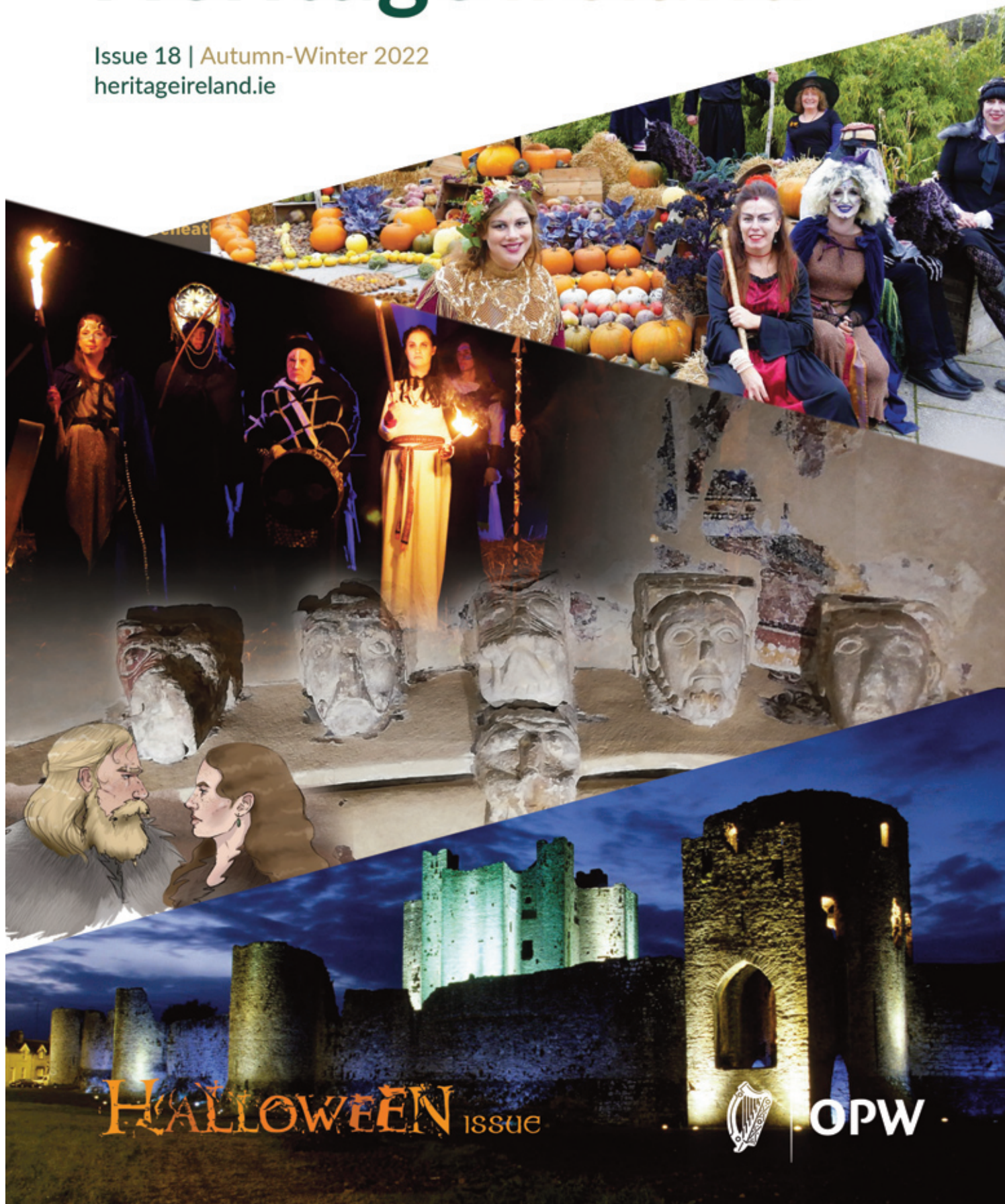


Heritage Ireland

Issue 18 | Autumn-Winter 2022
heritageireland.ie





Contents



Welcome message	4
------------------------	----------



Sagas & Scéals: The Hiberno-Norse of Waterford	6
---	----------



Object Focus: The 1922 Clock, Kilmainham Gaol Museum	10
---	-----------



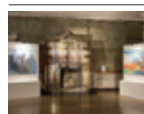
Garth Brooks Visits Glendalough	14
--	-----------



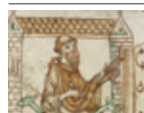
Fantastical Beasts and where to find them... in Cormac's Chapel	15
--	-----------



Lough Gur Visitor Centre	18
---------------------------------	-----------



'Citizens?' Exhibiton at Rathfarnham Castle	20
--	-----------



Glendalough through the Artists' Eyes	22
--	-----------



Sculpture in Context 2022 - exhibition review	26
--	-----------



Rathcroghan Conference: Archaeology Above and Below, 12th – 13th November 2022	28
---	-----------



Play Your Way Through History and Win! – Snakes and Ladders at St Audoen's Church	30
--	-----------



The Massacre of Cashel: Marking 375 Years	32
--	-----------



OPW Apprentice's Exhibition at the World Skills Exhibition	34
---	-----------



Events & Exhibitions

Sagas & Scéals, Reginald's Tower p. 9; Halloween events at National Botanic Gardens p. 12; Púca Halloween Festival 28-30 October p.36; Halloween at Portumna Castle p. 39; Cormac de Barra and Anne-Marie O'Farrell Harp Duets – Concert at Farmleigh House, 22 Oct. p. 40; Desmond Sessions – Concertina & Guitar Recital, 23rd Oct. at Desmond Castle, p.41.

Facing page:

Harvest Display at the National Botanic Gardens
©Tom Honan Photography

Cover images:

Harvest display at National Botanic Gardens; Púca Festival, Co. Meath; Stone carvings in Cormac's Chapel, Rock of Cashel; Breanna Kinsella's Viking Man and Deise Woman illustration; Trim Castle at night.



Welcome

Oíche Shamhna Shona Daoibh!



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

Welcome to this spooktacular Halloween issue of Heritage Ireland! This Samhain we have a host of horrifying Halloween events at several scary sites across the country! Follow our social media accounts or keep an eye on www.heritageireland.ie for details of all the exhilarating and eerie experiences we have planned for you.

In addition to our own programme of Halloween related events we're delighted that a number of OPW heritage sites will play centre stage to the Púca, the Fáilte Ireland festival which celebrates Ireland as the birthplace of Halloween and our Samhain traditions.

From guides to gardeners, ecologists to engineers and architects to artists, the OPW is one of the most varied workplaces with the widest range of job opportunities to be found anywhere. We hope you enjoy this magazine whose contributors are representative of the knowledgeable, creative and highly-skilled teams who care for and present our heritage sites.



Maurice Buckley
Chairman OPW

If you think you might be interested in joining our talented and dedicated multidisciplinary workforce note that Craft, Guide, Mechanical and Operational positions are promoted directly by the OPW on its website page www.gov.ie/opwjobs. All Civil Service jobs are advertised on the central government Public Appointments Service (PAS) website www.publicjobs.ie.

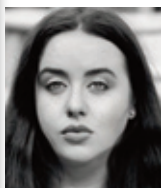
Many of our sites will be taking a well-deserved winter break from early November so don't miss your chance to visit before then. However, a significant number remain open all year and offer the opportunity to enjoy our very best sites at a slower, less frantic pace. Full details of all sites which remain open year round can be found on our website www.heritageireland.ie.



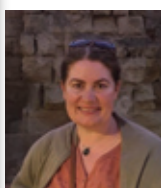
< Rock of Cashel
© Chris Hill Photographic
(composite image)

^ Halloween-themed window
at the Rock of Cashel

Contributors



Breeanna Kinsella works for the OPW in Reginald's Tower, and is the creator of the Saga & Scéals event. She studied archaeology and Celtic civilisation at University College Dublin. She has worked as an archaeological reconstructive artist, and is certified in arts and heritage management with Università Bocconi. She is currently studying for a certificate in osteoarchaeology with Leiden University.



Joan Power is Head Guide in Glendalough Visitor Centre and is a graduate of Archaeology in UCC and Rural Development in UCD. Joan is particularly interested in the sustainable development of Glendalough's rich cultural heritage through increased engagement with the wider community and has been involved in many collaborative initiatives.



Stephanie Kennedy holds a Masters in Cultural Event Management and works for the Office of Public Works at St Audoen's Church creating playful learning content for Heritage Ireland Website. She is a member of the Muse Tech working group with research supported by the IMA. She is also currently working on an EU project in the field of Alzheimer's with a view to finding way to remove barriers to engagement.



Emmet Farrell is an apprentice stonecutter-stonemason at the OPW's Dromahair National Monuments depot.



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



Sagas & Scéals: The Hiberno-Norse of Waterford

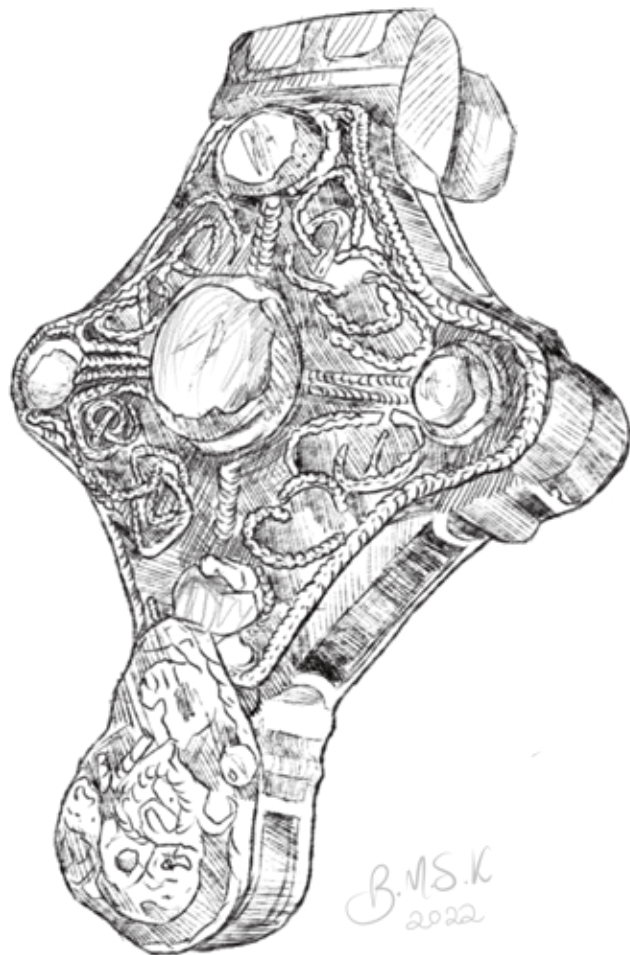
By Breeanna Kinsella

Veðrafjörðr, (Waterford) 945 A.D.

A young woman ambles down a dark and narrow laneway, followed by a shaggy grey dog. She is twenty, perhaps twenty-one, and wears a woollen smock fastened over a flaxen dress with iron pins. She walks out into the sun and into a sprawling market square. The ground beneath her has been beaten into mud by the crowd. The sky is dark and grey, brewing rain, but the threat of bad weather doesn't deter her, or indeed the other inhabitants of this city.

There are great canvas tents all along the square with wide, open doorways, sheltering salt-beaten traders as they sell fur, tooled leather, fruit, honey, vegetables, wax, jewellery.

"*Góðan morgin**," the girl calls to the old ostman selling bright green apples, waving, and he waves back. When he lifts his arm, a pendant catches the sunlight and glints around his neck; Thor's hammer Mjólnir, in beaten, polished metal.



As they push through the throng, her dog goes to sniff at a stall where dried fish is being sold. He edges his head up to the wooden poles that the fish is hung from, daring to lick the side of a salted herring. The girl scolds him and pulls him away by the collar, and then apologises to the irate fisherwoman behind the stall: “*Tá brón orm**.”

The market square is bustling with people hailing from both west and east of the North Sea. There are native Irish tentatively mingling with incoming Scandinavians, towns and cities filling up with *ostmen*, or ‘men from the east’. The girl calls her dog and they walk onwards, in through the hum of the crowd and the market, and into this new city built on the winter fjord.

She is part of a new and fast-growing cultural group appearing within Scandinavian settlements in Ireland. Her mother is an Irish freedwoman from the hills of the Déise; her father is an ostman from across the sea in *Lochlann*, or Norway. She is a Norse-Gael – perhaps better known as Hiberno-Norse – and thousands just like her populated the early medieval Viking towns of Waterford, Wexford, and Dublin.

Who were the Hiberno-Norse, and what impact did they have on the cultural, social, and archaeological history of Ireland?

According to the Annals of Ulster, Ireland was first introduced to these Scandinavian newcomers – more widely known as Vikings – in 795 A.D. A horde of Norwegian raiders made landfall at Rathlin Island off the coast of County Antrim, and summarily laid waste to the contemporaneous church there. The buildings were burnt to the ground and the church was pillaged for commodities like silver, slaves, and livestock. In the same year, the monks on Lambay Island in Dublin suffered a similar fate.

Being careful not to sanitise the Viking presence here *too* much – it’s always important to keep their violent appearance on our island in mind – one should take into account the very real and nonviolent impact that these newcomers had on the Irish once they ceased their raids and began to properly settle. There were, undoubtedly, Norse-Irish relationships, and subsequent marriages.

The Hiberno-Norse were the product of these relationships; people of mixed Irish and Norse ancestry. The group emerged in Ireland around the 9th century A.D., after the aforementioned Norse groups found their way down the Irish coast after settling in Scotland and the Isle of Man. Children of Norse and

Irish parents then went on to grow up in a mixed-culture household and, more importantly, a mixed-culture society. Many were likely bilingual, speaking both Old Norse and Irish, and would have been exposed to the customs and stories of both parents’ individual cultures. It is also more likely that earlier Hiberno-Norse people had fathers from Scandinavia and mothers from Ireland, given that the majority of early Norse arrivals to Ireland were men.

This culture also gave rise to a class of in-demand mercenaries hailing from Norse-Gael clans – the gallowglass, from the Irish *gallóglaigh*, meaning foreign warriors.

In addition to this, the distinctive Hiberno-Norse art style began to emerge in jewellery and art, seen today in much of the archaeological finds associated with the culture, which produced fantastic craftspeople. An excellent example of this fine craftsmanship is Waterford’s kite brooch, a silver Hiberno-Norse brooch found during the excavation of the Waterford City Square Shopping Centre. The brooch itself dates back to around 1100 A.D., and is decorated with highly intricate gold filigree and amethyst-coloured glass gems.

Over time, the Hiberno-Norse people were Gaelicised to the point that their distinct culture disappeared. However, their imprint on Irish history was long-lasting, and endures today. For example, there are many areas in Ireland that still hold their Norse-Irish placenames.

Waterford – from the Old Norse *Veðraffjörðr*; ‘winter port/port of the rams’

Wexford – from the Old Norse *Veisafjörðr*; ‘fjord/inlet of the mud flats’

Oxmantown, Co. Dublin – from the Old Norse *Austmanna-tún*; ‘Ostmantown’

Ballygunner, Co. Waterford – from the Scandinavian name *Gunnarr* and the Irish *baile* (town); ‘the town of Gunnarr’

Additionally, there are several surnames present in the current Irish population that have Hiberno-Norse origins.

McAuley – from the Irish *Mac Amlaibh*; ‘son of Amlaibh’, a Gaelicised version of Olaf.

McAskill – from the Irish *Mac Asgail*; ‘son of Asgail’, a Scandinavian given name.

Macotter – from the Irish *Mac Ottar*; ‘son of Ottir’, a Scandinavian given name.



building. Reginald's Tower will embrace the spookiest of seasons with pumpkins and skeletons galore, adding a ghostly ambience to the 12th century stronghold.

Ragnnailt is decidedly bilingual; she speaks both her maternal Irish and paternal Old Norse. As a child, she'll inform visitors, her parents shared with her a myriad of stories and legends from their respective homelands, which she will then go on to recount throughout the event.

These tales include the story of Fenrir, the monstrous chained wolf of Norse mythology who, upon the advent of Ragnarok – the Old Norse doomsday – will break free from his binds and devour the sun; the medieval account of the werewolves of Osraige, the old Irish kingdom that lay in modern-day Kilkenny; the story of the horse-eared king Labraidh Loingseach; the terror of the infamous banshee; the Waterford vampire, the Dearg Dú; and many more.

The event will be aimed at giving a living personality to these distinctive people – not wholly Viking or wholly Irish, but something else entirely – and bringing to life some lesser-known myths of the Waterford area and beyond at the same time.

^ Map showing the major Viking Settlements in Ireland

This autumn, the Office of Public Works will bring this rich culture to life by hosting a Halloween storytelling event like no other at Reginald's Tower, Waterford; the vast Anglo-Norman successor to a Norse-built wooden watchtower constructed soon after the founding of Waterford in 914 A.D.

Sagas & Scéals is a storytelling event that will introduce visitors to Ragnnailt, a Hiberno-Norse woman - complete with fully authentic costume – who will bring visitors on a storytelling adventure throughout the

Details of the event and other related events can be found on the Reginald's Tower social media pages closer to the time. Numbers limited - booking essential. Suitable for children 8+ years and above.

**Góðan morgin* = Old Norse for *good morning*. Phonetic: goth-an mor-gin

**Tá brón orm* = Irish for *I'm sorry / my apologies*. Phonetic: taw brone urm

Reginald's Tower presents Sagas & Scéals



What?

Listen to monstrous myths and spooky stories, braving the ghouls and monsters that lurk at every turn.

Where?

Go on an adventure throughout Reginald's Tower, one of Ireland's most iconic ancient buildings!

Who?

Learn about this frightening mythology with *Raghnailt*, a real-life Irish Viking, and live to tell the tale!

Sagas

Be enthralled by the scary sagas of Norse mythology, such as Sigurd and the dragon Fafnir, and the story of Ragnarok.

Scéals

Immerse yourself in some lesser-known Irish legends, like the tale of the werewolves of Ossory, the banshee, and the Waterford vampire, the Dearg Dú.

Visitor Information

29th October 2022 @ 14:00 - 15:30

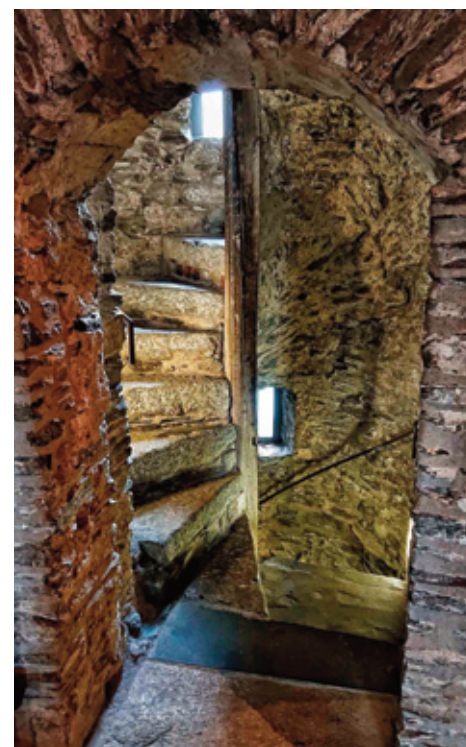
Reginald's Tower, Waterford

Numbers limited - booking essential

For visitors 8 years old+

Phone: 085-801-3885

Email: reginaldstower@opw.ie



Situated at the apex of Waterford's Viking Triangle, Reginald's Tower was once described as a vast hinge of stone! The Anglo-Norman settlement of Waterford was once protected by 23 towers and gate-houses and today Reginald's Tower is the only one which stands fully intact. The history of the tower reaches right back to the foundation of the city in 914.

Images © OPW



OPW

Oifig na nOibreacha Poiblí
Office of Public Works



^ The wooden wall clock presented to Jack Greene in recognition of his services during the civil war in 1922.

OBJECT FOCUS

The 1922 Clock

Kilmainham Gaol Museum

By Brian Crowley

This year the halls of Kilmainham Gaol Museum have echoed to the sound of a 100-year-old wall clock which commemorates the efforts of a remarkable man to protect his neighbourhood while Ireland was torn apart by civil war.

The signing of the Anglo-Irish Treaty with the government of the United Kingdom led to a split in the Irish independence movement into Pro- and Anti-Treaty factions. By July 1922, this division had descended into open warfare, and the north-east side of Upper O'Connell Street in Dublin's city centre was the scene of an intense battle between both sides.

Following the bombardment of the Four Courts on 28 June, some Anti-Treaty fighters retreated and took up a new position in a number of buildings located between

Cathedral Street and Findlater Place. This area became known as 'The Block', and included a number of hotels, including The Gresham. Most of the local residents and business owners cleared out of the area for safety's sake, but one man, James Green, stayed on at 8 Cathedral Street where he lived and ran a men's hairdressing shop. Throughout the week he protected not only his own premises, but those of his neighbours. Following an intense attack on 'The Block' by the Pro-Treaty Free State Army, The Gresham and the other buildings were engulfed in flames on 5 July. However, thanks to the diligent efforts of James Green to prevent the spread of the fire, most of Cathedral Street survived intact.

To show their gratitude for his efforts, Green's neighbours and business colleagues presented him with a silver pocket watch and a wooden wall clock. They purchased these items in McDowells Jewellers on Lower O'Connell Street, which continues to operate in the same location to this day.



James, Jack and Carmel Green ^

James Green (front) in his Barber Shop at 8 Cathedral Street, Dublin. >
Images © Kilmainham Museum



A FAMOUS BATTLE GROUND

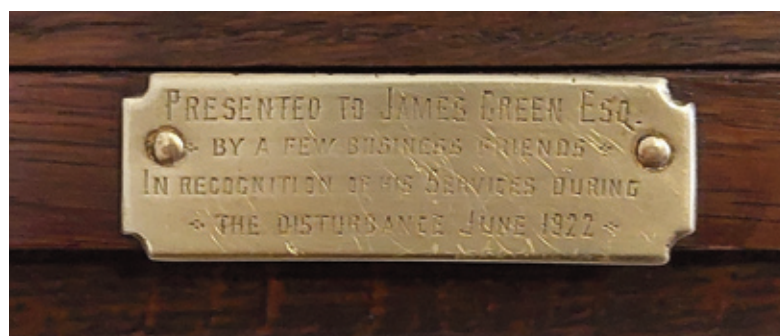


General view of the ruins in Upper O'Connell Street after the fighting and fires. To the right are the remains of the Hammam Hotel, then came the Accountant's Office, G.P.O., the General Post Office, the Granville Hotel and the Gresham Hotel (also in ruins). The other end of this well-known thoroughfare (Lower O'Connell Street), it will be remembered, was destroyed during the 1916 rebellion. (Photo by Pressphoto Co.)

Fixed to the front of the clock was a brass plaque which recorded that the clock had been given to him by a few business friends in recognition of his Services during the disturbance, June 1922. Decades later the clock was donated to Kilmainham Gaol Museum by Green's daughter, Carmel Bradley. Last year, in anticipation of its centenary, the clock underwent a process of restoration and repair and is once again in full working order. It went on public display in Kilmainham Courthouse this summer, accompanied by a special display which tells its fascinating story.

^ 'A Famous Battle Ground': General view of the ruins in Upper O'Connell Street after the fighting and fires in 1922. To the right are the remains of the Hammam Hotel, Accountant's Office, GPO, Granville Hotel and Gresham Hotel.

Inscription on the brass plaque from the wall clock presented to Jack Green >



NATIONAL BOTANIC GARDENS

HALLOWEEN

EVENTS

Online Pumpkin Decorating Competition

Find it on Facebook

18th to 31st October



Harvest Display

Find it in The Alpine Yard

18th October to 5th November

Themed Guided Tour (for Adults)
Magic, Murder and Monkshood
Booking Essential on Eventbrite



Themed Family Tours

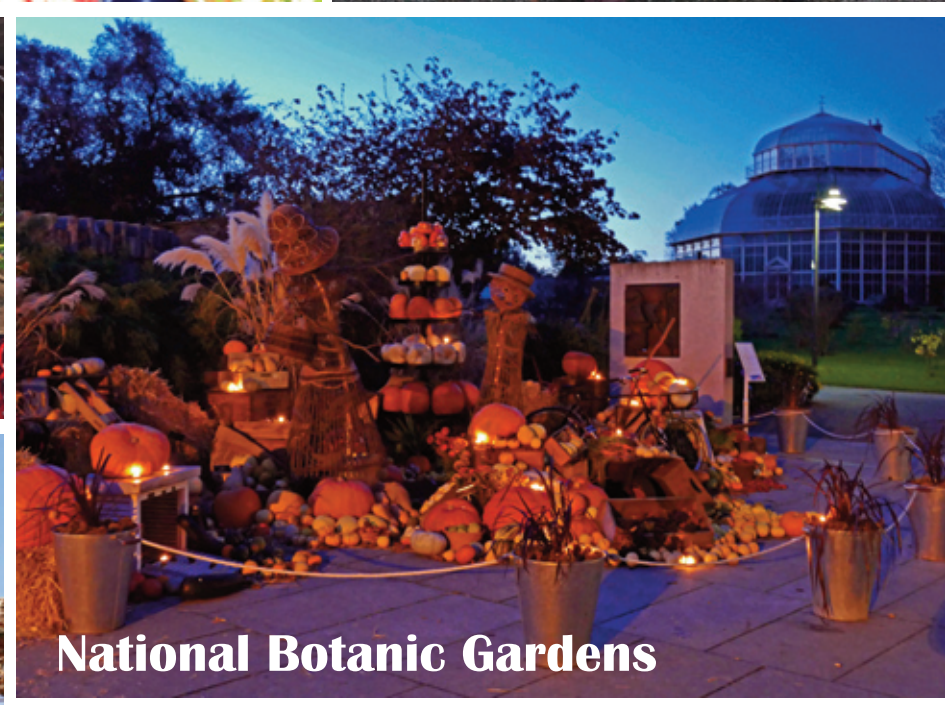
Magical Plants

Booking Essential on Eventbrite

Halloween Themed Kids' Trail
Collect your copy at the Visitor Centre



OPW



National Botanic Gardens





Garth Brooks visits Glendalough

Country Music star, Garth Brooks, visited Glendalough, Co. Wicklow, accompanied by his wife Trisha Yearwood, in between his Concerts at Croke Park Stadium this summer.



Trisha Yearwood and Garth Brooks pictured with OPW Guides Lisa Doyle and Emma Jane Murphy, on 12th September, 2022, during their visit to Glendalough.

Image © Office of Public Works.

St. Kevin's Church and Glendalough Round Tower.
Image © Chris Hill Photographic / Ireland's Content Pool





^ Cormac's Chapel, at the Rock of Cashel, built between 1127 and 1134

Fantastical Beasts and where to find them...

In Cormac's Chapel, apparently...

By Thomas P. Nelligan

Cormac's Chapel remains somewhat an enigma to scholars. Its mismatched blind-arcades, unfinished floral patterns, and off-centre chancel arch have kept historians occupied for decades arguing over the minutiae of the Chapel's design. However, one of its most overlooked features, and one of its most interesting, is the collection of strange beasts carved throughout the Chapel.

Inside and out, and dotted throughout the nave and the chancel are a collection of carvings showing strange creatures. These are commonly known as grotesques or chimeras. They are generally mythical beasts, or hybrid creatures showing animal and sometimes human features. These creatures can be found all across Europe and were generally carved on religious buildings between the 12th and 17th centuries, and protrude from the walls to make sure they stand out. They are generally associated with the rise of Gothic architecture in the later 12th century, so the grotesques found in Cormac's Chapel represent an early example as the Chapel was built in the early 12th century between 1127 and 1134. Grotesques grew out of the tradition of the gargoyle which are similar in nature, often displaying fantastical creatures, but always around the termination of a waterspout. Cormac's Chapel does, in fact, have one gargoyle on its outer wall, but the rest of the carvings are grotesques.

Inside the nave of the Chapel, several strange creatures can be seen including a horned lion, possibly a bat-like creature, and also a dragon-type creature with a

human head clasped between its teeth. The damaged face of a bug-eyed grotesque can still be seen in the chancel arch. Inside the chancel, above the remains of the rare fresco paintings are other creatures reminiscent of horses baring their teeth, sitting next to more life-like human faces. Even some of the human faces that adorn the capital stones high up in the nave have a touch of the macabre as they



Grotesques and > human figures in the chancel



pull faces and stick their tongues out.

Outside, several grotesques adorn both the north and south walls, although these are so eroded by weather and time that their original form is now lost to us. However, the strange beasts are not confined to just grotesques and capital stones. Both north and south portals have tympana with carved scenes. The much eroded south tympanum displays the tentatively identified ox of St. Luke, while the north tympanum shows the lion of St. Mark. However, neither of these are mythical or hybrid creatures. It is the figure to the right of the lion that is of interest as it depicts a centaur – a figure from Greek mythology that was half-man, half-horse. It can only be speculated if the tympanum on the south portal once showed such a figure as well.

There is no consensus on what the meaning of these grotesque carvings are. Some consider them to be merely decoration, expressing the imagination and whimsy of the period in which they were carved. Others have ascribed more religious connotations to them, arguing that as the church wanted sculptors to be preachers in stone, that these carvings were meant to teach people about sin and warning them not to be blasphemous. Another interpretation is that they were carved to ward away evil spirits from the buildings, and cast a watchful eye over the people. The truth may be somewhere in the middle. Whatever their intended meaning they still cast a watchful eye over Cormac's Chapel today.

^ A dragon-like creature with a human head it between its teeth

The tympanum of the > north portal

v Two fighting animals on a capital stone in the north doorway

A more human-like grotesque on a capital stone baring its teeth > v





1. A grotesque with bug eyes with its lower face damaged.

^

2. Detail of the tympanum on the north portal.

3. A lion-type creature with horns and the pillar in its teeth.

4. A grotesque at the entrance to the north tower.

5. A pot-bellied dragon on a capital stone of the north doorway.

6. A grotesque with its tongue sticking out.





SHADOWS AND STONES

Lough Gur Visitor Centre

It's very exciting times for our colleagues in Lough Gur Visitor Centre. In August they had the spectacular find of previously undiscovered megalithic art by Ken Williams at the Great Grange Stone Circle. In September they were awarded the very prestigious Green Heritage Flag and the second Archaeology Ireland Heritage Guide, focusing on Lough Gur, was launched at

Lough Gur Visitor Centre. Written by Rose Cleary with spectacular art work from Robert Ryan and images from Jakub Walutek Photography / Productions. This is an Archaeology Ireland publication funded by the Office of Public Works and supported by Limerick City & County Council and the National Monuments Service - Archaeology. It is available now from the Visitor Centre.

^ Grange Stone Circle
Pic Ken Williams,
Shadows and Stones



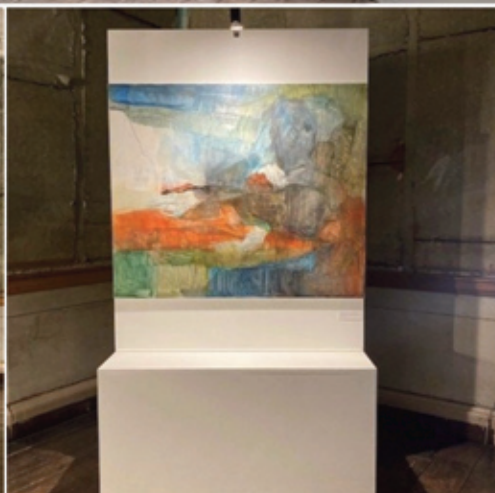
L-R: Rose Cleary, Francis Foley, Mayor of Limerick City and County Council and Rosemary Collier OPW at the launch of 'The Archaeology of Historic Lough Gur'.

Lough Gur Visitor Centre were awarded the Green Heritage Site flag in September 2022.



Lough Gur Heritage Guide Launch on 26 September 2022.





Citizens?

An exhibition of art works by Belinda Loftus and Manar Al Shouha about the difficulties suffered by those caught up in conflict and forced migration, questions and possibilities about where we truly belong and what Home means.

Belinda Loftus is a descendant of Archbishop Chancellor Adam Loftus who commissioned the building of Rathfarnham Castle in the 1580s, and Manar al Shouha is a Syrian artist currently living in Dublin and seeking asylum. The show looks at the concept of citizenship.

Both Belinda and Manar exhibit a range of images about the difficulties suffered by those caught up in conflict and forced migration. A common theme for both artists is reclaiming images of those rendered partially or wholly invisible for different reasons.


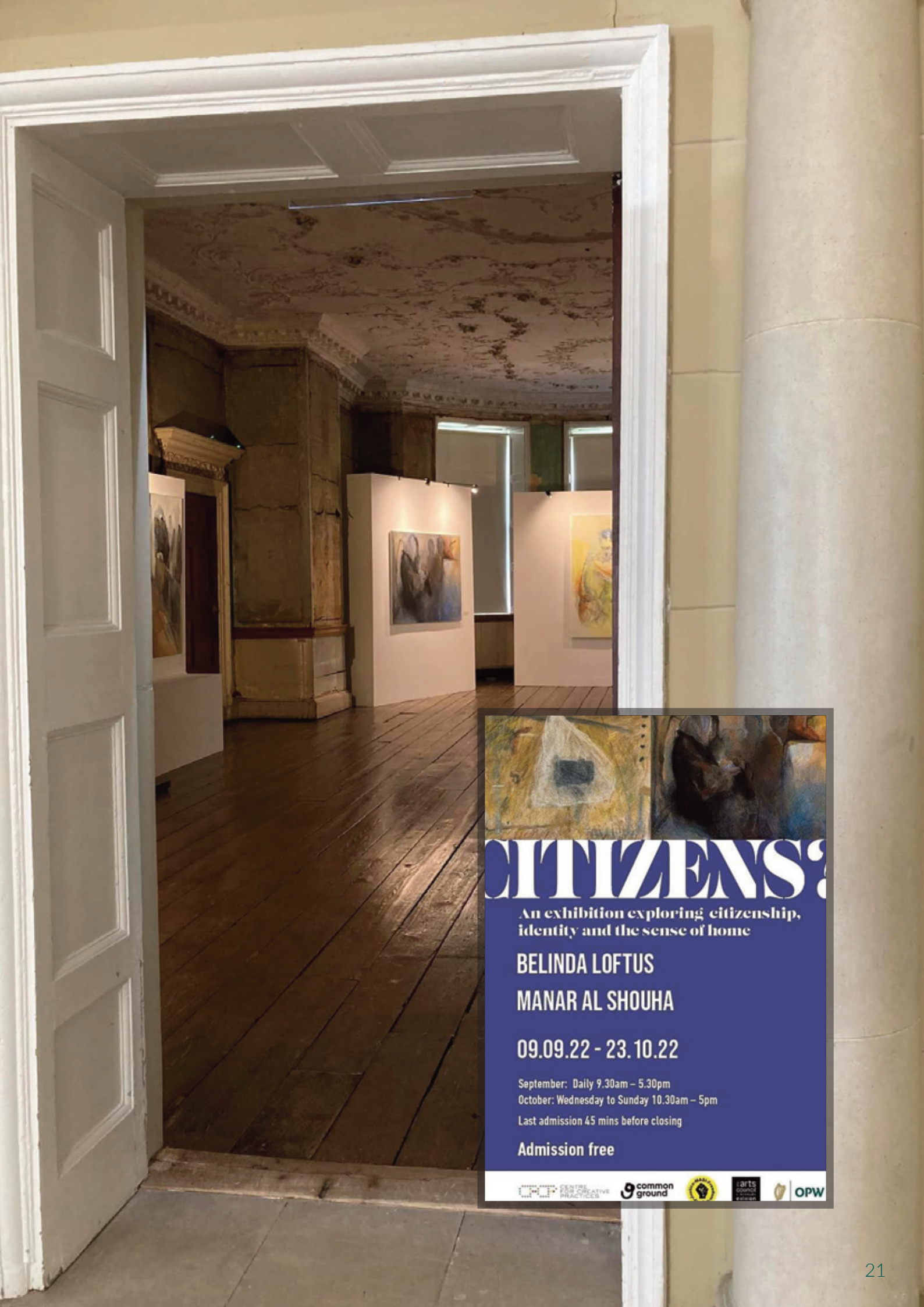
Citizens? Exhibition takes place at Rathfarnham Castle, Dublin 14, D14 K3T6

October: Wednesday to Sunday and Bank Holiday Monday 10.30am – 5pm

Ends: Oct 23, 2022 at 4:45pm

Last admissions 45 minutes before closing. Admission free.

CITIZENS? is supported by the Arts Council, the Centre for Creative Practices, Common Ground, the Movement for Asylum Seekers in Ireland and the Office of Public Works.



CITIZENS?





An exhibition exploring citizenship,
identity and the sense of home

BELINDA LOFTUS
MANAR AL SHOUHA

09.09.22 - 23.10.22

September: Daily 9.30am – 5.30pm
October: Wednesday to Sunday 10.30am – 5pm
Last admission 45 mins before closing

Admission free



Glendalough through the Artists' Eyes

By Joan Power

Glendalough has had many phases in its history: as a hermitage of St Kevin, its golden age of monasticism, the introduction of religious orders, its decline and then in the late 18th century when it became a place of antiquarian interest. Following this resurgent interest in antiquities people such as Sir William Wilde, Sir Walter Scott and William Gladstone visited this famous valley.

Indeed, Glendalough's most famous resident, St Kevin was depicted as far back as the 12th century by Giraldus Cambrensis or Gerald of Wales in his Topography of Ireland. In 1183 he visited Ireland with members of his family who were heavily involved in the Norman conquest. Giraldus described the Irish as a wild and inhospitable people.

"They live on beasts only and live like beasts."

At the same time he acknowledged Irish sanctity and it's from his Topography where we get the most famous stories of St Kevin of how the saint was praying in his cell with his arms outstretched and a blackbird laid her eggs in his hand.

Image 1

Depiction of St Kevin and the Blackbird by Giraldus Cambrensis 12th Century

From the earliest images and traveller accounts, the monastic city was clearly accessed via stepping stones and these stones are immortalised in numerous artworks of the 18th and 19th centuries by Europe's foremost antiquaries and artists as they visited and drew at Glendalough. Paintings and sketches by these early visitors show the number of stepping stones ranging from three to six, depending on the interpretation. For example, one George Petrie image featuring the stones had been engraved by John Newman and the number of visible stones differ though essentially it is the same image. Some of these stepping stones can still be observed under the present bridge today.

<Facing page: 1. Depiction of St Kevin and the Blackbird by Giraldus Cambrensis 12th Century



^ Image 4

Seven Churches, Rev. Luttrell Wynne

Published in 1795 in The Antiquities of Ireland by Francis Grouse.

In 1779 the Hibernian Antiquarian Society was founded in Dublin with the patriotic view of revealing Ireland's ancient past through volumes of engravings. The first President of the society was William Burton Conyngham and in the autumn of 1779 he commissioned Gabriel Berenger and Angela Maria Bigari to go to Glendalough.

- ^ 2. Etching by Newman of the Entranceway with Stepping Stones dated 1844. Courtesy of the National Library of Ireland.

- > 3. Stepping stones still visible under the present bridge leading to the Gatehouse in Glendalough.



Image 2 and Image 3

Etching by Newman of the Entranceway with Stepping Stones dated 1844

Courtesy of the National Library of Ireland.

Stepping stones still visible under the present bridge leading to the Gatehouse in Glendalough.

Image 5

Berenger's East end depiction of The Priest's House.

Courtesy of The Royal Irish Academy

The Board of Works focused on the drawings of Gabriel Beranger from 1779 and rebuilt the elaborate Romanesque arch of the Priest's house as Beranger had depicted it. Without the work carried out by Beranger in the late 1770's we would not be looking at this building today.

Together with the round tower, St Kevin's Church, with its beautifully constructed belfry is one of the most distinctive buildings in Glendalough. It is thought that it was constructed at the very end of the 11th century or in the early years of the 12th century. Not



^ 5. Berenger's East end depiction of The Priest's House. Courtesy of The Royal Irish Academy

long after it was built, a small chancel was added to the east of the church. Unfortunately this chancel has disappeared with only the chancel arch surviving but we know its form from the Italian painter Angelo Maria Bigari.

A native of Bologna, Bigari probably came to Ireland as a scene painter for theatre productions which can be seen in this print due to a trick in the dimensions of the church. He was employed for a time in the Smock Alley Theatre. In 1779 he accompanied Gabriel Beranger on his tour to Glendalough assisting in the work of making drawings of ancient buildings and antiquities at the request of William Burton Conyngham. In Beranger's memoirs he frequently mentions Bigari whom he found a useful colleague and a genial companion. There are accounts that Beranger and Bigari had dined in St Kevin's Church during their tour due to the incumbent weather. The account tells of them having dinner on the altar within the now missing chancel.

v 6. Angelo Maria Bigari, St Kevin's Church 1779. Courtesy of The National Library.



Image 6

Angelo Maria Bigari, St Kevin's Church 1779. Courtesy of The National Library.

This church has a long history in terms of it being used as a place of worship. In the early 1800's the local Roman Catholic congregation reused St Kevin's Church for masses and a large window was inserted into the south wall of the church. This time coincided with paintings by Joseph Peacock and Maria Spilsbury Taylor on the Feast of St Kevin when great crowds would assemble at Glendalough for prayer and festivities known as The Pattern of Glendalough.

The focus of the pattern was the main monastery but it was also an occasion for pilgrims to visit other places in the area that were associated with the saint. Sir William Wilde writing in 1873 describes how he had often attended in his youth when great crowds of country people encamped among the ruins, the drink flowed freely and as night wore on the inevitable faction fights broke out. This had been stopped some thirty years earlier by the parish priests who gathered up the hurleys and poured the whiskey into the river.

Maria Spilsbury Taylor's Pattern at Glendalough was commissioned by King George IV as he wanted an image depicting Irish manners and she chose a crowd scene of the pattern at Glendalough. The setting for the painting was not only a site of religious significance for the Irish rural community but was also a tourist destination in the early nineteenth century.





^ A guide at Glendalough Visitor Centre with one of the pop-up exhibition stands highlighting artistic images of Glendalough, to celebrate Heritage Week 2022.

▼ 7. Pattern at Glendalough, Maria Spilsbury Taylor, 1816.
Courtesy of the National Folklore Collection, University College Dublin.



Image 7

Pattern at Glendalough, Maria Spilsbury Taylor, 1816.

Courtesy of the National Folklore Collection, University College Dublin.

In the foreground of her painting, elegantly arranged groups of figures enjoy a game of horse shoe throwing while others are having a picnic. She also depicts scenes of benevolence. A female figure dressed in fashionable blue and white clothing gives alms to a young boy. The viewer is reminded of the corner stone of the artist's religious and social beliefs but also of the importance of the female benefactor even at a social event like a pattern. It could be said that her image was an idealised view of how the middle and upper English classes perceived the Irish poor in the early 19th century and that there was a desire to educate and reform¹. One could say that it was highly ideological but it is a very important piece from a female artist in an otherwise male dominated profession at the time which makes it a very interesting piece in its own right.

Artists give us a visual representation of our world that can preserve our history and culture. Whether it is an idealised view as seen through the artist's imagination or a realistic depiction of things as they were, it can convey important detail which may otherwise have been lost forever. The artists discussed and many more have served Glendalough well over the years as they portrayed Glendalough as a mystical, romantic and picturesque landscape. Their sketches and paintings were an opportunity for people who were unable to travel to view this famous location. They were the virtual tour guides of their day!

To celebrate Heritage Week 2022, Glendalough Visitor Centre had a pop up exhibition highlighting artistic images of Glendalough throughout its history. I would like to thank my colleagues Aodán Clarke and Eamonn Neenan in assisting with the research of this project. I would also like to thank OPW Visitor Services Claremorris, Stephanie Kennedy OPW and Pat Reid and Joan Kavanagh from The Glendalough Heritage Forum.

References

- Brazil J., 2012. The representations of poverty and nomadism in Irish and British art, 1760 – 1875. University of Limerick.
- Corlett, C., 2017. Glendalough. Coles Lane. Dublin.
- Harbison, P., 2012. The Hibernian Antiquarian Society in the Irish Arts Review (2202-) Vol 29, pp 112-115.
- Kavanagh, J., 2017. Glendalough: Art and Atmosphere. Glendalough Heritage Forum. Glendalough.
- Wilde, W., 1873, 'Memoir of Gabriel Berenger, and his labours in the cause of Irish art and antiquities from 1760 to 1780.' Journal of the Royal Society of Antiquaries of Ireland. pp 445 - 84

¹. Brazil, J 2012



Sculpture in Context 2022

*National Botanic
Gardens, Glasnevin*

^ Tracey McVerry - *Flight of the Souls*

Petr Holecek - *Quack Quack* >

The National Botanic Gardens in Glasnevin hosted the 36th annual Sculpture in Context Exhibition free to the public from 1st September to 7th October.

Bringing together the work of more than 120 artists using a wide range of media, the works of art represented the rich, diverse character of Irish and International contemporary sculpture. From the smallest, most intricate ceramic works to stone sculptures of monumental scale, visitors to the exhibition were enriched by the experience of viewing such inspiring works in one location.

Exhibiting artists for 2022 included: Michael Quane RHA, Jen Donnery, Martin O'Keefe, Petr Holecek,

Tracey McVerry and Fiona Smith.

Sculpture in Context is a pivotal event in the Irish arts calendar and is the longest-running and largest sculpture exhibition in the country. It attracts a large public and critical audience and is the cultural highlight of the National Botanic Gardens calendar. Sculpture received a spectacular presentation throughout 50 acres of beautifully-landscaped grounds with artworks.





^ Fiona Smith - FragileBalance
v Martin O'Keefe - Flame



^ Michael Quane - HorseRider with Quadruped



Jen Donnery - Echo & Narcissus ^



Rathcroghan Conference Archaeology *Above and Below*

12th–13th November 2022

RATHCROGHAN VISITOR CENTRE

Tulsk, Castlerea,
Co. Roscommon

Phone: (071)9639268
info@rathcroghan.ie
<http://www.rathcroghan.ie>

Archaeology Above & Below, Ireland's only annual community archaeology conference, is now in its seventh year. The purpose of this conference is to create a forum for discussion between communities and individuals who wish to interpret the story of the landscapes that we inhabit. This is achieved by a series of talks, and workshops detailing the aims, techniques and results of community-led research throughout Ireland and further afield.

Join us this November as we host the presentation and discussion of the work and results of community groups and societies from around Ireland, as well as archaeological institutions and university departments both in Ireland and the UK.

This year, we will see contributions from Cavan, Sligo, Westmeath, Clare, Meath, Louth, Mayo & Roscommon, as well as research provided by the Sligo Community Archaeology Programme, Farming Rathcroghan EIP, University College Dublin, University of Galway, Coventry University and University College London, to name but a few.

We are delighted to be able to open registration for this year's rescheduled Rathcroghan Conference - Archaeology Above & Below, which this year will take place on the 12th and 13th November at Rathcroghan Visitor Centre.

Follow our event listing here:

https://www.eventbrite.ie/e/rathcroghan-conference-2022-archaeology-above-below-tickets-427846208527?fbclid=IwARob55auJF8vnNjNrcgWrFMfv_BzviyroIsmeffEV1RK_lBx4dzr6RYlldk to check out our fantastic list of community archaeology contributions, and to reserve your place at this years conference.





Play Your Way Through History and Win!

By Stephanie Kennedy

^ Visitors and guides played Snakes and Ladders at St Audoen's Church during Heritage Week

In this game of Snakes and Ladders, you can follow the ups and downs of the medieval community around St Audoen's church in Dublin as it evolved over 800 years. St Audoen's is the oldest parish church in Dublin that is still in use today.

In 1170, the Normans arrive in Dublin. Within 20 years, they build St Audoen's. The church plays a central role in the social, religious and economic life of Dubliners. The success of the Normans in Ireland relies on creating a strong colonial community into which every new Norman is integrated. For the Normans, religion is an important glue that holds their colony together. St Audoen's, with its links across the wider Norman world, is well placed to provide that bond.

The game of Snakes and Ladders is believed to have been invented by Jain monks in medieval India to promote the concept of liberation from the bondage of human passions. The game is symbolic of a person's journey in life. In












Jainism, the ladders represent virtue, speeding your journey to heaven. The snakes represent people's vices, leading down to cycles of re-birth. The dice then represents fate and destiny. There are more snakes than ladders, reminding people that the path to heaven is the more challenging one. When you land on the final square, you have attained liberation. It was a lesson in morality and how to live a better life.

Our game opens with the arrival of Strongbow following the capture of Dublin by Norman forces.

OK! Let's roll the dice!

How to play:

- Starting with the youngest player, each person shakes the dice and moves in the direction and sequence of the numbers.
- If you land on a ladder, you move up to the square at the top of the ladder.
- If you land on a snake, you move down to the square at the bottom of the snake.
- The first person to reach number 84 wins.

1882 84 St Audoen's buildings were handed over to the state. 	83	82	1829 81 Catholic Emancipation Act	80	79	1820 78 The roof was removed from the South Nave.
71	1758 72 Wide Streets Commission established to improve Dublin streetscape. 	1773 73 The roof of the east end of the church was removed.	74	1801 75 The Act of Union between Great Britain and Ireland.	76	77
1690 70 Catholics are no longer allowed to be officers of St Anne's Guild.	69	68	1667 67 Storm damages St Audoen's tower.	66	1650 65 Plague arrives in Dublin.	1649 64 Cromwell arrives in Ireland.
1597 57 Famine sweeps the city of Dublin.	1597 58 St Anne's Guild pays for repairs to St Audoen's tower	59	1598 60 Increased taxation during the 9 year war.	61	1611 62 Catholic worship no longer permitted in St Audoen's.	63
1597 56 Gunpowder explosion on the quays damages St Audoen's tower.	55	1540s 54 Reformation enforced in Ireland.	1534 53 Silken Thomas' rebellion against the English starts in Dublin.	52	1506 51 Guildhall for Carpenters established at St Audoen's. 	50
43	1430 44 St Anne's Guild established. 	45	46	47	48 Portlester cenotaph 	1480 49 Portlester Chantry added to St Audoen's church.
1423 42 3 new bells cast for St Audoen's and the western tower built 	41	1350 40 St Audoen's north chancel is added 	39	1348 38 Plague arrives in Dublin.	37	36
29	1314 30 Famine sweeps through Dublin	31	32	1317 33 Bruce Invasion prompts fires in west Dublin.	34	35
28	27	1260 26 Pillory installed in Castle Street	1260 25 Larger boats are now able to dock at a new stone quay wall	24	1250 23 Dublin now has a public water and sewage system.	22
c. 1228 15 Dublin Castle towers are built. 	16	1229 17 Freemen of Dublin elect their first Mayor.	1240 18 St Audoen's gate and city wall built. 	19	20 St Audoen's church doubles in size due to increased number of parishioners 	c. 1240 21
14	1221 13 Toll gates are introduced to help pay for city walls.	12	1209 11 Black Monday; 500 Normans were killed by Gaelic clans	10	9	8
1170 1 The Normans capture Dublin 	2 Strongbow	1171 3 Henry II arrived in Dublin 	4	1188 5 Newgate Prison opens 	6 Romanesque Door St Audoen's Church 	1190 7 St Audoen's church established



The Massacre of Cashel: Marking 375 Years

By Thomas P. Nelligan

Any visitor to the Rock of Cashel will see some of the finest examples of Romanesque and Gothic architecture in Ireland, will hear stories of Kings and Bishops, but no visit would be complete without hearing about one of the darkest chapters in the history of Ireland – the Massacre of Cashel.

The Massacre of Cashel took place 375 years ago on the 15th September 1647, a day in which 1000 people lost their lives. The massacre needs to be understood against the backdrop of the Irish Confederate Wars (also known as the Eleven Years War), which in turn needs to be understood against the larger conflict known as the War of the Three Kingdoms.

The War of the Three Kingdoms was a series of conflicts over a range of issues throughout England, Scotland, and Ireland, all governed by King Charles I. While in England the war was fought mainly over governance, in Ireland the war

was more about religion than who governed. England had been gripped by Civil War between Royalists (people who supported King Charles I and the monarchy) and Parliamentarians (people who wanted to see the abolition of the monarchy and more powers given to parliament). Coupled with this, rebellion had broken out in Ireland in 1641 in an attempt to gain concessions for Irish Catholics. This rebellion formed itself into the Association of The Confederate Catholics of Ireland in Kilkenny in 1642. They allied themselves with Charles I who, they felt, would be more likely to give them what they wanted in exchange for military support. This would ultimately have grave consequences for Cashel.

Cashel came under Confederate control and in September 1647 when, following the quick defeat of Cahir, the town was attacked by Parliamentary forces under the leadership of the Baron Inchiquin. Inchiquin had a fearsome reputation and was known as 'Inchiquin of the Burnings' as he would burn the lands and the



^ The Rock of Cashel
Images © OPW

properties of people who did not submit to his army, convert and become Anglicans. He had been leading a successful campaign against Confederate forces in Munster since the beginning of the summer, focussed initially in Clare and Limerick. He soon turned his attention to Tipperary in September. His fearsome reputation probably resulted in the quick surrender of Cahir, before he turned his attention to Cashel. Cahir became Inchiquin's new base of operations as he began to raid the surrounding countryside, largely unopposed by Confederate forces led by the incompetent Lord Taaffe. As Inchiquin approached Roche Castle and killed 500 people. Upon hearing this in Cashel people fled to the Rock for refuge. It is estimated that around 1000 people took refuge in the Cathedral – a mixture of confederate troops, townspeople, and clergy. Lord Taaffe considered the Rock of Cashel defensible and left troops for its defence, but did not remain there himself – Governor Lieutenant-Colonel Butler was placed in charge.

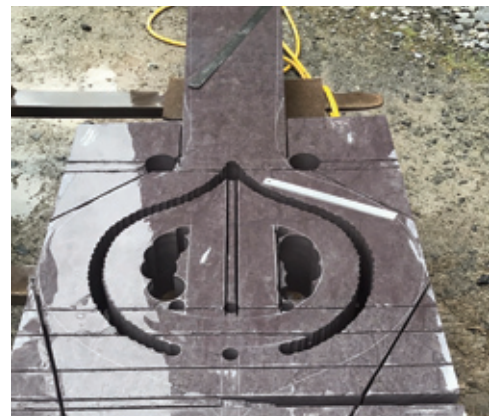
On the 15th September Inchiquin approached the Rock and immediately called for those who had taken to refuge to surrender. The Confederates refused to surrender, but instead offered to negotiate, but this was rejected and the siege began. An eyewitness recounts "The valour of the Catholic soldiers shone forth especially in this: they preferred to suffer to the last extremity in that



place for the sake of the Citizens and Clerics whom they had undertaken to defend rather than be false in their oath, and to consecrate their blood on the Rock of St. Patrick than surrender the Holy place to dogs."

The attack was led by 150 dismounted horse officers, followed by the rest of the infantry. As the troops reached the outer walls the Confederate soldiers drove them back with pikes while civilians were reported to hurl rocks down on them. However, the Parliamentary numbers proved too many and they breached the outside walls and attacked the Cathedral with the people trapped inside. Inchiquin's troops gained access through the transept's windows and proceeded to massacre the 1000 people trapped inside not discriminating between soldiers, civilians, and clergy. The attack lasted about 90 minutes, and bodies were said to lay five or six deep. Sixty troops remained in the bell tower and sought terms of surrender which they were offered. Once they had descended into the Cathedral they were also executed.

Only a handful of people escaped this massacre and it is from them that we get eyewitness accounts of what happened that day. The Parliamentary troops then plundered the Cathedral. The troops destroyed as much as they could, including scraping the paintings from the walls with their swords. It is rumoured that Inchiquin took the Archbishop's mitre and put it on, parading up and down the Cathedral mockingly declaring himself to be the new Archbishop of Cashel. It is also reported that the large crucifix that stood at the entrance to the choir was beheaded, as was a statue of the Virgin Mary. Organs and bells were destroyed, and even the bodies of those slain were robbed. An eye witness again describes, "Then with a fierce urge for booty, they emptied out the citizens' goods, with which the church was filled; they dug up the vaults in the earth and broke the marble sepulchre in hope for booty." What may have fuelled this massacre was the memory of the massacre of English settlers in Cashel in 1641. Settlers had suffered the humiliating fate of being stripped naked and gathered in the town, with many being killed. Inchiquin's troops would, no doubt, have been reminded of this.



OPW Apprentice's Exhibition at the World Skills Exhibition

Emmet Farrell's Celtic Cross

My name is Emmet Farrell and I am an apprentice stonecutter/mason with the OPW National Monuments Dromahair district which includes studying stone-carving in Kerry College with instructors Tom Little and Darren Enright.

The cross started out as an original Celtic cross based on the proportions of a template by Michael Biggs which is used repeatedly in the high cross design. Michael's particular design is taught in our apprenticeship. The piece took about ten weeks to design and another fourteen weeks to make.

I chose to make my high cross in Valentia slate as there was a challenging aspect to working with slate. Slate as a block is not as pleasing as when shaped in curves and blade-like moulding, so with this thought, I went away from the typical Celtic cross to design an original cross to complement the slate material I was using. After about 8-10 weeks designing I came to the design you can see here, just a free constant strand with a knot band, to follow up one side, around and down the right hand side. I cut out my centre slot all

the way round with a drill and chisel tools, and then started to shape the external blade-like moulding. Polishing the external makes you want to touch the smooth face of slate.

When making the piece in Dromahair National Monuments depot, I was trying to think of an inscription. While looking at old manuscripts in a book by Timothy O'Neill, "The Irish Hand", I came across a poem that was written into the margin of an old manuscript (about 850AD) in old Irish. It had many translations, but the one fitting for my piece was

*"Bitter and wild is the wind tonight
Tossing the tresses of the seas to white
On such a night as this I feel at ease
Fierce Northmen only course the quiet seas".*

I felt it complemented the Celtic and Christian aspects of a Celtic cross. The inscription was drawn on freely, as if scratched into the slate to convey the fear the monks had of a Viking invasion in those times. The slate material, being very durable, does outlast a lot of other stone materials as it waterproof. Some slate

< Emmet Farrell,
apprentice
stonecutter/mason
with the OPW National
Monuments Dromahair,
pictured with this
Celtic High Cross

headstones from the 1800's are still as good as the day they were carved. I was encouraged to name the piece. As the manuscript that provided the inspiration for the inscription is kept in St Gallen in Switzerland, I went with the name Gallus. It is the Latin for Saint Gall, to complement the manuscripts written in Latin at the time of the poem added to the margin.

I was lucky to get to exhibit the piece at the World Skills Exhibition 2022 in Dublin with other stonecutters and their pieces in September in the RDS.

The joy of making the piece included the huge learning curve it required. The stonecutter apprenticeship in OPW tends to put excellent challenges in front of an apprentice due to the nature of the monuments in their care. This offers the opportunity of nice, challenging one-off works to be carried out. I look forward to the next challenge while I continue my apprenticeship in Dromahair National Monuments.



Images during the carving phase of
Emmet Farrell's Celtic Cross



Púca is back and out to make Mischief this Halloween!

*Main image: Member's of the Samhain
for the coming of Samhain at the
Púca Halloween Festival 2019.
© Mick O'Neill Monpics Photography*

***Returning this October 28th to
31st with music, fire, feasting and
merriment in Ireland's Ancient
East, join us to celebrate the Celtic
New Year with the spirits of
Halloween.***

When light turns to dark and the veil between the worlds of the living and the dead thins, the creatures of Samhain, Ireland's ancient Halloween tradition, come to life.

Roaming the darkness like a shadowy spectre, the shape-shifting spirit of Púca comes alive! Changing the fortunes of all who cross her path as she transforms the night into a colourful playground of hallowed celebration.

Through the spectacular nights at Púca Festival, we salute the Halloween spirits through folklore, food, myth and music reopening the pathways of reflection and celebration carved by travellers over 2,000 years ago.

Where Halloween's Story Began

Evidence gathered from archaeology digs, legends, myths and Celtic history have all been examined to unearth the story of the authentic origins of Halloween in Ireland.

According to Irish folklore, Halloween can be traced back to the ancient Celtic tradition of Samhain. The old Irish for 'summer's end', Samhain marked the end of the harvest season and the start of the New Year.

The Púca Festival town of Athboy is an important hub of Halloween tradition. Old manuscripts tell us that Tlachtga or The Hill of Ward, was a site of great Samhain gathering.

It was at Tlachtga that the ancient Irish lit a fire from which all the fires in Ireland were rekindled. Recent archaeological excavations there suggest this ancient hill was used for feasting and celebration over 2,000 years ago, and to this day the Boyne Valley remains one of the many important historical sites of Halloween tradition in Ireland. Each of these sites has its own story, one being that every



 <p>Gavin James 30 Oct Special Guest: N.O.A.H Trim Castle / 8:00pm (Doors Open 7:00pm)</p>	 <p>Imelda May 28 Oct Trim Castle / 8:00pm (Doors Open 7:30pm)</p>	 <p>The Academic 29 Oct Special Guest: Sorcha Richardson Trim Castle / Doors Open 7 PM</p>
---	--	---

Samhain a host of otherworldly beings emerge from Oweynagat (cave of the cats) at Rathcroghan in County Roscommon.

The celebration of the Celtic new year involved lighting fires, feasting on the crops of the harvest, music, gathering together and storytelling, a very vibrant and long-lasting tradition in Ireland.

The full programme of events can be viewed at <https://pucafestival.com/plan-your-visit/2022-programme/>



Here are a selection of some of the events at OPW sites:

Imelda May

Date: 28th October 2022

Site: Trim Castle

Location: Big Top Púca Stage - Trim Castle, Porch Fields, Trim, Co. Meath

Time: 8:00pm (Doors Open 7.30pm)

Price: €37.50 Plus Booking Fee

The Academic

Date: 29th October 2022

Site: Trim Castle

Location: Big Top Púca Stage, Trim Castle

Time: Doors Open 7 PM

Price: €35 Plus Booking Fee

Gavin James

Date: 30th October 2022

Site: Trim Castle

Location: Big Top Púca Stage - Trim Castle - Porch Fields, Trim, Co. Meath

Time: 8:00pm (Doors Open 7.00pm)

Price: €35 Plus Booking Fee

TRIM

Friday Oct 28

Any Time	Self Guided Treasure Hunts	Trim Town
18:00 - 19:30	Haunted Trim Walking Tour	Trim Town
20:00	Lisa Hannigan & Cathy Davey	Boann Stage
20:00	Imelda May	Púca Big Top
20:00	Neil Delamere, Sinead Quinlan & More	Morrigan Stage

Saturday Oct 29

Any Time	Self Guided Treasure Hunts	Trim Town
12:00 - 18:00	Jack O Lantern's Food & Craft Market	Trim Castle
12:00 - 18:00	Déise Traditional Village Experience	Trim Castle
12:30 - 14:00	Haunted Trim Walking Tour	Trim Town
13:00 - 13:30	Away With The Faeries Games	Sally Rogers Bar
14:00 - 15:00	Banshee Bingo Hall	Morrigan Stage
14:00 - 14:30	Away With The Faeries Games	Sally Rogers Bar
15:00 - 17:00	Boann Boat Tours - Floating Through Time	Jonathan Swift St
15:00 - 16:30	Haunted Trim Walking Tour	Trim Town
15:00 - 15:30	Away With The Faeries Games	Sally Rogers Bar
14:45 - 15:45	Giúlas - Púca Halloween Choir	Boann Stage
16:00 - 16:30	Away With The Faeries Games	Sally Rogers Bar
16:30 - 17:30	Seo Linn	Boann Stage
17:00 - 17:30	Away With The Faeries Games	Sally Rogers Bar
17:00 - 23:00	Cartoon Saloon Animation	Trim Castle
18:00 - 18:30	Away With The Faeries Games	Sally Rogers Bar
18:00 - 18:30	The Morrigan - Storytelling & Performance	Trim Castle
18:30 - 19:45	Opening Procession - Arrival of The Spirits	Trim Town
19:45 - 20:00	Pyro Collective Fire Show	Trim Castle
19:00 - 19:30	Away With The Faeries Games	Sally Rogers Bar
19:30 - 22:30	The Academic & Sorcha Richardson	Púca Big Top
20:30 - 22:30	David O'Doherty, Martin Angolo & More	Boann Stage
20:00 - 22:30	The Jerry Fish Electric Sideshow Cabaret	Morrigan Stage

Sunday Oct 30

Any Time	Self Guided Treasure Hunts	Trim Town
12:00 - 18:00	Jack O Lantern's Food & Craft Market	Trim Castle
12:00 - 18:00	Déise Traditional Village Experience	Trim Castle
12:30 - 14:00	Haunted Trim Walking Tour	Trim Castle
13:00 - 13:30	Away With The Faeries Games	Trim Town
14:00 - 15:00	Candlelit Tales Storytelling	Sally Rogers Bar
14:00 - 14:30	Away With The Faeries Games	Morrigan Stage
14:45 - 15:45	Céili Workshop - w/ The Irish Music Ensemble	Sally Rogers Bar
15:00 - 15:30	Away With The Faeries Games	Boann Stage
15:00 - 16:30	Haunted Trim Walking Tour	Sally Rogers Bar
15:00 - 17:00	Boann Boat Tours - Floating Through Time	Trim Town
16:00 - 16:30	Away With The Faeries Games	Jonathan Swift St
16:00 - 17:30	Sharon Shannon	Sally Rogers Bar
17:00 - 23:00	Cartoon Saloon Animation	Boann Stage
17:00 - 17:30	Away With The Faeries Games	Trim Castle
18:00 - 18:30	The Morrigan - Storytelling & Performance	Sally Rogers Bar
18:00 - 19:30	Haunted Trim Walking Tour	Trim Castle
18:00 - 18:30	Away With The Faeries Games	Trim Town
18:30 - 19:30	Luke Eastwood - Talk & Reading on Samhain	Sally Rogers Bar
19:00 - 19:30	Away With The Faeries Games	Brogans Upstairs
20:00 - 22:00	Blindboy Live Podcast	Sally Rogers Bar
20:00 - 22:30	Gavin James & N.O.A.H	Morrigan Stage
20:00 - 22:30	Jason Byrne, Stephen Mullan & More	Púca Big Top
		Boann Stage

Monday Oct 31

Any Time	Self Guided Treasure Hunts	Trim Town
12:00 - 18:00	Jack O Lantern's Food & Craft Market	Trim Castle
12:00 - 18:00	Déise Traditional Village Experience	Trim Castle
12:30 - 14:00	Haunted Trim Walking Tour	Trim Town
13:00 - 13:30	Away With The Faeries Games	Sally Rogers Bar
14:00 - 15:00	Candlelit Tales Storytelling	Morrigan Stage
14:00 - 14:30	Away With The Faeries Games	Sally Rogers Bar
15:00 - 15:30	Away With The Faeries Games	Sally Rogers Bar
15:00 - 16:30	Haunted Trim Walking Tour	Trim Town
15:00 - 17:00	Boann Boat Tours - Floating Through Time	Jonathan Swift St
16:00 - 16:30	Away With The Faeries Games	Sally Rogers Bar
17:00 - 17:30	Away With The Faeries Games	Sally Rogers Bar
17:00 - 18:00	Banshee Bingo Hall - Over 18's	Morrigan Stage
18:00 - 18:30	The Morrigan - Storytelling & Performance	Trim Castle
18:00 - 19:30	Haunted Trim Walking Tour	Trim Town
19:00 - 19:30	Away With The Faeries Games	Sally Rogers Bar
19:30 - 22:30	Block Rockin' Beats, King Kong Company & Hamsandwich	Púca Big Top
20:00 - 22:30	Joanne McNally	Knightsbrook Hotel

ATHBOY / HILL OF WARD

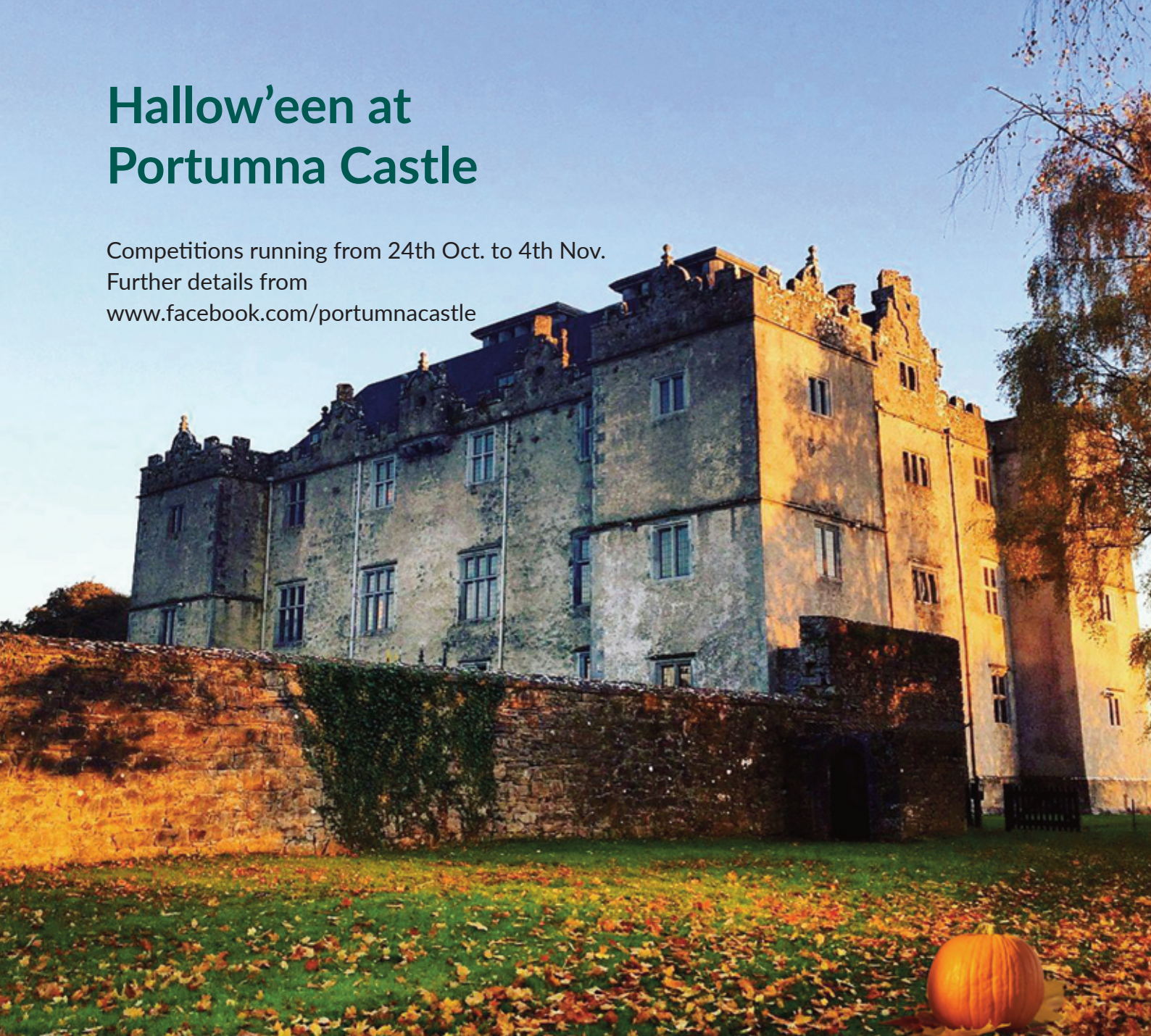
Any Time	Self Guided Treasure Hunts	Athboy Town
19:30	Sorcas na Samhna Celtic Circus	Fair Green, Athboy
21:00 - 00:00	Fancy Dress Céili Mór	Darnley Lodge Hotel

Any Time	Self Guided Treasure Hunts	Athboy Town
10:40 - 12:45	Tlachtga - Hill of Ward Tour	Hill of Ward
11:15 - 13:10	Foraging & Herbolology Walk	Hill of Ward
13:00 - 14:45	Tlachtga - Hill of Ward Tour	Hill of Ward
13:00 - 13:30	Away With The Faeries Games	Macra Hall, Athboy
13:30 - 14:30	Sorcas na Samhna Celtic Circus	Fair Green, Athboy
14:00 - 14:30	Away With The Faeries Games	Macra Hall, Athboy
14:55 - 16:45	Tlachtga - Hill of Ward Tour	Hill of Ward
15:00 - 16:00	Candlelit Tales - Storytelling	Darnley Lodge Hotel
15:00 - 15:30	Away With The Faeries Games	Macra Hall, Athboy
16:00 - 16:30	Away With The Faeries Games	Macra Hall, Athboy
16:30 - 18:00	Sorcas na Samhna Celtic Circus	Fair Green, Athboy
17:00 - 17:30	Away With The Faeries Games	Macra Hall, Athboy
18:00 - 18:30	Away With The Faeries Games	Macra Hall, Athboy
19:00 - 19:30	Away With The Faeries Games	Macra Hall, Athboy
20:00 - 22:00	The High Kings	Darnley Lodge Hotel
21:00 - 22:30	Samhain Circus	Fair Green, Athboy

Any Time	Self Guided Treasure Hunts	Athboy Town
10:00 - 11:15	Handfasting Demonstration & Blessing	Hill of Ward
10:40 - 12:45	Tlachtga - Hill of Ward Tour	Hill of Ward
11:15 - 13:10	Foraging And Herbolology Walk At Tlachtga	Hill of Ward
13:00 - 14:45	Tlachtga - Hill of Ward Tour	Hill of Ward
13:00 - 13:30	Away With The Faeries Games	Macra Hall, Athboy
13:30 - 14:30	Sorcas na Samhna Celtic Circus	Fair Green, Athboy
14:00 - 14:30	Away With The Faeries Games	Macra Hall, Athboy
14:55 - 16:45	Tlachtga - Hill of Ward Tour	Hill of Ward
15:00 - 15:30	Away With The Faeries Games	Macra Hall, Athboy
16:00 - 16:30	Away With The Faeries Games	Macra Hall, Athboy
16:30 - 18:00	Sorcas na Samhna Celtic Circus	Fair Green, Athboy
17:00 - 17:30	Away With The Faeries Games	Macra Hall, Athboy
18:00 - 18:30	Away With The Faeries Games	Macra Hall, Athboy
19:00 - 19:30	Away With The Faeries Games	Macra Hall, Athboy
21:00 - 22:30	Samhain Circus	Fair Green, Athboy

Hallow'een at Portumna Castle

Competitions running from 24th Oct. to 4th Nov.
Further details from
www.facebook.com/portumnacastle





Dynamic harp duo Cormac De Barra and Anne-Marie O'Farrell perform a lively programme of harp duets, spanning Europe's musical traditions from the baroque to the present. Featuring works by Handel, O'Carolan, Tarrega and O'Farrell, their music reflects the marriage of Ireland's oral musical heritage and the classical tradition.

ANNE-MARIE O'FARRELL

Leading harpist of her generation, Dr. Anne-Marie O'Farrell, from Dublin, has performed all over the world as a solo artist, accompanist and in ensembles, and is regularly featured in broadcasts. On lever harp, she is particularly recognised for her expansion of repertoire and levering techniques, as a result of which Salvi Harps, the world's leading harp makers, redesigned their lever harps to become concert instruments.

O'Farrell has performed with numerous orchestras, including the Irish Baroque Orchestra, the RTÉ Concert Orchestra, the Irish Memory Orchestra, and the RTÉ National Symphony Orchestra with whom she premiered Ryan Molloy's Concerto for lever harp, *Gealán*. A prolific recording artist, she has released several CDs, including *Just So Bach*, *Harping Bach to Carolan*, *The Jig's Up*, *My Lagan Love* and *Embrace: New Directions for Irish Harp*; *Double Strung* and *Duopoly* with Cormac De Barra; and *Harp to Harp* with harmonica player Brendan Power.

She is frequently invited to give recitals, workshops and masterclasses at international conferences and festivals around the world, in addition to performance at several World Harp Congresses and has recently been appointed head of harp at the Royal Northern College of Music in Manchester. Dedicated to the expansion of repertoire for the lever harp, she has published critical editions for lever harp of Bach's cello, keyboard and lute repertoire.

O'Farrell holds a PhD in composition with Piers Hellawell at Queen's University Belfast and masters degrees in performance, musicology and composition. She has recently completed several large-scale commissions featuring the harp, including a lever harp concerto commissioned by RTÉ Lyric FM, and a five-movement work for large harp ensemble commissioned by Harp Ireland/Cruit Éireann.

www.annemarieofarrell.com

CORMAC DE BARRA

Cormac de Barra comes from a family of traditional Irish musicians and singers, and first studied Irish harp with his grandmother, Róisín Ní Shé. He was awarded a scholarship to study concert harp in the United States at the age of fourteen. At the Dublin Feis Ceoil Cormac has won both the under eighteen harp competition and the O'Carolan Cup. His performing career has taken him to places as far away as Africa and Asia, where he spent six months playing at Expo '90 in Osaka, Japan and to Spain where he also spent six months playing at Expo '92 in Seville. While in Japan he gave a command performance for Emperor Akihito and Empress Michiko at their Imperial Palace. He has performed extensively and given workshops throughout Europe and the USA in addition to making several recordings of traditional music with other members of his family. He presented the award-winning traditional music series *Flosc* on TG4.

He has also been involved in music for theatre, performing in a number of productions including *The Cúchulainn Cycle* by W. B. Yeats and *Mysteries 2000* at the SFX, both directed by Michael Scott and the first tour of Irish Modern Dance Theatre's *Slam*. Cormac also collaborated on the music and lyrics for Siamsa Tíre's latest production *Tearmann*.

Performing with singer and actress Hazel O'Connor he has toured Britain, Europe, the United States and Australia.

De Barra released his first solo CD *Barcó* in 2002 to much critical acclaim. He has toured internationally and recorded several albums with Moya Brennan of Clannad.

www.cormacdebarra.com

Saturday, 22 Oct 2022 at FARMLEIGH HOUSE

Doors open 7.30pm, performance starts at 8pm.

Tickets: <https://www.eventbrite.ie/e/anne-marie-ofarrell-cormac-de-barra-harps-tickets>



OPW

THE Desmond SESSIONS



Last chance to catch....



6.00pm
Sunday

23rd

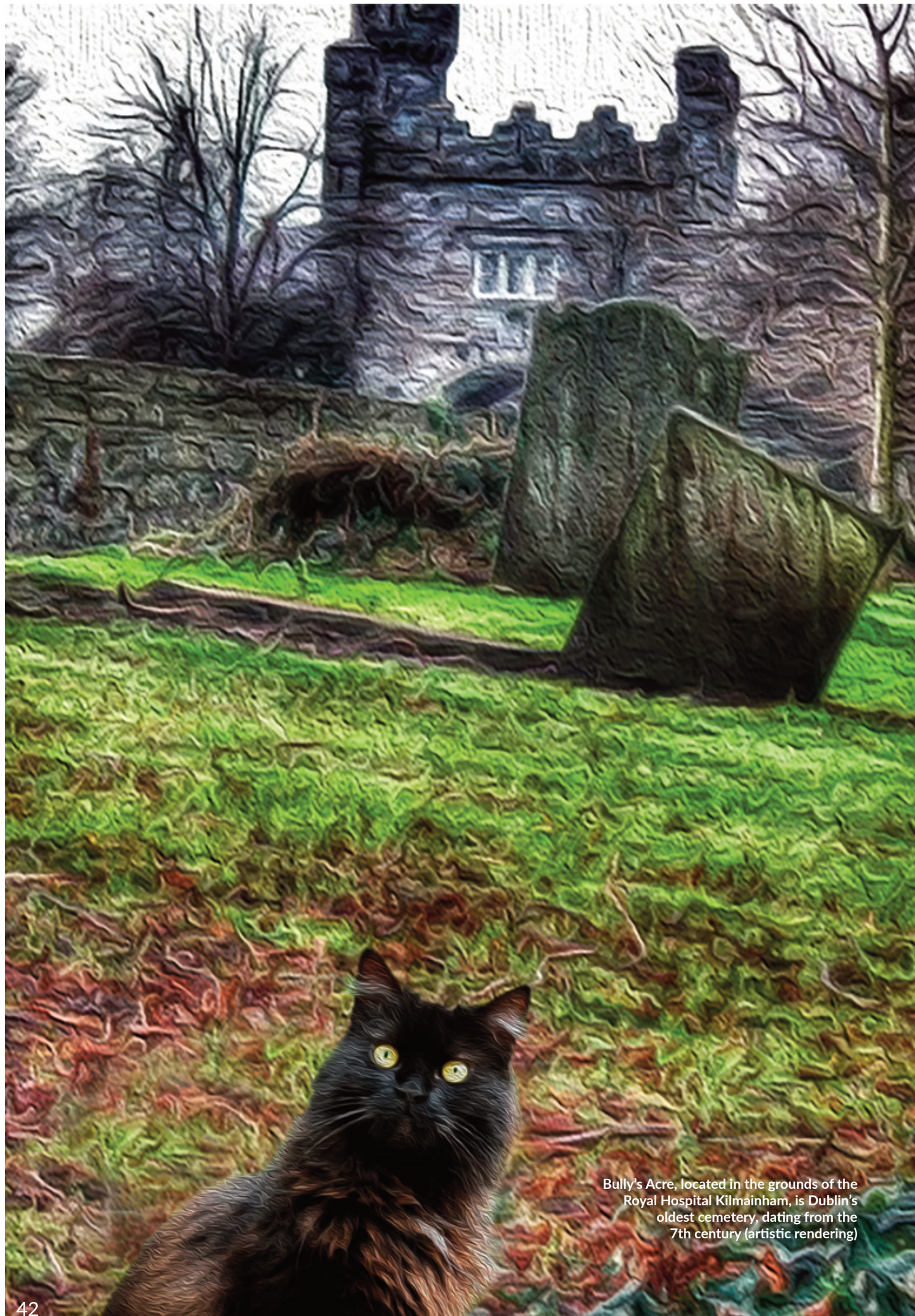
October

Concertina Recital

by Pádraig MacAodhgáin
accompanied by Conor
O'Sullivan on guitar

in Desmond Castle Banqueting Hall





Bully's Acre, located in the grounds of the Royal Hospital Kilmainham, is Dublin's oldest cemetery, dating from the 7th century (artistic rendering)





OPW

Pumpkin Display at National Botanic Gardens

Heritage Ireland

Ireland's National Heritage in the care of
the Office of Public Works

www.heritageireland.ie