dedicated to Jim Sherwin. Tracks & Trails is continued by his son John and daughter Clíona.

Thursday 30th June.

Lough Derg, from the shores of Co. Clare, Co. Tipperary and Co. Galway. Presented by RTÉ Radio & TV Sports Presenter, Darren Frehill.

Thursday 7th July

Titanic Quarter & The Lagan Towpath, Belfast & Slieve Gullion, Co. Armagh. Presented by Comedian & author, Rory O'Connor from Rory's Stories

Thursday 14th July

St. Kevin's Way & The Avonmore Way, Co. Wicklow. Presented by Roz Purcell, Cookery Book Author, Entrepreneur & founder of The Hike Life.

Thursday 21st July

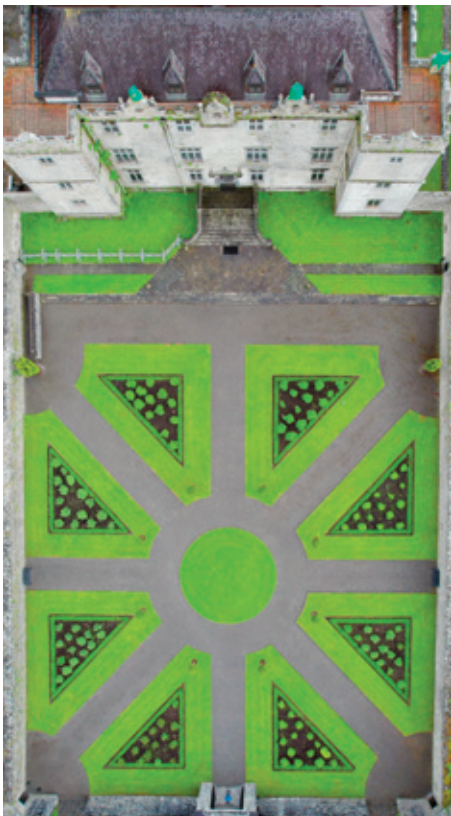
Kerry, Dingle Peninsula & Killarney National Park. Presented by author, Cathy Kelly.



< ^ Innisfallen



^ Glendalough



^ Cathy Kelly overlooking the Blaskets from Sleat



< Portumna ^



New experience at the iconic Blasket Centre in Dún Chaoin officially opens

^ The new Blasket Islands Visitor Experience (Ionad an Bhlascaoid) Dún Chaoin, on the Dingle Peninsula, Co Kerry. Fáilte Ireland, the Office of Public Works and the Department of Housing, Local Government and Heritage have together invested €2.9million into the Centre. The project includes a complete refurbishment of the Centre's exhibitions and provides an imaginative re-telling of the story of the Blasket islands, their rich heritage and their literature which is of national and international significance.

Photo: Valerie O'Sullivan

- **Investment of €2.9 million from Fáilte Ireland, the Office of Public Works and the Department of Housing, Local Government and Heritage**
- **Flagship visitor experience to generate €1.6m for local economy over 5 years**
- **Will attract over 12,500 additional visitors over five years and 252 additional jobs in the region to be supported**

The Minister for State with responsibility for the Office of Public Works Patrick O'Donovan and Máire Ní Shúilleabháin Uí Chíobháin, daughter of famed Blasket author Muiris Ó Súilleabháin, re-opened the iconic Blasket Centre (Ionad an Bhlascaoid) in Dún Chaoin on the Western edge of the Dingle Peninsula at the end of June 2022.

Adjacent to the recently opened viewing platform with spectacular views over the Blasket Islands, the project includes a total transformation of the Centre's exhibitions to deliver an authentic, and imaginative re-telling of the story of the Blasket islands, their rich heritage and their literature which is of national and international significance. The Blasket Centre is a flagship visitor attraction for County Kerry and is expected to attract 63,000 visitors to the region by Year 5 of opening.

Fáilte Ireland, the Office of Public Works and the Department of Housing, Local Government and Heritage have together invested €2.9 million in the Centre. The Centre has been designated as a Wild Atlantic Way Signature Discovery Point, and together with the walkway and viewing platform, which opened to the public in 2020, offers dramatic views of the Blasket Island archipelago and the Atlantic coastline.

The Centre provides direct employment for 20 people when in operation and will support over 250 additional jobs in this Gaeltacht region.

Welcoming the official opening of the centre, Patrick O'Donovan, T.D., Minister of State with responsibility for the Office of Public Works, said: "I am delighted to reopen the Blasket Centre – Ionad an Bhlascaoid – here in Dún Chaoin today. It is a stunning piece of architecture in itself and is now home to a

totally new exhibition that tells the story of the Blasket Islands in an imaginative multi-media experience. It also pays homage to the significant cultural footprint the islanders left in a series of books documenting their lives. I invite visitors to come and discover this utterly unique heritage centre and museum which is both a window into the past and enables us to keep the extraordinary legacy of the Blasket Islanders alive by engaging with their history, their language and culture."

The Blasket Centre, originally opened in 1994, was the result of a partnership between The Blasket Foundation and the Irish Government. The Centre and tours of the Great Blasket Island are operated by the Office of Public Works. The Blasket Centre tells the story of island life, subsistence fishing and farming, traditional life, including modes of work and transport, home life, housing and entertainment.

- ▼ The new Blasket Islands Visitor Experience (Ionad an Bhlascaoid) Dún Chaoin, on the Dingle Peninsula, Co Kerry



The Centre details the community's struggle for existence, their language and culture, and the extraordinary literary legacy they left behind- classics such as The Islandman, Twenty Years A-Growing, and Peig. Their story is told using a variety of means – exhibitions, interactive displays, artefacts, audio visual presentations and artworks.







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Kilkenny Castle

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OPW

The new Blasket Islands Visitor Experience (Ionad an Bhlascháoid) Dún Chaoin.
Photo: Valerie O'Sullivan

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