

Heritage Ireland

Issue 4 SUMMER 2016



Augustinian Priory, Kells.
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in this issue...

1916 COMMEMORATIONS

OFFICIAL CEREMONIES AND EXHIBITIONS



HERITAGE WEEK EVENTS

MONUMENTS & HERITAGE SITES, EVENTS, VISITOR CENTRES



An Roinn
Ealaíon, Oidhreacht agus Gaeltachta
Department of
Arts, Heritage and the Gaeltacht

EIRE
IRELAND

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2016

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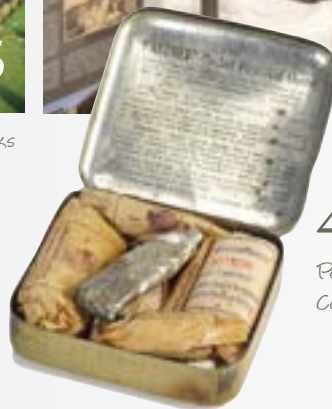
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Welcome

to the Summer 2016 issue of Heritage Ireland

Spring was a busy time for many of our sites that hosted a variety of activities and events as part of the 1916 commemorations including the opening of the Office of Public Works new visitor centre at Kilmainham Courthouse. President Michael D. Higgins was the guest of honour at a special event on 30th March to officially open the new facility, which is one of nine 'Permanent Reminders' being delivered as part of the Ireland 2016 Centenary Programme. While many of the key commemorative events have passed, there are many more taking place this summer (see <http://www.ireland.ie/> for an event near you), including the National Museum of Ireland's exhibition Proclaiming a Republic.

Before there has been time to catch our breath, the Summer season has already begun and we have plenty of ideas to keep you busy over the next few months. And what better way to enjoy a heritage-filled summer than by availing of the new Holiday Heritage Card. Keep an eye out for this new concept card coming soon. It is amazing value, giving you four weeks of unlimited access to approximately 50 fee-paying OPW sites, including such iconic sites as Kilmainham Gaol, Newgrange, Dublin Castle, the Rock of Cashel and Clonmacnoise. This is your opportunity to explore not only these jewels in the crown of Irish tourism but to also discover the hidden gems - Portumna Castle, Emo Court, Swiss Cottage, Glebe House & Gallery, Mellifont Abbey, Knowth and Parke's Castle - to name a very few. Or for those of you who wish to take your time exploring our historic sites, the OPW also has a new look annual Heritage Card.

And for those of you who enjoy the great outdoors, why not visit our six National Parks this summer, where there is so much to learn about some of Ireland's unique landscapes, such as the limestone ridges and turloughs of the Burren, or the wild mountain bogs of Ballycroy, Co. Mayo.

► Top: Poul nabrone Portal Tomb,
The Burren, Co. Clare
© OPW/National Monuments
Service Photographic Unit

► Above: Early Purple Orchid,
The Burren
© Tourism Ireland

Contributors



JENNY YOUNG has a Masters in Landscape Archaeology from NUI Galway and has worked as a guide at Aughnanure Castle since 2006. She has a huge interest in medieval history and is currently researching the medieval O'Flaherty lordship of Iarchonnacht for an upcoming publication.



BREDA LYNCH is the Supervisor Guide of a number of OPW National Monument sites in the south-east. A published author, Breda was awarded a PhD in history by Maynooth University in 2008 and since then has conducted extensive research and lectured widely on Irish church history, with particular emphasis on the Cistercian Order.



NIAMH DONNELLAN is National Heritage Week Project Manager for the Heritage Council. With a BA in Ancient History and Archaeology from Trinity College Dublin and a background in cultural event marketing, she's in her element promoting Ireland's built, natural and cultural heritage. She has previously worked with some of Ireland's largest cultural celebrations including St. Patrick's Festival and Kilkenny Arts Festival.



JOAN REVINGTON has worked as an OPW guide on the Hill of Tara since 1998.



ALAN RYAN is the Project Manager at Colclough Walled Garden.



REBECCA DOBSON has worked in the heritage sector over the past ten years and has worked with the National Museum of Ireland – Country Life and at the OPW site Clonmacnoise. Since 2009 Rebecca has worked with National Parks and Wildlife Service and is currently the Head Education Officer at Clara Bog Visitor Centre. Rebecca has a BA in Heritage Studies from GMIT, a BSc in Economics with Rural Development from NUIG and is currently studying for a Masters in Education at NUIG.



SINÉAD MCCOOLE is a currently a member of the 2016 project team in the Department of Arts, Heritage and the Gaeltacht.

In the centenary year she has curated *Mná 1916/Women 1916* based on material released from the national cultural institutions and the Military Archives. She is also a member of the Government's Expert Advisory Group on the Decade of Centenaries. Sinéad is the author of many books on the Irish Revolutionary period 1916-1923 including *Easter Widows*, the untold story of the wives of the executed leaders. She has curated exhibitions both in Ireland and the US. A Broadcaster and Script Writer her latest work, *A Father's Letter*, part of the After 16 Irish Film Board shorts, is based on interviews taken over a 10 year period with Fr Mallin, the last surviving child of a 1916 leader.



EVELYN LONG is Manager of Charles Fort National Monument for the Office of Public Works. Evelyn has a BA in History, MPhil in Politics, Diploma in Art History and a Higher Diploma in Health & Safety Management. Her area of interest is Modern Irish History and she has lectured on same in University College Cork and abroad with the Irish American Cultural Institute.



KAREN HEALY As Head Guide at Charles Fort National Monument, Karen Healy has a specific interest in military history and the First World War. She recently curated a WW1 exhibition which is currently on view in Charles Fort. She has also contributed to the Fortified Places of Cork City & County lecture series. Karen has previously worked with the OPW at Scattery Island and Ennis Friary. She has a BA in History and Media from University Limerick and a MSc in Tourism Management from DIT.



CHRIS O'NEILL joined the OPW Heritage Services team as a Park Superintendent in 2013 and is responsible for the conservation, management and presentation of Derrynane House & National Historic Park, Innacullin/Garinish Island, and Fota Arboretum & Gardens.

MOVING MEVAGH FORWARD is a voluntary, not for profit, community group of local people interested in improving the social, economic and cultural life of the parish of Mevagh which covers an area adjacent to Doe Castle. The reopening of OPW's Doe Castle to the public has been a *Moving Mevagh Forward* initiative.

Editorial Team: Chris Corlett, Michael Loughran, Brian O'Brien and Noreen Finnegan.

Layout & Design: Sinéad Mallee



OPW
Oifig na nOibreacha Poiblí
The Office of Public Works

heritage card

See more for less!

NEWS

What's happening

The Office of Public Works is delighted to announce not only the re-design of its annual Heritage Card but also the launch of a new four week Holiday Heritage Card.

It's a great year to visit a heritage site as many sites have new and additional developments, events or exhibitions to commemorate 1916. The new Holiday card in particular is amazing value giving unlimited access for a four week period to approx. 50 fee paying OPW sites including such iconic sites as Kilmainham Gaol, Newgrange, Dublin Castle, the Rock of Cashel and Clonmacnoise. This is your opportunity to explore not only these jewels in the crown of Irish tourism but to also discover the hidden gems - Portumna Castle, Emo Court, Swiss Cottage, Glebe House & Gallery, Mellifont Abbey, Knowth, Parke's Castle - to name a very few. Lose yourself at these gorgeous, lesser known sites and find a new favourite every visit.

How many can you 'do' in four weeks?

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SENIOR - SENIOR CITIZEN

BLAIN ANNHÁM - ONE YEAR

CLANN - FAMILY

WILD ATLANTIC WAY
SÍ AN ATLANTAIGH PHARSA

IRELAND'S ANCIENT EAST

Dublin
A Breath of Fresh Air

GET THE SEASIDE - FOUR WEEKS

COMING SOON!

ANNUAL Heritage Card prices: Adult €25, Senior €20, Student/Child €10, Family €60

HOLIDAY Heritage Card prices: Adult €12.50, Senior €10, Student/Child €5, Family €30

Keep an eye on our website www.heritageireland.ie and the Heritage Ireland Facebook for announcement of when the new Holiday Heritage Card will be launched.

KILMAINHAM GAOL 2016



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As part of the Ireland 2016 Centenary programme, official ceremonies to commemorate the executions of the Leaders of the 1916 Rising took place between the 3rd and the 12th of May at Stonebreakers' Yard, Kilmainham Gaol.

There were individual ceremonies to commemorate each execution on the centenary date of the execution and each ceremony was comprised of a number of elements including the reading of the trial documents relating the charge against the accused man, the plea that was entered, the verdict of the court and the witness statements provided. A member of the Capuchin Friars also attended and delivered a reading from the memoirs of the individual Friar who attended each of the men prior to their execution. This was followed by a wreath laying service with a Military colour party, Military Police wreath bearer and a Piper's lament.



In the Stonebreakers' yard at Kilmainham Gaol, President Higgins lays a wreath on the spot where the Leaders of the 1916 Rising were executed in the days after the Rising.

NEWS

KILMAINHAM COURTHOUSE Visitor Centre

Some of the Kilmainham Gaol guides outside ◀
the Grand Jury entrance to the Courthouse.

Back Row, L-R: Brian Hennessy,

Kim Lloyd, Mick Farrelly

Middle Row: Ailbhe Rogers,

Shauna Fox, Dermot Tobin,

Roy Barron, Adam Ladd, Pat Burke

Front Row: Anne Nolan, Ciara Murray,

Anne Harte, Dawn Slattery, Rebecca Walsh,

Ben Delaney, Damien Maguire.



▶ Left: At the official opening of the new Visitor Centre at Kilmainham Courthouse, 30th March 2016, L-R: The Hon. Mrs. Justice Susan Denham, Chief Justice of Ireland; Lord Mayor of Dublin Críona Ní Dhálaigh; Sabina Higgins; President Michael D. Higgins; Minister Simon Harris and Chairman Clare McGrath, OPW.



Visitors are now able to book and pay for admission tickets online in advance of their visit, ensuring a more convenient and organised trip to the site.



Online Booking

The Office of Public Works
Kilmainham Gaol Museum
Online Bookings: www.kilmainhamgaolmuseum.ie

Kilmainham Gaol Monthly Tours

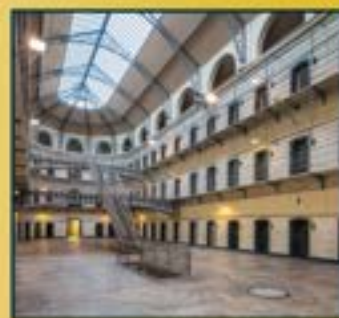


Informative Tours available to members of the deaf and hard of hearing communities



Tours run from April to October

Check website for dates: www.heritageireland.ie



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Tickets are limited so please register soon by emailing: kilmainhamgaol@opw.ie



RTÉjr television has just completed filming a brand new series of 'Magical Sites'.



Inspiration for the original series came from a passion and interest in history and archaeology shared by RTÉjr Controller, Sheila de Courcy and Executive Producer of Young People's Programmes, Stephen Plunkett. "We are delighted to bring more of the heritage sites of Ireland to our young audience. Drawing on the success of the first series we are excited to again be recreating the past for our young viewers. The first series gave us a chance to explore an idea and the second series means we can develop that idea and take it to a different realm. It is exciting for us - but most of all for our viewers!" says de Courcy.

Niamh Guckian is the producer and director of the new series: "This year I really wanted the audience to engage with the history of each individual site. While this is not intended as an 'educational' series, we do want the audience to come away with some key learning points from each programme. It may be something very simple such as understanding that each carving in Jerpoint Abbey was done by the hands of skilled stonemasons and that each of the carvings tells a story."

This year, the team filmed at fifteen sites all over Ireland ranging from relatively unknown monuments such as the standing stone at Craddockstown

in Co. Kildare to the magnificence of Jerpoint Abbey in Co. Kilkenny. As happened during the first series, this year's team faced a whole range of Irish weather during the shoot - sheltering from hailstones at Maynooth Castle and, a few days later, trying to avoid sunburn in the garden at Rothe House in Kilkenny - and then there was the trek up to Queen Méadhbh's Cairn at Knocknarea in Co. Sligo and working with live birds at the dovecote in Fore Abbey, Co. Westmeath... never a dull moment as the crew worked its way around the country!

RTÉjr was delighted this time around to be able to work with the

Centre for Experimental Archaeology in UCD. Professor Aidan O’Sullivan and the team there provided the series with replica artefacts that were used as props. The costumes were designed to be historically accurate, employing natural dyes and materials that would have been appropriate to the period of the story and site featured in each episode. Factual accuracy is very important to the series’ researcher, Sheila Ahern: “Our very young audience deserves the same overall standard and attention to detail as any other audience. It was particularly exciting to see the costumes and the artefacts in action. The children who took part really loved getting dressed-up in their Iron Age or Medieval costumes and I had lots of fun, for example, learning how to play a Viking board game!”

Stephen Plunkett points to the importance for RTÉ’s Young People’s Programmes department of engaging non-commercial, educational and cultural partners in projects such as



‘Magical Sites’: “The OPW has been on-board from the very start. Since I first mentioned the series the staff of the OPW have been totally enthusiastic about the series. They offered advice and guidance on the proposed locations - and, vitally, permission to film at the sites - and through both productions, OPW staff have been on-hand to help out with access and to supply invaluable practical and historical advice. Also crucial was the support of the Broadcasting Authority of Ireland (BAI) via its Sound & Vision scheme which enables productions to take place which, though they offer real cultural value, wouldn’t otherwise manage to find the necessary financial resources to get made.”

‘Magical Sites’ was devised to meet the abilities, needs and interests of

children aged under seven years of age and everything in the series is age-appropriate and told from a child’s point of view. The learning points provide a springboard for further exploration of the sites with the children’s own parents, guardians, friends and older siblings. The series is made by the multi-award-winning RTÉ Young People’s Programmes production unit which makes several hundred hours of programmes every year. Alongside its first broadcast in the Autumn on RTÉjr and RTÉ2, the series will also feature on the RTÉjr app, RTÉjr website and the RTÉ Player, meaning it will reach the widest possible audience.

► Images: Glendalough (facing page). Jerpoint Abbey (left); Kells High Cross (top); Athgreany cast (below).



NEWS

ROYAL VISIT TO *Donegal Castle*

HRH The Prince of Wales and the Duchess of Cornwall visit Donegal Castle on May 25th, 2016.

They were welcomed by Seán McLoone and staff of Donegal Castle and enjoyed performances by local dancers and school music group. They then toured some of the Castle's restored rooms and banqueting hall before walking through the town.

Photos courtesy of Donegal Democrat







Ardfert Cathedral

Co. Kerry

The Office of Public Works was delighted to welcome **President Michael D. Higgins and his wife Sabina Higgins** to Ardfert Cathedral on 21st April, following their attendance at the State Ceremony at Banna Strand to honour Roger Casement.



Top left:
L-R: Fionnbarr Moore, President and Mrs Higgins, Donal Stack, OPW Guide.

Top right:
Michael Keane, OPW Guide, Mrs Higgins, Adrian Corcoran, Supervisor, Ardfert Cathedral, Commissioner John McMahon, OPW

Below left:
President Michael D. Higgins and his wife, Sabina Higgins at Ardfert Cathedral.

Below right:
Fionnbarr Moore of the Underwater Archaeology Unit, DAHG gives President Higgins a tour of Ardfert Cathedral





Tara Earthworks, Co. Meath.

THE HILL OF TARA

The Hill of Tara is a very special place with a long complex story stretching back thousands of years which still attracts many people to this day.

The hill itself is a low lying ridge running north/south with monuments extending over 1km along it. These monuments on the ridge are part of a much wider ritual landscape as there are many more in the surrounding countryside.

The hill is only 155m above sea level but there is a tremendous sense of height and elevation. On a clear day spectacular views can be seen, from the Mourne and Cooley mountains in the North East, across the central plain of Ireland to the Slieve Bloom Mountains in the South West and on to the Dublin Wicklow Mountains in the South. About one fifth of the Island can be seen.

Along the ridge there are 25 monuments visible as earthworks. Originally many more monuments existed but in many cases these have disappeared without leaving visible trace. Evidence for these other



TEXT BY JOAN REVINGTON

Mound of the Hostages, Passage Tomb, Tara



monuments comes from non intrusive surveys carried out by the Discovery Programme such as magnetic gradiometry and lidar surveys, building on previous aerial photography surveys carried out by the archaeologist Leo Swan in the 1970s.

Some excavations took place in the 1950s under the direction of Professor Sean P. O’Riordan, later completed by Professor Ruairí de Valera and in more recent times by Helen Roche from UCD in the 1990s. The oldest visible monument on the hill is a passage tomb dating to the Neolithic, built before 3000BC, where human remains were deposited. There are monuments also dating from the Bronze Age, Iron Age and early Medieval period so Tara is very much a multi-period site. The majority of the monuments were used for burial and ceremonial purposes.

The Hill of Tara is probably best known as the seat of the High Kings of Ireland. Claimed to be the ancient capital it was one of the ‘Royal’ sites, the others being Emhain Macha in Ulster, Crúachan in Connaught, Cashel in Munster and Dun Ailinne in Leinster.

The kingship of Tara was special, it was a sacral kingship. The king was seen as a mediator between the people and their deities; chief among the

deities associated with Tara were the god Lugh who was the Samildánach or master of arts and Maeve the goddess of sovereignty. When the king was inaugurated it was looked upon as a ritual union between the mortal man and the goddess of sovereignty. The king and the land were united and if he ruled well, the land would be fertile, crops would grow, animals would thrive and the people would prosper. Central to this was the phrase *fir flathemon* (the justice of a ruler). The king had to embody justice, peace, truth, fertility, and be without physical blemish. He was also bound by taboos, the breaking of these prohibitions would lead to disaster and death. On the summit of the hill is a standing stone claimed to be the stone of destiny, the inauguration stone of the kings. Legends say it screeched out when touched by the true king.

Elements of this pre-Christian sacral kingship continued on into Christian times. The kingship was much disputed between rival dynasties from Leinster, Ulster and the Midlands. From the 7th century AD onwards the O’Neills succeeded in dominating Tara. Very few kings really held power over the whole Island. Perhaps one of the first kings to control other provinces was the O’Neill king Máelshechnaill

Mac Mael Ruanaid in the 9th Century AD.

Many of the monuments on Tara have interesting names, for example - the Mound of the Hostages, the Royal Seat, the Banqueting Hall, Cormac’s House, the Rath of the Synods etc. The names are taken from texts found in *Dinnshenchas Éirenn*, the lore of notable places in Ireland, explaining the origin of placenames. In order to promote and strengthen their claims to the kingship of Tara the O’Neills and their followers created manuscripts and documents placing themselves centre stage.

Some of texts written in *Dinnshenchas Éirenn* are thought to have been written by Cúán Ó Lothcáin, Máelsechnaill Mac Domnaill’s chief poet and propagandist. This was a medieval survey of Tara that gives information about the monuments that existed on Tara in the early medieval period. Legends were created and written down, each monument given a name and these names have remained ever since, however, often the name bears no relation to the original function of the site. For example, the Mound of the Hostages is actually a passage tomb containing human remains dating back 5,000 years to the Neolithic period when it was first built. It was used as a burial ground for a span of approx 1700 years as the last burials in the mound took place in the Bronze Age. The Banqueting Hall is actually a ceremonial avenue leading on to the hill. Cormac mac Art, an ancestor of the O’Neills and one of the most famous kings of Tara is claimed to have been responsible for building many of the monuments on the Hill. Links to the O’Neills were created at every turn, reinforcing their associations with Tara and their right to hold the kingship.

The power of the O’Neills was broken when Máelsechnaill Mac Domnaill died in 1022AD. He was descended from Chlann Chólman of the southern O’Neill. He came to power in 980AD and shortly after at the Battle of Tara he defeated forces led by Sitric Silkbeard, son of the Viking king Olaf. After the battle he laid siege to Dublin and gained control there. He was challenged by Brian Boru and eventually submitted to him in 1002AD. When Brian was killed in the Battle of Clontarf 1014AD the kingship reverted to Máelsechnaill and he ruled till he died in 1022AD. He was the last of the O’Neills to rule Tara and eventually control over Dublin rather than Tara became essential for any king who aspired to rule Ireland.

The names of the monuments on





Tara had been forgotten over the years but were revived by John O'Donovan in the 1830's when he was carrying out work for the ordnance survey. The antiquarian George Petrie made further progress when he began to translate some of the old texts.

The iconic and symbolic nature of Tara has been used to good effect over the years by people with different causes or agendas they wanted to pursue. Hugh O'Neill is said to have rallied his troops at Tara on his way to the Battle of Kinsale in 1601. In 1798 thousands of rebels gathered at Tara and made a stand against crown forces during the United Irishmen's rebellion. Daniel O'Connell held one of his monster meetings here in 1843 when he was seeking to repeal the Act of Union.

People with very different interests and backgrounds visit Tara today. One of the more unusual stories associated with Tara is the search for the Ark of the Covenant by the British Israelites in 1899. They believed it was buried in the monument known as the Rath of the Synods, unfortunately digging it up and destroying much of the site in the process.

For archaeologists the complex is rich in archaeological remains, for the historians there is a wealth of references in early Irish literature to the glory days of kingship, gods and goddesses, druids and warriors of the Fianna with Tara being the setting for many of the old stories.

For Christians, this is the place where St. Patrick is said to have confronted the pagan king Laoighaire and defeated the power of the druids after he lit the paschal fire on the Hill of Slane.



Modern day pagans come to Tara throughout the year but especially at the old Celtic festivals of Imbolc, Bealtine, Lughnasa, Samhain and also at the Equinoxes and the Solstices.

Some people just come to enjoy the fresh air and splendid views in fine weather; families love the open spaces.

Most people love the freedom of Tara as it is always open and accessible to everyone.

Tara is on the tentative list for inclusion as a UNESCO World Heritage Site, along with other royal sites Cashel, Cruachan, Uisneach and Dún Ailinne.

From Mid-May to Mid September every year an OPW guide service is available on Tara. Based in the 19th century St. Patrick's Church of Ireland church an audio-visual presentation and guided tours are available every day.

www.heritageireland.ie/en/midlands-eastcoast/hilloftara/

- ▶ Facing page: 'Rath of the Synods' Tara Earthworks
- ▶ Above: 'The Banqueting Hall'
- ▶ Top right: 'Mount of the Hostages' Passage Tomb.
- ▶ Centre right: 'Rath of the Synods'

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DOE CASTLE

Caisleán na dTuath

Sheephaven Bay, near Creeslough,
County Donegal

There have been close links between Donegal and Scotland for many centuries with some of the earliest being forged by Scottish gallowglasses.

One such clan was the McSweeneys who came in the 13th century to join the O'Donnells, the rulers of Tir Chonaill, an area which included a large portion of present day Donegal. No doubt as a reward for gallowglass service, and marriage ties between the two families, the O'Donnells in 1360 assigned the McSweeneys three 'tuaths' or territories which had previously been ruled by the O'Boyles. *Caisleán na dTuath*, or Castledoe in English, was given to them in 1440. Known today as Doe Castle it sits on a secluded spot on the shore of beautiful Sheephaven Bay just off the R245 between the villages of Creeslough and Carrigart in north Donegal (latitude 55.135:longitude - 7.864.)

Doe was one of several strongholds of *Mac Suibhne na dTuath* - The McSweeneys of The Territories. The others, on nearby Fanad peninsula and St. John's Point in the south of the county, are alas in ruins. But Doe, which has witnessed more than five hundred years of a somewhat chequered history has survived intact and now, thanks to the efforts of the OPW, DLDC, Donegal County Council and local community group, *Moving Mevagh Forward*, is enjoying a renaissance.

The first historical reference to the McSweeneys of Doe is 1544 when Eoghan Mór, who may have been the

fifth chief, died while a captive of the O'Malleys of Connaught. The castle holds a grave slab dated 1544. Carved with an elaborate cross, and a circle of spearheads radiating from the centre with mythical animals on one side and intricate knot patterns on the other, could this perhaps be the grave stone of Eoghan Mór?

After his death there followed a fratricidal struggle for the chieftaincy until Murchu Mall was elected chief in 1554 only to be slain in 1570 by the McDonnells of Antrim. His brother, Eoghan Óg II, who was chief from 1570 until his death in 1596, was judged by the Four Masters to be "*an influential and generous man, puissant to sustain, brave to attack, with the gift of good sense and counsel in peace and war*". In 1588 he gave refuge at Doe to sailors from the Spanish Armada who were shipwrecked off Donegal. A foster father to the famous Red Hugh O'Donnell, Eoghan Óg II attended his inauguration as Lord of the Cinel Chonail in 1592.

A colourful character, Maolmhuire an Bhata Bhuí, or Myles of the Yellow Stick, succeeded Eoghan Óg II. During the Nine Years war he switched allegiance between the Irish and English sides at least five times. While showing loyalty to Queen Elizabeth in 1599 he received the yellow stick, the insignia of the knighthood bestowed on him for service to the crown. This loyalty was short lived however for, two years later, he was to accompany Red Hugh on the epic winter march to Kinsale in 1601. Myles of the Yellow Stick was the last McSweeney chief of Doe.





Main image: Doe Castle
© Copyright of "Scenes of Donegal"
Martin Fleming Photography

Far left: Turlogh McSweeney
"The Donegal Piper"

Left: Canons on the roof
of Doe Castle



Doe Castle 'Reflections' © Scenes of Donegal / Martin Fleming Photography

Following Kinsale, and after a short interlude when the castle was held by the O'Donnells, Sir Arthur Chichester, a leading architect of the Plantation of Ulster and mastermind behind the Flight of the Earls, brought Doe under English control and it was granted to a succession of English settlers. The castle again briefly returned to Irish hands when Cahir O'Doherty took it on his way to attack Derry in April 1608. It was said that, in the subsequent siege to regain it, Doe only yielded after a demi-cannon had fired 100 balls into it. Doe was next granted to the Attorney General of Ireland, Sir John Days, who in 1614 sold it to Capt. John Sandford. In 1623 it was recorded that Sandford *"hath made in it some additions of buildings, and hath covered the house and slated it, and is now building a stone house within the bawn"*.

The Sandford family lived at Doe until the Gaelic uprising of 1641 when they were expelled by a grandson of Maolmhuire an Bhata Bhuí with Doe remaining in McSweeney hands until 1650. The highpoint of this period was in 1642 when Owen Roe O'Neill, with 100 Irish veterans from the Spanish wars, landed at Doe to be greeted by Sir Phelim O'Neill; it was from there that the Gaelic leaders, with 1,500 men, set out to lead the Irish troops. During the eventful years of the rebellion Doe provided an isolated outpost to the Ulster Irish forces who were then being harried by Ulster Scottish regiments – perhaps a somewhat ironical twist given the McSweeney's Scottish origins.

Doe remained garrisoned by English soldiers for the rest of the turbulent 1600s apart from a brief period in 1689

when Donnchadh Óg McSweeney, who fought with James II at the Boyne and Aughrim leaving for France after the Treaty of Limerick in 1691, took it.

General George Vaughan Hart, whose initials are above the doorway to the east side of the keep, acquired the castle in the late 18th century. Like Sandford before him he too repaired the bawn wall and rebuilt some of the castle to transform Doe into a comfortable country house. Hart, who had served in both India and America, brought a number of cannon back from the 1799 siege of *Seringapatam* which ended the rule of Tipu Sultan, the Tiger of Mysore. These were displayed along the battlements on the seaward side; to this day two of them can be found in the garden of Arnolds Hotel in nearby Dunfanaghy. The general also brought



Above: Minister Simon Harris, Minister of State with special responsibility for the Office of Public Works during his visit to Doe Castle in August 2015 pictured with Junior Minister Joe McHugh, Dinny McGinley TD, Myles Gallagher and Noel McBride from Moving Mevagh Forward, Stephen Shevlin, DLDC and Alistair Moore who presented the Minister with a book by Kevin Ward on the History of Doe Castle.

Below: Minister of State at the Office of Public Works Simon Harris pictured with Junior Gaeltacht Minister Joe McHugh and Dinny McGinley TD, members of DLDC and Moving Mevagh Forward and members of the Moore family during his visit to Doe Castle in August 2015.



back an Indian servant who slept, fully armed, across the doorway to his master's bedroom at Doe. The Harts left Doe in 1843 and, after a succession of different occupants, it was taken into public ownership in 1932. For many years the Moore family, who live nearby, have maintained the grounds and opened the castle each day.

Doe is protected on three sides by the sea and, on the landward side, by a deep rock cut fosse. The entrance to the keep has a carved face set into the stonework and is reached by a causeway over the fosse; it is protected by walls with splayed gun loops and a machicolation above the inner doorway to allow missiles to be dropped on attackers. Three of the corners of the bawn wall at Doe are protected by bartizans which overhang the walls creating space for defending soldiers. No wonder

Chichester described Doe as *"being of great strength and standing in a dangerous place where it hath hitherto been a great annoyance to the quiet settlement of these parts."*

An underground passageway leads to a side door and also a small, dark, enclosed space under a square tower to the right of the entrance. Local tradition holds that this was the dungeon. The three-quarter corner tower, which protects the north corner of the bawn wall, is three storeys high with gun loops at each level looking out over Sheephaven Bay. Traditionally known as the "hanging tower", the crenellated roof has stone corbelling. This tower, and another inner one on the north east corner of the keep, may be 16th century additions.

In 1905 Doe's McSweeney origins were rekindled when three thousand

people marched in procession from Creeslough to the castle to attend a Gaelic Revival Festival. At the head, playing "McSweeney's March", was the celebrated Donegal piper Turlough McSweeney, An Píobaire Mór, who had won international acclaim at the World's Fair in Chicago in 1893 where he played every day for six months outside a replica of Donegal Castle. Pádraig Pearse, signatory of the 1916 Proclamation, addressed the meeting.

ACKNOWLEDGEMENTS

"Doe Castle – A Visitor's Guide" Kevin Ward
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Tintern Abbey

*Saltmills, New Ross,
Co. Wexford*

Set in a Special Area of Conservation, Tintern Abbey evokes the landscape and connections to a time passed in a unique way. The trip to Tintern is a journey, and the prize at the end of negotiating the roads of the Hook Peninsula is the first, teasing glimpse of the abbey that entices you down the driveway. As you follow the meandering drive the natural landscape is laid out below you, while the eighteenth century organised planting gives you a peep at the medieval abbey turned into a fortified dwelling.

The abbey was founded by William Marshal, known to history as The Greatest Knight in Christendom, in answer to a vow made in time of tempest. Marshal and his retinue were coming towards the end of their journey to Ireland when they were caught in a violent storm. William called to his creator asking for safe delivery and vowing that, if he and his companions were saved, he would build a monastery at the location where they made dry land. The weary travellers landed at Bannow Bay and William Marshal fulfilled his vow through the foundation of Tintern Abbey, known as Tintern de Voto, or Tintern of the Vow. The abbey was founded in 1200 and was initially populated by Cistercian monks from Tintern Abbey in Wales.

The monks of the Cistercian Order, founded in France in 1098, had gained a reputation across Europe as austere, hardworking and resourceful. Self sufficiency as far as possible coupled with a long term view allowed the monks to strive for perfection in their construction and their agricultural endeavours. The Cistercians followed the three year crop rotation system, introduced new animal breeds and were arguably the first to introduce gothic architecture to Ireland. The monks regularly diverted rivers to provide water for use in the abbey and for sanitation and pushed the known boundaries of engineering





Facing page:
Tintern Abbey
© Tourism Ireland

Left:
The Abbey was occupied by the Colclough family from the 16th century until 1960s.

practices. The hallmark of Cistercian church building is a simplicity that is a thing of beauty in its own right.

All Cistercian monasteries were dedicated to St Mary and a Lady Chapel was often incorporated into the building. The Lady Chapel at Tintern is a three-bay structure with some beautiful features on the ribbed and groined ceiling. The display on view includes video footage of the earliest conservation works undertaken by the State, at a time when health and safety was not so high on the agenda.

The monastery was suppressed by King Henry VIII in 1536 and the church, cloister and associated buildings along with extensive lands ultimately passed into the hands of Sir Anthony Colclough who turned the monastery into a private dwelling. Anthony was knighted by Queen Elizabeth I in 1581 and following his death was interred in the small church situated near to the battlemented bridge, just a short stroll from the abbey and accessible to visitors today.

Anthony had twelve children, one of whom was Thomas. Sir Thomas continued with the improvements at Tintern, one of which involved the introduction of oysters from Milford Haven to Bannow Bay about the year

1600. Thomas was twice married. His first wife, Martha Loftus was a member of the Reformed Church with whom Thomas had one son named Adam. Thomas' second wife was Eleanor Bagenal and they had four children together, all of whom were raised as Catholics.

Adam Colclough inherited the estates in 1624 but the lands became divided along religious lines between the Protestant and Catholic branches of the family. The Catholic branch held the lands in an area known as The Duffry, situated in the foothills of the Blackstairs mountains, near to Enniscorthy. During the 1641 rebellion 200 local Protestant people took refuge in Tintern which was garrisoned by forty soldiers from Duncannon Fort situated nearby. Shortly afterwards the Catholic branch of the family laid siege to the Protestant branch who were in residence in Tintern Abbey. Dudley Colclough and his two brothers John and Anthony took control of the abbey following a two-week siege. Following Oliver Cromwell's arrival in 1649 Dudley was banished to Connaught and he ultimately died in exile in France. The lands were re-united in that same year when Caesar Colclough inherited and he held title until 1684. For almost a century after Caesar's death the abbey and lands were passed through

FEATURE TINTERN ABBEY

complicated lines of inheritance as owners died without issue.

The eighteenth century story of Tintern is dominated by the legendary Great Caesar. Renowned as an outstanding sportsman and athlete and a magnanimous landlord beloved by his people Caesar inherited the Duffry lands at sixteen years of age and the Tintern lands followed some years later. One action of Caesar stands in local folklore above all others when he brought a hurling team to play a challenge match at the behest of King George. The Wexford men wore yellow sashes to differentiate the teams and the story goes that the skill displayed by Colclough's team caused the King or Queen to call out 'Come on, the yellow bellies!' a name still applied to natives of the county.

During the period of religious oppression under the Penal laws newly ordained priests were given employment on the Tintern estates where many worked as gardeners and farm hands and quietly carried out their ministry without fear of their landlord. In the eighteenth century the Colcloughs gave a site and a substantial donation towards the erection of the Catholic Church in Ballycullane, the family also established a non-denominational school in the locality. The period of unity and accord was not destined to last.

After the death of Great Caesar the lands were again divided along religious lines. Ultimately Vesey inherited the Tintern lands, however his tenure heralded a turbulent time. Vesey squandered and mortgaged his inheritance while attaining fame for his illicit activities. Vesey's son John took control after his fathers passing. John had a legal background and tried to turn the fortunes of the estate around. John was involved in the establishment of a bank in nearby New Ross and he launched a flour milling enterprise at Tintern. The flour mill was accidentally burned in the late 1800's but the walls of the mill still survive. In addition to constructing a limekiln and a brick manufacturing industry John also established a village of Tintern. Home to artisans and craft workers, records indicate the village was home to thirty-six looms and that '[l]inen, diaper, check, Jane and woollens, were woven in it', in addition a yarn market and market house were located in the village. Tintern was also home to slaters, masons, a butcher, a shoemaker



and smiths. John had a keen interest in landscaping and gardening and by 1795 had established a nursery to grow seedlings for the extensive plantations he envisaged. It is John we must thank for the tantalising glimpse we get of the abbey from the entrance driveway as he created a wide lawn in front of the abbey surrounded by belts of woodland. This was a key element of the landscaping style of the period. John also levelled ditches and established defined walks around the demesne. In a letter dated to 1801 John referred to a 'fine parcel of young fruit trees ready to be put against the walls', another mention of 'wall trees' would seem to indicate that the 2.5 acre stone and brick lined walled garden had been constructed by this time.

In addition to the external improvements John's impact on the old abbey is still plain to see. John transformed the nave into a commodious residence. The Lady Chapel was converted into the family kitchen and the large room above was used as the family library. A massive gothic window was inserted in the west end of the room and in recent years extensive conservation works were carried out on this window by the National Monuments team, based in the Office of Public Works regional depot in Kilkenny. The window was reinstated in 2011 and has become a much admired feature of the present abbey. John Colclough did not fare so well. Killed in a duel in 1806 John was shot dead by his fiancé's brother;



William Alcock. John's body was waked for a week at the family residence in Wexford town, situated at the present entrance to White's Hotel. John was buried at Tintern, presumably in the family vault following a funeral said to have been the largest ever seen in that part of Ireland. His fiancé died some years later and her funeral took the form of a torchlit procession at midnight to the Alcock family mansion. John was one of four members of the Colclough family to have been killed in a duel.

The estate was inherited by another Caesar Colclough. This Caesar returned from political exile in France after the abdication of Napoleon in 1814 and became MP for Wexford. In 1812 John Bernard Trotter, a visitor to the estate, wrote that there 'were some signs of decay in the village', presumably the decay worsened and looking towards improving the estate, Caesar relocated the old village of Tintern to nearby Saltmills, thus establishing the village that exists today. From about 1818 until his death in 1842 Caesar was an absentee landlord, spending most of his time between England and France. It was strongly suspected that Caesars wife, Jane Kirwan, who had come to dominate his every move, was also responsible for his death. It was believed by many that Jane had poisoned her husband and in doing so ended the male line. The Great Lawsuits ensued bringing financial demands and hardships from which Tintern never recovered. One outcome of the court proceedings was the declaration that, through the male line, the Canadian Mary Colclough was the rightful owner of the estate.

The last of the line, Mary's granddaughter Lucie Marie, inherited Tintern in 1912 and continued to live in the old abbey but times had changed, the finances had run dry, and by 1959 the vast majority of the land had been sold to the Land Commission. Having lived in the family residence for 70 years the decision was taken to move to nearby Saltmills, the village founded by her ancestor. In 1983 Lucie Marie Biddulph Colclough, known for her quiet compassion, her music and her interest in her Church, died in Ely House, Wexford.

Today the area surrounding Tintern Abbey is a haven for wildlife, an amenity for recreation and a space for quiet contemplation. The woodlands established and bequeathed by the family are managed on behalf of the people of Ireland by Coillte. The restoration of the walled garden is progressing under the management and vision of Hook Tourism. The original layout of the garden has been reinstated as it was in 1838.

The recent upgrade of facilities, including tea-rooms, has further enhanced the visitor experience and the abbey is open seven days per week until 02 November from 10.00 to 17.00 with last admissions at 16.15. A small admission fee applies. Visitors holding an OPW heritage card or an annual pass to the nearby Colclough Walled Gardens receive free admission to the abbey. The OPW guides delight in conducting tours of this fascinating site and are waiting to welcome you!

<http://www.heritageireland.ie/en/south-east/tinternabbey/>





Colclough Walled Garden

Colclough Walled Garden was built by the Colclough family over 200 years ago. Restoration work by volunteers, organised by Hook Tourism, began in July 2010.

The original layout of the Walled Garden has been reinstated as it was in the 1830's. The main features of this 2.5 acre stone/brick lined Walled Garden include curved corners, two intra mural structures on the dividing brick wall which splits the garden into two sections, east (Ornamental) and west (Kitchen), and a river, crossed by 5 bridges, which flows through the length of the Walled Garden. Two herbaceous borders which are over 90 yards long are packed with flowers and colour throughout the season and soft fruit such as peaches, pears, figs and apricots are fan trained against the wall. A large vegetable garden which in the past provided the kitchens at Tintern Abbey with the delicacies of the season is planted every year using traditional methods and is fringed by over 100 apple trees.

The garden is situated in a verdant vale with beautiful woods filled with songbirds. Visitors pass through the quondam village of Tintern along the woodland path where bluebells and wild garlic abound in springtime. In summer beech trees cast a dappled shade until the open blue sky of the Walled Garden is reached, where Colclough eagles still fly.

Revive your natural senses...
visit the Restored Walled
Garden at Tintern Abbey, Hook
Peninsula, Co. Wexford

Why not come and visit this beautiful garden on the Hook Peninsula in the sunny south-east. Open all year round, admission charges apply, €3 for adults and €2 for children and regular visitors can avail of an annual garden Pass. For extra value, present your Ticket or Pass at Tintern Abbey to avail of reduced admission.

Alan Ryan, Project Manager, Colclough Walled Garden
www.colcloughwalledgarden.com



The General Post Office O'Connell Street, Dublin

The General Post Office on Dublin's O'Connell Street has arguably come to symbolise the 1916 Rising more than any other building. The building was selected as the headquarters of the Rising primarily because it was the communications heart of the country, a position it held from 1818 when it first opened its doors to the public. Despite the damage to the building in Easter Week, 1916, the GPO survives as one of the oldest operating postal headquarters in the world.

The GPO was designed by the Armagh-born architect Francis Johnston (1760-1829). Johnston was regarded as an innovator, equally adept in the neo-Classical and neo-Gothic styles of architecture. He was subsequently appointed as Architect to the Board of Works in 1805, an appointment that afforded him the opportunity to work on important civic buildings. His design for the GPO was intended as a noble centrepiece bringing elegance and grandeur to a fashionable boulevard.

Figure (right): A drawing signed (1814) by Francis Johnston (1760-1829) titled 'Plan for the General Post Office, Dublin. The Ground Floor' shows the original U-shaped plan centring on a Common Hall entered via the portico. To the left, or south, are the offices of the Penny Post including a room for Letter Carriers and for the Sorting Office. A square Hall gives access on the left to a Waiting Room outside the office of the Secretary and on the right to the staircase accessing the Boardroom on the first floor. To the right, or north, of the Common Hall are the octagonal Inland Sorting Office and a half-octagonal office set aside for Letter Carriers: both offices access a corner room labelled as Alphabet. The courtyard, entered by gateways in Henry Street and Prince's Street, is enclosed on the west side by a row of



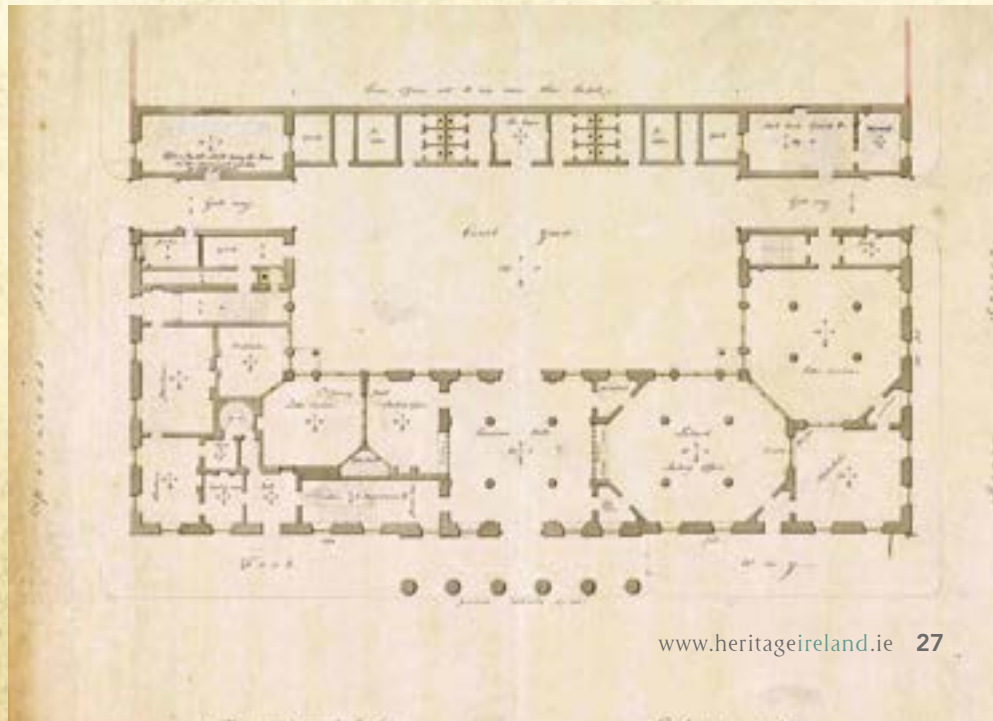
Above: An engraving by Benjamin Winkles from a drawing by George Petrie RHA (1790-1866) published in *Dublin Delineated in Twenty-Six Views of the Principal Public Buildings* (1831).

service buildings with offices and a *Mail Coach Guard House* centring on a square room labelled as *Fire Engine*.
Courtesy of the Irish Architectural Archive

Johnston's original design comprised a U-shaped building wrapping around a coach yard accessible via carriageways opening off Henry Street to the north and Prince's Street to the south. The front elevation stands three storeys tall and was constructed of granite quarried from Golden Hill, Co. Wicklow. The centrepiece comprised a

projecting Portland stone portico of six stop-fluted Ionic columns supporting an *anthemion*-detailed frieze and pediment (fig. 3). Above the Royal Coat of Arms in the tympanum stood the symbolic figures of *Mercury and Fidelity* flanking *Hibernia*.

The foundation stone of the neo-Classical building was laid by Lord Charles Whitworth (1752-1825), Lord Lieutenant of Ireland, on the 12th August, 1814. Work on the GPO progressed steadily for almost three





A view of the underside of the portico shows the Greek Key fret motif that recurs on the exterior and reconstructed interior of the GPO.



Above: Just as the royal insignia on post boxes would come to of post offices across the country, were removed or replaced. A stone work, is the only physical evidence of the long-lost coat of

Below: A photograph from *The Irish Builder* (25th March, 1916) showing the Board of Works. Fittingly, Johnston's Greek geometric ceilings. Courtesy of the Irish Architectural Archive



Above: A postcard (1865) showing the neo-Classical ensemble formed by the GPO and the adjacent Nelson's Pillar. As symbols of imperialism, both were ultimately targeted by nationalists seeking or commemorating independence: the GPO was occupied on Easter Monday 1916 while the pillar fell on the fiftieth anniversary of the Rising in 1966.

and a half years with the finished building opening for business on the 6th of January 1818. The total cost of construction was approximately £50,000.

The functions of the post office continued to expand and in order to accommodate new technological

equipment the internal fabric of the building needed reworking. Repeated additions and alterations, all of which were ultimately unsuitable, culminated in a major new design proposal supervised by John Howard Pentland (1855-1919) of the Board of Works. Work on the new scheme began in 1904 with the acquisition of Ball's Bank in Henry Street, which was adapted for office use. A further property was acquired in Prince's Street in 1910 and demolished to make way for the erection of a four-storey wing housing registry, sorting offices and sufficient accommodation for postal staff. On the



completion of these two phases in 1912, attention was focused on the Johnston building where the most significant alteration saw the replacement of the central entrance hall.

Visitors to the renewed GPO entered a large new public office. The room boasted a reinforced segmental vaulted ceiling supported at either end by columnar screens of coupled Tuscan columns. A counter of Burmese teak encircled a mosaic floor highly polished to give the appearance of glass. One can only surmise that the builders and craftsmen packed up their tools



be over-painted with green, the Royal Coat of Arms, a feature of Portland stone insert, slightly brighter than the surrounding Portland stone at the GPO.

showing the new public office designed by John Howard Pentland in 1929. The Key fret motif appeared in the mosaic floor, the frieze and the



satisfied that their work would endure, little realising, however, that the interior would be lost within a matter of weeks.

Despite the intense heat of the fire of 1916, the shell of the GPO was found to be structurally sound, a fact which contributed to the decision in 1924 to rebuild rather than level the site and start anew. The reconstruction was carried out under the supervision of Thomas Joseph Byrne (1876-1939), Chief Architect to the Board of Public Works. Nothing survived of Johnston's interior following the devastation of 1916. While the façade was restored

along historical lines, minus the Royal Coat of Arms in the pediment, the interior was rebuilt to an entirely new design. The redevelopment made use of the commercial potential of the surrounding plots and led to the creation of the GPO Arcade, a new steel-framed building linking Henry Street and Prince's Street with colonnaded rows of shops sheltered by a glazed polygonal roof over a ribbed substructure.

Today, little of the interior has been altered since it was officially re-opened by President Cosgrave in 1929. The entire reconstruction was completed in 1932. The GPO continues its traditional role as the principal post office of Ireland and distances to Dublin are still measured from its front door.

For more information on the architectural history of the GPO see www.buildingsofireland.ie

Below right: Although the shell of the GPO remained structurally sound, a view by Thomas J. Westropp taken from the viewing platform on Nelson's

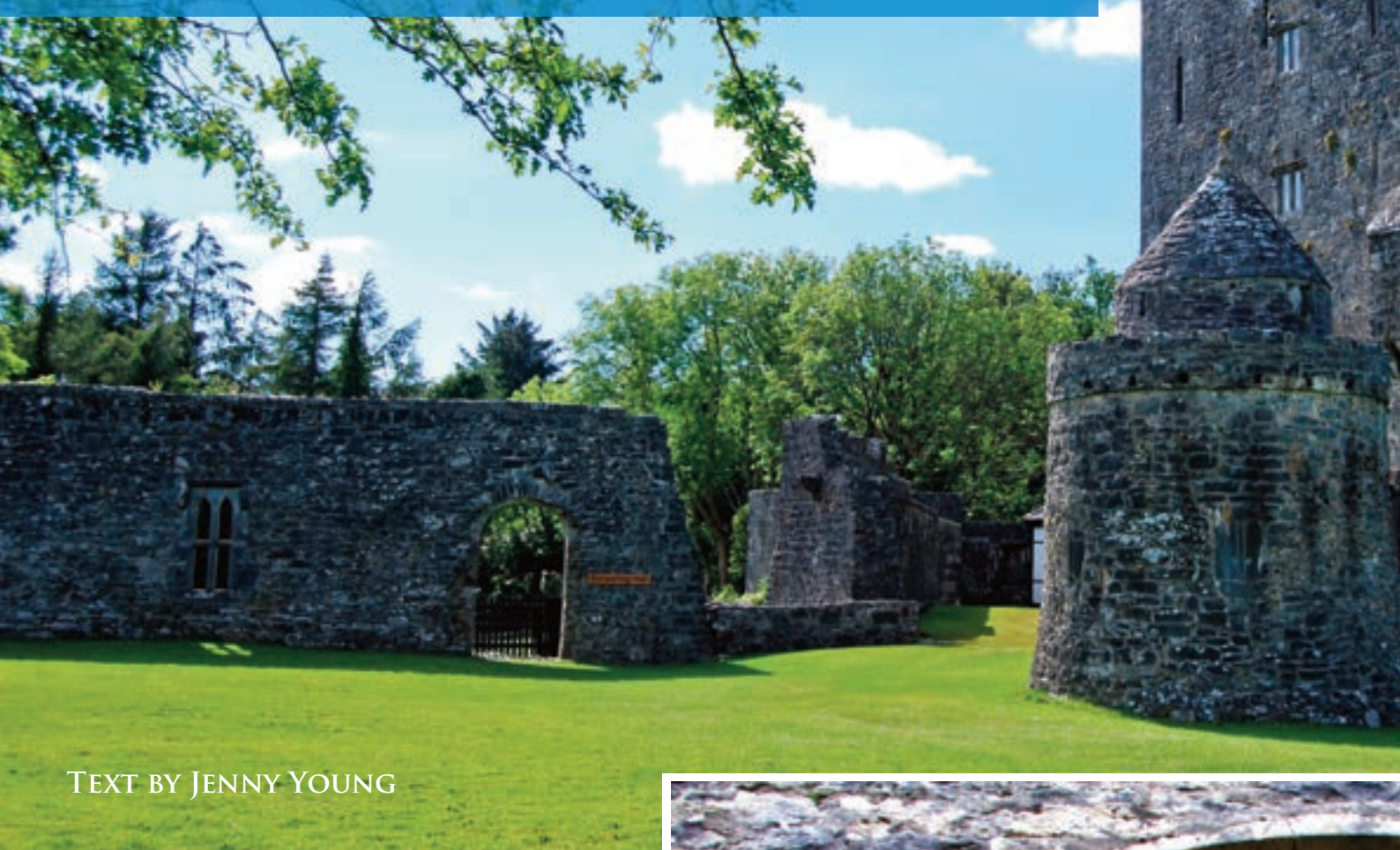
Pillar shows the destruction caused to the interior caused by heavy shellfire towards the end of Easter Week. Thomas Johnson Westropp (1860-1922), was a noted Irish antiquary who documented the destruction wrought in the city by the Rising. His images remain a vivid record of the violence and destruction of Easter Week. An exhibition entitled *'After Easter: Photographs of Dublin by Thomas Johnson Westropp'* is on view at the Irish Architectural Archive, Merrion Square, until 31st August, 2016.

To celebrate the role of the General Post Office during the Easter Rising, the GPO has recently opened a new exhibition entitled *'GPO Witness History'*. www.gpowitnesshistory.ie

GPO WITNESS HISTORY



The Ferocious O'Flahertys of Aughnanure Castle



TEXT BY JENNY YOUNG

On the leafy shores of the Drimneen River in the wilds of western county Galway stands a medieval fortress fit for a king.

This castle comes complete with all the prerequisites of medieval Gaelic lordly living - high stone walls, a drawbridge and even a hall dedicated to banqueting. Indeed, no other building in Connemara demonstrates more strikingly the authority and power of the medieval Gaelic lordships than Aughnanure Castle. The tower house stands as a testament to what was the most powerful and influential force in late medieval Connemara – the rule of the ferocious O'Flahertys.

The story of this family is deeply entwined with that of the castle, the only surviving O'Flaherty stronghold in the spectacular but impenetrable terrain of medieval Connemara. Its towering stone walls cast a long shadow on the wind-swept landscape, and today on approaching the castle under a canopy of hazel and hawthorn you can





- ▶ Facing page:
Aughnacross Castle,
showing the tower
house, watch tower
and banqueting hall
- ▶ Below:
Banqueting Hall
Carvings
- ▶ Above:
Interior rooms of
the Castle



almost hear the sounds of swords clashing and banquet-cups clanging. If these walls could talk they would tell tales of adventure, of intrigue, and perhaps, even of murder. All the makings of a fascinating family history.

The cream of west Galway's Gaelic nobility, the O'Flahertys, made Connemara their home for almost four centuries after being expelled by the Anglo-Normans from the rich limestone plains east of Lough Corrib in the thirteenth century. There they had already gained reputation for their seafaring prowess, controlling both Lough's Corrib and Mask as well as the trading mecca in Galway Bay. This strongly held maritime outlook was one that was to sustain the O'Flahertys well into the sixteenth century and one that was to characterise their often-ferocious nature. A ferociousness best exemplified by the people of Galway who represented the O'Flahertys as "*mountainous and wild people*", by whom "*they were sometimes robbed of their goods, and killed by those unlearned men*". Galway had grown into a powerful independent city-state, almost completely detached from the rule of both the Dublin and London administrations but feared the "*contaminating Irish influence*" outside of its stout city walls. A series of restrictive bye-laws soon prevented the Gaelic clans



from trading through the port of Galway, so severely reducing the O'Flaherty's capacity to trade that they would always be at odds with their city-dwelling neighbours. Consequently, they often took the opportunity, whether on land or at sea, to engage in thievery, disorder and mayhem, attacking merchant ships off the coast, hence the famous plea inscribed over the Great West Bridge leading into city:

*“From the Ferocious O'Flaherties
Good Lord Deliver Us”.*

Connemara (or *Iarchonnacht* as it was known) on the other hand, was a land still untouched by English rule and comprised an area that covered approximately a quarter of a million acres, encompassing mountains to the north, the heavily indented Atlantic coastline to the west and south and Lough Corrib to the east. The interior comprised the “fastnesses” much commented on by English writers - wide tracts of bog, woodland, marsh, lakes and rivers, rough mountain grazing and some fertile land. Here the O'Flaherty world flourished, a refuge of ancient customs and traditions virtually cut off from the rest of Ireland by Lough Corrib and Killary Harbour. They ruled supreme as Gaelic warrior lords and depended on the sea for trade, food and transport while the green fields and mountain pastures provided grazing for their herds. By the sixteenth century they had built a network of small castles or tower houses along the Atlantic coastline

and further east towards Lough Corrib from where they ran their prosperous little Gaelic kingdom, far out of the reach of English law. English power was confined to the Pale and Ireland was essentially in a state of disunity and fragmented loyalties with no one authority recognised over the entire island. Warfare, cattle-raiding and bloody power struggles were the order of the day. The O'Flaherty's heyday had begun.

Built in c.1500, Aughnanaure Castle became their main stronghold and the crowning example of the O'Flaherty's building legacy. Built on a limestone outcrop on the south bank of the Drimneen river the location on water is in keeping with the O'Flaherty tradition of building their tower houses with access to lakes, rivers and coastline; a visible statement of the family's wealth and status on an important route-way to the Corrib. Here the O'Flaherty family generated wealth under a pastoral economy and used the castle as a means of political control, imposing their firm grip over the local population. They were joined with their allies the O'Malleys, another powerful, seafaring family from further north in Clew Bay, when Dónal an Chogaidh (of the wars) O'Flaherty married the young Grace O'Malley or *Granuaile*. Their marriage was a fitting one as the two hardy families were equally matched in their traditions, values, reputations and most importantly, their power and influence. Dónal was the elected tánaiste to the

senior chieftaincy of all O'Flaherty septs and eventually would become ruler of all Iarchonnacht.

The six-story tower house of Aughnanaure soon became the setting for intrigue and double-dealing as a junior member of the clan rose to an unprecedented position of power in the late sixteenth century. Murrough *na dtuadh* “of the Battle-axes”, Dónal Crón “the Valiant” and Dónal *an Chogaidh* “of the Wars” were in the late sixteenth century the three most powerful chieftains to emerge from O'Flaherty clan, their adopted titles and prowess in battle marking them out as men of war among both their followers and enemies alike. But it was Murrough O'Flaherty, a formidable chief with big ambitions, known for mounting frequent raids on the English territories around Galway, who submitted to the English and was thusly appointed to the Chieftainship of all the O'Flaherty's as long as he undertook to “*observe the Queen's peace*”. Shockwaves ran through the O'Flaherty clan as one of their own had “*joined the Queen of the English*”, but more importantly, Murrough was but a minor player in the O'Flaherty hierarchy and not the legitimate chief of the clan. That title belonged to Dónal Crón or “the Valiant” but it does not appear that Murrough's conscience was ever in question; he was generally content to side with the Crown in return for title and aid in extending his possessions, regardless of the consequences for his kinsmen. But it was Dónal an Chogaidh



today can be attributed to his efforts to express his newly elevated position of Chieftain of Iarchonnacht. The remaining east wall of the banqueting hall in particular, bears witness to the function and importance of the building. Its windows are richly and elaborately carved with vine leaves and clustering bunches of grapes, as if to attest to the magnificent hospitality of its former proprietors. Murrough's ferocious character was well demonstrated in the banqueting hall's legendary trap-door or "*flagstone of treachery*", used to dispose of any unwelcome guests into the river flowing beneath the hall.

For nearly four centuries the O'Flahertys controlled Connemara and maintained an intimate connection with the lake and

Gaelic rule. In order to survive this turbulent time, the O'Flahertys were forced to take on many roles - warriors, mariners, pirates, and rebels. Roles that have earned them much notoriety in the pages of Irish history. Although they retained their ancient ways, they had lost their power and having been active in the Rebellion of 1641, their lands were confiscated, their territories parcelled out and the era of O'Flaherty rule in Connemara came to an abrupt end. But the fundamental symbol of old O'Flaherty power and dominance over Connemara would forever be Aughnanure Castle. To lose such a magnificent property would be the ultimate defeat, therefore any opportunity to reacquire their lost property was taken with fervour and the ensuing seesaw of its ownership that followed through the proceeding centuries is a testament to their persistence. The ebb and flow of acquisition and loss over the years turned once more to the advantage of the O'Flahertys when a young solicitor from Enniscorthy, Co. Wexford, Peter O'Flaherty, handed the castle over to the State in 1952. A restoration and conservation programme began in the 1960s and in 1974 after two hundred years of lying idle and broken, the doors to the castle were opened once again. Its importance to the area cannot be underestimated and as the most visible surviving physical expression of late medieval cultural activity in Connemara, it's one that should be treasured forever. Today, many thousands of visitors come to the castle annually to discover the secrets hidden within its walls and walk in the footsteps of the O'Flahertys - a family that played such a significant part in the shaping of Connemara.

www.heritageireland.ie/en/west/aughnanurecastle/

► Facing page: The Drimneen River flows into Lough Corrib about three and a half kilometres south-east of Oughterard, Co. Galway

► Top: Suggested reconstruction drawings of Aughnanure Castle in 16th century

► Above: Aughnanure Castle viewed from the river Drimneen

All images © Copyright OPW



who had most to lose, his right to the O'Flaherty title quashed, a faint whisper of the tide of change that was to come crashing on Connemara in the not so distant future.

Aughnanure Castle then became the principal seat of Murrough from 1572 and the majority of the standing remains

the sea. They continued with their cattle raids, piracy and petty warfare as an independent warrior clan, unaware of the changes being organised from across the water. But the expansionary and colonial policies of the English Crown impacted on Ireland in the late sixteenth century and finally brought an end to

CLARA BOG AND BOARDWALK

TEXT BY REBECCA DOBSON

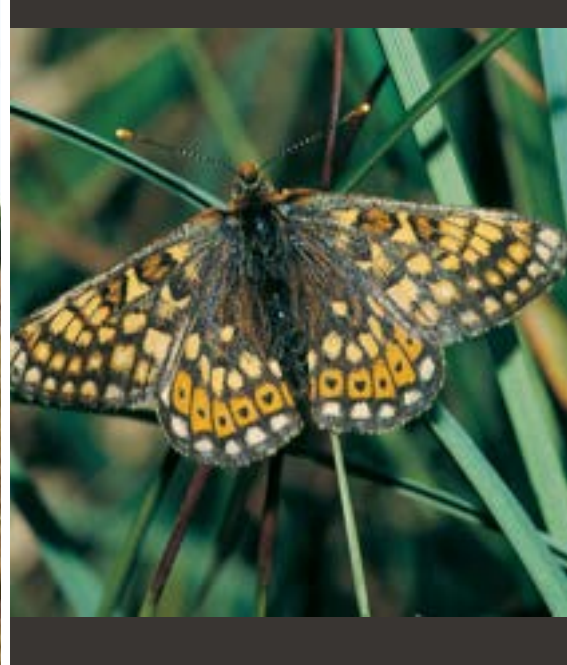
Here at Clara, County Offaly our award-winning Clara Bog Visitor Centre offers visitors a fascinating insight into the bog.

The interactive interpretive area covers themes such as: the development of peatlands; biodiversity of raised bogs; the history and archaeology associated with raised bogs; and some unique facts about Clara Bog. The multi-purpose Audio Visual room can accommodate groups of 50 and is available for meetings, talks, workshops and courses to local/environmental groups. The Visitor Centre offers walks, talks, workshops and other educational activities for adults and children.

Clara Bog Nature Reserve is 464 hectares of raised bog with evident lag and soak systems. The nature reserve is home to many protected wildlife species. The installation of a 1km-looped timber boardwalk walk with interpretive panels at Clara Bog has provided for local recreation and offers further potential to the tourism market. At Clara Bog Visitor Centre and Nature Reserve we endeavour to ensure that the tourism sector can play an important role in building awareness and appreciation of Ireland's natural heritage.

The site is protected under a number of national and international designations including National Nature Reserve, a Special Area of Conservation, Ramsar Wetland Site, Natura 2000 site, and Natural Heritage Area. Clara Bog is a naturally wet environment with many concealed dangers such as deep pools and quaking surfaces,





for this reason we recommend that visitors stay to the viewing point of the boardwalk.

There are many points of interest for those with a keen eye. Depending on the time of year visitors can see the ‘insect-eating’ round leafed and oblong leafed sundew, and butterwort from several points of the Boardwalk. Many visitors have seen Ireland’s only native land reptile – the viviparous lizard, sunning itself on the Boardwalk. Newts, dragonflies, damselflies, butterflies, caterpillars, and frogs all make regular appearances. Listen carefully and you will hear the curlew, snipe, stonechat, willow warbler, meadow pipit and skylark. Some of these birds are seen at regular intervals as you walk along the Boardwalk. The site is also a host to Birds of Prey including Kestrel and Merlin.

Peatlands are considered to be one of the most important ecosystems of the world. This is because of their key value for biodiversity, the role they play in carbon sequestration – thus ensuring regulation of our climate, water filtration and supply and important support for human welfare. Nature as a source of well-being is now generating an economic value. Outdoor experiences in the open landscape are increasingly used and have provided inspiration throughout history for poets, painters, artists. Biodiversity Guidelines for the tourism sector were produced as part of the ‘Notice Nature’ campaign. In past

years, the number of tourists interested in outdoor activities and eco-tourism has increased. As a result of additional tourism and recreational use, peatlands are likely to be viewed as more valuable assets to local communities.

Education Officers at Clara Bog Visitor Centre work closely with the local community, County Council and Mid Ireland Tourism to raise public awareness and appreciation of the unique habitat that is Clara Bog Nature Reserve.

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Uniform of the Royal Munster Fusiliers, illustration by Thompson 1987.

4th Battalion ROYAL MUNSTER FUSILIERS

TEXT: EVELYN LONG & KAREN HEALY

© All images. Courtesy of the RMFA (Royal Munster Fusiliers Association)

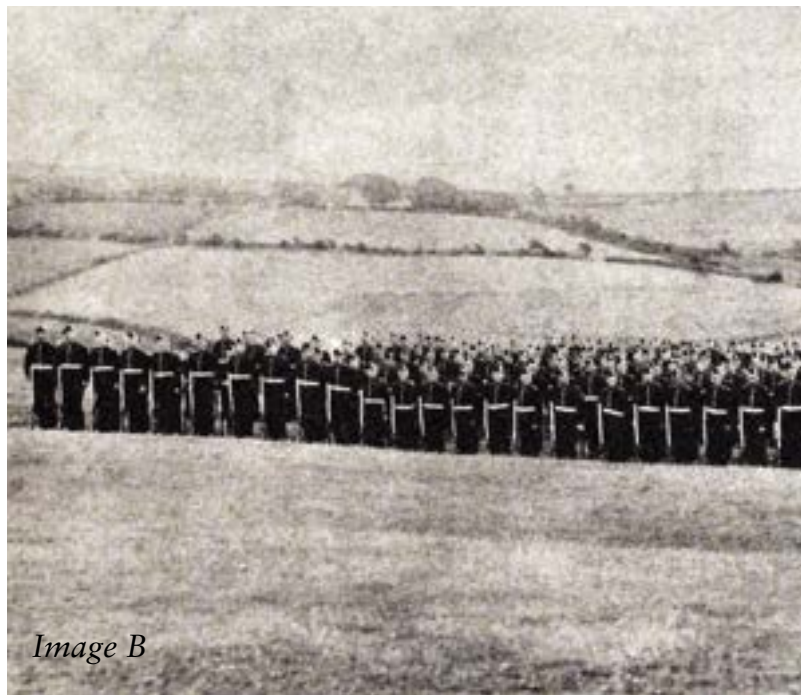


Image B



Image C



Image D

History of the Regiment

The Royal Munster Fusiliers were formed in 1881 when two former Bengal Battalions became the 1st & 2nd Battalions Royal Munster Fusiliers. The South Cork Light Infantry Militia became the 4th (Reserve Battalion) Royal Munster Fusiliers. Recruited locally their scarlet uniforms with blue facings and shamrock lace were a regular sight in Kinsale. (Image A) The recruitment criteria for the Munster's included: Age limited between 18-25; Height in excess of and including 5 ft 4"; Chest Measurement 33"; Weight 115lbs and over.

Headquarters

In 1870 the length of service in the British Army was reduced from 21 years to 12. After 6 years a soldier could transfer to a reserve battalion for the remaining 6 years. As a reservist he would attend summer training exercises annually and could be recalled to arms in the event of war. This process allowed for a greater number of experienced ex-servicemen to be available at short notice. In 1890 Charles Fort became the Headquarters for the 4th Reserve Battalion Royal Munster Fusiliers. They were recalled to duty for the second Boer War and the First World War and fought extensively throughout, receiving many battle honours. Image B illustrates the reservists on parade outside the walls



Aerial view of Charles Fort, Kinsale.
Image © Dept. of the Environment, Heritage and
Local Government, photographic unit



Image F

of Charles Fort during their annual training exercises.

Commissioned Officers

Image C (far left) depicts some of the commissioned officers of the battalion photographed on the parade ground within Charles Fort in 1898. Many of these men were from well known families in County Cork, such as Beamish, Warren, Coppinger, Newenham and 'The O'Donovan'. *Image D*, Officers Mess in Charles Fort, 1898, illustrates the life to which many of the officers were accustomed. The mess was used to entertain dignitaries and invited guests such as the inspection of the battalion by the Right Honourable, The Earl of Bandon (K.P. - Knight of the Order of St. Patrick) in 1904. The Earl of Bandon and his wife the Countess of Bandon (Hon. Georgina Evans-Freke) were strongly associated with the regiment. The Countess presented new colours to the regiment in 1897 having travelled from her family seat at Castle Bernard, Bandon. *Image E (on p.38)* depicts officers of the battalion in dress uniform with their wives in fashionable attire outside the officers quarters in Charles Fort.

Rank & File: Family life in Charles Fort

Both single and married soldiers were accommodated within Charles Fort. The Married Soldiers Quarters were located opposite the Gunpowder Magazine and the Officers Quarters faced the Main Parade Ground. Though military life was strict and

regimented there are reports of festivities and celebrations such as Christmas 1894. The regiment's Christmas tree was dressed with presents for the women and children of the fort. Cakes, apples, oranges and sweets were distributed to the children who also enjoyed a raffle. Family life continued in tangent with military training, drills, marches and inspections. Photographed in front of their single room in the Married Soldier's Quarters in Charles Fort, circa 1912 are the Foley family in *Image F*. The head of the family is English born Thomas William Foley, Rifle Range Warden, age 40. He is accompanied by his Kerry born wife Julia and their three children Elizabeth, Christopher and baby Angela Mary. Angela was born in the military hospital in Charles Fort on the 5th July 1911. The grandchildren of Thomas and Julia live in Kinsale to this day. The 1911 census records 177 soldiers and officers, 22 women and 68 children residing in Charles Fort. Charles Fort remained in use by the 4th Battalion until the declaration of the First World War.

At Charles Fort, on the 8th May 2016, the 101st anniversary of the Last Absolution of the Munsters at Rue de Bois, a moving Dedication ceremony was held to unveil a memorial in memory of the Munsters who had served there. Members of the association along with staff of Charles Fort, the OPW, The Great War Society, representatives from the disbanded Irish Regimental Associations and invited guests were present at the unveiling. The memorial was unveiled by Ollie Griffin, President of the RMFA.



► John Duggan and Martin Foley with the RMF Association Colours and the Colours of the RMF Old Comrades Association and the memorial to the Royal Munster Fusiliers, unveiled at Charles Fort Kinsale, Cork, May 2016.

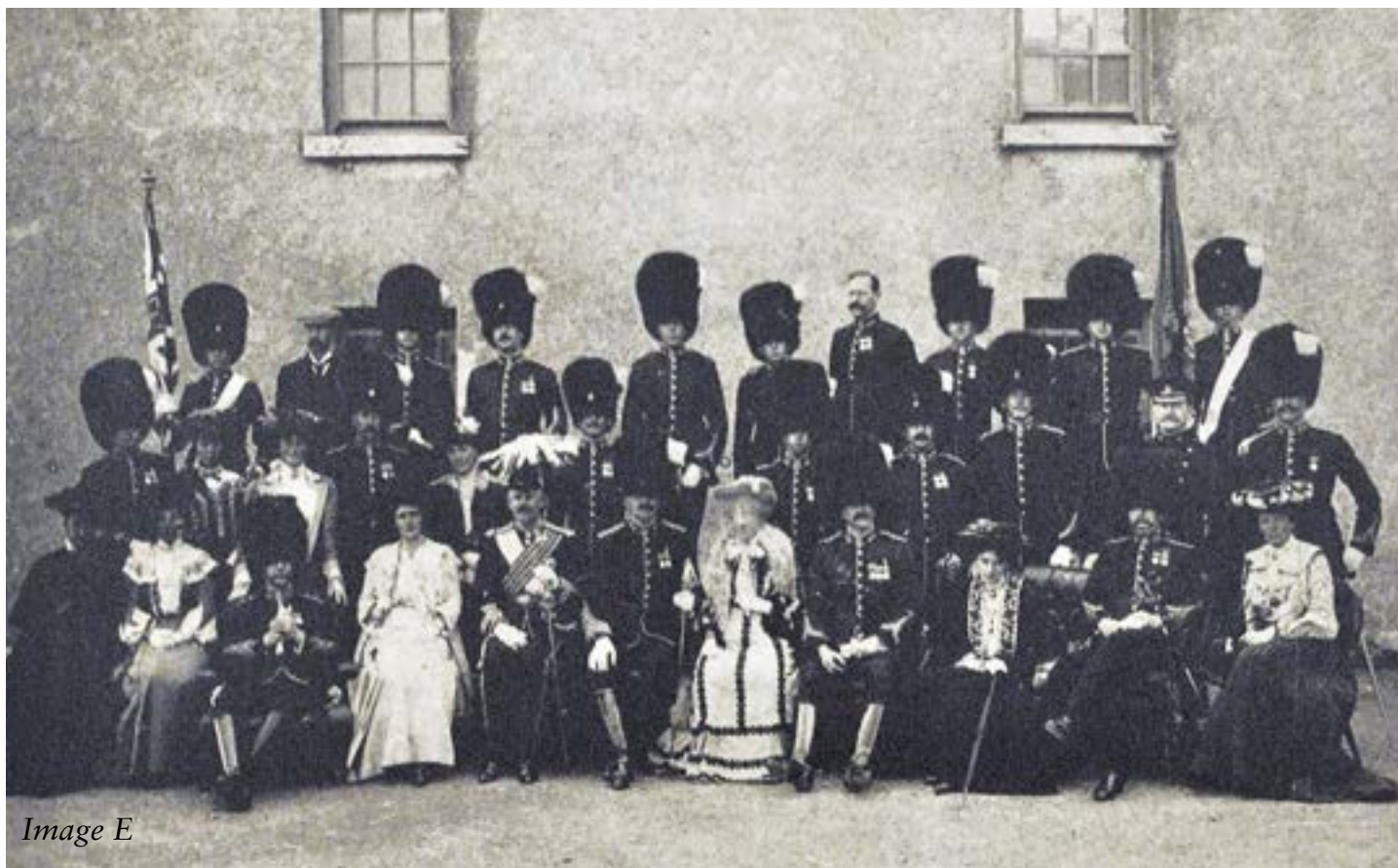


Image E

Above: Officers of the battalion in dress uniform with their wives in fashionable attire outside the officers quarters in Charles Fort, Kinsale.

UNVEILING OF THE MEMORIAL TO THE ROYAL MUNSTER FUSILIERS



- ▶ Above: Brian Kenny, Eugene Power and Colin Quigley of the Great War Society.
- ▶ Centre right: Members of the RMFA & Great War Society.
- ▶ Right: Opening address by Evelyn Coleman Guide Supervisor OPW.



ILNACULLIN / GARINISH ISLAND

TEXT: CHRIS O'NEILL

Ilnacullin is known around the world as a unique island garden of rare beauty. The island, nestled into the sheltered coastal harbour at Glengarriff in Bantry Bay, has an almost sub-tropical micro-climate with mild winters and high rainfall and humidity.



These conditions are favourable to the growth of exotic plants from many corners of the world and the island has an internationally significant collection of rare southern hemisphere plants. The gardens were set out in the Arts and Crafts style in Edwardian times and they contain classical Italianate gardens and architectural features set within naturalistic, Robinsonian style, surroundings.

The gardens display a wealth of unique architectural and horticultural gems, including:

- *Sunken Italianate garden with formal pond and Medici pavilion, Casita and adjacent lawns;*
- *Happy Valley with its Grecian Temple, mature shrubberies and rare trees;*
- *Walled gardens with clock tower and herbaceous borders, fruit, roses and rare climbers;*
- *Martello tower and its fine panoramic views;*
- *Extensive collections of rare and beautiful plants including mature Magnolias and Michelias, Rhododendrons, Azaleas, Leptospermums and many fine southern hemisphere trees;*
- *The Bryce House (a short walk from the walled gardens) a fitting memorial to the visionary creators and custodians of this unique place.*

Extensive restoration of the gardens was commenced by the parks team in 2013, starting with the walled garden, and a programme of repairs and improvements is being implemented throughout the island. Programmed works include the restoration of paths, walls, metalwork and garden structures; opening up vistas; rejuvenating planting beds; soil testing and root invigoration; and sensitive re-planting schemes. The island's dedicated and knowledgeable team of staff have been instrumental in helping to deliver the changes on the ground, under the supervision of Finbarr O'Sullivan (Overseer) and Bernard O'Leary (Head Gardener).

The former home of the island's owners, the Bryce House, was upgraded in 2015 to provide public access. The house has been carefully conserved and restored to reflect the lives of its former inhabitants and maintain its historic integrity. This beautiful home is now open to the public for the first time, with a full programme of guided tours by OPW visitor guides throughout the season. The works included the installation of a lift and the house is accessible to wheelchair users.

FEATURE GARINISH ISLAND

Mary Heffernan, OPW Heritage Services, initiated and progressed the restoration of the Bryce House, which was designed and managed by an OPW project team under the direction of Senior Architect Terri Sweeney. Fáilte Ireland was the principal funder, with OPW match-funding.

Native wildlife that can be found on and around the island includes the White-Tailed Sea Eagle, Otters, Seals and Brown Long-Eared Bats.

Garinish Island is a discovery point on Fáilte Ireland's Wild Atlantic Way and in 2015 welcomed over 58,000 visitors. The island (15 hectares in size) was bequeathed to the Irish people in 1953, entrusted to the care of the state, and is cared for by the Office of Public Works (OPW).

History

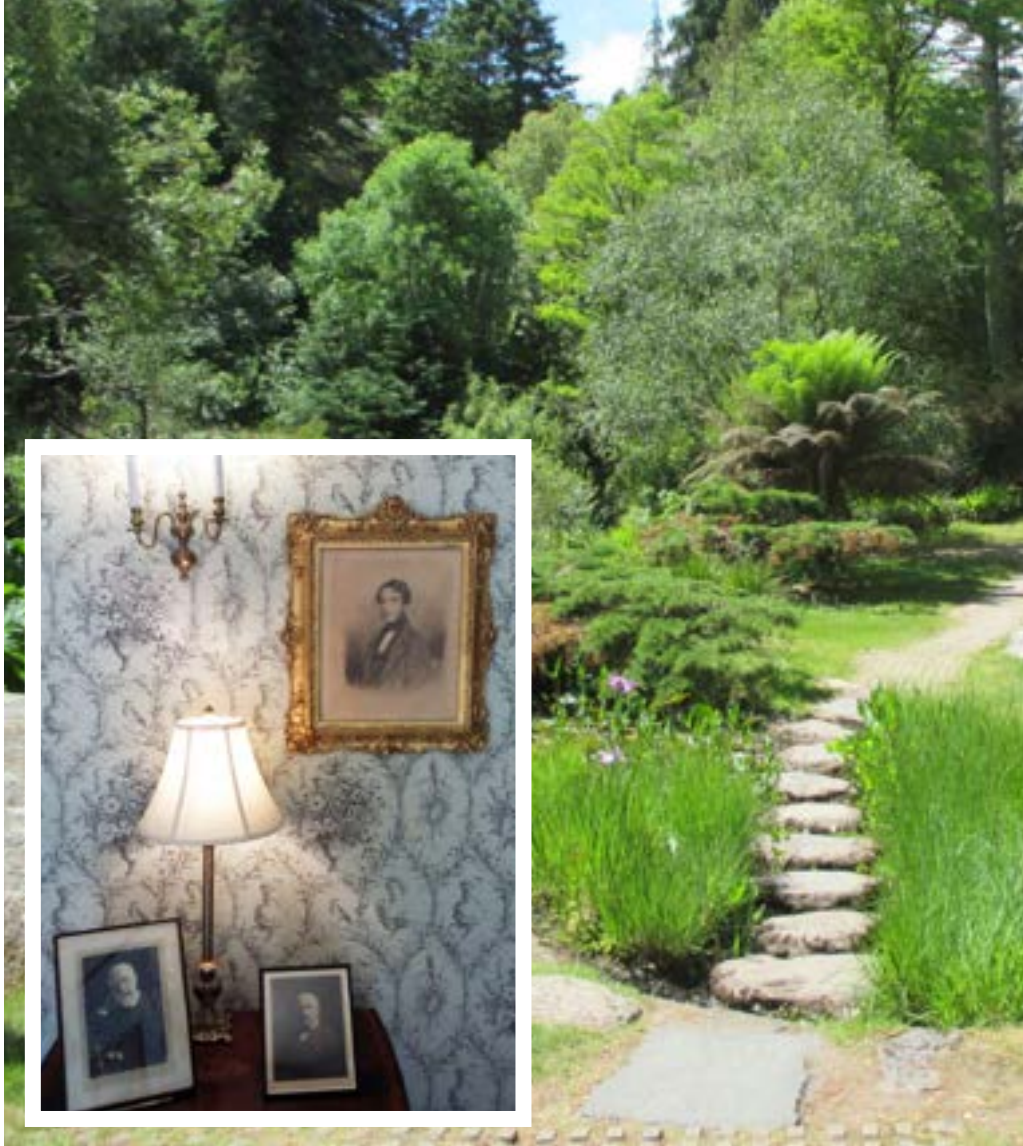
Garinish Island has no known historical associations before 1800 AD. The oldest feature of the island today is the Martello tower, erected by the British War Office in 1805 to guard against potential Napoleonic invasion. The tower has been conserved and upgraded for the 2016 season.

The island was a barren, rocky landscape in the early 1900's prior to its transformation into the exquisite gardens we see today. The transformation was achieved through the creative partnership of the landscape architect Harold Peto and the visionary owner of the islands, Annan Bryce MP and his wife Violet.

In 1910, Garinish Island was acquired by John Annan Bryce MP (1874-1924), a Belfast-born merchant and Liberal politician who had worked in Burma and Siam, taking particular interest in exotic plants on his expeditions. Bryce and his wife Violet had been regular visitors to Glengarriff. The Bryces commissioned Harold Ainsworth Peto (1854-1913), an English architect and landscape designer, to set out the gardens and Italianate garden structures.

The Bryces knew Peto for many years before commissioning him. They visited him at his home and also toured gardens in County Cork, including the famous gardens at Fota House.

Bryce and his wife Violet (née l'Estrange) commenced the transformation of Garinish Island to Peto's design in 1911, employing around one hundred local men. Among



the guests of the Bryce family while they lived on Innacullin were the writers George Bernard Shaw and AE (George Russell).

The Bryce House, a gardener's cottage to the north-east of the walled garden, was constructed in an Edwardian picturesque style. The collapse of the Russian market in 1917 brought with it the decline of the Bryces' financial fortunes and following the death of her husband in 1923, Violet Bryce took up permanent residency in the gardener's cottage where her son, Roland, later joined her in 1932. The cottage was extensively extended and remodelled into an Edwardian middle class house with 6 bedrooms and accommodation for the house keeper.

- ▶ Above: Happy Valley at Garinish Island
- ▶ Inset: Photo display at Bryce House
- ▶ Right: Italian Garden
- ▶ Far right top: The Drawing room at Bryce House
- ▶ Centre: Visitors to the Walled Garden
- ▶ Bottom: Viewpoint Garinish Island

All images © Copyright OPW





KELLS PRIORY

– A DEFENDED MONASTERY

The Office of Public Works is delighted to announce that guided tours of Kells Priory will be available from 29 June to 28 August, 10am to 5pm, Wednesday to Sunday inclusive. For further information or to book a tour contact Jerpoint Abbey at +353 56 772 4623 or email jerpointabbey@opw.ie

On the banks of the King's River, 15km south of Kilkenny City, stand the remains of Kells Priory, one of the most significant Augustinian foundations in Ireland and a remarkable survival from the medieval period.

For the visitor, the view on the ground is of a substantial enclosing wall punctuated with mural towers set against the background of the gentle slopes of the river valley. The mural towers are similar to the tower-houses that are found throughout Ireland as isolated defended residences of the upper classes in the fifteenth century. The overall impression is of a fortification rather than an ecclesiastical foundation.

The ruins stimulate the imagination to reconstruct the activities and sounds of the everyday life of their former inhabitants. They tell a story of the political and economic development of a religious order within the medieval feudal organisation.



From the air the enclosing wall can be seen to form a large polygon, divided into two distinct sections. The northern section, known as the Monastic Precinct, encloses a series of ecclesiastical buildings. The southern section, known as the Burgess Court, was added at a later date, probably in the fifteenth century. It encloses a gently sloping open area with no visible trace of structures or buildings.

Kells Priory: a defended monastery in County Kilkenny (© Archaeology Ireland magazine) is available as a Heritage Guide from Archaeology Ireland, Unit 9, 78 Furze Road, Sandyford Ind Estate, Dublin 18. Also available from Wordwell Ltd. www.wordwell.com

MULLIN'S MILL

Mullin's Mill is a short walk along the river bank from the Priory.

The Mill was bought in 1997 by the Kells Regional Economic and Tourism Enterprise and today functions as a milling museum, coffee shop, reception venue, art and craft gallery and the offices of the organisation.

The building has been sensitively restored and together with Kings Bridge, offers an attractive approach to Kells Priory.



Aerial view of Kells Priory,
Rathduff, Kells, Co. Kilkenny
© Government of Ireland National
Monuments Service Photographic Unit



Mullin's Mill. © All rights reserved Mark Desmond Photography



FARMLEIGH'S UPCOMING MAIN EVENTS

- National Drawing Day 21st of May
- Africa Day 29th of May
- India Day 20th August
- Plant Fair 21st August
- Comedy Weekend 27/28th August
- Nepal Day 4th of September

FARMLEIGH HOUSE

CASTLEKNOCK, PHOENIX PARK, DUBLIN 15



Farmleigh, an estate of 78 acres situated to the north-west of Dublin's Phoenix Park, was purchased from the Guinness family by the Irish Government in 1999. The house has been carefully refurbished by the Office of Public Works as the premier accommodation for visiting dignitaries and guests of the nation, for high-level Government meetings, and for public enjoyment.

The real success of Farmleigh House is its use by the general public. The grounds, house, gallery & Boathouse restaurant are open to the public all year round.

Every year Farmleigh hosts an exciting calendar of cultural events. All of these family events are free & are updated on Farmleigh's website & facebook page on a regular basis. Popular events include Japan Day, Africa Day, Nepal Day, India Day, Family Comedy Weekend, Farmleigh Plant Fair & the Christmas, Easter & Summer programmes.

Farmleigh also hosts a number of seasonal ticketed events from classical concerts, to poetry readings. In the past there has been performances from Duo Chagall & Irish musician Hozier. These events are free & people can apply for tickets on Farmleigh's website.

Lia Mills is the writer in residence appointed to Farmleigh for 2016. Lia will also be organising many special ticketed literary events as part of her tenure at Farmleigh.

On Sunday the 17th of April Farmleigh Estate hosted Japan Day. It was the 6th year of Ireland's Hanami Festival Day. It was a hugely successful day with over 15,000 people visiting the estate to enjoy the Japanese celebrations. All of the Experience Japan activities were free, and included amazing stage performances, demonstrations and workshops.

Farmleigh Estate is open daily from 10am - 6pm. Last admission to the grounds is 5pm. Access to the house is by guided tour only. There are guided tours of the house every day. Tours run every hour from 10.15am to 4.15pm. Entrance is free of charge.

Farmleigh Gallery hosts an innovative & diverse programme of exhibitions every year. The gallery works closely with national and international cultural and artistic bodies. Its current exhibition 'Portraits of a Nation' includes eighty-two artworks from the State Art Collection, which is managed by the OPW. It spans five centuries, from 1631 to 2016 representing fifty-four artists. The exhibition explores the genre of portraiture across different artistic media & styles. This exhibition is open to the public until the 29th of May.

If you would like to learn more about Farmleigh House & the upcoming summer events please visit www.farmleigh.ie or follow us on facebook at: <https://www.facebook.com/Farmleigh/>

PROCLAIMING A REPUBLIC: THE 1916 RISING

The National Museum of Ireland at Collins Barracks marks the centenary of the 1916 Rising with an exciting exhibition.

This new exhibition curated by the National Museum of Ireland opened in March, and can be viewed at the Riding School at Collins Barracks in Dublin.

The exhibition includes many objects have never been on public display before while others, such as the Irish Republic flag which flew over the GPO, have been specially conserved. Also on display are a wide variety of objects such as the clothing worn by the rebels and the British

Army as they moved through the 1916 battlefield; the watches used to time the rebel despatches; the bullets and bayonets that caused injury; smelling salts that revived the wounded and the first aid kits valiantly deployed to ease the plight of the injured and the dying. Alongside the rebels, the personal stories of the civilians caught in the crossfire are represented with poignant



and moving artefacts such as a crucifix perforated by a stray bullet.

Scenes of the surrender of the rebels amidst the destruction of the city centre and the subsequent introduction of martial law transport the visitor from the battlefield to the barracks and gaols in which rebels and suspected rebels were afterwards held. Here, within a sombre and respectful space, the last letters of those sentenced to death are displayed.

Written in their own handwriting are the last thoughts, emotions and reflections of the leaders of Easter Week. Here, visitors can read these moving words, and also listen to dramatic modern-day readings. This exhibition provides a rare opportunity to get closer to the reality that was the 1916 Rising.

Admission FREE. Exhibition runs until end of 2017.

www.museum.ie/Decorative-Arts-History/Exhibitions/Current-Exhibitions/Proclaiming-a-Republic-The-1916-Rising



▶ Left: Irish Republic flag hoisted over Dublin's General Post Office during the 1916 Easter rising.

▶ Above: Pocket First Aid kit c.1916

ART PORTFOLIO PREPARATION COURSE AT DUBLIN CASTLE

14th to 19th August 2016

This five-day intensive course is designed to assist students in the initial stages of their portfolio preparation for college applications in advance of the school year. It includes assessment of existing portfolios, guidance on applications /courses and advice on documentation / presentation of work. Each day will involve specific core workshops on Drawing, Painting, Printmaking and 3D Construction. The use of sketchbooks and visual diaries will be emphasised throughout. Additionally, contextual references to the OPW collection, including curating, conservation and collections care will be made, with some workshops taking place in the Castle rooms.



This course is open to senior cycle art students and is free of charge. Booking is essential, as places are limited to 20 participants.

For further information and booking enquiries, contact us on:

Email: dublincastle@opw.ie Tel: 01-6458813
<http://www.dublincastle.ie/HistoryEducation/EducationalResources/>

CELEBRATING PEOPLE AND PLACE – 100 YEARS OF HERITAGE

National Heritage Week 20 - 28 August..



"For nine action packed days, Ireland celebrates not only heritage but community involvement and a deep connection between people and place."

Across the country plans are coming together for National Heritage Week. This annual celebration of Ireland's built, natural and cultural heritage will take place from 20 to 28 August. In 2016, the Heritage Council is inviting us to explore 100 Years of Heritage and take a journey back through one hundred years of Ireland, discovering the lives of those who came before us.

In this centenary year, what better time to celebrate the last one hundred years of Ireland's heritage: historical, archaeological, architectural and environmental. How did people live, what did they eat, how did they travel, what jobs did they do? What was life like for a soldier, a farmer, a nurse or a schoolchild? What was important to those that lived in Ireland then, are these things still important to us now? What has been saved and what has disappeared?

National Heritage Week is Ireland's most popular cultural event and this year over 400,000 people are expected to participate in over 1,800 heritage events. Most of the events are free so that heritage can be accessed and appreciated by all. For nine action packed days, Ireland celebrates not only heritage but community involvement and a deep connection between people and place.

The week shines a light on the abundance of great work that is carried out in all communities in Ireland to preserve and promote our natural, built and cultural heritage. Events are organised across the country by almost 1,000 heritage enthusiasts from organisations to community groups to individuals. The OPW is actively involved in Heritage Week and last year events at OPW sites ranged from treasure hunts around Trim Castle to basket-weaving at Muckcross House, from beekeeping at Altamount Gardens to children's crafts at Maynooth Castle.



TEXT: NIAMH DONNELLAN

- ▶ Above: Muckcross House, Killarney, Co. Kerry.
- ▶ Left: Beekeeping at Altamount Gardens, Co. Carlow
- ▶ Inset: A Medieval Day Out at Old Mellifont Abbey, Co. Louth

Two OPW sites were shortlisted for Heritage Week 2015 Awards which recognising the fantastic work of all the event organisers that take part. The Cool for Kids Award celebrates great family event and was open to event organisers who encouraged children and families to participate in National Heritage Week.

Mellifont Abbey, Co. Louth ran a day of activities inspired by medieval culture. They designed the day's activities to appeal to all members of the family from the youngest to the oldest. All activities were inspired by

medieval culture. Ardee Archery Club gave direction on using bows and arrows. Visitors were encouraged to paint handmade clay tiles, replicas of originals found at Mellifont, and bring it home as a souvenir of the day. They also organised a treasure hunt for children 'Where in the Abbey?' This broad range of events promoted the site as a place of interest for all ages.

Athenry Castle, Co. Galway created an event to engage children and families with Athenry castle and its history based on the popular game Minecraft. Athenry Castle approached the local CoderDojo with the idea. Five children visited the castle, researching industry, clothes and food of the time. They then built their 13th century Athenry Castle block by block in Minecraft. During



Heritage Week they showed other children the project and allowed them to download, explore, play and add their own parts. This bringing together of games and heritage encouraged children to look at local buildings and ruins in a new way and to actively think about what they were like when people lived and worked in them.

The Heritage Council has been responsible for coordinating and promoting National Heritage Week since 2005. Their mission is to engage, educate and advocate, developing a wider understanding of the vital contribution that heritage makes to our social, environmental and economic well-being. National Heritage Week is a part of European Heritage Days, which is celebrated in over 40 countries across Europe.

From magnificent buildings to stunning landscapes, some of Ireland's most incredible places will be open to the public during National Heritage Week. It is a chance to get a new perspective on a well-known site or discover a hidden gem. Whether you get involved in a costumed tour or a historical re-enactment, learn a new craft or see an exhibition, let history, folklore, legends and tall tales come to life this National Heritage Week.

National Heritage Week: 20-28 August 2016.

For more information visit www.heritageweek.ie or call 1850 200 878

Images: (Top) Treasure Hunt at Trim Castle. (Centre) A Medieval Day Out at Old Mellifont Abbey, Co. Louth 2. Below: Basketweaving at Muckcross House, Co. Kerry



CASTLETOWN HOUSE 2016 LECTURE SERIES



Image Castletown House, Kildare © Fáilte Ireland

The popular lecture series returns and will take place on the last Tuesday of the month from April to September, at 8pm in the Hunting Room at Castletown House.

Advanced booking is required as places are limited.

Telephone 01 628 8252 or e-mail castletown@opw.ie to reserve your place.

Admission €5 and includes complimentary refreshments from 7.15pm

Parking available at the Stable Wing side of the house: Exit 6, M4, Celbridge West

- **Tuesday 26th July - Dr. Ciarán Reilly; *1916 and the Big House: A Kildare Perspective.***
- **Tuesday 30th August - Brian Crowley OPW; *'Patrick Pearse: A Revolutionary Life'*.**
- **Tuesday September - Suzanne Pegley; *'Castletown and the lost 19th century - The Pakenham-Conolly era'*.**

www.castletown.ie

Tel: + 353 1 628 8252
Email: castletown@opw.ie
Castletown House, Celbridge,
Co. Kildare

LAPIS AND GOLD: THE STORY OF THE RUZBIHAN QUR'AN

In the mid-sixteenth century, in the city of Shiraz, in south-western Iran, a large and magnificent copy of the Qur'an was produced (CBL Is 1558). The manuscript's renown has traditionally rested with the name of its calligrapher - Ruzbihan Muhammad al-Tab'i al-Shirazi, one of the most renowned calligraphers in Islamic art. The quality, extent and complexity of its decorative programme, the work of a team of highly skilled artists and craftsmen, sets it apart from most other 16th-century Persian Qur'ans. Only five of his Korans signed by him have survived and the one in the Chester Beatty Library collection is going on display as part of the *Lapis and Gold: The story of the Ruzbihan Qur'an* exhibition.



In 2012 the manuscript was disbound to allow for conservation. The close examination of the loose folios that took place during and after conservation has revealed much about the materials used and procedures involved in producing the manuscript. These intriguing findings form the focus of the exhibition, before the manuscript is rebound. Thirty-two single folios and double-page openings from the Ruzbihan Qur'an are fully displayed in the exhibition, with another 21 folios partially displayed to facilitate discussion of the pigments used. Three other 16th-century Qur'ans and a 15th-16th century manual on Qur'an recitation, all from the Library's own collections, are also on display.

Lapis and Gold:

The story of the Ruzbihan Qur'an

exhibition at the Chester Beatty Library runs until 28th August, 2016, and entry is free.

Images: The Ruzbihan Qur'an,
c. 1550, Shiraz, Iran

© Trustees of the Chester Beatty
Library, Dublin



- ▶ (Top) Cumann na mBan group photograph (1916) - 'The Capuchin Annual' (1936) p163.
- ▶ (Far left) Newspaper clipping of Sinéad & Eamon de Valera's Wedding 1910.
- ▶ (Left) Nora Connolly O'Brien and her sisters.
- ▶ (Below) Eilis Ni Riain Bean Uí Connaill Mrs O'Connell.
- ▶ (Facing page) Countess Markievicz playing the part of Joan of Arc in 1907. Gaelic League Women Rising poster.

MNÁ 1916 - WOMEN OF 1916

The Department of Arts, Heritage and the Gaeltacht's '*Mná 1916/Women of 1916*' exhibition, as part of the Ireland 2016 Centenary Programme, sets out to provide an over-view of the events of Easter Week and highlights some of the 300 participants who took part in the Rising from an all island basis.

ÉIRE IRELAND | 1916
2016

TEXT: SINÉAD MCCOOLE

M*ná 1916 - Women of 1916* is a 32 county exhibition, as Ireland was not partitioned in 1916. It tells the story of women who were politicised during the era and includes those who were couriers, those arrested, those who took part as 'basket girls' and dispatch carriers, as well as telling the human interest stories of death and loss as a result of the fighting. It is based on new information from the collections of the Military Archives, the National Archives, the National Library, the National Museum as well as material from the relatives groups formed in the lead-up to the centenary of 1916.





At Easter 1916, under the guise of routine manoeuvres, members of the Irish Volunteers, Na Fianna Éireann, Cumann na mBan, the Irish Citizen Army, the Hibernian Rifles along with Clan na nGael girl scouts who attached themselves to this group, joined an armed rebellion. The military council of seven men who formulated a plan for a Rising were members of the oath bound Irish Republican Brotherhood; so they kept the exact nature of their plans secret, even from their wives. Meetings took place in the home of Eamonn Ceannt, yet his wife Áine did not know of the plans for action, she thought warfare would commence only with provocation. Sinéad de Valera, whose husband Éamon, was a commandant of an outpost at Bolands, Ballsbridge, thought she must have been 'wanting in understanding' not to have anticipated it. But Sinéad was not alone.

Two women were sworn into the Irish Republican Brotherhood despite the fact that, even by its name, it excluded women. Kathleen Clarke did not join husband Tom in the fight, her job was to organise the welfare support for families of the insurgents should there be a prolonged conflict. The other member was Una Brennan, (formerly Anastasia Bolger) who joined her husband Robert in the Enniscorthy Garrison during Easter Week.

Eoin MacNeill, Chief of Staff of the Volunteers, cancelled all manoeuvres for Easter Sunday when he became

aware of insurrection plans being formed by a military council within the Volunteers. As a result women couriers, as James Connolly's daughter Nora put it, were sent to all parts of Ireland, 'trying to avert disaster, to countermand the countermand'.

The Foley sisters Breeid (Brid) and Cait were sent to Cork on Easter Sunday with a message the Rising was going ahead the following day but managed to return to Dublin by motorcar on Easter Monday in time to join up.

Maeve Cavanagh was sent to Kilkenny and Waterford, Carlow's courier was Nancy Wyse Power who went to Borris. Elizabeth O'Farrell went to Athenry and Eily O'Hanrahan went to Enniscorthy.

Mary Perolz was sent to Macroom, Cork, she spent the week trying to return to Dublin with the message: 'Cork will do its duty'. Her return was hampered as trains were being commandeered by the military. Nora Daly managed not only to get to Dublin by train from Limerick on Easter Monday but she also got to Cork by train on Easter Tuesday. Claiming she was a 'refugee' who had 'come to Dublin for the bank holiday' and was held there due to the Rising. She carried a message from the leaders but she was told Cork would wait to be attacked. Meanwhile Mary Perolz finally arrived back in Dublin Friday morning, 'so distressed' to find it in

flames.

On Easter Monday 24 April 1916, participants gathered at Liberty Hall and marched from there to the GPO, City Hall and St Stephen's Green. Women who wanted to be 'equal comrades' joined the Irish Citizen Army (ICA). The ICA, originally established as a worker's militia to protect striking workers, under James Connolly, became a force that prepared for revolution. He had the ICA members in a state of readiness for months. Connolly is said to have declared if the men objected he would go out with the women.

ICA Captain Seán Connolly led a small force to City Hall, which included Dr Kathleen Lynn and Helena Molony. Michael Mallin took over the Green and appointed Countess de Markievicz his second-in-command when she arrived. She had been ordered to drive Dr Lynn's car to distribute supplies to the outposts. Some women arrived at designated muster points to find no one there and members of the Fairview Branch of Cumann na mBan joined the force which had taken over the Green.

A number of the Clann na nGael girl scouts, which had members ranging in age from eight to sixteen, went to the Green. They drilled in North Fredrick Street in the headquarters of the Hibernian Rifles, (which had women in its ranks) and they attached themselves to this group during Easter Week. Some of the girls were very young and when

it was discovered the manoeuvres were in fact an armed rebellion, parents came to St Stephen's Green to collect their daughters.

Cumann na mBan branches were attached to battalions of the Irish Volunteers, so their involvement in the Rising depended on the individual garrison leaders. At the GPO, Julia Grenan and Elizabeth O'Farrell decided that for the duration of the Rising that they would join the Irish Citizen Army 'as the Volunteers did not care if they were there or not'.

The women whose mobilisation point was Emerald Square became part of the South Dublin Union Garrison under Éamonn Ceannt. Cumann na mBan were all assigned to Jameson Distillery on Marrowbone Lane. In the Four Courts Area, Ned Daly accepted women after he received a direction from headquarters. In this area of intense fighting, women were located mainly at the first aid outpost at Fr.

Mathew Hall. In Jacobs Factory, where signatory of the proclamation Thomas MacDonagh was located, he had made no provision for women but Máire Nic Shuibhlaigh (Mary Walker) persuaded him to accept a small group to assist with cooking and first aid.

The only woman injured on active service was the Glasgow schoolteacher, Margaret Skinnider. After hospitalisation she managed to get to America. *Doing my bit for Ireland*, her story, was published there in 1917.

A Red Cross nurse observing the women, described them accurately, as a cross section of Irish society from 'titled ladies to shop assistants'. She remarked on 'the cool and reckless courage' of the women couriers, like Monaghan's Sorcha MacMahon, who left the GPO 30 or 40 times. Despatch carriers made their way between outposts throughout the fighting. Julia Grenan and Elizabeth O'Farrell brought the *War News Vol I No 1* to the

printers.

Three hundred women took part in the Rising but the majority escaped detention. When the GPO garrison surrendered, only three women remained. When it came time to evacuate headquarters, women left the burning building in two different groups. PH Pearse addressed them evoking the 'God of Justice to bless, guard and protect the women of Cumann na mBan to carry on the fight until Ireland would be free'.

Confusion reigned and police intelligence thought the women were members of the 'Sinn Féin ambulance Corp'. General Maxwell, who had arrived in Dublin on 28 April as military governor of Ireland to suppress the Rebellion, disbelieved this and called them privately '*silly little*

► Below: Irish Citizen Army outside Liberty Hall in 1917





▲ Above left and right; Westmeath Father Mathew Hall, Church Street c 1900 and 1915.

▶ Captain Sean Connolly and Countess Markievicz

girls.' Now known as the 'Sinn Féin Rebellion', Maxwell ordered the execution of leaders. Women were held in Kilmainham Gaol when the men were shot there.

The majority of them were released throughout May until only nine women remained in detention. Participants from Ferns and Enniscorthy were released, yet two other Wexford women who had not taken part in the fighting were detained 'without warrant or charge', Nell Ryan and Kathleen Browne (who Nell described as a lady 'of rare refinement and education'). Her crime it seems was to have flown a tri-colour from the roof of her home Rathronan Castle. Kathleen was released but Nell was deported to England.

By October only three women remained in prison. Helena Molony and Winnie Carney were moved to Aylesbury Jail, Buckinghamshire where Countess de Markievicz was held, in a separate wing. Countess de Markievicz was sentenced to death, however this sentence was later commuted to penal servitude for life because she was a woman. Helena and Winnie were released on Christmas Eve 1916. The Countess returned home to a jubilant welcome in 1917.

Mná 1916/Women of 1916 exhibition will be on tour around Ireland from June to December 2016.

Dates and details available at www.ireland.ie

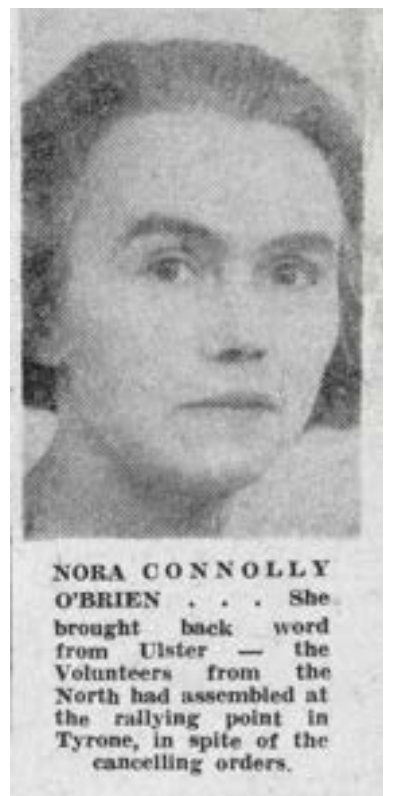


Image credits:

- Fr Mathew Hall
- The poster Gaelic League (on Women Rising panel).
- Captain Sean Connolly and Countess Markievicz
- Countess as Joan O'Arc and with gun
- Nora and her sisters in Celtic dress

Credit: courtesy of Helen Litton and the descendants of the Daly family.

The scans from the Military Archives from pension records

- Liberty Hall in ruins and group outside 1917
- Eilís Ní Riain in Cumann na mBan uniform

Items scanned from Bridget Lyons Thornton's Scrapbook:

- Nora Connolly O'Brien in later life from the Courier panel
- Sinéad and Eamon de Valera from same panel

Capuchin image of the women of 1916.

Remembering the 1916 Easter Rising and the Irish War of Independence



Cahir Castle, one of Ireland's finest medieval castles is currently home to an exhibition, "Remembering the 1916 Easter Rising and the Irish War of Independence".

The display, which is on show in the Great Hall, looks at these pivotal events in Irish history, as well as examining the background leading to them.

The enthusiastic organising committee put out a call for information and memorabilia and they were delighted and overwhelmed with the response. Many of these items are on display, along with replica Volunteer uniforms.

The exhibition also places focus on the local involvement in both events. Pierce McCann of Dualla near Cashel, was the leader of the Volunteers in South Tipperary prior to and during the Rising. McCann was imprisoned for his prominent involvement and his family have kindly given his personal account of his time spent in three prisons in Ireland, along with other memorabilia for display. He subsequently died while in prison in England.

Tipperary and surrounding counties were hotbeds of activity, particularly during the War of Independence. The



first shots of the War were fired at Soloheadbeg near Tipperary Town on 21st January 1919 by a group led by Sean Hogan, Sean Treacy, Dan Breen and Seamus Robinson. This event coincided with the meeting of the First Dáil. There are numerous interesting items on display relating to the War of Independence including several guns, one of which was reportedly used by Dan Breen in Dublin. A number of the medals on display were awarded to relatives of local OPW staff and many of the documents have strong local connections.

The exhibition is well worth a visit and it runs daily from Easter to late September 2016.

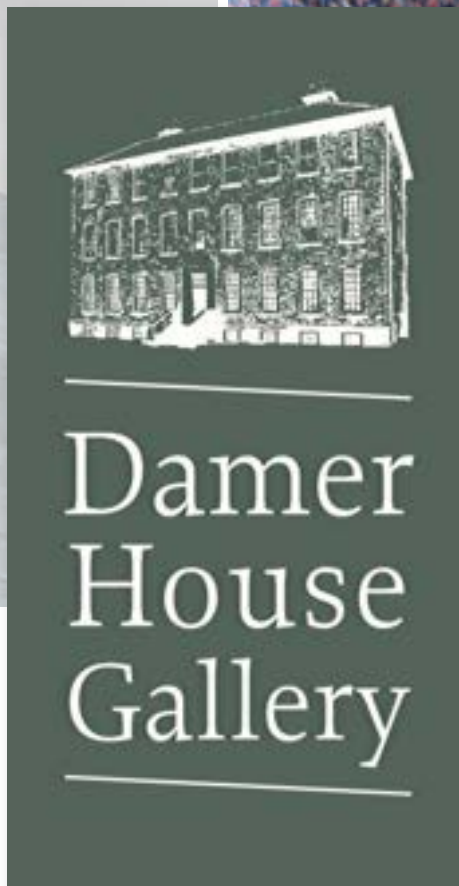




Gallery room Graduate Exhibition 2015



▲ Artist Patrick Fitzpatrick explains his artwork Gallery Room 3



Damer House Gallery is an Artist-led Centre for Contemporary Art located in Roscrea, Co. Tipperary.

Japan. We continue our relationship with Loop Barcelona.

Damer House Gallery is marking the Centenary Celebrations with Director, Therry Rudin, planning a documentary with the support of co-Director, Patricia Hurl and the Board of Directors.

The filming is in 'Pauline's' our

favourite cafe in Roscrea, featuring regulars, Jim, Paddy Bergin, Ciaran, Mc Nioclais (RIP), Liam Maloney, Kathleen Mc Loughney (Last of the Summer Wine Breakfast Club), to document stories, both personal and historic, of Roscrea, in collaboration with Barbara Henkes, Film-maker. The documentary is part of the collaboration with the Roscrea Heritage Society as part of the 1916 Centenary programme and is supported by the Tipperary County Council Arts Office.

The **Irish Archive Film** is presenting an evening of film 'Local Films For Locals' showing films from 1950 to 1970's in collaboration with the Heritage Society Roscrea.

In July we present our yearly **Graduate Award Show 'Overture' 2016**.

Damer House Gallery, for the first time, are announcing a selected award-winning exhibition for graduates from all of the third level art colleges in Ireland including Northern Ireland.

Programme events for July

Homeland Video Loop: 9th July 2016 to 30st July

Title: *'A Terrible Beauty is Born'*

We were pleasantly surprised at the big response we had for this centenary exhibition, particularly from the Catalan Artists from Barcelona.

Many of the submissions were from as far away as Switzerland, Russia and





Patricia McKenna, Therry Rudin and Fergus Murphy.

With this we have a group of well known experienced artists in Damer House Gallery, Suin Hanrahan (Belfast), Patricia McKenna (Dublin), Bernadette Burns and FX Murphy (Sherkin Island, formerly, Templemore, Co. Tipperary), Patricia Hurl and Therry Rudin (Roscrea. Co. Tipperary).

Bád will run from 3rd September 2016 to 28th September 2016.

There is interest for the **Visual Artists Ireland (VAI)** to join us in the Seminar **Tell and Show.**

As always **Culture Night** will happen in September, programme to be announced.

www.facebook.com/DamerHouseGallery



This year, because of the Centenary Celebration of the 1916 Rising, we have decided to send a call out for work which relates to the theme, 'Aisling'.

August

Exhibition 'the forest that hears and the field that sees' (After Hieronymus Bosch) in August 2016.

As part of our remit, we are delighted to show our annual exhibition of artists from the Midlands. **Tim Davis**, and member of the Board of Damer House Gallery, **Gerry Davis**, from Cahir, Co Tipperary and based in Limerick and **Con Delaney** living and working in County Kildare.

► Facing page (below left): Andrew Pike the Artists with Catherine Marshall Art-Writer and Curator.

► Right, from top to bottom:
1. Barbara Henkes Filmbase Homeland Seminar Seminar 2015 .

► 2. Postcard Project Launch with Melanie Scott, Patricia Hurl and Gillian Mitchell.

► 3. Katrina Maquire Video Projection

► 4. Postcard Project Active Retirement Group Roscrea



September

Exhibition 'Bád' is our last exhibition for this year; the exhibition will be curated by the artist Fergus Murphy.

Bád (eng: Boat), with Bernadette Burns, Suin Hanrahan, Patricia Hurl,



Explore Ireland's Historic buildings and Heritage sites

