EUROPE AND THE COUNTY OF CORK

A Heritage Perspective

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An Chomhairle Oidhreachta
The Heritage Council

2018 EUROPEAN YEAR OF CULTURAL HERITAGE
#EuropeForCulture

Contents

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Message from **Cllr. Patrick Gerard Murphy**, Mayor of the County of Cork and **Tim Lucey**, Chief Executive, Cork County Council

Cllr. Patrick Gerard Murphy
Mayor of the County of Cork

Tim Lucey
Chief Executive, Cork County

2018 is the European Year of Cultural Heritage and it is fitting therefore that the 6th instalment in the Heritage of County Cork Publication Series takes a look at the relationship between our majestic County of Cork and the European Continent; its place within it and all the histories and heritage shared between us.

The Heritage of County Cork Publication Series, overseen by Cork County Council's Heritage Unit, has been most successful to date; having sold over 4,000 copies at home and abroad and having received a citation of excellence on the national stage.

The latest publication in the series follows in a similar vein to those already undertaken, covering so many different aspects of County Cork's heritage and providing specific examples of intriguing connections; both the well-known and not so well-known.

For this publication Cork County Council was delighted to draw upon the expertise of a range of different heritage experts and not least the community groups who, year after year, have engaged in the project. The result is a most fascinating examination of the heritage connections between County Cork and Europe as a whole.

We believe that this publication is a most fitting addition to the series and commend everyone involved in its production.

Preamble and Acknowledgements

This publication is an action of the County Cork Heritage Plan and has received funding from the Heritage Council and through the heritage budget of Cork County Council. For more information on the effortless work and support of the Heritage Council, visit www.heritagecouncil.ie.

The Heritage Unit of Cork County Council (**www.corkcoco.ie/arts-heritage**) wishes to sincerely thank a number of people without whom this publication would not have been possible. While the publication continues in the same vein of other such publications in the Heritage of County Cork Series, to mark 2018 as the European Year of Cultural Heritage, the end product is a result of a number of different authors, who each provided a chapter of great insight relating to a particular aspect of Cork-European heritage. It is to these authors, first and foremost, that acknowledgement is due. These authors have brought their very own *blas* to the publication, expertly conveying their knowledge of the heritage connecting Cork and Europe. In this regard, thank you most sincerely to Elena Turk, Denis Power, Connie Kelleher, Cal McCarthy, Tomás MacConmara, John Hegarty and Clare Heardman.

The project process from commencement to completion including additional text, images and overall editing was carried out by County Heritage Officer, Commemorations and Creative Ireland Coordinator, Conor Nelligan; County Archaeologist Mary Sleeman and County Architectural Conservation Officer Mona Hallinan with the backing and support of Michael Lynch, Director of Service and John O' Neill (retired). A special thank you also to Beatrice Kelly, Head of Policy and Research, Heritage Council, for her advice and support.

As part of this project, numerous Heritage Groups and individuals throughout the County were asked to get involved, drawing on the county's appreciation of our place in Europe and the local knowledge of the many connections and stories that are shared with mainland Europe. The response was excellent and so many of the fascinating connections unearthed and submitted, with thanks to local individuals and community groups, have added an even greater depth and cultural relevance to this publication. A most sincere thank you to each and every one of you.

There are many aspects to the production of a book but two of the most critical ones relate to the design and printing of the publication itself. A very special thank you in this regard to Ian Barry for his creativity in design and to all at Carraig Print who have produced a most delightful end product.

Lastly, thanks to you, the reader, for your interest in the shared Heritage of County Cork, and in particular the connections that the Rebel County has with Europe.

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Introduction

The understanding and appreciation of heritage is growing strongly in today's world. As we face into uncertain times our heritage and culture seem more important than ever to guide and inspire us into the future. The past is the common ground that frames who we are; it is that shared sense of time and place that connects us all. European culture and heritage is part of our past, and understanding the connection is important if we are to fully appreciate who we are now in this modern world.

Ireland as a country, and Cork as the largest County within it, has connections all around the world – past, present and hopefully in the future - be they with America, Australia, Asia or the UK. Such connections are, for the most part, relatively well documented and appreciated. But another important connection that is perhaps less documented is the historic place of Ireland within Europe, or indeed Europe within Ireland, and how the County of Cork fits into that relationship.

In this the European Year of Cultural Heritage, 2018, and as a fitting addition to the *Heritage of County Cork* series, this publication sets out to explore the heritage connections of Cork with Europe. From the onset one can see that such heritage connections are multi-fold and complex, spanning many thousands of years. Therefore rather than attempt to address each and every aspect of that relationship, the focus is on a number of key aspects, particularly those that are of relevance from a cultural heritage perspective.

In this publication, and different to previous books in the *Heritage of County Cork* series, each chapter has been written by a different author taking a particular aspect of heritage and looking at the interconnectivity between Cork, Ireland and Europe. The topics were carefully chosen to provide an overview covering archaeology, ecclesial heritage, maritime heritage, conflict and change, culture, architectural heritage and natural heritage. A number of local community groups also submitted some great examples of Cork-Europe connections and where possible these have been incorporated into the publication. A selection of sites from around the County of Cork with European connections are also included as exemplars to provide a simple overview of our shared heritage and culture. When we speak of Europe, however, what exactly do we mean?

Providing a definition of *Europe* is not as easy a task as it may first seem. It can be viewed in a number of manners, for example, as a geophysical entity; as an area with similar cultural attributes, or in political terms with reference to the European Union (EU).

From a geophysical perspective Europe is *'a subcontinent that comprises the westernmost peninsula of Eurasia … divided from Asia by the watershed divides of the Ural River, the Caspian and Black Seas, the Caucasus and Ural Mountains and waterways that connect the Black and Aegean Seas together'*[1]. The Europe that we know today did not exist hundreds of millions of

Topographical Europe. Image from Wikipedia Commons.

years ago; Europe as a landmass has always been changing physically. As an example, 300 million years ago the county of Cork was almost at the Equator, and over 100 million years earlier again, the north and south of Ireland were both physically separate from one another, located on different plates that had yet to meet[2].

Population too has changed dramatically over time; humans first having crossed into Europe some 46,000 years ago[3]. At the height of the last Ice Age, circa 18,000 to 20,000 years ago, the population of Europe was a mere 4,400 to 5,900 people – quite literally an endangered species[4]. Today, if we look at the 28 States of the EU, its population is the third largest in the world (after China and India), constituting 508,450,856 inhabitants[5]. By factoring in the populations of countries in Europe but not in the EU, such as Switzerland, Norway and many others, Europe has a population of over 700 million people[6], close to 10% of the world's population.

With mass transport and technological advances connectivity is instantaneous and all-prevailing in today's world. In the past such connections and influences took a much longer time and given Cork's peripheral location at the edge of Europe such connections were slow-moving and often difficult to make. The physical closeness of Britain to Ireland often mediated the interaction

between Ireland and the Continent in a variety of ways over time.

Today, the European Union and its 28 countries occupies a territory of over 4 million km² [7] with France being the biggest country at 632,800 km² and Malta the smallest with a size of only 3,000 km² – two and a half times smaller than the area of County Cork (7,500 km²). Ireland, having an area of 69,800 km², is the 15th largest country in the EU, but less than 1.75% of the EU landmass. By comparison, France and Spain combined occupy 22% of the EU's territory, and from a population perspective, including Germany and Italy, these four countries alone account for almost 50% (49.45%) of the EU's population[8]. The UK represents 12.43% of the population with 63,182,180 people, but with Brexit looming EU statistics may read somewhat differently in the future!

The population of the Republic of Ireland as per the most recent census (2016) is 4,761,865 inhabitants, which is less than 1% of today's EU population. With the County of Cork constituting 10% of Ireland's population, i.e. only 0.1% of Europe's total, it is therefore fascinating to marvel at the many incidences of historical connectivity between Cork and Europe.

According to the 2016 Census there are people of over 200 different nationalities resident in Ireland (535,475 or 11.6% of the national population) and of the top ten, nine of these are European - Poland, the UK, Lithuania, Romania, Latvia, Spain, Italy, France, Germany and Slovakia – which together constitute 368,052 people or 7.85% of the country's population. Based on these statistics it is evident that at least one of every 12 people living in Ireland is from either mainland Europe or the UK.

Map of the European Union. Image from the official Europa Website.

In the County of Cork, which has a population of 416,574 (542,196 including the City), 15.5% of its residents are from abroad; 10% from other counties within Ireland, and 74.5% of its people were born in the County. Cork retains the highest percentage of its county-born people, more so than any other county in Ireland, certainly suggesting that Cork born people like staying in Cork! Notwithstanding this, Cork people have also travelled around the world and over time have made many connections in Europe, as the following chapters will convey.

Cork people's affinity with their home place is well-known, often expressed in a sense of autonomy and self-confidence. However, the powerful influence of European culture has been evident here for millennia. Today, there are many active groups that share strong cultural links with Europe such as the many Town Twinning Committees who have set up strong links with communities across Europe, but also groups like Múscraí San Eoraip, the Irish in Europe Association and the Cork Non-Fiction Writers' Group, the latter having produced a number of recent publications both in English and French[9]. Irish-Polish connections are also incredibly strong, witnessed by the success of the Polska-Éire festival, which has been running for the last number of years.

As James Dooge has pointed out:

> **"Ireland is part of a Europe that is rich in diversities, which waxed strong on the successive contributions of nations and peoples. A Europe in which the individuality of each is wedded to the necessary cohesion of the whole. Ireland has succeeded in preserving the originality of its position and views, without losing the high degree of European consciousness which characterises it [10]."**

Irish civilisation is an old one and whilst often maintaining an independent character it was also influenced in a profound sense by European connections. Also, Ireland has played its part in shaping European identity and will play its part in shaping that identity in the years ahead. With this in mind the County of Cork, with the publication of this book, proudly celebrates its part in the European Year of Cultural Heritage, 2018.

The following chapters now delve into a number of the fascinating heritage connections between Cork and Europe, beginning with a most insightful chapter on our shared archaeology.

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[1] http://worldpopulationreview.com/continents/europe-population/ - accessed on 18/08/18
[2] Mitchel, Frank (1994) Where has Ireland Come From? Country House. Dublin. P. 7.
[3] Manco, Jean (2013) Ancestral Journeys The Peopling of Europe from the First Ventures to the Vikings, Thames and Hudson, London. p.49
[4] Ibid. P. 57.
[5] https://europa.eu/european-union/about-eu/figures/living_en - accessed on 18/08/18
[6] http://worldpopulationreview.com/continents/europe-population/ - accessed on 18/08/18
[7] https://europa.eu/european-union/about-eu/figures/living_en - accessed on 18/08/18
[8] http://ec.europa.eu/eurostat - accessed on 18/08/18
[9] Pers. Comm. Marie Guillot, Cloyne Literary and History Society and Cork Non-Fiction Writers' Group, 05/06/18
[10] Dooge, James (1986) Ireland in the Contemporary World. Gill and Macmillan. Dublin. Pp. 4-6
Ibid.

Chapter 1

European Connections and the Archaeology of County Cork by Elena Turk

Irish people have a unique sense of self that has been created by our shared cultural and social customs, ideas about our past and where we came from, and the physical things that make up our modern world. This book aims to explore the many ways that our heritage in Cork has been intermingled with that of Britain and Europe, both as we receive input from our neighbours and as we ourselves export ideas and people, to shape other peoples' sense of identity.

Most of human history occurred at a time before writing. In Ireland about 90% of the history of humanity occurred at a time before we have any documentary sources. In the past people used mythical histories and stories to explain this mysterious past. In many ways Ireland's famous early history- the Leabhar Gabhála Éireann ('The book of the Taking of Ireland'- usually known as 'The book of Invasions') was created as a way to make sense of this close connection- of the give and take of ideas and people- while at the same time reinforcing the idea that Ireland was 'as good as any of them'. Within this 11th century AD mythical history, waves of settlers come again and again to our shores. The purpose of the book was to give Irish people an epic history comparable with that of the great peoples mentioned in the Bible. The book also served to make sense of folk talks and apocryphal beliefs associated with pre-Christian religions, and in a way reconcile the clash of the two religions – pagan and Christian. In 'The Book of Invasions' Ireland is 'taken' by six waves of settlers, the people of Cessair (decedents of Noah), the people of Partholón (descendants from an apocryphal character in several books of saint's lives), the Nemed (who again could trace their lineage back to Noah but are also thought to relate to a pagan tribe), the Firbolg (descendants of the Nemed who had occupied Greece), the Tuatha Dé Danann (the pagan gods of Ireland) and, lastly, the Milesians (who come to Ireland from Spain after travelling landless for many years, and who became the Irish people alive today). The stories of these invaders helped shape the way many people understand Irish history for many hundreds of years.

Today we have a different way of understanding the ancient past, we use archaeology. Archaeology means studying human life in the past by scientifically analysing surviving physical remains. These remains can be in the form of sites and monuments or things (artifacts). Archaeological analysis can be used to help understand how people lived and interacted with each other, and the world around them. It can be applied to prehistory but is also used in conjunction with historical data (based on documents) to improve our understanding of more recent times. Of course, much of how we see the past depends on how we see ourselves. It is not unusual for archaeological sites to have some folk tales which link them to local folk histories or even to the occurrences in the Leabhar Gabhála. This chapter considers the archaeological heritage of County Cork as it relates to European contact.

Giant Irish Deer skull bones from Ballyoran in North Cork.
Image courtesy of Eachtra Archaeological Projects, photo by John Sunderland.

Many people imagine Ireland, sitting as it does at the western edge of Europe, as an isolated island resting on the periphery of international life. For Prehistoric Ireland, this could not be further from the truth. Before the establishment of road networks, the primary means of movement was on the rivers and seas. Ireland, at this time, was an important point in trade routes with ties across the Irish sea to our nearest neighbours, Britain, southeast to the Iberian Peninsula and along the western coastline of the European mainland, further south still to Africa, and north to Scandinavia and thence to Russia. This prominent position in international trade networks is reflected in the archaeological record. Evidence of movement of people and goods into and out of Ireland can be found beginning with the very earliest settlement of this island.

The Palaeolithic

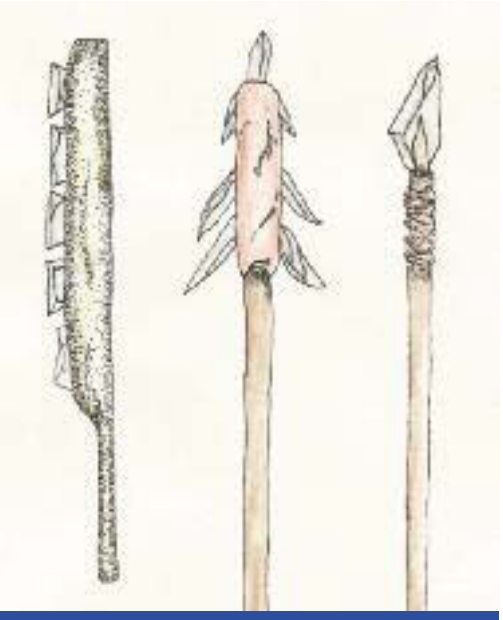
Up until very recently there was no evidence of human settlement in Ireland during the Palaeolithic, or Early Stone Age - the time period when modern humans (Homo Sapiens) lived alongside different species of humanity like Homo Neanderthalensis. However, in 2016, radio carbon analysis of a bear patella (knee cap) found in the early 1900s in a cave in County Clare, came back with a securely verified date of 12,500 years before today. The bone was analysed

because it had cut marks on it which were clearly made by a stone blade, and archaeologists Dr Ruth Carden and Dr Marion Dowd were curious about its' history. The cut marks were made when the bear was being butchered using stone tools- activity which could only be associated with some form of human presence here. The date was 2,500 years older than anyone expected, right at the end of the Palaeolithic[1]. Dr Dowd noted that 'The bone was in fresh condition meaning that people were carrying out activities in the immediate vicinity – possibly butchering a bear inside the cave or at the cave entrance'. The early stone age people who butchered the bear, along with the bear itself, probably travelled to Ireland by a land bridge which connected this country to Britain and then on to the continent of Europe. While there are no sites in County Cork with definite human activity from this period, there are several sites where large mammals, who probably came to these shores via the same land bridge, have been found. At Ballyoran, near Corrin in North Cork, the remains of Giant Irish Deer (Megaloceros giganteus) were uncovered during excavations for the M8. These massive mammals stood 6.5ft tall and had an antler spread of up to 6ft. The Ballyoran bones were dated to 11,139-10,962 BC. Nearby, a separate deposit of Giant Irish Deer antler with tool chop marks was found beneath a deposit of wood which was dated to 8280-7965BC - probably the earliest evidence of human settlement in County Cork.

The Mesolithic

The Mesolithic period (middle stone age), begins in Ireland around 7,800 BC. Mesolithic settlers to this country would have encountered a countryside densely covered in trees. Overland navigation would have been difficult, but Mesolithic people were skilled boat makers. The long coastline and wide-ranging river system in county Cork offered many settlement opportunities for these nomadic hunter gatherers, who probably came across the Irish sea from our nearest neighbours (Britain) or up from the northwest coast of Spain. Mesolithic people rarely settled for long in any one place because they were reliant on seasonal and migratory food sources. Because of this, Mesolithic people did not build permanent houses or monuments, and burials are very rarely found. Organic materials like wood and leather would have been used to create temporary shelters, vessels for storage, clothing and other artifacts. However, organic material can decay, and it is in rare cases under special conditions that it is preserved. There are no examples of such preserved Mesolithic material known in county Cork. Nevertheless, we have significant evidence of Mesolithic occupation in the form of surviving stone tools. Stone tools are implements made from stones including flint, chert and other locally sourced hard rocks. These stones were shaped to allow for ease of use and/hafting and have a sharp cutting edge. Tools such as axes, blades, scrapers and microliths- tiny stone flakes used in combination to make up composite tools- found in Ireland, dating to the early Mesolithic (c.7800-5500BC), are directly comparable to those found across the European continent at the same time. Their presence here illustrates a direct connection between people in Cork and those on mainland Europe. The Blackwater valley has some of the most prolific evidence of early Mesolithic settlement in County Cork. River valleys offered rich hunting grounds and plentiful opportunities for foraging. At Kilcummer Lower, near Castletownroche, stray stone tools were uncovered in a ploughed field in the late 1980s. The excavation that followed unearthed more than 300 pieces of shaped and worked flint including

Microliths from Kilcummer Lower, Cork.
Image courtesy of Cork Public Museum.



Artists representation of composite tools made from microliths hafted on bone or wood.

scrapers, microliths and stone cores (meaning tools were made on site), all probably associated with a settlement on the river cliff overlooking the junction of the Awbeg and Blackwater Rivers.[2] Further scatters of worked Mesolithic stones have been found at Castlehyde East (just outside Fermoy), Conna (between Castletownroche and Ballyhooly), at Castleblagh (south of Ballyhooly) where 19 flint artifacts including one microlith were uncovered and at Rath-healy, north of Ballyoran, where 25 stone tools and fragments were found.[3]

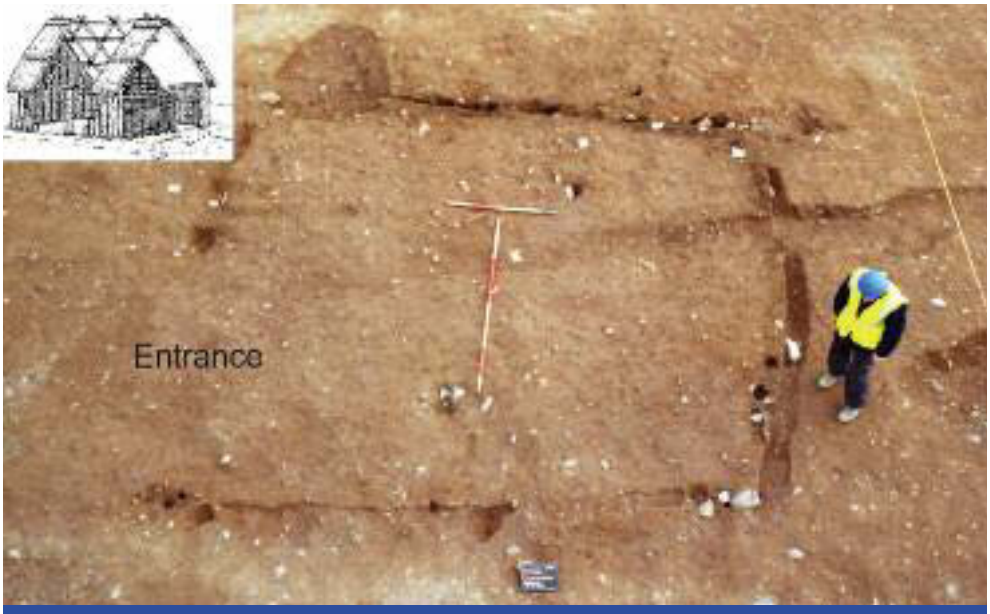
In the second half of the Mesolithic, from around 5,500BC to c.4,000BC, stone tool technology changed. Irish people began to develop their own style of tool production known as Bann Flakes (named after the River Bann where they were first identified by a former professor of Archaeology in UCC, Peter Woodman). Bann Flakes are leaf shaped blades and are larger than microliths. It is unclear why this change occurred, but it reflects a temporary break in the close cultural connection between Ireland and Europe. In Cork, field walking by archaeologists at Inch (Powerhead Bay) uncovered a small scatter of stone tools including a Bann Flake. A late Mesolithic settlement site was found at Curragh Upper near Fermoy during excavations for a gas pipeline which had evidence of hearths and stake and post holes suggesting a temporary structure. The site was radiocarbon dated to 5,216-5,047 BC.[4]

The Neolithic

The Neolithic period, or new stone age, began around 3,900BC in Ireland, and lasted until around 2,400BC. This period saw the introduction of farming, which created a profound change in the way people lived. The development and spread of farming (including growing cereals and farming domesticated animals) allowed people to settle in one place for the first time. It is believed farming and animal domestication began in an area of Asia known as the levant or the 'fertile crescent' (Syria, Israel, Lebanon, Jordan and Iraq)

around 10,000BC. The idea slowly spread northwest through Turkey, eastern Europe and into Germany, France and Spain, taking many thousand years to reach Ireland. The introduction of farming was accompanied by technologies like pottery making and weaving. These new techniques would have spelled dramatic change in peoples' lives with woven clothes, pottery vessels and a whole new diet and lifestyle. This package of new technologies and ideas indicates that there was a direct cultural connection between people in Ireland and those in Britain and Europe, the new ideas were probably spread by a combination of cultural contact and in-migration of people. The landscape of Ireland would have seen significant changes, with the clearing of forests to create field systems, and the development of small clusters of houses where extended family groups formed permanent communities for the first time. Alongside this new landscape; new diet based on domesticated plants and animals, and settled way of life, societal attitudes to the world would have changed. Fixed occupation of a land holding would have been a new concept, and one reflecting the time and effort needed to clear trees and plough soil. Nevertheless, the populations are likely to have been sparse and widely dispersed, remaining reliant on coastal and river travel so communities were not regularly in contact.

Neolithic settlements have been found in Cork at Pepper Hill, near Buttevant; in Barnagore (near Ballincollig); at Ballinglanna North (west of Kilworth); and at Gortore (near Fermoy). These sites were excavated as part of national infrastructure (gas/road) schemes. Neolithic houses were typically rectangular in plan, usually between 5m-7m long and 4m-6m wide.[5] Irish houses of this date are very similar to those found across Europe during the Neolithic, although a small number of larger and more complex examples have been found on the continent.



Barnagore Neolithic House mid-excavation.
Courtesy of Ken Hanley and Archaeological Management Systems, inset by John Murphy.

In the Neolithic period a new type of stone tool began to be made- the polished stone axe. This is an axe created with the same flint shaping and chipping methods used in the Mesolithic period, but then polished laboriously by rubbing in sand to have a smooth surface. The smoother the surface of the axe the more efficiently it could cut into wood and the less likely it was to shatter when in use. Thus, the polished stone axe allowed Neolithic farmers to efficiently cut down trees, and shape wood for use in the construction of houses. It is a tool type found across Europe and was essential equipment for Neolithic peoples. Polished axes survive well in the archaeological record; there are an estimated 20,000 known examples from Ireland. Approximately 80 polished stone axes have been found in county Cork.[6] A polished axe was found near Ravenswood in Carrigaline in the nineteenth century. The house site at Gortore, mentioned above, contained a lithic (stone tool) spread that included shaped arrowheads, polished stone axes and scrapers. Hordes of multiple axes, which were presumably purposefully collected and hidden, suggest that the item had a trade or even religious/spiritual significance. A hoard of 20 axes was found in a bog at Clashmore (near Ballydehob), and nine from a nearby bog at Derryconnell.

Polished stone axes.
Image courtesy of Cork Public Museum.

Another profound change that accompanied this settled lifestyle was significant change in the way people cared for the dead. Burial practices changed as people lived more settled lives. Massive structures, known as megalithic tombs, began to be built. These burial places, which typically housed a small number of people and not the entire community, would have stood out as highly visible monuments in the landscape in sharp contrast to the simple timber houses occupied by the living. They were a means to permanently and visibly connect a community to a place, helping confirm land ownership and kinship ties. One specific type of megalithic structure- the passage tomb- is found in clusters and cemeteries across northwest Europe, Britain and Ireland with some of the earliest scientifically dated sites located in Ireland. Archaeologists think the passage tomb could represent a shared religion or cultural belief system; it certainly indicates close cultural connections at the very least.

A passage tomb consists of a long passage made with massive stones leading to one or more burial chambers at the end. The whole stone structure was covered with a mound of stones and earth known as a cairn, a circle of large stones was used to form the edges of the cairn. Evidence from excavated passage tombs tells us that Neolithic farmers did not bury their dead in individual graves, rather they cremated the body and mixed the burnt bones in with those of other members of their community already housed in the tomb. The archaeological survey has identified 198 passage tombs in Ireland, the most famous being Newgrange in the Boyne valley. However, this type of tomb is rare in the southwest of Ireland, there are just two possible examples of this tomb type in County Cork, both on the western islands; 'the Lag' (now partly submerged) on Ringarogy Island north of Baltimore (RMP CO150-057----), and 'Cill Leice Fórabháin' on Oileán Cléire (RMP CO153-010---).[7] Other unexcavated cairns in Cork may also contain passage tombs, such as at Derreenacarrin near Glengariff.[8] The western distribution of these tombs in Cork, and their conspicuously coastal locations, suggests that they were created by seafaring communities traveling along the coastline looking for lands to settle.

Some of the stones used in the construction of these passage tombs were decorated by the farmers using stone tools, and the decorative style is commonly called 'passage tomb art'. Hammer stones were used to chip away at the massive rocks of the tomb to create incised abstract patterns, usually a combination of spirals, chevrons and serpentine lines. Such careful decoration would have taken a lot of time and effort to create. Some people have suggested that the patterns are more than simple aesthetic creations and that the different patterns held important symbolic meaning- a spiral could represent the sun, or even life, a serpentine line could mean rivers or perhaps a person's spirit. Others have suggested that the designs were related to acoustic resonance and music played on or near the stones. We may never know for certain what messages these stones were intended to convey. Interestingly, some of the largest concentrations of passage tomb art in Europe are found in Ireland, at Knowth in county Meath. There is even some suggestion that the passage tomb itself originated in Ireland and the culture spread from here out to western Europe. One beautiful example of a stone with this art form was found in the 1800s on Cape Clear. It is probably associated with a passage tomb that is now destroyed. The stone can be seen today in the Cork Public Museum in Fitzgerald's Park.

The Cape Clear stone. The decorations on this stone were laboriously made by hitting it with a stone hammer.
Image courtesy Cork Public Museum.

Passage Tomb Art on an entrance kerbstone from Newgrange.

Most other megalithic tomb types are equally rare in Cork. There just two Portal Tombs (a structure with two massive stones at the entrance supporting a large cap stone) in this county. Again both are based in the southwest- Aghaglashlin, on the hillside between Lisavard and Rosscarbery, and Arderrawinny tomb between Toormore and Skull; a third possible example on the coast at Rostellen is thought to be a folly associated with the domain of Rostellen House. These two positively identified tombs represent just over 1% of the total in the country. Not a single Court Tomb (a type of megalithic tomb with a courtyard set in front of the entrance) has been positively identified in Cork – there are 303 recorded in the country as a whole. However, Wedge Tombs, which come into full force during the Bronze age, are extremely well represented in Cork.

Bronze Age

The Bronze Age follows the Neolithic period and lasts from around 2,400-700BC in Ireland. The transition from Neolithic to Bronze Age societies in Ireland was marked by the introduction of new technologies like metal working (metallurgy), new styles of pottery, new social practices and the introduction of non-funerary megalithic structures such as stone circles and standing stones. A widely scattered culture known as the 'beaker culture' dominated Europe from c.2900-1800BC. This cultural group, identified by use of a specific type of beaker-shaped pottery, seems to have been connected with the spread of new ideas about technology and a type of warrior elite culture. Beaker pottery has been found in a number of areas of Cork including at Moneen near Glanworth, Ballyhooly south near Castletownroche, and at sites excavated for the M8 and M22 motorways, showing a strong connectivity between Cork and Europe, even many thousands of years ago.

One of the big changes that occurred in the Bronze Age, however, was a change in the way ritual/religious practices were expressed in monuments. Three of the four types of megalithic tombs found in Ireland went out of use in the Bronze Age- the Passage Tomb, the Court Tomb, and the Portal Tomb. However, the Wedge Tomb, which began to be constructed at the very end of the Neolithic, came into its strength during the Bronze Age. 560 wedge tombs have been recorded in Ireland, 114 examples are known from County Cork- just over 20% of the total number. The largest number of tombs is in a loose cluster between Millstreet and Dunmanway, with the concentration then spreading southwest towards the coast of the Beara Peninsula and Brow Head, and a scattering of outliers in the rest of the county. While there are no direct parallels for Wedge Tombs in Europe, the monument type is part of a family of gallery tombs which are spread across western Europe. Their presence in Ireland may well reflect cultural drift of religious practices, whether these practices were imported into Ireland or exported out from here is difficult to define. Labbacallee Wedge Tomb, near Glanworth in North Cork, is thought to be the largest wedge tomb in the country. It was excavated in 1934 and several burials contained within came back with a date range of 2,202 BC and 2,138 BC.[9] Altar Wedge Tomb, near Skull, another excellent example of the type, was excavated in 1989, and several cremated burials were found within alongside flint tools, fish bones and shells.

Bealick Wedge Tomb near Macroom.
Image courtesy Bernadette McCarthy.

The ability to identify ore, mine it, extract metal from the ore and make it into functional tools and ornaments required significant skills, time and effort. The concept was introduced at first by trade of finished products- we know from archaeological finds that flat copper axe heads made on the continent were traded or gifted to Irish people by Europeans around 2,500BC. Four of these copper axes were found on the banks of the River Awbeg near Castletownroche in North Cork. Soon after, small groups of people began to look for ore in Ireland. These small groups probably taught local populations how to work the metal. The Doonour axe mould, found on the Sheep's Head Peninsula near Bantry in the 1960s and today held in the National Museum Dublin, is a very

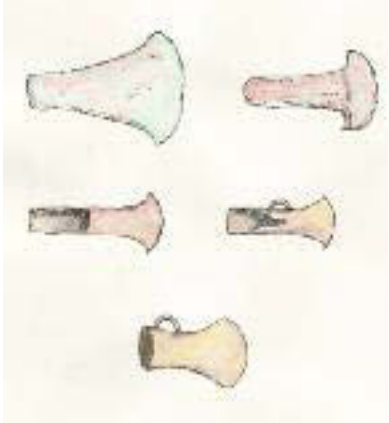


Illustration of different styles of Bronze Axe Head. As the Bronze Age progressed the design of axes became more complex and efficient. Simple forms from the early Bronze Age were replaced by socketed axe heads by the Late Bronze Age, which were easier and more secure to haft.

Bronze axe heads cast in a replica stone mould based on the Doonour Axe mould, found near Bantry in the 1960s.

Image courtesy of Robin Turk and John O Neill.

rare example of the kinds of moulds used by the early metal workers to cast their bronze axe heads. The earliest actual metal working in Ireland was the manufacture of moulded copper and hammered sheet gold beginning around 2,400-2,000BC. The Ross Island mines in Kerry are the earliest excavated mines in the country (c.2,400BC), but copper mines of Bronze Age date have been identified at a number of sites in County Cork. The mine Ballyrisode on the Mizen Peninsula in Cork probably began soon after Ross Island. The mine consisted of a single inclined opening at the base of a low outcrop of exposed copper ore, and an associated spoil mound left behind when the ore was processed. Twelve polished stone axe heads (used for mining ore) were found on the site by antiquarian excavators in 1854. Larger copper mining activities were carried out at Mount Gabriel, where 32 separate pits were worked between 1,700 and 1,400BC. To make bronze, copper must be alloyed (mixed) with tin. Ireland has no natural source for tin, and so all the tin used was imported. Metal testing has revealed that the primary source of traded tin in Ireland at this time was in Cornwall. The earliest evidence for alloying in Ireland is around c.2200 BC. This need for international trade means that for the entire Bronze Age, a period lasting more than two thousand years, there was probably organised, regular trade carried out between Ireland and our nearest neighbours Britain. Those trading connections almost certainly went both ways, with Irish goods and copper being exported at the same time as tin was imported. It is very likely that ideas and concepts travelled along the same trade networks.

Ireland is known for an unusually large collection of Bronze Age gold, particularly given the size and likely population density. This hammered sheet gold was used to make ornaments and jewellery. The earliest known gold objects from Ireland are known as 'sun discs' and probably date to around 2,300BC.[10] Many archaeologists have compared the abstract geometric embellishment and shape of these circular objects to pins found on mainland Europe. It is possible that they were made by European settlers (known as Beaker Folk) in Ireland, or were made as copies of pins seen when Irish people traded with European cultures along those well used trade routes. Six 'sun discs' have been found in county Cork, including a matched pair found in Cloyne.

The middle and later Bronze Age saw a population explosion in Ireland. This is characterised by the intensification of farming and an increasingly stratified society. Competition for land increased, and as the age progressed weapons, including swords, daggers and shields, are found in the archaeological record for the first time. A bronze sword was found in the Womanagh River in east Cork in the 19th century[11] while bronze Halberds (a dagger like type of blade which was hafted on a long wooden handle almost like an axe) have been found at Maryville, Inchigeelagh, and Bantry in Cork. The intensification of farming and the removal of trees accelerated the natural formation of iron pan in the subsoil, which in turn led to the spread of bog and the reduction in fertile land. Impoverished lands may have led to significant pressure on food production and social conflict. Around 1,400BC, large defensive enclosures, known as hillforts, began to be built in Ireland. This site type is found across Europe and is thought to represent both the presence of an elite class and an increasingly warlike society where competition for fertile land was becoming aggressive. Hillforts are situated strategically on hilltops overlooking broad expanses of land. They probably helped to define ownership of land and resources within a territory. There are more than 60 hillforts in Ireland, with five sites identified in Cork. Cashel hillfort near Innishannon is the largest in the country.

At the same time, new ritual monuments begin to be created in the landscape - no longer burial places but rather stand-alone features made of massive rocks. They functioned as sacred sites probably used for regular rituals which may, again, have reinforced a community's ownership of a territory. These monuments range in size from just a single standing stone- there are well over 1000 examples of these in County Cork- to stone pairs of which there are 117 Cork examples and stone alignments, with 83 examples across County Cork. The most impressive arrangement is probably the stone circle. There are 100 stone circles recorded in County Cork, 53 of these have just five stones, but they are still eye-catching features in the landscape. Similar sites can be seen across Britain and into France clearly suggesting a cultural transfer of ideas between Ireland and our European neighbours. Many have alignments which may have been intended to connect the landscape to the heavens or specific astral events. At Drombeg, in west Cork, the stone circle is aligned with a notch in a hillside where the sun sets at the winter solstice.

Knocknaneirk Stone Circle near Macroom is one of a number of five stone circles in the county.
Image courtesy of Bernadette McCarthy.

Iron Age

The Iron Age in Ireland begins at the end of the Bronze Age, around 400BC, and lasts until 400AD. It is characterised by the introduction of iron working. Iron slowly replaced bronze as the dominant metal because it is much stronger. Again, the advances in metal working technologies seen at this time are generally taken to suggest strong connections with society outside Ireland, because people needed to learn about the new processes. The extraction of iron from iron ore is very different from the extraction of copper from copper ore. Iron requires a 'solid state conversion'; unlike copper it never turns to liquid. The Iron Age is often referred to as the Irish dark age - archaeological evidence for this period is sparse. This is at least partly due to the natural decay of iron objects in Ireland's acidic soil- unlike bronze, iron rusts.

Iron Age culture is associated with the tribes of people known as the Celts. For this reason, the Iron Age holds particular significance for the people of Ireland. Our sense of heritage and identity has been tied to the idea of the Celts since at least the 18th century, and the early history of the Irish Republic used a romanticised view of the Celts to help establish an idea of Ireland's past before British rule. However, the archaeological background of the Celts is perhaps more complex than many people understand. Celtic peoples were first identified by linguists who studied the way languages developed in Europe. On the Continent Proto-Celtic languages began to separate from Indo-European languages in the Bronze Age, around 1200BC. Around 800BC, people in the Hallstatt area of Austria, who spoke full Proto-Celtic, began to follow religious and cultural practices which would come to characterise most Celtic people. It is widely believed that Celtic material culture and language- if not the actual people themselves- then spread from this part of central Europe to Germany, westward to France, most of Spain, and then across to Britain and Ireland. The Romans regularly referred to the Celts as if they were an organised unified group of people, but in all likelihood many different and unconnected people adopted Celtic ways while also maintaining some of their own traditions. Irish is one of a small number of Celtic languages still in use, alongside Scots Gaelic (which developed from medieval Irish), Welsh and Breton. Linguistic analysis and placename evidence suggest that Irish, as a distinctive language, developed around the beginning of the Iron Age, 400BC. Placename evidence led many scholars to believe that the 'pre-Celtic' Bronze Age

The Cork Horns. Note the raised La Tène decoration to the base of the horns.
Image courtesy Cork Public Museum.

people were wholly wiped out with the arrival of the Irish speaking peoples. When a country is peacefully settled, incoming people tend to adopt existing placenames, but placenames in Ireland are generally derived from Irish or from peoples who influenced Ireland later (the Normans, Vikings and English and so forth). Nevertheless, archaeologically, there is relatively little evidence of a large-scale invasion and accompanying mass genocide in Iron Age Ireland. One of the important sites which does appear to suggest some mass conflict is the Cliadh Dubh, a massive defensive ditch found in Cork. The Cliadh Dubh or 'the black ditch' stretches in a generally north-south direction between west Munster and east Munster. Three sections survive, the longest part, measuring more than 20km in length, reaches from the Ballyhoura Hills to the Nagle Mountains in County Cork. This linear earthwork comprised an earthen bank, possibly topped with a palisade of upright posts, with steep V shaped fosses to either side. The line of the earthwork is preserved in field and townland boundaries today, and, when built between 139-250AD, probably represented the meeting point of two rival territories. Whether this was the horizon of a 'Celtic occupation' is almost impossible to prove due to a lack of archaeological evidence.[12]

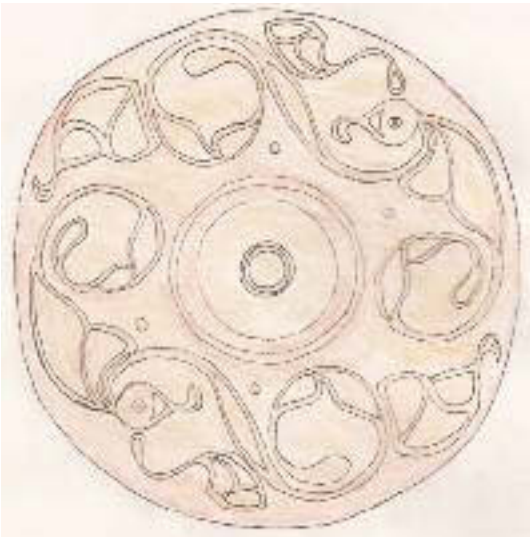


Illustration of La Tène style artwork on a Bronze Shield found on the continent. The style is known for flowing lines and abstract images from nature, in this case birds.

Other than the actual production and use of iron in Ireland, there are surprisingly few artifacts which show a direct trade connection between European cultures and Ireland. One of the few known artifacts which do suggest such a link was found in Cork- the Cork Horns. These hollow bronze horns are ornamented with La Tène style of art, an abstract art style which makes use of flowing lines and (sometimes fairly abstract) images from nature (animals, plants and birds). It is named for the site of La Tène in Switzerland, where a large collection of artifacts with this style of artistic decoration were discovered. La Tène Celts, who were a continuation of the Hallstatt Celts, were active on the continent from c.300-100BC and the Cork Horns are tentatively dated to around the same time. They were discovered in 1909 in the River Lee and are now housed in Cork Public Museum. The horns almost certainly formed part of a ritual headdress or helmet comparable with the Pertie Crown (now in the National Museum in Dublin) and many archaeologists have connected this form of horned crown to depictions of Celtic deities on the continent with horns or antlers. The quality of the decoration and casting suggests that this was worn by a powerful figure.

Early Medieval Period

The coming of Christianity to Ireland around 400AD brings about the end of the Iron Age and the beginning of the Early Medieval Period, which lasted until the coming of the Anglo-Normans around 1,200AD. The connections between Ireland and Europe become ever more nuanced and complex at this time, and the close connection between religious establishments and architectural changes changed the Irish landscape dramatically. Technological advances which occurred around this time include the first ever wheel thrown pottery seen in Ireland - earlier pottery examples had all been hand raised pinch pots or coil-built pots. The intimate connection between Ireland and Europe can also be seen in the numerous trade goods which were imported into this country. Amphorae, food storage vessels and red-slipped bowls were all imported from the Mediterranean and France between the sixth and eight centuries. Known as A, B and E-wear, these pots would have held exotic foods, oils and wine. Their presence in archaeological sites, such as at Garryduff Ringfort in Cork, suggests an element of luxury, reliant on international trade, creeping into everyday life. Garryduff ringfort was clearly one of the wealthier ringfort sites. Excavations revealed not just the presence of exotic ceramics but also the beautifully decorated gold 'Garryduff Bird'. In addition to pottery, trade in glass and enamel work appears to have flourished at this time. Irish craft workers were skilled in the production of beads and decorative glass ornaments, but archaeological evidence appears to suggest that the majority of the ornaments were created using recycled glass which had been imported. At Garranes Ringfort, in north Cork, significant evidence for glass working was found in the form of crucibles and scrap glass 'cullet'. The latter was probably imported as whole vessels from Britain or France and was recycled for decorative pieces when the vessels broke. Decorative glass millefiori was made at this site in Cork and Irish millefiori was renowned across Europe. The word millefiori means multiple flowers, the coloured glass beads cut from long rods are often compared to flowers.

The Garryduff Bird, from Garryduff Ringfort in North Cork. This tiny gold bird was probably made on site.

Image courtesy of Cork Public Museum.

Ringforts served as defended farmsteads but also as centres of craftworking. While generally taken to be a specifically Irish site type, the similarity with South Welsh 'raths' and Cornish 'rounds' suggests the possibility that the site emerged from cultural interaction between Western British and Irish populations. Europe in the early medieval period was dominated by cultural traditions influenced by the former Roman occupation, consisting of many towns and villages long before they were to become the norm in Ireland.

Viking period

Garranes ringfort plan, redrawn from O'Riordain 1942. There are three concentric rings of banks and ditches to the site, suggesting it was a high status ringfort.

The end of the early medieval period is sometimes referred to as the Viking period. This stretch of time, from around 800-1200AD, is characterised first by Viking invasions and later by the establishment of Viking settlements. The Vikings came to Ireland from Scandinavia. The earliest Vikings raided along the rivers and coastline of Ireland, but as time passed Vikings began to settle here. They established towns and became known as powerful merchants and traders- changing the nature of the Irish landscape by introducing the concept of urban life, commerce and formal market areas. The Vikings began the civilisation of Ireland. The cities of Dublin, Cork, Limerick, Waterford, Wexford, and Wicklow all began as Viking settlements. Excavations in Cork City have uncovered significant evidence of the Viking town that grew up in the South Main Street area. Excavations at sites along South Main Street, Hanover Street, Bishop Lucy Park and, most recently, at the former Beamish and Crawford site, uncovered evidence of Viking (or Hiberno-Norse) houses, craftworking and industry. The Beamish and Crawford excavations uncovered one wattle walled Viking house, radiocarbon dated to 1,070 AD, which was 25 years earlier than any previous date for Cork City. These excavations also uncovered artifacts associated with industry and craft, including a 30cm long weavers' 'sword', a wooden object used on a loom, which was intricately carved with back to back human heads. Within the hinterland of these settlements, life for the everyday person would have changed dramatically. The wide and complex trade networks established by the Vikings brought a range of new goods to Irish people. Archaeological evidence suggests that Viking trade networks extended back to Scandinavia, east to Europe, as well as further afield to Asia and the Far East. Cork City grew rapidly at this time, but it is not the only part of the county to have had a Viking connection. At Lonehort, on Bere Island off the coast of West Cork, a large artificial breakwater was found at the entrance to the harbour in association with a boat naust (area for repairing boats). This has been interpreted as a possible Viking harbour. Youghal, in east Cork, is also reputed to have an early Viking settlement. The "Annals of Youghal" record that a site was first inhabited in 853. An image of a Viking Ship carved into a stone in St Mary's Church, Youghal, is thought to have been created around this time.

View over Lonehort Harbour, Bere Island.

Glanworth Castle. An Anglo-Norman town grew up around the fortress in the later medieval period and it is recorded that the Vikings before them had travelled upriver here. The field to the foreground is thought to be the location of the early Anglo-Norman town, which would have stretched as far as the nearby medieval church site.

Late Medieval Period

In 1169AD the Anglo-Normans came to Ireland at the invitation of Dermot MacMurragh, who sought the help of mercenaries in regaining his kingdom in Leinster. Their arrival marks the end of the Early Medieval Period and the beginning of the Late Medieval Period. The myriad architectural developments which accompanied the Anglo-Norman conquest of Ireland - including castles and formal monastic buildings - had a dramatic impact on the character of the Irish landscape. Their very nature signifying a rate of change and development would have shocked the ordinary Irish people who had never seen buildings so large before. Additional connections with Europe are signified by the religious developments which accompanied their colonisation, building contact with monastic communities in France and forming part of a formalised church structure directed from Rome. The Anglo-Norman impact on Ireland went beyond isolated castles and monastic establishments of course - one of the main impacts they had on the countryside was the creation of inland towns and villages. Towns like Buttevant, Carrigaline and Glanworth were built up around Anglo-Norman castles and grew into important regional centres.

There were many ways in which the archaeological record reflects more subtle connections between Ireland and our European neighbours, ways which would have affected the daily lives of the average citizen. These connections focus on trade. As Anglo-Norman culture became the culture of the elite and spread across Ireland, tastes and interests began to change. French would have been commonly spoken in castles and larger houses, even by Irish lords, and the more someone aspired to a high social status the more likely they were to invest in and display goods traded from the continent. In major ports such as Cork, Kinsale and Youghal, customs accounts show that salt, spices and dried fruits such as figs and raisins were imported from the Mediterranean, while wines from across France but particularly Bordeaux, were also consumed in large quantities. Trade in fine cloth was particularly active, with the Irish and Anglo-Normans in Ireland aspiring to French fashions. The rich archaeological evidence from Cork City includes several thousand vessels and fragments of vessels from France, Normandy and Britain. Pottery finds from excavations at the site of Skiddy's Castle, North Main Street, Cork, included pottery such as French Saintonge, English Ham Green, Italian and English Sgraffito, Dutch cockerel dishes, and German stone wear. Alongside these European artifacts Cork City held more exotic finds including amber beads from the Baltic, probably via France or Britain, and green porphyry stone imported from Greece[13]. Excavations in Cork's other Anglo-Norman towns, such as Buttevant, Youghal and Kinsale, have also revealed significant quantities of French and English pottery types and other exotic artifacts indicating increased trade connections from the late medieval period onwards.

Illustration of imported pottery from the medieval period including Saintonge jug. These vibrant coloured pots would have been a common sight in Anglo-Norman settlements and show the degree of international trade that was carried out.

Early modern Era

The market house in Kinsale. This building would have been the centre of a thriving international trade in the town.
Image courtesy of Eoghan Nelligan.

The period between 1550 and 1691 is often referred to as the Early Modern Era. This time in Irish history is characterised by several developments, which would eventually create a society very much like the one we understand today, based on commerce and established international influences. The eventual suppression of the Earls of Desmond in 1583, after the Desmond Rebellion, allowed Queen Elizabeth to establish firm control over much of Munster. The Plantations, beginning in the 1590s, resulted in further social change, with many new towns being built. In Cork, Sir Walter Raleigh and Lord Boyle were among the most influential characters, and both were associated with diverse international commerce and trade. This was a time when world views changed dramatically due to advances in science, maths and medicine as well as dramatic social change, political upheavals, and the emergence of capitalism- and all these factors relied on close connections between Ireland and the wider world. These connections are apparent in the remains of everyday life. The trade in wines, spices and cloth which had developed in the medieval period continued to be significant and many European pottery types continued to be traded in Ireland, both as vessels for exotic foods and as trade goods of themselves. An act concerning the imports, customs and mines of Ireland, passed in 1585, made Youghal, in East Cork, one of eight privileged ports with permission to discharge wine and the town grew in wealth. When Boyle took over controlling interest in Youghal from Walter Raleigh he invested heavily in the expansion of the port. In early 1600, the town was elevated to the rank of 'staple town', receiving the exclusive rights to carry on the wool trade with Bristol, Liverpool, Chester and Milford. By 1640 it also saw a flourishing trade in tobacco, originally introduced to Ireland by Raleigh who was a resident of Youghal.

The Tudor control of Ireland, especially after the decisive Battle of Kinsale in 1601, meant that much of Cork's connection to mainland Europe at this time was mediated by England. Irish fish, wool and hides were shipped to Britain to be processed and traded on to the continent, and religious changes (the suppression of the monasteries and the spread of the Church of England) meant that religious and political connections to the wider world were becoming more limited. This is the period when English influences really began to control Irish life, and our relationship with Europe becomes one of seeking aid rather than the give and take of trade. Many powerful figures sought to maintain close international ties with the hopes of gaining political control or improve social standing. The Williamite War (1688-1691) saw many of these international ties brought to the fore. The French King Louis XIV (who supported James II) sent 6,000 French troops to Ireland in 1690, in return for 6,000 Irish recruits. These recruits were led by Justin McCarthy, Lord Mountcashel, and left from Cork and Kinsale. They were organised into regiments and formed the nucleus of Mountcashel's Irish Brigade in French service.

18th and 19th century

Ireland continued to change and progress as the Tudor period passed into the Georgian and Victorian times and into modernity. Society changed once again, with an ethos of 'improvement' (personal, scientific and technological) becoming almost an obsession with people from all walks of life. Formally planned, rigidly laid-out architecture was used to create a sense of order and the streetscapes of many of Irelands towns saw dramatic change. Towns like Bandon, Clonakilty, Cobh, Mallow and Youghal all saw waves of developments which changed the character of the streetscape bringing it closer to its modern appearance. New wider roads were laid out, new ordered terraces of houses were built. The sash window, with its classical proportions began to dominate buildings, and orderly arrangements of bays and floors was de rigour. Public facilities including libraries and parks were becoming more common, developing a sense of civic pride in Cork's towns. At the same time, a myriad of technological advances stemming from the agricultural and industrial revolutions, rationalised and mechanised many aspects of everyday life. The way people lived, worked and played all changed. One of the major changes in the lives of every day people came about with the development of mills and factories, and the resultant abundance of cheap mass-produced foods and goods. It was now an everyday practice for normal people to own imported goods such as clothes, ornaments, furniture and cooking utensils and these are all found in archaeological sites.

Lid of toothpaste jar, Camden Fort Meagher, Cork. Areca nuts were imported into Britain from colonies in the Pacific, Asia and east Africa and processed into paste to be resold throughout the British Empire and Europe.

By the end of the 18th century Cork Harbour had become one of the most important nodal points in the British provisions trade, protected by a battery of forts located around the inner and outer harbours, for example Fort Davis on Spike Island, and Camden Fort Meagher in Crosshaven. Butter from the butter market was world renowned for its quality and was shipped from Cork all over the British Empire, as was Irish salt beef, Irish Porter and many other foodstuffs. The Gunpowder Mills in Ballincollig was an important resource to the British Army at the beginning of the 19th century, and together with the provisions trade justified continued British investment into the defence of Cork. Non-military exports were also expanding, served as they were by the improved facilities in the harbour and associated road and rail connections. Decorative glass, produced in Cork in the 18th and 19th century was traded, from glasshouses at Hanover Street and Wandesford Quay in Cork City, across Europe. Cork glass production was reliant on the import of coal from South Wales, and on the expertise and raw materials available from England. If not for the improved transport connections which occurred at this time it may never have been a viable industry. Improved roads, and their associated bridges, were largely the

result of investment by the Grand Juries. These bodies were forerunners to the County Councils, and used funds collected from local landowners to improve public facilities. They emerged from the spread of enlightenment ideas about the improvement of society through investment in public realms and social facilities. Many bridges which were built or repaired by the Grand Jury are now protected structures or listed archaeological monuments (for example the bridge at Mallow). Additional roads were laid out by Turnpike Trusts from around the 1780s; these were essentially local projects which relied initially on local investors and were then paid off by tolls (taken at Turnpikes – hence the name), for instance, at Ballynamona Bridge near Wallstown the trust erected a new bridge with an accompanying toll booth, while Buttevant Old Bridge was extended and widened by a grant from the Turnpike Trust in c.1760-70. The Post Office and the Board of Works continued to invest in road construction and improvement as the 18th and 19th century progressed. Furthermore, by the end of the nineteenth century, there were no less than five county railways and one national rail link with terminuses in Cork City.

As the Irish government began to take control of developments within the country following independence, they continued to invest in industrial development and transport networks, largely

Buttevant Old Bridge, North Cork. This site was an important part of the growing trade networks that united rural towns with larger towns and ports, encouraging the movement of people and goods.

to encourage economic growth. Establishments such as Blarney Woollen Mills and Youghal Carpets benefited from these policies. Ireland fought to be recognised as a modern, liberal republic which would stand as an example to the world of somewhere which could successfully come out of many years as part of the British Empire and establish self-governance. Nevertheless, our social and economic success has been the result of communication, trade and co-operation with our neighbours, both in Britain and across the European continent.

The archaeological record shows that county Cork maintained close connections with Europe for many thousands of years. Without this contact we would be a different, maybe even diminished people. Our contact with the wider world has always played a central role in our sense of identity and nationhood. The *Leabhar Gabhála* (book of invasions) is a blend pagan mythology and mythical history where each wave of invasions resulted in the expulsion of the earlier peoples, and it is built on the premise of contact with European cultures. Indeed, this central theme has been passed into folklore and has become part of how we as a people understand our past. One of these waves, the Milesians, are said to have landed in Bantry and local folktales about the colonisation and settlement abound. However, the archaeological evidence of movement to Ireland tells a different tale. One perhaps more peaceful, but with no less contact for all that. Our past is a tale of migration and settlement, cultural drift and trade with no more than small scale local conflicts for much of prehistory. We should be rightly proud that Cork has always welcomed European contact and influence without ever losing a sense of our own identity. This is as true today as it was ten thousand years ago when settlers first landed on our shores, and circa 1,600 years ago when Christianity first arrived.

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Chapter 2

The Archaeology of Faith in Medieval Cork: Local Tradition and Foreign Inspiration by Denis Power

Throughout the medieval period one of the main factors that kept the county of Cork in contact with Europe was Christianity. To examine that relationship through archaeological remains, be they churches and monasteries or religious objects, can seem like looking through opaque glass, guessing contact through similarities in architectural styles and craft techniques. However, archaeology does accurately reflect the ebb and flow of that relationship and can often reveal underlying trends not always readily apparent otherwise.

Ireland was not part of the Roman world though that civilization had a strong influence on the island which lay on its periphery. There seems little doubt Britannia and Roman Gaul were trading with Ireland and this is reflected in the 2nd century AD "map" by Ptolemy that shows a knowledge of the coastline and inland waterways of an island that lay on the periphery of the then "known world"[1]. There are references in early texts to trade with Gaul[2] and there is archaeological evidence for this trade from the excavation of three ringforts in the county, at Garranes near Bandon[3], Ballycatteen near Kinsale[4] and Garryduff near Midleton[5]. This evidence comes in the form of fragments of pottery representing amphorae as well as cooking and drinking vessels. This pottery comes from as far afield as Turkey and Egypt and suggests the importation of luxury goods like wine, vegetable oil and dried fruit[6]. These excavations also revealed evidence for metalworking in iron and bronze as well as the production of glass and enamel objects, all indicating a connection to the material culture of the late Roman world. An exception piece of art in this context is the gold bird found at Garryduff which shows Anglo-Saxon, Frankish and Lombardic influences in its design[7]. It is significant that all three ringforts lie within striking distance of Cork Harbour.

Interaction with the Roman world introduced two interrelated ideas that will profoundly change Ireland: literacy and Christianity. The earliest evidence for literacy comes in the form of ogham stones[8] [9]. These stones are inscribed with the name of individuals, in the genitive case, using an alphabet of incised lines cut across the edge of an upright stone. The language used is the earliest form of Old Irish and though impossible to date accurately, the earliest of these inscribed stones may be c. 300 AD and so just pre-date the introduction of Christianity. But the inscribers of these stones seem to have known something of Latin and therefore ultimately of Christian texts. It has been suggested that the area where the script originated was in the Lee valley stretching back to the Derrynasaggart Mountains and that these early inscriptions "may represent a local response to fashions apparent in the Roman world in the late fourth and early fifth centuries"[10]. There is a strong tradition that Christianity was introduced into the south of the country separately and possibly slightly earlier than the Patrician mission in the north. The noticeable concentration of ogham stones in the south-west and along the Barrow river catchment may be indicative of the conduit along which missionaries arrived into the south-west. Ogham stones are also found in the

Irish-settled areas of Wales and Cornwall where they are sometimes combined with Latin inscriptions[11].

The early Christian mission to the south is impossible to reconstruct from surviving historic documentation but by the sixth century a number of key figures have emerged in the Cork area as the founders of important early ecclesiastical centres. These include St Ciarán of Cape Clear, St Colmán of Cloyne, St Olan of Aghabullogue, St Abban and St Gobnata of Ballyvourney and St Fachtna of Ross Carbery. Of these the best documented and probably the most remarkable is Colmán mac Léinín who was not only a noted *fili* but whose work "provided the foundation for centuries of Christian life in Cloyne"[12].

The accounts we have of these early figures in church history come largely from *'Lives of Saints'* composed from the 8th century and later, although it is probably unwise to see the texts as factual historic documents. For example, in the 12th century Irish Benedictine monasteries in Germany, known as *Schottenklöster*, had a strong Munster bias and were producing material to counter the Patrician claim of primacy by Armagh by promoting the idea of a pre-Patrician mission in the south[13]. Another example is St Finbarr, the reputed founder of a monastery in Cork, who, it has been alleged, may not be an actual personage but a creation from various sources amalgamated to promote Cork as an important ecclesiastical centre[14].

Holy Well outside Saint Gobnait's House in Baile Mhúirne.

However, when the Christianisation of the Cork area came about it seems in little doubt that much of the indigenous belief-system was incorporated by the new religion. An example of this is the conversion of ritual pagan springs into *holy wells* where the water was taken to venerate the curative power of a local saint[15]. It is no surprise that a majority of sites identified as early ecclesiastical centres have a holy well dedicated to a local saint nearby. A good example of this is St Gobnait's holy well at Ballyvourney[16] [17] [18]. This is still venerated and is the final *station* in the local pilgrimage on the saint's feast day of the 11th of February. The holy well here is located a short distance c. 60m from the medieval church and graveyard and this is a typical arrangement where the well is adjacent to but outside the monastic precinct. In woodland nearby is another well that is still venerated, St Abbán's Well, and close by is another venerated site known as St Abbán's Grave[19]. If there is an example in Cork of a pagan shrine converted to Christian use this is a strong candidate. Flanking a low cairn of loose stones are three ogham stones and on top of the cairn is a bullaun stone. The excavation of Gobnait's House in Ballyvourney, a circular stone enclosure, in the 1950s[20] [21] showed evidence that the structure was an iron workshop and this may indicate that "the cult of Gobnait is that of a female version of the ancient god Gobniu ... the male Celtic god of metalworking"[22].

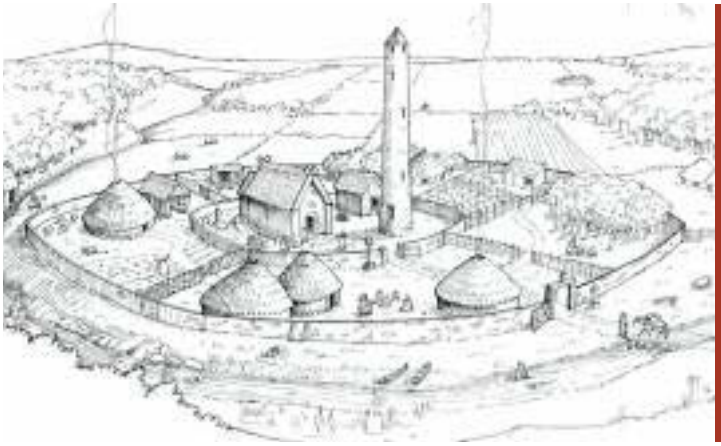
The great continuity of ecclesiastical location throughout the medieval period enables us to identify early centres. These have been termed *monasteries* in most of the literature to date but more recent scholarship has tended to shy away from the universal use of this term as many of these sites had a wider pastoral and episcopal role[23]. By examining the surrounding landscape of graveyards that contain a medieval church, the circular form of a vallum can sometimes be identified, often fossilised in the surrounding field boundary system[24]. Even when the monastic enclosure, or part of it, has long been ploughed over it can be recognised as a crop-mark in aerial photography. A good example of this is Killeenemer in north Cork. Here the enclosure is exceptionally large (215m in diameter) reflecting its importance as the chief church of a powerful tribe[25].

Christianity was well established by the 8th century and we see this in the art being produced at that time, particularly in some of the stone carving. At Kilnaruane near Bantry is a remarkable carved stone, probably the shaft of a broken high cross. Amongst the scenes carved on the face of the stone is a boat being rowed across a sea of crosses. This linkage of Christian symbolism with maritime endeavour shows the importance of sea travel to the early church[26]. Another interesting carved stone is found at Ballyvourney. Here above an encircled Maltese cross is a cleric holding a crosier that has been described as a "busily striding figure"[27].

In terms of artistry a cross-slab at Tullylease, in North Cork, deserves special mention as it one of the finest Early Christian decorated cross slabs in Ireland[28] [29]. The stone is decorated with a framed shafted Greek cross that contains frets, spirals and interlaced patterns. The *carpet page* on the Lindisfarne Gospel has a near-identical cross pattern and there is also comparison with details on the Ardagh Chalice. These comparisons date the cross to the mid-8th century and this style of Hiberno-Saxon art, which shows Germanic influences, places Tullylease in a broader Western European context[30]. Likewise an inscription on the stone in Hiberno Latin, which reads in translation "whoever will read this inscription let him/her pray for Berechtuine"[31], shows connections in its

style to inscriptions from Pictish Scotland and with Wales. Though the earliest reference to the site comes in the 11th century, it had long been associated with St Berrihert, a seventh century Saxon saint. He is probably one of the monks that fled Britain after the Synod of Whitby in 664, the result of a dispute between the Irish church and Rome over the date of Easter[32].

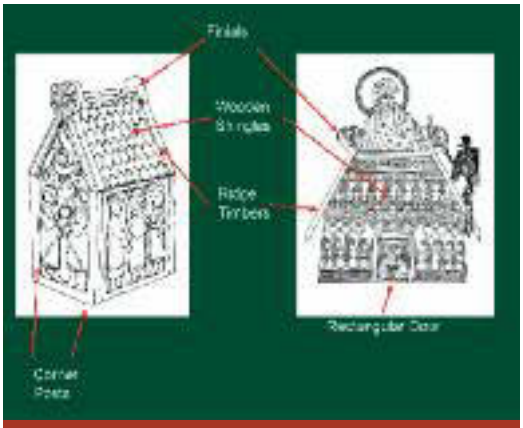
The Tullylease inscriptions are a reminder of how important Latin was to the early Irish church. Knowledge of the bible was only available through Latin so it was important for churchmen to be able to read the language. Latin scholarship was a feature of the Irish mission to Britain and the Continent during its heyday around 600 AD. This early mission was concentrated on Gaul in France where some three hundred new monasteries were founded under Irish influence around this time[33].



An Early Christian Monastery circa the 9th century.
Image courtesy of Limerick Education Centre (www.itsabouttime.ie).

Another signature of ecclesiastical centres was the round tower. The contemporary name for these was *cloicthech* (bell house) and this appears to have been their primary function[34]. Though the round tower is particular to Ireland (there are two in Scotland) they bear a striking resemblance to the tall narrow staircase turrets - a feature of French and German churches of the ninth, tenth and eleventh centuries, roughly the same period as the round towers[35]. They have also been compared to the free-standing *campanili* of Italy but this may be a coincidence of independent similarities[36].

Two round towers survive in Cork, at Cloyne and at Kinneigh. The round tower at Cloyne[37] marks the site of an important early ecclesiastical centre, one of the primary symbolic functions of these towers was to signal such places. It stands to a height of c. 30m and has seven floors above a basement. The original conical cap was destroyed by lightening in the 18th century and was then replaced by the current crenulated parapet. The other surviving round tower is at Kinneigh in mid-Cork[38]. It has a unique hexagonal base below the usual circular plan. Both Cloyne and Kinneigh are probably 11th century in date.



The features of a typical Early Christian Church.
Courtesy of Limerick Education Centre (www.itsaboutime.ie).

The 9th century Labbamolaga Church in North Cork.

Bede, the great historian of the early church in England, once described a typical Irish church as "not of stone but of hewn oak, thatched with reeds"[39]. There is an illustration of what one of these wooden churches looked like in the Temptation of Christ page in the Book of Kells[40] [41]. But there is also a tradition of church building in stone going back to the 9th century and we do have the remains of some of these early stone churches in Cork. The bulk of these are grouped in the north east of the county with examples at Labbamolaga, Brigown, Killeenemer, Britway and Coole[42] [43]. A remote example is on the island of Skeam West in Roaringwater Bay[44]. These are small single-cell buildings with the doorway in the west end-wall and a window in the centre of the east wall overlooking the altar. A characteristic feature of all these churches is the presence of *antae*. These are short square projections of the long side walls beyond the end walls and this projection is sometimes carried up the gable and topped by a finial. This feature is a probably a skeuomorph, which is a feature copied in one medium from another. Though no examples survive we can assume that this projection of the side walls is a timber feature of wooden churches[45] [46]. It has recently been suggested that Irish *antae* may instead be derived from the pilaster buttresses of North Italian churches possible mediated through Anglo-Saxon England. We know that there was much activity by Irish clerics on the Continent and they would have seen churches with this feature and like the round tower it may be an Irish response to a Continental prototype[47].

Irish clerics were frequent travellers abroad in the seventh and eight centuries, notably to Irish foundations like the monasteries at Luxeuil, St Gall and Bobbio[48]. The network of these houses in Gaul, Germany and Italy was also used by pilgrims, both clerics and laity, whose ultimate destination was Rome and even if possible Jerusalem itself. The flow of ideas backwards and forwards along these routes could also cause problems for the Irish church. This was particularly the case in the seventh century when a controversy arose over the different date on the calendar when Easter was celebrated in Ireland and on the Continent[49].

One interesting relic of the pilgrimage to Rome is a piece of porphyry found on the island of Skeam West in Roaringwater Bay[50]. Porphyry is a stone that was used extensively by the Romans and fragments were often retained by pilgrims as a memento of the Holy City.

Travel abroad became more difficult in the eight century when the Viking raids began; the first recorded raid on Ireland was in 795 and these became prolific in the following century. Large ecclesiastical centres like the monastery at Cork became targets of these raids; the first here in 822 was followed by another ten raids before the century was out[51]. Church burning was not something new in Ireland; tribal warfare regularly features attacks on church sites long before the Vikings arrived but the ninth/tenth century does seem to be a high-tide mark for the old monastic Irish church and it is perhaps more than a coincidence that this coincides with the Viking raids[52].

Before long the Vikings were establishing bases along the coast and these eventually developed into permanent trading posts. Cork is an example of this type of settlement and recent excavations in the city have revealed much about their occupation of the low islands in the river below the monastery of Barre. The Vikings were great craft workers and their influence was soon felt, especially in metalwork. One of the finest examples of Hiberno-Viking art is the Shrine of St Lachtin's Arm, one of the treasures of the National Museum of Ireland. St Lachtin is associated with Donaghmore and Aghabullogue, important early ecclesiastical centres in Mid-Cork. This is a reliquary for holding a relic of the saint's arm[53] [54]. It is made of bronze with an inlay of silver covering a core of wood in the shape of a forearm with the fingers bent to meet the palm. The arms are decorated with interlaced animal-headed ribbons of silver that bear a strong mark of the Scandinavian Urnes style but with a distinctive Irish pattern. The piece is dated by an inscription to between 1118 and 1121. Another important piece of metalwork dating to the 12th century and also showing Scandinavian influence is the small bronze cross found in Cloyne in the 19th century[55]. This was originally affixed to the cover of a holy book judging by its rivet holes. On the four arms are identical "long-drawn figures of diabolical appearance".

As already mentioned a feature of the church in Ireland throughout the medieval times was the practice of pilgrimage abroad. Whilst the practice seems to have been on the wane by the 9th century due to the dangers of the journey, the route to Rome was reopened in 1027 and there is plenty of evidence of Irish pilgrims making the journey in the 11th century. This had an important influence on the reform of the Irish church as visitors to Continental monasteries became aware of new practices not yet effected at home. With the advent of the Hundred Years War (1337-1453) overland pilgrimage through mainland Europe became perilous and an alternative route became popular. This was a sea journey to North Spain where the relics of St James the Apostle at Santiago

de Compostela was the destination[56]. Boats bearing pilgrims from ports like Cork, Kinsale and Youghal was a feature of the 15th and 16th centuries. The pilgrims were often groups of local nobility like the lord of Barry Roe, Timoleague, and his retinue of followers who made this pilgrimage to Santiago in 1507. Unfortunately they were lost on the return journey across the stormy Bay of Biscay and never heard of again[57].

The twelfth century was a period of renaissance in Europe inspired by the rediscovery of classical learning via the Islamic world. Attempts to reconcile Christian theology with Aristotelian logic lead to a profound resurgence in theological scholarship and this in turn engendered church reform and rejuvenation. The early twelfth century saw the Irish church ready for and in need of reform especially in terms of regularising its episcopal and diocesan structures to bring them in line with current Roman practices. In 1111 a synod was held at Ráith Bressail, the site may be on the Blackwater west of Mallow[58], in which the country was divided into a diocesan system, the basic framework of which still survives today. This led to a flurry of new building as cathedrals and parish churches were needed for this new arrangement. Whatever the changes in structure of the church there is continuity in location with most 12th century cathedrals located at existing important ecclesiastical sites, as is the case at Cork, Cloyne and Ross, the county's three 12th century diocesan centres.

The physical embodiment of the 12th century reform of the Irish church is Romanesque architecture[59] [60]. As in the case of the re-discovery of classical texts, the renewed interest in Roman

Romanesque Door at Ballyhea Church.

and Greek buildings sees the initiation of a stylistic advance in European architecture. The signature feature of this new style is the development of the round arch and vault to particular church forms with an allied pallet of decorative sculptural motifs. The Carolingian Empire promoted this style in its development of the basilica church, itself an adoption of a Roman plan, and by the 11th century it was widespread on the Continent[61]. The masterpiece church of the style in Ireland is Cormac's Chapel on the Rock of Cashel, built c. 1130. Elsewhere a more refined Hiberno-Romanesque Architecture developed as a particular Irish adoption of the style. The Normans brought the style to England and by the late 11th century large-scale Romanesque cathedrals were being built at places like Durham[62]. Both the Cistercians and the Normans when they arrived into Ireland in the 12th century were building in the Romanesque, their buildings showing respectively a French and English influence in their style.

Cork does not have a great corpus of Romanesque churches, at least in terms of what has survived. At Ballyhea[63] [64] the round-arched door is framed by a gable-shaped portal without decoration save for two beast heads that flank the arch. Elsewhere what survives of the style is confined to window and door surrounds. Another Romanesque survival is the church at Aghacross which, though heavily rebuilt, still retains much of its 12th century character[65].

In 1169 a group of mercenaries from south Wales landed at Bannow Bay in Co. Wexford heralding a partial invasion of the country by Anglo-Norman settlers. This invasion can be seen as part of a wider European phenomenon of colonising movements from the centre to the periphery[66]. Norman influence was to have a profound effect on the church in the areas they settled. In Cork this represented the eastern half of the county and along the coast west as far as Barryroe. Indeed the Anglo-Norman invasion was supported by the Pope as it was likely to further reform the Irish church. It was the Norman habit when taking over an area to by-and-large usurp the existing territorial boundaries and even the existing names. Thus the three existing dioceses that covered the county remained largely the same in terms of parochial distribution and identity, thus the dioceses of Cluain Uama, Corcaigh and Ros Ailithir became Cloyne, Cork and Ross respectively[67].

An important part of the 12th century renaissance in Europe was the rise of the Cistercian Order. A leading light of this renaissance was St Bernard who joined the Cistercian abbey of Cîteaux in 1112[68]. St Bernard's idea was that monks should lead a strictly regulated lifestyle in a secluded monastery that was designed to a standard design reflecting a cruciform church on the north side of a square courtyard or garth, around which a covered walkway or ambulatory gives access to and from the church to the other important buildings of the monastery[69] [70] [71]. Chief amongst these was the chapter house where the main business of the abbey was conducted and the refectory where the monks ate. On the first floor of the cloistral ranges were the dormitories. As the Cistercian order spread out from its homeland in France, and it did this very rapidly in the 12th century, it brought with it the cloistral plan[72].

Though the Cistercians founded four monasteries in Cork, very little of these survive to be seen today. At Abbeymanister, founded in 1172 by Dermot Mac Cormac Mac Carthy, king of Desmond, some earthworks mark the site[73]. By 1278 this community had moved to a new site nearby on the shoreline of the Argideen estuary. Here just some fragmentary walls of the church and a small

tower, both heavily altered in later times, now stand[74]. Unfortunately nothing survives above ground of the other three Cistercian foundations. The site of the abbey of Chore, founded in 1180, is now occupied by the Church of Ireland church and graveyard in Midleton[75]. Another Anglican church marks the site of the abbey of Albus Tractus in Tracton, and Castrum Dei abbey lies beneath the town of Fermoy[76].

Not everything went smoothly for the Cistercians in Ireland. A recurring feature of church politics in medieval Ireland was the conflict between traditional Gaelic practices and Roman imperatives. The Normans were adept at exploiting this tension by painting the native church as backward and recalcitrant. A typical example of this is the Conspiracy of Mellifont of the 1210s and 1220s, which pitted Cistercian foundations with a native background against those from the conquered lands, like Midleton in the Norman east of the county[77]. This conflict led the abbot of Citeaux, under Norman influence, to complain to the Pope about the "conspiracies and rebellions" of monasteries affiliated with Mellifont i.e. those under Gaelic patronage[78].

However much the Cistercians revolutionised monasticism in Ireland the most successful order in terms of the number of foundations established was the Augustinian Canons[79] [80]. This order followed a Rule based on the writings of St Augustine of Hippo who died in 430. The order came to prominence in the mid 11th century under the patronage of Pope Leo IX. An important house

Arcade at Cloyne Cathedral.

Ballybeg abbey Buttevant with dovecote in fore ground and remains of church behind.

in establishing the order was Arrouaise in north-eastern France near the Flemish border. By the 1120s, largely under Arrouaisean influence, the order had spread into England and Wales and into Ireland in the 1130s. One of the earliest foundations in Ireland was Gill Abbey founded by Cormac Mac Carthy, king of Desmond[81]. Nothing now stands of this priory sited near St Finbarr's monastery in Cork.

By the early 13th century a new style of architecture, the Gothic, that had its origin in northern France, had arrived in Ireland. This style was quickly adopted by the monastic orders especially in the Anglo-Norman areas of the county. The south transept of Cloyne Cathedral has early examples of this style cut in Dundry stone[82] [83]. This stone was quarried in Bristol and became popular in Ireland in the 13th century.

Substantial remains survive of two medieval Augustinian foundations in county Cork: Ballybeg near Buttevant and Bridgetown on the banks of the Blackwater near Castletownroche. St Thomas the Martyr's Priory at Ballybeg was founded c. 1230 by the de Barrys just south of their town of Buttevant[84] [85]. It was the chief monastery in their lordship and the dedication to Thomas Beckett of Canterbury shows a strong Norman influence. Enough survives of the priory to get a fair idea of its layout. The chancel of the church has a long rectangular plan, without transepts, and is late 13th century in date. At its western end is a tower, inserted in the 15th century, which still stands to full height [86]. Enough survives to make out the rest of its plan with a short nave, a cloister south of the junction of nave and chancel. A feature worth noting here is the ruin of a columbarium. This latter is one of the best preserved examples in the country with its horizontal layers of nesting boxes; pigeon was an important part of a medieval monk's diet. One of the most complete ruins

of a medieval monastery in the county is the Priory of St Mary at Bridgetown[87]. This was founded for Augustinian Canons c. 1202 by Alexander fitz Hugh early in the Anglo-Norman colonisation of north Cork. The priory has a strong connection with St Victor's monastery in Paris which promoted a rigorous version of the Rule of Augustine.

The austerity and the aloofness of the Cistercians, and to some extent the Augustinian canons, was all very well in its own right but left a gap in terms of the pastoral role of the church. This need led to a new form of monasticism where the emphasis was on preaching and interaction with civil life. The two central figures here are contemporaries: St Francis of Assisi (1182-1226) and St Dominic of Osma (1170-1221), respectively founders of the Franciscan and Dominican orders of preaching friars. These orders had a profound impact on Christian life in medieval times, no less in Cork than elsewhere in Europe[88].

Substantial remains of Franciscan friaries survive at Buttevant, Kilcrea, Sherkin and Timoleague[89]. Two of these, Buttevant[90] and Timoleague[91], were founded in the mid-13th century but the other two are part of a second wave of Franciscan foundations in the mid-15th century. There were Franciscan friaries in Cork (North Mall) and Youghal but nothing survives above ground at either site to be seen today. Buttevant friary stands on the west bank of the Awbeg just outside the north gate of the walled town; this placing just outside the town walls is a typical location for a medieval friary. Apart from one tower (now incorporated into the 19th century Catholic church) and the foundations of the east range, only the church itself now stands here[92]. Timoleague friary, picturesquely sited on the shoreline of Courtmacsherry Estuary, is on the borderline between the

Timoleague Friary. Image courtesy of Eoghan Nelligan.

Gaelic west and the Anglo-Norman east; this is reflected in conflicting evidence of its founder between Donal Glas Mac Carthy, lord of Carberry, and William de Barry[93]. In any case it later became synonymous with the Mac Carthy Reagh lordship and was the burial place of its lords. The church and the cloister survive here as well as most of the buildings of the east range.

The 14th century was a period of general regression in Western Europe with the Black Death a significant fiasco. This pandemic struck Ireland in 1348-9 and had a devastating effect on the country especially in the walled towns that were almost entirely Anglo-Norman in origin. This was a disaster for those friaries located adjacent to these towns and many lost a significant number of friars to the disease[94]. One of the chief chroniclers of the disease was a Franciscan friar John Clyn and his account of its spread documents the death of many of his fellow friars. Clyn's account also documents his interest in the Church on the Continent and how news of events there was eagerly sought by him.

The Black Death/Plague Epidemic saw close to 1,000 people die in Cork in 1348 and close to fifty million lives across Europe – approximately two-thirds of the continent at the time[95]. *'That disease entirely stripped villages, cities, castles and towns of inhabitants, so that scarcely anyone would be able to live' wrote Brother John Clyn. 'The plague was so contagious that those touching the dead or even the sick were immediately infected and died. Many died from carbuncles and from ulcers and pustucles that could be seen on shins and under the armpits; some died, as if in a frenzy from pain of the head, others from vomiting blood. There was scarcely a house in which only one died but commonly man and wife with their children and family going one way, crossing to death'. The bodies of the dead piled up too quickly for normal burial. Mass graves known as Plague Pits were opened outside the city walls. Hundreds of remains lie together in forgotten locations beyond the boundaries of the old city that have now been built over. At the time, people believed that the end of the world had come, as is evident from Clyn's last written words, 'I leave parchment for continuing the work, in case anyone should still be alive in the future and any son of Adam can escape this pestilence and continue the work thus begun'.* The plague took its toll on the economic development of Cork. By 1350, the city didn't have sufficient money to pay its taxes'[96].

By the end of the 14th century the religious orders were in significant decline with few new foundations, little building activity and a significant fall in recruits. This situation changed significantly in the 15th century. By now the difference between Gaelic and Anglo-Norman areas had reduced significantly over much of the country and especially so in areas like Cork where there was now little difference in cultural and social terms between those of Gaelic or Anglo-Norman origin. This is reflected in the church where the often bitter disputes of the 12th and 13th centuries between the ecclesiastical establishments of the two traditions are rarely repeated.

One of the forces that drove the great revival in the fortunes of the Franciscans in Ireland from the 15th century had its origins in a reform movement within the order that developed in France and Germany in the late 13th century[97]. This split between two traditions, the Conventuals and the Observants, based on various interpretations of the Rule of St Francis, was formalised in Ireland by Pope Pius II in 1460 when he appointed separate heads to the two movements. In Cork new friaries belonging to the Observant tradition, which was gaining in momentum at this time, were established at Kilcrea[98] and Sherkin[99]. These are two very interesting sites as so much of the buildings survive to roof level. Kilcrea friary was founded in 1465 by Cormac Mac Carthy, lord of Muskerry[100] close to one of his chief castles. The Franciscans were noted for their scholarship and this is reflected in the scriptoria that are a feature of their friaries. At Kilcrea a multi-windowed room above the sacristy is the best preserved scriptorium in the country. It was here that the friar Micheál Ō Clérigh collected some of the material that would form part of the Franciscans' greatest contribution to Gaelic scholarship - the *Annals of the Four Masters*. Nearly all of the buildings survive to full height though, as with most medieval monastic ruins, it has been extensively used as a graveyard from the 18th century. Sherkin friary, founded in 1449 by Finighin O Driscoll, is another nearly complete ruin. Its location on an island with access to the sea exposed it to attack by pirates[101].

Kilcrea Friary. Image courtesy of Aoife Nelligan.

St. Mary's Medieval Collegiate Church in Youghal.

The other order of friars that contributed much to the medieval church in Ireland was the Dominicans[102]. Their priory in Cork has recently been the subject of an important archaeological excavation that has revealed much of the layout of a complex that had long been buried under the developing city. The fact that the excavation uncovered some two hundred graves, over a hundred in the church and the rest in the cloister area, shows how popular burial within the confines of a monastery was in medieval times[103]. Two of these skeletons, both men, were subject to trepanation i.e. the drilling of a circular hole in the cranium. This was a widespread practice in medieval Europe thought to relieve a number of mental and physical ailments. This treatment emphasises the importance of the Orders in introducing concepts into Ireland that ultimately derive from the writings of classical authors like Aristotle and Galen (for early medicine in Cork see Lee 1996[104]).

Perhaps the most exotic monastic foundation in Cork is the Knights Hospitallers' foundation at Mourneabbey. This order was founded to tend to pilgrims to Jerusalem and was brought to Ireland by the Normans. Their church of their preceptor at Mourneabbey is in the care of Cork County Council and an archaeological excavation was conducted there recently in conjunction with conservation works by the Council[105].

The county contains a number of remarkable medieval parish churches, notable amongst them St Mary's Collegiate church in Youghal[106] and St Multose church in Kinsale. St Multose is one of the few medieval parish churches in Ireland still in use and retains much of its early 13th century character[107]. Roughly of the same date is St Mary's, the second largest standing medieval parish church in the country[108].

Henry VIII's split with Rome in 1534 had profound repercussions for the church in Ireland so that over the next one hundred and fifty years the Roman Catholic Church went from a dominant position to the extreme margins, replaced by the Anglican Church as the dominant Established Church. But this was not a sudden change but one effected by evolving political and military events more than by any religious imperative. Beginning these changes was the dissolution of the monasteries officially enacted by an Act of the Irish parliament in 1537. However of the four hundred or so monastic establishments in the country many survived into the Elizabethan era and some past that into the early 17th century.

The 17th century was a turbulent time in Cork and there is little new church building. The next major stage of church building shows a strong retrospective movement, the dominant styles of neo-Classical and neo-Gothic. It was perhaps surprising that when the Protestant burgers of Cork city decided to rebuild their cathedral in the 1860s it was to the Gothic of Northern France their architect William Burges turned for inspiration, producing a building of flamboyant exuberance not often associated with the Established Church[109]. After Catholic Emancipation in 1829 the earlier round of architecturally designed Roman Catholic churches favoured a neo-Classical style, as typified by the church on Pope's Quay in Cork with its columned portico. However, as the century progressed neo-Gothic was adopted vigorously and the new cathedral of St Colman's in Cobh, begun in 1867, is another essay in the medieval Gothic style[110]. Thus in a sense the influences that formed the character of church building in Cork had turned back to medieval France for its inspiration as it had done many centuries in the past.

St. Colman's Cathedral in Cobh.

As we have seen in this chapter, the interaction between county Cork and Europe during the medieval period was one of changing relationships and interactions. In the pre-Norman period reforming zeal was the dominant agent of change, tempered by the vagaries of travel and violence. Once the Anglo-Normans arrived the relationships changed. The Anglo-Normans had a natural affinity with their homeland in northern France and often exploited that influence to the detriment of the native Gaelic church. But Norman influence also brought Ireland into closer contact with the Continent, especially in areas of Norman conquest like the eastern half of the county. Eventually the medieval world was swept aside by the Reformation and the Counter-Reformation. These brought about a whole new set of interrelationships, sweeping away the old order of a single Western Church. It is probably nostalgia for the old order that sees the rise of neo-Classical, neo-Gothic and neo-Romanesque styles in church building and furnishings in the 19th century, the spirit of the medieval world still present in their physical manifestation.

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Chapter 3

Maritime Cork and its Continental Connections

by Connie Kelleher

Cork's connection with the sea and wider Atlantic has influenced its development through time, socially, politically and economically. As the largest county in Ireland with the second longest coastline (1,094km) after Mayo, the sea has played an integral role in sculpting Cork's identity. Indeed the key is in the name itself – Cork, or more appropriately 'Corcaigh' or 'Corcach' meaning marsh or marshy place. The land on which Cork City stands was claimed over time from the sea and interspersed within the indented coastal length of Cork County are to be found strategically developed ports and harbours. With the second largest natural deep-water harbour in the world, after Sydney in Australia, Cork's primary port has played host to all manner of maritime activity over the centuries and has been both influenced and impacted by national as well as international events. For the most part, the Cork coastline is a rural and rugged landscape that has served throughout millennia as facilitator to trade, shipping and settlement but so too as an unforgiving harbourer of dangers and hazards to men of the sea.

Fastnet lighthouse stands as a maritime beacon off Cork's coast providing safe passage to passing ships.
Image: C. Kelleher.

Wreck distribution off the Cork coast shows the immense amount of ship losses throughout the centuries; thanks are due to Karl Brady of the National Monuments Service for his assistance.
Image: Wreck Viewer, National Monuments Service.

The volume of maritime traffic and extent of maritime activity that has taken place between the coast of Cork and Europe has left its mark in the shipwreck record. With over 3,000 wrecks recorded for its coastal waters, of which only about 600 have identified locations, the true number of vessels wrecked off the Cork coast and lives lost in those often cold and dark waters, can only be estimated.[1] The ports of origin of these lost ships was worldwide, but the vast majority were coming from or going to Europe, utilising the North Atlantic for a variety of reasons, including those of conflict, commerce and migration.

This chapter considers Cork's maritime links with the Continent by looking at select times in its history, with a concentration on earlier times; it discusses certain archaeological sites within its coastal and wider landscape connected to those events, all reflective of Cork's enduring maritime connections with Europe.

Contact with Europe began from the earliest times. The first visitors crossed the water to exploit and settle within littoral places. Our ancestors used the waterways around Cork to expand their territorial limits, explore new lands and identify new areas to settle, work and practice their ritual beliefs. Cork's coastal fringe attests to this long link with man's use of the sea and its history and archaeology reflect those long gone journeys. Evidence for the earliest arrivals into the Cork area can be seen in the Mesolithic and Neolithic tools recovered from around Cork Harbour in the nineteenth and twentieth centuries and the megalithic tombs around Cork's coast and on its islands.[2] Rostellan Portal Tomb, within Saleen Creek on the east side of Cork Harbour and the Lag Passage Tomb, near Ringaroige Island, north of Baltimore village in West Cork, are two such sites. They provide not just evidence for burial and ritual practices within the hinterland between land and sea some 5,000 years ago, but may also inform on rising sea levels, with both sites now washed regularly during tidal movements.[3] Flanking the coastal edge of Toormore Bay the

National Monument site of Altar Wedge Tomb stands sentinel within an ancient landscape overlooking the wide Atlantic and its aspect forces the visitor to consider the ritualistic meaning behind these megalithic monuments. Orientated to face the open ocean, when standing between its two main orthostats and beneath its large capping stone while looking seaward, Altar connects our prehistoric past with the present and one can ponder man's link to the sea at the time when Altar was built.[4]

Who the builders of such monuments were is unknown but their arrival into Ireland would have necessitated the use of watercraft of some sort. First arrivals would have crossed the sea from what is now Britain or Continental Europe to populate our littoral fringe. Remains of ancient boats and seagoing vessels provide cultural evidence of these events. The Cuskinny logboat, discovered in the late 1990s on the strand near Cobh, a small wooden craft, carved out of oak, though undated, represents a medieval, or even prehistoric, example of a dugout canoe used during those times.[5] These wooden boats would have plied the waters of places like Cork Harbour and navigated the immediate coastal zone and riverine courses as conduits to the hinterland and inner reaches of the county.

During the Iron Age (c.600BC–AD400) Cork's Celtic connections with Continental Europe can also be traced in some of the artefactual assemblages from sites, including those located inland. Such evidence not alone points to transatlantic travel but traffic and trade into the interior for a period that, as highlighted by Professor William O'Brien of University College Cork, until recently little was known. Certainly our Celtic forbearers crossed the sea from mainland Europe around 500BC and settled in Ireland, with Ptolemy's map indicating that the Iverni tribe populated the region that later became known as Cork.[6] Evidence for this migration and/or contacts comes

View from the west of the National Monument site of Altar Wedge Tomb. Image: C. Kelleher.

Aerial view of Garranes Ringfort; thanks are due to Prof. Billy O'Brien for assistance with this.
(Image: W. O'Brien, UCC).

BELOW:
Astronomer, mathematician and geographer, Claudius Ptolemy drew his map of 'Hibernia' or Ireland around the year 140AD; detail taken from *Cosmographia Claudii Ptolomaei Alexandrini*, published in 1467.
(Image: National Library of Warsaw, Poland).

from Roman pottery finds from a number of sites in Cork, including late-fourth to early sixth-century pottery from Garranes, the inland, high status multivallate ringfort near Templemartin. Comparable ceramics were archaeologically recovered from Tintagel in Cornwall, the site famously associated with King Arthur and his Round Table Knights, and point to wider trade and travels taking place between Cork, Britain and Europe and the use of imported wares within a secular rather than liturgical context.[7] Recent investigations at Garranes have shown that the site itself was occupied during the Bronze Age (c.2,500BC– 600BC) before the ringfort was built.[8] As just one example, however, of goods imported into Cork and into its interior, the Garranes discoveries and particularly the remains of thirteen amphorae, inform on contacts with other Romano-Celtic regions in the Mediterranean during the prehistoric cultural evolution of Cork.

The discovery in 1909 of the Cork Horns, with their Iron Age La Tène decoration, is perhaps the most striking and well known documented find to date from Cork of Celtic connections to mainland Europe for the period. Professor Michael J. O'Kelly's work on the horns posited that they were probably dropped overboard from a boat and this is worth further consideration in light of more recent research carried out by J.P. McCarthy of University College Cork, whose work shows that they were found along with other wooden material, also noted by workmen at the time, during dredging operations in the South Channel of the River Lee near Blackrock. Whether the timber represented the remains of a wooden wreck directly associated with the Cork Horns, perhaps the boat from which they fell, or indeed could still have been within it when it sank, or whether the wood was from another associated feature or object, remains a mystery.[9] Whatever the actual details of the find location, what is accepted is that the Cork Horns were found within a submerged environment and provide direct evidence for maritime activity and connections to the Continent. Certainly other finds like a Roman fibula from Bantry, West Cork and the twisted, golden-wired neck ornament from Duhallow in North Cork, demonstrate Iron Age links across the sea, most probably with the Iberian Peninsula.[10]

Raiders, traders and merchants

During the Medieval period, from the fifth century, travelling religious people came to the Cork region and established churches, among them pre-Patrician (pre Saint Patrick) Celtic saints from the Continent.[11] The representation on the eight-century Kilnaruane pillar stone in Bantry of what has been interpreted as a skin-covered, pre-Viking boat, like that of a currach with four oarsmen and a steersman, importantly informs on early sailing craft used by the early ecclesiastics in Ireland. To date, the boat is the only recognised Irish depiction of a currach on stone from antiquity.[12] Later, established orders like the Augustinians and Franciscans set up formal foundations here. From Ann Lynch's excavations at the Franciscan Friary on Sherkin Island, extensive contact with Europe is clearly seen in the sheer wealth of material found. Ceramics dating from the Medieval period onwards, but particularly the sixteenth and seventeenth centuries, represent wares from Spain, Portugal, France, Holland, Germany, Italy, England and Ireland; of the Iberian assemblages, a rich, regional typological diversity is represented, with significant quantities of nine different types of wares.[13] The ceramic finds from Sherkin Friary confirm the maritime activity

Representation on the Kilnaruane Pillar Stone of a boat sailing through a sea of crosses, four oarsmen and a steersman are also depicted.
Image: C. Kelleher.

that took place in Baltimore Harbour and the centrality that boats and ships played in the lives of those living and trading there.

Boats were a principal element too in the arrival of the Vikings to Cork's shores. Until the recent excavations at the former Beamish and Crawford Brewery site in Cork City, it was believed that the Viking development of Waterford as an urban settlement was the earliest. However, dating evidence from Cork's formal urban beginnings under the Vikings from the Beamish and Crawford site suggests it is concomitant with eleventh-century Waterford.[14] Although these Norse invaders arrived into Munster much earlier, raiding in the seventh century, with the first recorded in circa 820AD on the monastery in Cork (in the marsh area); it was not always about pillage as many of the Vikings were legitimate merchants who sought to establish trade networks with the native Gaelic rulers. They used their 'knarr' or trading ships alongside their 'longships' (warships) to navigate the waters of the Cork coast and the use of Cork's harbours as safe havens for their ships is recorded. References are found to 'longforts' or ship harbours but, to date, only one has been positively identified in Ireland, though others have been suggested.[15] The longfort is to be found at the very southeast tip of Bere Island in Bantry Bay, known as Lonehort Harbour. Within the natural harbour an artificial breakwater has been identified along with the basal remains of a stone jetty and boat nausts. The latter are artificial boat shelters where boats could be stored or repaired.[16] These Scandinavian raiders and traders eventually integrated with the native populations and mercantile business flourished during the Hiberno-Norse period. Wine in particular was imported by these Viking merchants in such abundance and purchased by the religious foundations that Gerald of Wales, in 1185AD, noted that it was as though the vines grew locally. He also recorded that hides were exported in large quantities from Cork to the Continent in reciprocal trade.[17]

The Vikings and native Gaelic MacCarthy lords in the Cork City area were displaced by the arrival in the twelfth century of the Anglo-Normans from Wales and they in turn began to develop it into a major port town, setting about building a substantial town wall to enclose and defend the expanding settlement.[18] Towns in other areas began to develop accordingly during the thirteenth century, and many in rural Cork obtained borough status and held markets, including at Dunamark in Bantry, the most westerly market at the time and in Timoleague, which became a vibrant port. Overseas trade expanded and links were strengthened with the English ports of Bristol, Chester and Southampton along with the regions of Gascony and Normandy in France under Henry II, King of England, as well as Bayonne and Bordeaux. The seaport towns of County Cork flourished, especially Youghal, Cork and Kinsale and wine was again one of the primary imports, though much of it was in turn re-exported to Scotland and Wales. Also arriving into Cork at that time, as tax collectors for the king, were Italian bankers and customs were imposed on the export of goods, including on wool and hides. The control of trade and markets through more formalised administrative mechanisms began to emerge.[19] It was from this time that Cork expanded its trading networks with the Continent, new trading opportunities opened up and professional merchants began to operate in the port towns. Cork's genesis as a primary merchant capital within a European context began and the later 'Merchant Princes', including names like Skiddy, Penrose, Lapp and Lavitt, are forever remembered in the names of streets and quays in the city.

Gaelic rule and Gaelic demise

The more rural and peripheral harbours in Cork remained under the control of the Gaelic rulers, lords like those of O'Sullivan Beare and O'Driscoll, following the defeat of the Anglo-Normans in the Battle of Callan in 1261. The native lords did not remain in total isolation however, but were influenced by and, no doubt, selectively adopted strategic Anglo-Norman ways in order to govern more judiciously, generally on a localised level but at times, on a regional one also. The remote nature of these harbours was a mitigating factor for these ancient lordships to retain control for much longer than those that had fully-succumbed to the Anglo-Norman feudal system.[20] The O'Driscolls, as an example of a maritime lordship, obtained their wealth through direct trade with the Continent, but also by controlling those using their territorial waters.

Lough Hyne, Ireland's marine lake and the West Cork coastline that was ruled over by the O'Driscoll lords; their castle is located on the island in the lake. Image: C. Kelleher.

In the fifteenth century it was noted that 'the richest fishing grounds in Europe lay off Baltimore's doorstep' and, as a means of controlling this valuable resource, statutes were issued as early as 1450 that directly prohibited traders and merchants from fishing in Baltimore as 'various liege people have been killed by one Fineen O'Driscoll, chieftain of his nation, who is an Irish enemy to our lord King'. Fishing became the primary export industry from the fifteenth century. Later, in the year 1535, an English fleet comprised of 600 vessels was fishing off the east coast and the same numbers, though Spanish in this case, were again fishing between 1569 and 1572 off the

southwest coast of Cork. Other commodities, including timber, beef and wool were carried from the interior to harbours like Baltimore and Castletownbere for export to the ports of Europe, particularly those in France. Fish by far was the staple export during that period and, from the late-sixteenth century, markets expanded to include ports in the New World once colonial settlements had become established there during the age of exploration and plantation.[21] The important Basque fishing industry (cod, hake, ling, mackerel and, of course, whaling) that developed and continued into the sixteenth century, focused primarily off the coast of Spain but also Newfoundland and southwest Ireland.[22] During the mid-sixteenth century and into the seventeenth pilchard (smoked and traded as 'fumadoes') and its by-product, train oil, were shipped in vast amounts from ports in Cork, with Crookhaven, Baltimore and especially Kinsale excelling. Lucrative industries were established around this trade and the buildings, where the train oil was extracted from the fish, known as fish palaces, still dot the West Cork landscape and remain as the physical cultural evidence for this trans-Atlantic trade.[23]

In the sixteenth century the O'Driscolls' maritime capabilities were deployed directly, in the year 1537, when they took matters into their own hands with a ship from Portugal. The ship, *La Sancta Maria de Soci*, was carrying 100-tons of wine. The merchantman was one of four ships of Lisbon bound for Waterford. Caught in a storm, it sought shelter off Sherkin Island. The contemporary 1538 account from the State Papers records that Finian O'Driscoll, lord of the clan in Baltimore, along with 'Conocher his sonne, [and] Gilly Duff, his base sonne', boarded the ship and offered assistance, in return for some wine. The ship was safely piloted into the harbour but having tasted the wine, Fineen wanted more. He invited the captain and crew into Dún na Seád, his primary castle, but immediately took them captive. He then requisitioned the cargo of wine from the ship. As was to be expected, the merchants of Waterford did not take the event lightly and set in train a series of attacks that was to prove devastating for Baltimore and the O'Driscolls.[24] The Mayor of Waterford and a crew of twenty-four sailed to West Cork, with their ship "well appointed of artillery", and, having re-captured the Portuguese ship in Baltimore Harbour and its remaining cargo of wine (only a small amount of it was left), they returned to Waterford. Shortly after, the Mayor again voyaged to Baltimore with a number of ships, including the great galley of Waterford, and a force of 400 men. They took the castle of Dunalong on Sherkin Island and in five days destroyed all the villages on the island. They also devastated the friary and its mill. 'Fynyn's chief galley of 30 oars, and three or four score small pinnaces, were taken, with fifty of these being burnt'.[25] The counter attack by the men of Waterford seems to have put to an end to a long-standing feud between the O'Driscolls and Waterford that had its genesis in the fourteenth century, concluding with the decimation of Baltimore in 1538.[26] The desire for Europe's wine was to have a durable impact not alone on the West Cork village but on Finneen O'Driscoll's fleet of ships that were moored there.

Dunalong and its main anchorage: View of Dunalong Castle on Sherkin Island looking across Baltimore Harbour, with main anchorage immediate to its shore, and where the Waterford attack destroyed and sunk the O'Driscoll fleet of ships in 1538.

The close of the sixteenth century was one of turmoil, upheaval and change in Cork's maritime history, which affected trade and industry. The Desmond Rebellions from 1569 resulted in the fall of the Gaelic Order at the end of the century. Many Gaelic lordships, including the O'Driscolls, retained their lands through the 'Surrender and Regrant' system and as such swore fealty to the English Crown and the Tudor Queen, Elizabeth I. Other rulers, including those of O'Sullivan Beara and O'Driscoll, fled to Spain and France after the defeat of the Spanish at the Battle of Kinsale in 1601/2, and others followed as Gaelic-Irish Catholic exiles following the Flight of the Earls in 1607. In return for allying with the Spanish, the Gaelic lords were given paid positions when they arrived into France and Spain and thus situated themselves to influence to some degree socio-economic and political events in Europe. For example, Donal Cam Ó Súilleabháin Beara from 1604–1609 took up the paid role of leader of the Gaelic-Irish community in Galicia, where he facilitated a large number of Catholic émigrés from Ireland entering Spain. In 1604, a list records that, out of twenty-eight Gaelic-Irish *entretenidos* (pensioners) in Galicia, nine were O'Driscolls, among them 'Dionisio' O'Driscoll and 'Cornelio' O'Driscoll, former lords of Baltimore and Castlehaven. In 1607, Daniel, son of Donal Cam Ó Súilleabháin Beara, entered the military Order of Santiago and yet another son 'Dermicio' Ó Súilleabháin Beara became page to Philip III, King of Spain. In the second decade of the seventeenth century, an O'Driscoll is recorded as a merchant in Le Croisic in France.[27] Several of the O'Driscoll family also distinguished themselves in the Spanish military. Gully Duff O'Driscoll, born in Baltimore about the year 1576 (and not to be mistaken with the younger son of Fineen O'Driscoll discussed above), fought in the Nine Years War before leaving Ireland in 1606 and serving in the Spanish Army, under Cornelius O'Driscoll, 'Lord of Baltimore'. In 1640 Gully Duff fought during the siege of Fuenterrabia but was killed during the first naval siege of the Spanish city of Tarragona in 1641; Cornelius O'Driscoll was killed at the second siege of Tarragona in 1644. Dermot O'Driscoll spend eleven years serving

as a soldier and captain in the Spanish Army, in the 'tercio' of the earl of Tyrone. All O'Driscolls are recorded, in the Archives in Simancas in Spain, as from Baltimore in West Cork.[28]

Others were to meet a less auspicious demise. July of 2018 marked the four hundredth anniversary of Donal Cam Ó Súilleabháin Beara's death. He was killed in Madrid while leaving a church after Mass. He came upon a duel between his nephew Philip and Dubliner, John Bath, another exile from Ireland also residing in Spain. Donal Cam intervened but Bath rounded on him, slashing him with his sword on the arm and then across the throat. Ó Súilleabháin Beara died where he fell, at the age of just fifty-seven years of age. According to Dr Hiram Morgan, Bath claimed he had been attacked by the two West Cork men but at its root were tensions: on the one hand Ó Súilleabháin Beara had desires to reignite war with England in the hope of an invasion of Ireland, and thus prompting the return of men like himself, while on the other, Bath wished to maintain peace to forge stronger links between Spain and England, hoping for more religious forbearance in Ireland. Such national rivalries had as a backdrop heightened frictions in Europe, between Catholic and Protestant powers, that eventually led to the Thirty-Years War in 1618, and during which many of the O'Driscolls (as recounted above) and O'Sullivan Beara died. In his short time resident in Spain, Donal Cam had made successful representations to the Spanish state on behalf of his fellow Irish exiles and had founded the prestigious Irish College at Santiago de Compostela [29]. Maritime Gaelic lords, again like those of the O'Driscolls and O'Sullivan Beara, dedicated their knowledge, time and expertise in their new Europe bases, but they retained their sense of being Irish and maintained their links with the sea, Ireland, and Cork.

The sixteenth and seventeenth centuries certainly saw an increase in the emigration numbers of people from Cork to mainland Europe, and who became the founding members of established merchant and trading businesses in succeeding centuries. Many moved to Cadiz in Spain and developed a thriving mercantile trade in imported butter, cod and salted beef; by the late-eighteenth century it was recorded that the community in Cadiz had become so prosperous it played *'a disproportionally prominent role in civic and ecclesiastical life, and as patrons of the arts in their adopted city'*. Indeed by that time, it is considered that Cork had become the largest global butter market then trading.[30] Other cities in Europe also saw a growth in Irish communities, based again on maritime connections. Nantes in France became home to a number of Irish emigrants who were involved in the slave trade; that part of Ireland's, and Cork's, historic past that tended to be whispered rather than emphasised in the literature until studies like that of Nini Rodgers were published.[31]

Surnames like Walsh, Rirdan (O'Riordan) and Roche are conspicuous in the sources where they are listed among the most successful slave merchants of the eighteenth century. Walsh, a second generation Irish born in St Malo - his father was a merchant of Dublin who had assisted with conveying King James II to France in 1690 and had thereafter settled in St Malo - purchased over 12,000 Africans for export across the Atlantic. Brothers Etienne and Laurent Rirdan of Derryvoe, Cork sent out over eleven slaving expeditions between the years 1734–1749, purchasing over 3,000 slaves. Roches of Cork and Limerick are similarly recorded as working out of France, commissioning half a dozen slaving expeditions from the year 1749. Cork connections with slaving began at an earlier period, however, when a Tomas Freke (probably of Castlefreke, County

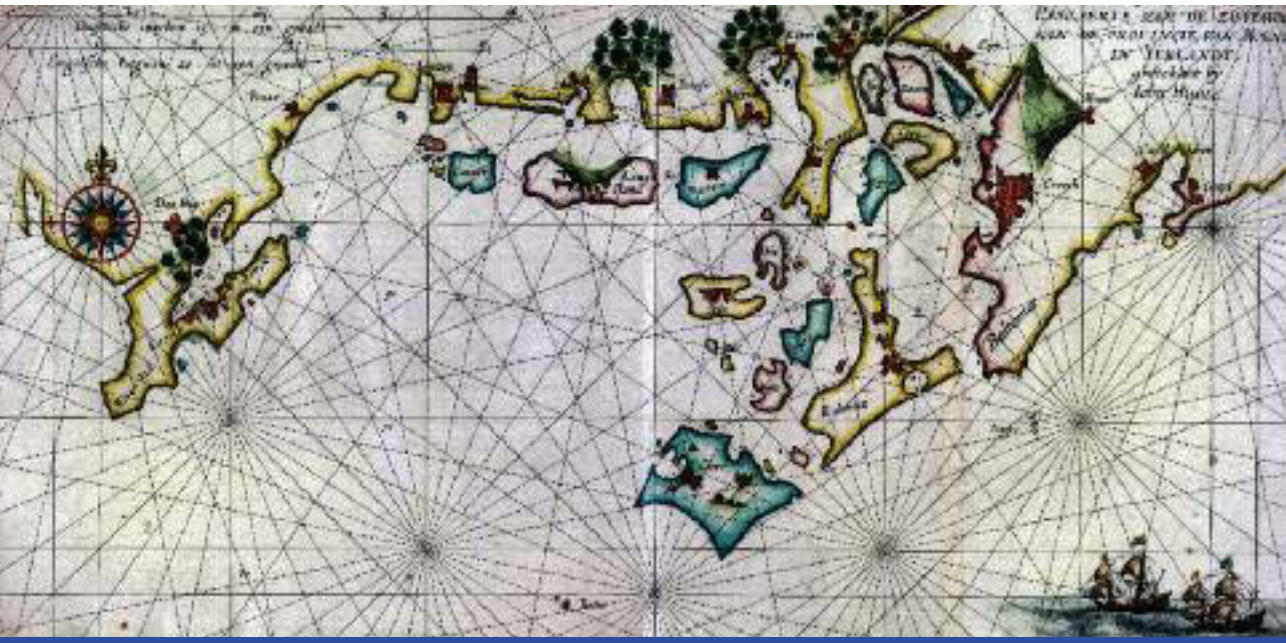
Cork) commissioned Guinea ships for African slaving expeditions in the early eighteenth century, as did William Barry of Cork who in the 1720s made nine voyages as master of a Bristol based slave trader. As Rodgers establises 'The existence of a prosperous and heavily Catholic Irish community in France's Atlantic ports attests to thriving trade links with Ireland, opportunities for new emigrants, a degree of small scale smuggling, the steady development of an Irish presence in the French West Indies…'.[32] These commercial networks enabled successful business in all forms of cargo and merchandice to sail across the Atlantic, including that of human cargo, cramped in the holds of trading ships, controlled by Cork merchants.

Speculators, pirates and the Dutch raid on Crookhaven

While the exodus of Gaelic-Irish lords and their fellow Catholics was taking place, the last phase of the Munster Plantation was secured. Control of trade became defined by a merchant class and the establishment of an Irish Admiralty court in Munster and the placement of deputy vice-admirals along the coast to administer duties there reflected the emerging global markets in places like the New World and East and West Indies, but also in Russia and the Baltics. The maritime powers of Europe vied for control of the seas and Cork's southern harbours became all the more strategic to this Atlantic trade. The need to fortify the ports intensified and new forts were built. Construction of James Fort in Kinsale as it now presents, began from 1602, though an earlier fortification stood there to which the contemporary name Castlepark or Oldfort applied. This pentagonal or 'star-shaped' fortification was purposely built to protect the harbour, using heavy ordnance placed on its bastions. While its official duties included administering Admiralty affairs, its vice-admirals who were stationed there were frequently accused of dealing in contraband goods.[33] The site was excavated during the period 1974–1998 with much of the assemblage of ceramics, as would be expected, being of English origin, but Continental wares from Italy were also present.[34]

Aerial view of the star-shaped fort of James Fort, commanding the harbour of Kinsale; thanks are due to Tony Roche of the National Monuments Service's Photographic Unit.

Image: C. Brogan, National Monuments Service.



Dutch chart of the 'pirate harbours' of southwest Cork. By permission of Georg-August-Universität, Göttingen, Germany.

With the volume of trade taking place, diversity of goods within the holds of homeward and outward bound ships and the profits that could be made, it was inevitable that piracy and smuggling also became a feature of the maritime landscape of Cork on a level not seen before or since. The pirates who established their stronghold in West Cork at the beginning of the seventeenth century, however, were more than just opportunistic marauders. They became a cohesive band of men, an Alliance, with a hierarchy of command that ensured organisation and control. Such was their success and impact on European trade that mass pardons were issued in 1611–1612 as a means to solving the pirate problem. In 1609, for instance, the pirates captured ships returning to northern Europe from Spain and southwest France that carried cargoes of Gascony and Malaga wines, salt, fruit and other Mediterranean goods. Many of these ships also contained large sums of money belonging to the merchants who had commissioned them or owned them, predominantly gold and silver Spanish Reales or doubloons, and therefore the losses to the vested interests were all the greater. A very frustrated King of England, harried by ambassadors of the affected European nations, sought to put in place other mechanisms to tackle the pirates and Cork's connections with Europe was to take a sinister turn in 1614 when King James agreed, through the issuing of a commission, to allow a Dutch naval fleet access to Cork's coast.

Under pressure from the Dutch government, the King's grant of permission to veteran Captain Moy Lambert, who was in command of the Dutch fleet, to enter the waters around Cork, was on the understanding that Lambert hand over the captured pirates to the local Admiralty officials

for trial, along with all goods from the pirates' ships. Lambert's attack in March of 1614 in Crookhaven went far beyond this official remit.[35] In 1612, in advance of their mission, the Dutch mapped the waters and harbours around Ireland. This included a chart of the 'pirate harbours' of West Cork which paid particular attention to the small harbour of Crookhaven to inform themselves of the depths as well as the coastal landscape features.[36]

Irish pirate Captain Patrick Myagh's ship was on the foreshore in Crookhaven, possibly being careened, with his remaining pirate fleet moored in the main harbour directly in front of the town. On entering the harbour, Lambert opened fire immediately and directly, without warning, at the pirates' ships. In an attempt to escape, Captain Myagh, his two sons and crew jumped overboard but were caught and put to death by the Dutch. Myagh's third son survived but was seriously wounded. Others of the pirates also attempted to make it ashore aided by local people. Lambert's response to this assistance was to threaten to kill the townspeople if they continued to help the pirates. When some continued to do so, Moy Lambert opened fire on the town injuring several English settlers, including Thomas Smith, the local admiralty officer, and killing others. In all, about thirty individuals died in the attack, pirates and townspeople. The assault on Crookhaven by the Dutch was one of the defining events in the demise of the pirate Alliance in West Cork but it also had the effect of instilling outrage within official English ranks.

Moy Lambert removed all the goods from Myagh's ships and distributed them among his crew. The recorded list of goods once more reflects the international nature of not alone trade, but also piracy, as it included items of cargo from Continental Europe, the Mediterranean and North

View from Brow Head of Crookhaven, where in 1614, the Dutch attacked the resident pirates in the harbour.
Image: C. Kelleher.

Africa. Such merchandise was brought into the smaller harbours of Cork, like that of Crookhaven, where they were eagerly distributed within a black market economy to locals, residents, admiralty officers and other officials. The goods from Myagh's ship included: 3 whole pieces of satin, 3 whole pieces of silk grograine, about 1 whole piece of velvet, 120 whole pieces of Holland cloth, 24 whole pieces of canvas, 1 chest containing about 300 turbans, 2 great chests of sugar, 1 chest of sweetmeats, silver and gold, coined and uncoined, to the value of £3,000. The goods taken were given an overall value of some £5,000. In modern values, this would equate to approximately £670,480 sterling or €748,590 and denotes the sheer wealth that could be accrued from just one shipment of goods pirated and smuggled ashore; it similarly indicates the economic impact that was occurring to legitimate trade in Cork and to European shipping as a whole.[37] It also explains why so many in Cork were willing to get involved in the business of piracy.

Legitimate trade prospered, however, and particularly in commodities like pipestaves for barrels (the narrow length of wood, slightly bevelled, that made up the sides of barrels, hogsheads and casks). In January of 1638, for instance, 74,500 pipestaves were shipped from Rosscarberry to Madeira and the Canary Islands. An even larger trade in staves operated out of Cork Harbour, estimated as shipping some 3,000–4,000 more per ship than from Rosscarbery. Such was the trade in pipestaves that correspondence from the High Court of Admiralty papers recount that the shape of staves was critical to how much room they took up in the holds of ships – the staves laden at Cork being 'the smallest sort [… and] are more crooked than the pipestave which are laden in other parts of Ireland. And unless there are great pains taken in their stowing, they will take up more room'. In the same year '10,000 barrel staves and 10 tuns of tallow, from Ross [carbery]' was shipped to London.[38] Cork thus proved to be a hive of trade, both legitimate and otherwise, during this century of global mercantile expansion, and sustained its economic connections with its European counterparts.

A fortified landscape and wrecks on the seabed

The late-seventeenth and eighteenth centuries proved a time of revolution in Ireland and the fortification of harbours and headlands again became a priority, with older forts strengthened and new ones built. Reflective of these changing times are the upstanding coastal fortifications that command the harbours and headlands along Cork's coast. The bastioned stronghold of Charles Fort in Kinsale, across the water from James Fort, is an impressive example. Cork harbour is fortified on all sides: Camden Fort Meagher in Crosshaven, Fort Davis/Carlisle on the opposite headland of Whitegate, Fort Mitchel/Westmoreland on Spike Island and Cove Fort, the smallest of the four, on the east side of Cobh. Earlier fortifications stood on the site of at least two of these: Camden Fort Meagher in the sixteenth century and Fort Davis/Carlisle in the seventeenth century and indeed remains of earlier castles and towers can be seen on the headlands around Cork still. Work was re-energised after the attempted invasion by the French, at Bantry Bay, in 1796 and the subsequent Irish Rebellion of 1798. The Napoleonic-era Signal Towers and Martello Towers on Great Island and Haulbowline and at Ringaskiddy, along with a string of others that dot the coastline and islands of Cork, all in sight of each other, were again erected in response

to the French threat. In the nineteenth century too, the harbours of Berehaven (including Bere Island) and Bantry (including Whiddy Island) were fortified.

View across the Old Head of Kinsale, with the twelfth-century De Courcy castle of Dundeady in the foreground.
Image: C. Kelleher.

Cork's shipwreck heritage is diverse and transnational. It is a finite cultural resource, with each site sealed within an instant due to calamity or other defining event; they are archaeological sites that we need to treat with care and consideration.[39] For Cork Harbour alone some 250 wrecks are recorded and ships were lost for a variety of reasons, the majority because of the weather but others too due to human error or as victims of war. From the seventeenth century the story of the Spanish galleon *Santa Ana Maria*, lost in Castlehaven in 1628, tells a tale of privateering and broken empires, during a time of global colonisation and exploitation and when Spanish ships had their holds full of bullion from the mines of Mexico and Peru.[40] The remains of the protected wrecks *La Surveillante* in Bantry Bay and *L'Impatient* off Mizen Head are now sites suspended in time on the seabed, holding the secrets to some of the events from the ill-fated French campaign of 1796. In the nineteenth century, the Italian barguentine *Calcutta* went down in the year 1863 in a storm to the west of Cork Harbour, with a cargo of corn and in 1874 the Norwegian *Seventeenth of Mai* was also lost outside the harbour. Of the twentieth century wrecks, among the most famous would be the 1916 gunrunning ship *Aud*; the Cunard liner RMS *Lusitania* lost 11.5km off the Kinsale coast in 1915 and the German submarine *UC-42* lost outside Cork Harbour in 1917. The last three wrecks mark Cork's modern maritime history and defined a period of huge losses when over 1,000 ships went down around the Irish coast, a large number of which are within the coastal waters of Cork. The nationalities of these vessels inform on not only European shipping using Irish waters, but international shipping, with British, Irish, Norwegian, French, German, Belgian, Russian, American, Canadian and Uruguayan ships lost during the period of World War I alone.[41]

The maritime history of Cork is indeed a global one, but one deeply-rooted in connections with Europe. It has been intricately interwoven with the Continent from the earliest times but particularly in the more modern period when shipping increased and contacts between both places became easier. Over the centuries the interchange between Cork and Europe has influenced each other's histories and archaeologies. It is a multi-layered, multi-cultural history that reveals the true character of what defines Cork as a coastal county.

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[39] All wrecks over 100-years old are protected under the 1987 National Monuments Act (as amended) and a licence is required to dive on them. The licence is for visual survey only and the application can be downloaded from: www.archaeology.ie

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Chapter 4

How Europe Changed Cork - The impact of European History on Some of Cork's Landscapes by Cal McCarthy

Irish history is often studied in tandem with its British counterpart. What happened in Britain usually had a profound effect on what happened in Ireland and the reverse was also frequently the case. Yet what happened in both Britain and Ireland was also heavily influenced by happenings in the wider world. Those happenings are often reflected by the physical scars they left on the Irish landscape and though many of us may often reflect on the Anglo-Irish dimension of such scars, we may sometimes fail to place them in the context of a wider world.

This chapter will examine European events in the modern period and relate them to events in the county of Cork during the same period. It is deliberately written in an accessible and consequentially simplistic manner in the hope that it can assist non-historians in removing European history from the confines of text books and placing it contextually on the landscape that surrounds us. It is hoped that the reader may begin to see the history of many of Ireland's heritage buildings and assets as demonstrative of an Anglo-Irish relationship that developed in a wider European context.

Some of Cork's most dramatic ruins are those of its abbeys at places far too numerous to mention. The ruination of many of these abbeys occurred as a result of the disestablishment of the Roman Catholic Church in Ireland following Henry VIII's failure to secure a divorce from Spain's Catherine of Aragon in 1527. Henry had been a strong supporter of the Roman Church during the European reformation sparked by Martin Luther some ten years earlier. Nonetheless, Luther's challenge to Roman authority had found some support in England and Henry's desire to have his marriage annulled allowed such support to come to the forefront. Thomas Cromwell encouraged Henry to challenge papal authority in England and this led to a series of legal instruments eventually placing the King in charge of the Church of England and his consequential excommunication from the Roman Catholic Church. The break with Rome led to the dissolution of English monasteries and the appropriation of their property by the crown. Henry declared himself King of Ireland and also sought the dissolution of Irish monasteries. But Henry's control of Ireland did not extend beyond the Pale and thus the dissolution of Irish monasteries was a much slower process often completed with agreement from local chieftains who sought a share of the monastic property. Thus, in the years after Henry's split with Rome, the Irish landscape eventually began to reveal the scars of the European reformation as a number of monasteries were abandoned. Among their number were the Cork monasteries of Abbeymahon, Abbeystrowry, Ballybeg, Ballymacadane, Bridgetown, Castlelyons, Red Abbey, Gill Abbey, Fermoy, Kinsale, Ross, Sherkin, Timoleague, Tracton and Youghal. It should be noted that many of these monasteries seem to have operated in secrecy for a period or been revived shortly after their dissolution as confusion reigned regarding the official religion of Britain and Ireland.

After Henry's death in 1547 there followed almost a century and half where England and Ireland had their official religion changed back and forth several times. Henry was succeeded by his son Edward who maintained his father's Protestant ethos. Edward was a sickly boy and died in 1553 to be briefly succeeded by his cousin Lady Jane Grey. Her reign lasted just nine days before she was unseated by Henry VIII's eldest daughter Mary. Mary I, or 'Bloody Mary' as she came to be known attempted to undo Henry's reformation and restore the Roman Catholic faith in England. She was ruthlessly violent in her approach and may have succeeded had she not died and been succeeded by her Protestant half-sister Elizabeth I in 1558. Elizabeth returned England to Protestantism and also sought to extend her control of Ireland. This brought her into conflict with several Gaelic Chieftains and resulted in a conflict known as the nine years war. The nine years war returned a European power to the Irish stage in the shape of England's great rival, Spain.

The remains of Dunboy Castle.

Spain agreed to assist the Gaelic chieftains in rebellion against Elizabeth as it had been involved in an intermittent conflict with England since the latter's intervention in the Spanish controlled Netherlands 1585. The Spanish saw the Irish rebellion as an opportunity for them to land supported troops in English territory and gain an important victory and bargaining chip in any peace negotiations. With that in mind the Spanish landed an army in Kinsale in 1601. The landing was a disaster as only half the desired number made it ashore having had to put into Kinsale out of harsh weather. The town was fortified but the English immediately rushed troops to the area, placed artillery on the hills above Kinsale and kept up a continuous bombardment. The English

Kinsale Town and Harbour. Image courtesy of Eoghan Nelligan.

Navy also blockaded the port preventing any hope of supplying the Spanish from the sea, though the latter did manage to establish other bases at Dunboy, Baltimore and Castlehaven. After a hundred day siege and a failed attempt by the Gaelic Chieftains O Neill and O Donnell to relieve their Spanish allies resulted in a defeat at the Battle of Kinsale; the Spanish came to terms with the English and sailed back to Spain. Another ally of O Neill and O Donnell was the famous Donal O Sullivan Beare. He returned to his castle at Dunboy and relieved the Spanish garrison there. O Sullivan Beare garrisoned it with his men after the Spanish departure. The castle was thought impregnable, but after a bloody and protracted battle, it fell to English forces the following summer.

Back at Kinsale the British reaction to the Siege of Kinsale was swift and decisive. The old Castle Park fortification was replaced by a modern ordnance fort. Completed by 1607 the fort was named for the new King who effectively unified the Kingdoms of Scotland and England. But James Fort was not called into action until another European intervention rocked British and Irish history.

With Gaelic power broken by defeat at the Battle of Kinsale, the early part of the seventeenth century saw Ireland subjugated by the British crown. In the early 1640s rebellion spread across the country resulting in a bloody conflict known as the Confederate Wars. The Irish Confederate Wars coincided with an English Civil War during which the King was overthrown by the parliamentarian forces of Oliver Cromwell. Cromwell's infamous intervention in Ireland then effectively ended the Confederate Wars. Cromwell ruled Britain and Ireland as 'Lord Protector'

of the Commonwealth of England, Scotland and Ireland until his death in 1658. He was briefly replaced in that role by his son Richard who resigned the title before the restoration of the monarchy in the shape of Charles II in 1660. Charles was a Protestant but had some Catholic sympathies. When he failed to produce a male heir and the throne was to pass to his Catholic brother James, the stage was set for the next European intervention.

In an effort to assuage fears about his Roman Catholic sympathies Charles had already married off James's daughter Mary to the Protestant Dutch Nobleman, William of Orange. But Britain was gripped by fear of Roman Catholic plots and James's ascension to the throne in 1685 did little to quell those fears. Protestant noblemen eventually persuaded William of Orange to land a Dutch army in England and attempt to overthrow his father-in-law. James fled to France and William and Mary began to jointly rule England. In March 1688 James returned to the British Isles. Having chosen the heavily Catholic Ireland as the best location to secure support for his return to the throne, he landed at Kinsale on 12 March 1689. In June William determined to counter James' threat and he landed at Carrickfergus where he was placed in command of the Protestant armies, a combination of Dutch, French, Irish and Brandenburger troops. There followed a protracted conflict between Catholic and Protestant forces during which several sites in county Cork were impacted.

Camden Fort Meagher, Crosshaven.

After William's victory at the famous 'Battle of the Boyne' he dispatched a 5,000 strong English force southward to take the port towns of Kinsale and Cork. The Duke of Marlborough commanded these forces and approached Cork by sea. An exchange of fire with weak fortifications on Rams Head (now Camden Fort Meagher) could not halt the Williamite fleet and a landing party was sent ashore to take the fortifications from the landward side. Eight ships entered the harbour and the Duke landed his men at Passage West after a brief engagement with rebels there. The Williamites next advanced on Cork and were joined there by 4,000 troops under the command of the Duke of Wurtenburg. The walled city was besieged on the North and South sides with Elizabeth Fort (the main Jacobite stronghold) also coming under fire. After a few days the situation proved hopeless and Cork's Jacobites surrendered. Marlborough then turned his attention to Kinsale seeking its capture before the onset of winter.

This siege of Kinsale was concentrated on the harbour's two forts; the afore mentioned James Fort and the newly constructed Charles Fort. These forts commanded the harbour with the town itself being of such little importance that it was burned by the Jacobite defenders before Marlborough's approach. James Fort was assaulted first and the Jacobites had just about repulsed the attack when an incredible stroke of misfortune exploded a powder keg within the fort killing and wounding much of the garrison and allowing it to fall into Marlborough's hands. He then turned his attention on the far more impressive and modern fortifications at Charles Fort. For all of the fort's strength it had one weakness in the shape of a hill overlooking it from the east. Marlborough set up his artillery on that hill and a two-week siege saw the defenders eventually surrender the fort after a breach was made in its walls. Cork's part in the Williamite wars was over but once again it had seen European armies play a pivotal role on political events and leave a permanent mark on the county. The Williamite War itself ended in the defeat of James II and his return to exile in France, possibly from the port of Kinsale. He returned to a France that was fast emerging as Britain's greatest global rival. The interactions between these two superpowers had a huge effect on world history and the products of their interaction are more in evidence along the coast of Cork, than in any other Irish county.

Tensions between France and Britain were not alleviated by Louis XIV's allowing the exiled James II to reside in palatial luxury near Paris. The Stuart dynasty were treated as the rightful Kings of England by Louis's court. Several prominent Irish supporters of James also retreated to France and ended up in French military service heralding an era when such service remained quite common. Indeed it seems that French recruitment to Irish brigades was common in early eighteenth century Cork. As William III opposed French ambitions in Europe during the Nine Years War and again during the Wars of the Spanish Succession and Austrian Succession, many Irishmen fought both for, and against him. During the War of the Austrian Succession, for example, the famous Battle of Fontenoy in 1745 saw no fewer than seven Irish regiments assist the forces of Louis XV in securing a French victory. One of those who provided such assistance was Killavullen's Richard Hennessy who later established the famous Hennessy distillery in the Cognac region. On the opposite side during that war was Captain Art Ó Laoghaire of the Hungarian Hussars. Ó Laoghaire was later killed by a local magistrate near Macroom following their dispute about the ownership of a horse. The dispute had its origins in a previous altercation and centred on Ó Laoghaire's owning a horse of greater value than £5 whilst Roman Catholics

(of which Ó Laoghaire was one) were prohibited from doing so. A famous lament was composed by Ó Laoghaire's widow after his death and he is buried in Kilcrea Abbey, Ovens.[1]

Art Ó Laoghaire's Grave at Kilcrea Friary.
Image courtesy of Aoife Nelligan.

This period also saw the expansion of the British Navy and its ships. The increase in the size of Britain's ships saw some of them experiencing difficulty in accessing Kinsale harbour over a sandbar at its mouth and a gradual transition of naval activity to Cork was commenced. Cork was a bigger and deeper harbour, but it was not nearly as well fortified as Kinsale. Most of its minimal fortifications had been allowed to lapse in the wake of the Williamite wars and by 1740, the harbour had no protection against the activities of French privateers. Privateers were the primary terror of the eighteenth century's seas. These ships and their crews were effectively licensed by their state of origin to carry out piracy against the shipping of an enemy state. They would usually try and spare the ship they raided as their licences (known as letters of marque) usually stipulated a percentage of the plundered goods that should be shared with the licencing authority, and that percentage would have to be sailed to a friendly port. Thus the crews of raided merchant vessels were often spared out of necessity. As Britain and France each held large colonies in North America, their trans-Atlantic trade was substantial. Much of that trade was raided by enemy privateers off the south west coast of Ireland.

As Cork harbour grew in stature, it became patently clear that its larger mercantile fleets were extremely vulnerable to raiding privateers. A small battery on Haulbowline Island offered some protection to the anchorages opposite Cove (present-day Cobh), but as activity spread down the river the vulnerability of mercantile fleets increased. It was this vulnerability that led to a substantial program of fortification. That fortification began with construction of Cove Fort in 1745. The fort was the brainchild of Sir Arthur Jones Neville the Chief Engineer of Ireland. Although he was advised that its location was absurd and asked to consider the re-fortification of Ram Head and Dog's Nose, Jones Neville expended some £27,000 on the construction of Cove Fort.

Between 1756 and 1763 the French and the British opposed each other during the Seven Years War. This war saw the British implementing the convoy tactic for trans-Atlantic shipping. Instead of vulnerable individual ships sailing into the Atlantic, large convoys were assembled and escorted out by naval gunships. Cork harbour was frequently the assembly point with stores often being moved by road from Kinsale. The vulnerability of the harbour and inadequacy of Cove Fort was once again raised, but the harbour was not re-fortified until after the outbreak of revolution in America in 1775. The Seven Years War had established Cork as the port of departure for trans-Atlantic convoys and now the American revolution cemented that status. By 1779 however, the British were losing the naval battle to the combined fleets of the French, the Spanish and the Dutch, each of which became involved in the conflict, and her fleets lay hemmed in in Cork harbour entirely vulnerable to the activities of privateers. A determined probe by French privateers at the mouth of the harbour was defended by the hurried construction of temporary artillery batteries at the harbour mouth and appears to have provided the stimulant for a huge program of fortification.[2]

That program was overseen by Lieutenant Colonel Charles Vallancey of the Royal Engineers and began with the construction of a fort on the eastern part of Spike Island and proceeded with the upgrade of disused fortifications at Rams Head and the installation of artillery on Roches Point. In 1781 a new artillery fort was constructed on Dog's Nose leaving the lower harbour heavily defended by four different artillery installations.[3] The end of the American Revolution saw Cork harbour's defences fall into neglect and disrepair again however. But once again events in Europe were to leave their mark on Cork and its landscape.

Spike Island Fort Westmoreland in Cork Harbour.

Some of the greatest political and social changes in modern history were those heralded by the French Revolution between 1789 and 1799. This ten-year period saw the establishment of core republican values and ideology in one of Europe's most powerful countries. Events in France inspired revolutionaries as far away as America and as nearby as Cork. Two of those highly affected by events in France were the Cork men, Thomas Russell and Thomas Davis.

Thomas Russell.
Image from Wikimedia Public Domain.

Russell was born in Dromahane in 1767 and joined the British Army in 1783. In 1790 Russell's regiment was posted to Belfast. The Northern town was then entering its zenith as an industrial powerhouse and a new mercantile elite was emerging. Many of these men were Presbyterian and thus were excluded from the higher ranks of the Irish ascendency. Several of their number including Henry Joy McCracken, James Hope and Samuel Neilson were influenced by French republican principles and Russell formed a friendship with these men. Russell's conversion to the French republican doctrine was a slow one however. It seems that he had reservations about violent revolution and some attachment to constitutional monarchy. By 1792, however, his writings indicate some concern regarding the contrast between rich and poor in Irish society and by 1793 Russell was an avowed republican with an intense dislike of the monarchical institution. He was among the most radical of Irish republicans believing implicitly in the rights of all men to vote. He held a strong Christian belief system and often saw the rich aristocrats of his time as cruel and systemic oppressors of a more noble poorer class. All of these were beliefs formed in the wake of the American and French revolutions, at a time when events in France seemed to indicate that a radical overhaul of the political system was both possible and desirable. European political revolution was already impacting on one of Cork's most famous revolutionaries and it was about to impact on the county itself.[4]

One of Russell's closest friends was the soon to be famous Irish patriot, Theobald Wolfe Tone. The two of them met in the public gallery of the Irish House of Commons in 1790. It has been posited that Russell was the more radical of the two revolutionaries and that as Tone's closest confidant he had a profound affect on the radicalisation of the latter. The summer of 1790 saw the two becoming inseparable friends and a partial renewal of political activity on Tone's behalf, which some have credited to Russell's influence.[5]

Wolfe Tone was to the forefront of the foundation of the society of United Irishmen in 1791. The organisation sought unity between Catholics and Protestants in pursuit of limited parliamentary independence for Ireland and partial enfranchisement of Catholics. Throughout the early 1790s Tone was radicalised however and by 1794 the organisation was entirely republican seeking the overthrow of British government in Ireland. For assistance in achieving that aim Tone turned to Europe's most recent republican converts, the French.

Tone fled Ireland for America after the government temporarily broke up the United Irishmen. From there he made his way to France where he successfully campaigned for a direct military intervention by the French in support of Irish republicans. Deep in the winter of 1796 a French fleet of 43 vessels carried 14,500 men to Bantry Bay. Luckily for the British, bad weather prevented their landing. British authorities were deeply shocked by the close call at Bantry however, and the events in west Cork triggered a whole program of building designed to prevent such landings from occurring in the future.

The attempted landing at Bantry persuaded some of those in authority that the victualling port of Cork was likely to be the initial target of any French invasion. In the summer of 1798, the Wexford rebellion and an associated series of French raids helped make further fortification of Ireland's most important military harbour, inevitable. As Napoleon Bonaparte continued his expansionist agenda, the Acts of Union changed the administration of coastal fortification and another building program was commenced in Cork. The coastal defence of Cork was separated from the rest of Ireland and became a distinct command in 1803. This command had one major objective and that was the construction of a large permanent fort on Spike Island. Preparatory works began that year with the fort's first stone laid in May 1804. The construction of Spike Island's fort was inordinately slow meeting with a series of delays throughout the following decade, before its eventual abandonment after the Napoleonic threat had subsided.

The works on Spike were accompanied by a series of other projects which considerably altered the appearance of the harbour. Forts Camden and Carlisle were considerably altered and modernised and began to take on their present-day appearance. After a prolonged row about the merits of naval and ordnance bases on Spike and Haulbowline, the Navy and the Ordnance agreed to share the latter island and a naval base commenced construction there in 1806. The landward vulnerability of the harbour forts threatened a domino effect where the capture of one would lead to its guns being utilised in the capture of the others. Thus, the dismantling of Cove Fort and the erection of three Martello towers along the northern shore of Great Island were undertaken in order to prevent the enemy directing artillery fire from Great Island, towards Spike Island. A fourth Martello tower protected Spike Island from taking fire from Ringaskiddy hill, whilst a fifth of these structures was placed on Haulbowline to deny access to Spike's back channel. Outside the

Signal Tower at the Old Head of Kinsale.

harbour a series of signal towers were constructed all along the Irish coast. These towers were to be used to carry semaphore signals around the coast in the event of a French landing. One of these towers has been restored on the Old Head of Kinsale. Further west, the fortification of Bere Island was supplemented by the building of redoubts on Whiddy Island and a Martello tower and battery on Garnish Island. These works represented an improvement upon the batteries placed around the Bantry anchorages in the immediate wake of the failed French landing. Many of these coastal fortifications and structures survive, though some were not completed until long after the Napoleonic period.[6] They still present Corkonians with a visible reminder of the course of European history and its interaction with the Irish landscape. Another physical reminder of Napoleon Bonaparte's interaction with Irish men and Irish history comes in the form of his reputed 'Sword of Surrender.' The sword ended up in the possession of Midshippman Westropp of Innishannon, county Cork, who served aboard the ship that took Bonaparte to his final exile on Saint Helena island. Today the sword is a prized possession of the Freemasons and is displayed in their hall on Tuckey Street, Cork City.[7]

Whilst the Napoleonic wars played out, Irish republicanism wasn't entirely dead and still gained considerable inspiration from France. The failure of the 1798 rebellion had a profound affect on one young Dubliner with strong Cork connections. That man's name was Robert Emmet and his failed rebellion of 1803 proved a watershed moment in the history of Irish republicanism.

Robert Emmet Watercolour Painting.
Image from Wikimedia Public Domain.

Robert Emmet was born in Dublin in 1778 to a family with strong Cork connections. Emmet's father was a medical doctor and had spent many years in practice in Cork. The family had lived in Hammond's and Duncombe's Marshes and had owned several farms in West Cork. Emmet himself kept up the Cork connection when he was engaged to Sarah Curran. Curran was the daughter of Newmarket's John Philpott Curran. Although her father was not a republican sympathiser, he defended several United Irishmen in the wake of the rising. Her brother, Richard, had also spent some time in an English prison on treason charges during the rebellion. Though the extent of Curran's influence over Emmet is unknown, it is unlikely to have been a moderating one. Emmet himself was centrally involved with the United Irishmen and his brother was a close friend of Wolfe Tone. After the failed rebellion Emmet attempted a reorganisation of the United Irish Society before fleeing to France after a warrant was issued for his arrest. He failed to attract Napoleon's support for another Irish rebellion and had to return to Ireland to make plans without the possibility of French intervention. Emmet's rising took place on 23 July 1803. It failed to garner any support and was a spectacular military failure. Yet Emmet himself left his mark on Irish history in the shape of a rousing speech delivered from the dock after his conviction for treason.

The speech famously concluded:

> ***Let no man write my epitaph; for as no man who knows my motives dare now vindicate them, let not prejudice or ignorance asperse them. Let them and me rest in obscurity and peace, and my name remain uninscribed, until other times and other men can do justice to my character. When my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written.***

It proved a timeless piece of oratory and a significant inspiration for subsequent generations of Irish republicans.

Ireland's next major political movement was directed by Daniel O Connell. Though he was educated in France, O Connell was not a supporter of physical force republicanism. He was particularly opposed to Emmet's rebellion of 1803. O Connell led a peaceful campaign which resulted in his being elected to parliament as a Roman Catholic in 1828. This resulted in the repeal of the prohibition of Roman Catholics sitting in the Westminster parliament – a process generally known as 'Catholic Emancipation.' He was also involved in a process whereby Irish tenant farmers sought the abolition or reduction of tithes (taxes) they paid for the upkeep of the Church of Ireland regardless of their own faith. But O Connell will be best remembered for his 'Monster Meetings' seeking the repeal of the Act of Union, an Act of Parliament which had joined the Kingdoms of Ireland and Great Britain in the wake of the 1798 rebellion. O Connell was arrested and imprisoned for his participation in these meetings before his eventual death in 1847.

Thomas Davis, Young Irelander.
Image from Wikimedia Public Domain.

One of O Connell's contemporaries was Mallow's Thomas Davis. Davis was originally a strong ally of O Connell's though he later advocated a greater degree of autonomy for Ireland than O Connell's simple repeal of the Act of Union which would have maintained the British King as King of the Irish Kingdom. These more advanced separatists under the O Connell umbrella were known as Young Irelanders. Davis died two years before O Connell, in 1845. The former Carlisle Fort at the mouth of Cork harbour, was re-named Fort Davis in his honour, after Irish independence. The Young Ireland movement continued to drift towards violent revolution. This radicalisation was greatly assisted by the devastation of the Irish famine turning the thoughts of Irish revolutionaries towards their European counterparts. By this time the European continent was host to various nationalist movements with demands for varying levels of autonomy. Polish Nationalists wanted to re-unify their state and expel the Austrian, Russian and Prussian states that had partitioned it in the eighteenth century. German and Italian nationalists each sought unification of many fragmented

states into a single political entity. Czechs within the Austrian empire were prepared to remain there as long as they could have limited autonomy in a more federalised arrangement. In Hungary, Denmark, Sweden and Finland various nationalist groups and individuals asserted national distinction via cultural means like linguistics and literature. The Nordic countries were generally of interest to Irish Nationalists as both Norway and Sweden shared a King but maintained separate parliaments between 1815 and 1905. Mulvey has suggested that 'the wider world in which the Young Irelanders lived and the parallels they found or thought they found with their own cause' may have had significant influence on the development of their own demands for the restoration of an Irish Parliament.[8]

John Mitchell.
Image from Wikimedia Public Domain.

The Young Irelanders eventually staged their rebellion in July 1848. It was a disorganised failure and led to many of their arrests and subsequent transportation to Australian colonies. There, they joined a former comrade, John Mitchell, who was transported for seditious writings in the United Irishman newspaper some months previously. Mitchell also had one of Cork harbour's forts named in his honour after Irish independence. This time the installation was the former Westmoreland fort on Spike Island where Mitchell was imprisoned for three days before his departure for Bermuda, and eventually, Van Diemen's Land. The wave of Nationalism that swept across post-independence Ireland resulted in the completion of Cork harbour's nationalist trinity when Camden fort was re-named for another Young Irelander, Thomas Francis Meagher in the twentieth century.

Whilst the first half of the nineteenth century was certainly a turbulent one, it is worth remembering that Ireland was a divided country. There were certainly those that opposed the Union of Great Britain and Ireland, but there were many who supported it. Irish troops continued to leave their mark on European history through their involvement with the British army during its various military campaigns. One such campaign was that which was fought in the Crimea between 1853 and 1856. It is worth noting that during this conflict Sister M. Joseph Croke of the Convent of Mercy Charleville volunteered with other Sisters of Mercy to go to nurse wounded soldiers. They served in that theatre at the same time as the famous Florence Nightingale and Croke left a diary of her experiences.[9]

Back in Ireland the Young Ireland rebellion was followed by the Fenian rebellion which occurred almost twenty years later in 1867. Although they still espoused the basic republican principles established in France almost a century earlier, the Fenian Brotherhood was founded in America and depended on American support. European interventions in Irish politics were now becoming less important, but a new European power was about to enter the fray. The unification of Germanic states into a new federation in 1871 led to the rise of a new European power, known in Britain and Ireland, as Germany.

The Irish arm of the Fenian Brotherhood was known as the Irish Republican Brotherhood (IRB). In the wake of the failed Fenian Rebellion of 1867, that organisation remained as an underground revolutionary society. The rise of Germany's global influence resulted in the outbreak of World War One in 1914. The German Navy's U-boat operations in Irish waters led to the near defeat of the British merchant marine until the arrival of American destroyers in Cork harbour. Those destroyers turned the tide of an Atlantic naval battle which had been conducted from harbour since 1914. The most famous casualty of that war was the Cunard liner *Lusitania* which was sunk by a torpedo off the Old Head of Kinsale in 1915. *Lusitania's* loss resulted in the death of almost 1200 people. The recovered bodies were brought to Queenstown and buried in plots to the north of the town and the completed Lusitania memorial has dominated Cobh's waterfront since 1968.[10]

World War One's most profound impact on Cork came in the form of the 4,500 Corkonians killed during its course and the impact of their loss on their grieving families. But the conflict also presented the IRB with a new opportunity to stage an armed revolt against a distracted Britain. They sought and received assistance from Germany with the latter seeing the support of a rebellion in Ireland as an opportunity to deflect British resources from the Western Front. A German attempt to land guns in Ireland failed when their ship, the *Aud*, was captured off the coast of Kerry. The British Navy escorted the ship to Cork where she was scuttled by her Captain, Karl Spindler, outside the harbour. After their ship went down, *Aud's* crew were rescued by *HMS Bluebell*. Spindler later alleged that he felt he was to be executed and was explicitly threatened with same by the hostile crew aboard *Bluebell*. A contemporary British intelligence report referred to Spindler as 'a pirate in the most literal sense of the word and a most objectionable liar' whilst his crew were referred to as 'hard cases' indicating a lack of respect that may have resulted in threats of violence. Spindler and his crew were imprisoned aboard *HMS Adventure* before being transferred to Spike Island for a few hours, and finally steamed out of the harbour bound for Milford Haven.[11] *Aud* now lies on the bottom just outside Cork harbour, but several items of her cargo are on

Lusitania Memorial at Cobh, County Cork.

display on Spike Island. The Stockless Anchor from the *Aud* is also on display in Cobh's Heritage Centre with thanks to the National Museum of Ireland.

From the reformation of the sixteenth century, modern Irish history was heavily influenced by conflict on the European continent. The continent was generally altered from autocratic government in various forms to democratic government by consent. Ireland underwent a similar transition and by 1939 a newly independent Ireland was able to assert its neutrality in World War Two. Whilst many Irishmen fought in the war they did so under the banners of other nations. Perhaps the most famous WWII soldier with connections to Cork was General Sir Adrian Carton DeWiart. Belgian born DeWiart was a highly decorated veteran of the British army. He saw service in both World Wars and in the Boer War. He was extensively wounded during the course of his military service but lived out his retirement at Ashton (now Killanadrish House) near Macroom. He is buried in ground adjacent to Aghinagh cemetery. World War II also left its mark on Cork's landscape as the harbour's artillery forts were again altered during its course. The aftermath of the war saw a new Europe striving towards unity and peace. Instead of European conflict, it was European unity that left its mark on Cork's landscape. It left that mark in the form of capital infrastructure that still serves us today, and an aspiration of unity that will continue to serve us into the future.

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[1] I am grateful for the research of Doug Lucey of ACR Heritage and Martin Millerick of Cork County Council and their consultation of; L. Cullen, *Blackwater Catholics and County Cork*, 1993, Richard Hayes, *Biographical Dictionary of Irishmen in France*, 1949, *Blackwood's Edinburgh Magazine*, Vol 11, *Irish Times*, 27 Aug 2004.

[2] John Hartnett McEnery, *Fortress Ireland: The Story of the Irish Coastal Forts and the River Shannon Defence Line*, Wordwell, Wicklow, 2006, pp38-39. PRO, State Papers (SP) 63/473.

[3] Cove Fort was temporarily dismantled with its guns transferred to Spike Island in 1780.

[4] James Quinn, *Soul on Fire: A Life of Thomas Russell*, Irish Academic Press, Dublin, 2002, pp1-95.

[5] Marianne Elliott, *Wolfetone: Prophet of Irish Independence*, Yale University Press, London, 1989, pp94-101.

[6] John Hartnett McEnery, *Fortress Ireland: The story of the Irish coastal forts and the River Shannon Defence Line*, Wordwell, Wicklow, 2006.

[7] Information courtesy of Gavin Falk of Westropp House, Innishannon.

[8] Helen F. Mulvey, *Thomas Davis and Ireland: A biographical Study*, Catholic University of America Press, Washington DC, 2003, pp72-76.

[9] I am indebted to Charleville Heritage Society for the information on Mother Croke.

[10] Giullamuire O Murchu, *Lusitania Peace Memorial* in History Ireland, Issue 3, Vol 23, 2015.

[11] Karl Spindler, *Gun Running For Casement in the Easter Rebellion 1916*, W Collins Sons & Co Ltd, London, 1921, pp91-190. PRO, ADM137/1906.

Chapter 5

Reverberation: Heritage, Europe and the County of Cork by Dr. Tomás Mac Conmara

The connection between place and self is profound and personal. It applies also to groups of selves and their collective identities. Cork is made up of its people and its people are made up of Cork. The cultural heritage landscape is infused into that identity and forms part of its internalized meaning, with multiple interpretations, all understood through a common overarching identity.[1] For centuries, our genealogies have been rooted in the local. Youth reached for adulthood within the same geographic area. The footprints of great grandparents still fresh on the ground where great grandsons walked. However, that rooting in the local has always formed the basis of an interaction with the world. The eternal curiosity of man, the need to explore, the desire to expand, to trade, to wage war or to survive, have ensured that the culture of Cork and of Ireland was spread, both by people coming and by people going.

Cork people have, like those from all other counties in Ireland, travelled the world and in most cases brought with them their own unique sense of cultural identity. Amelia E. Barr once noted in *The Belle of Bowling Green*, 'The cuckoo lays her eggs in another bird's nest; it may be hatched among blackbirds or robins or thrushes, but it is always a cuckoo. A man cannot deliver himself from his ancestors'. In an ever evolving Cork of the twenty-first century, a reflection on the cultural connections and relationships between the county and broader world, focused on the continent of Europe is worthwhile. After a reflection on cultural heritage in Cork generally, the chapter will focus on several people from Cork, who made lasting contributions to culture and society. It will illuminate how their legacy was both the product of their own individual commitment to their county and country, and also connected to their respective relationships with various parts of the European continent.

In popular culture, Cork's identity has always had a certain distinctiveness and the county's 'rebel' identity is often thought to have been based on Cork's contribution to the fight for Irish independence (1919-1921). While there were many from both the city and county who offered much to that cause, it is suggested that the recalcitrant spirit stemmed from a much earlier origin and one that helps illuminate the interrelationship between Cork and parts of Europe which has existed for centuries. In the late 1490s, with embers of the English War of the Roses (1455 – 1485) still glowing, many Cork people fought against Henry VII of England, having been recruited by Perkin Warbet, a pretender to the English throne, who had the benefit of being French. For their efforts against the Crown, it is reputed that the English monarchy, contemptuously branded Cork, 'the rebel county'. This identity has been retained with remarkable potency ever since.

The cultural connections and commonalities between County Cork and countries across the continent of Europe are many. They include its festivals, sports and pastimes, rituals and

Culture is very much to the fore in the County of Cork.

foodways. The Indo-European calendar provides the foundation for a range of seasonal and calendric celebrations, which although practiced intensely in Cork over the centuries, find connections in similar customs and rituals across Europe. The Wren on St Stephen's day continues to be a robust custom and calendar landmark across Cork and in particular in places like Carrigaline. Midsummer, also known as 'Bonfire night', or the similar timing of local holy well pilgrimages, such as St Ronogue's Well (John the Baptist, St John's Eve), all played a critical role in both preserving the rituals of the past, but also the identity of localised customs. All these have contributed greatly to the popular pastimes and culture of Cork, spectacularly so in the case of Skellig Night', so beautifully illustrated by the painting of the Cork born artist James Beale (later President of the Cork School of Science and Art) in the Crawford Art Gallery. This coincides with the period known as 'carnival' or Mardi Gras across Europe and much of Latin America, elements of which continue as 'skelliging' or 'squirting night' (particularly prevalent in Midleton). There are also numerous unique historical and living pastimes such as hunting, bowling, hurling, distinct foodways, which find commonalities in other areas, for example, Spain and Portugal.

An Irish Finnish collaborative ethnological and folkloristic research project, undertaken in the 1990s, found strong parallels in the way that the social identity and collective self-image of areas in Cork and Finland, were constructed and transmitted in terms of cultural process. What was then the Northside Folklore Project (now Cork Folklore Project) and the Institute of Folklore and Comparative Religion of the University of Turku, found that folklore and popular culture play a key role in the way groups represent their identity to themselves and to the larger society.[2]

Our cultural inheritance and the way we have narrated it over many centuries, has both preserved identities and also formed the basis for mutual influence and slow change. With increased interaction, culture spread and was influenced, borrowing and sharing, although always retaining a sense of the self. Storytelling, has for millennia preserved the historical record, replete with contradictions, challenges and robust narratives, in Cork and across the world. Whether the ancient forms of legends, or more recent social memory on aspects of modern Cork history, the vibrancy of the oral tradition maintained a foundation of memory, with which it could converse with the rest of Europe and the world. Scríocht is a central feature of the cultural landscape in County Cork. The tradition of scríocht (social visiting where songs are sung, music played and stories told) has helped to preserve both aspects of the past and also a sense of community and neighbourly interaction. A report by the HSE and University of Ulster, demonstrated the central place that scríocht held for older participants from county Cork.[3] In the context of Cork's storytelling heritage, the work of Thomas Crofton Croker who was born in Cork in 1798, should also be acknowledged. His collection of folklore and later publication of *Fairy legends and traditions in the South of Ireland* in 1825, contributed much to the retention of culture and expression. His relationship with the continent of Europe was achieved primarily through his personal correspondence with German academics and cultural researchers, Jacob and Wilhelm Grimm (popularly known as the brothers Grimm), as well as the latter's translation into German of the work undertaken in Cork by Croker.[4]

Cultural heritage travels geographically and generationally. Both avenues assist in its survival. Oral tradition has always been the central medium of communication and a particularly strong tradition seems to exist in Cork. The latter is exampled by the way in which many poems have been transmitted

The tradition of lighting bonfires on June 23rd to celebrate St John's Eve is still practiced in Cork, providing an amazing tangible cultural connection with the ancient past.
Image: Wikimedia Commons.

A wonderful session of storytelling in Cape Clear Museum. Cape Clear is home to an International Storytelling Festival each year running since 1995.

orally across multiple generations. For example, Máire Bhuí Ní Laoghaire (1774-1849) who wrote the famous poem *Cath Chéim an Fhia* was illiterate, resulting in a dependence on the oral folk tradition to preserve her work for generations.[5] In the context of poetry, one need only examine the work of Fr. Pádraigh Ó Tuathaigh, who published *Filí an tSuláin*, which traces the intense development of Irish poetry in the Muskerry Gaeltacht alone[6] Cork writers like JJ Callinan emerged from an Irish speaking world and infused their creative output with all of the richness and power that came from that background. His seminal poems 'Gougane Barra' and 'The Maid of Inchidony', brought fame to Callinan before his departure to Portugal where he died on board the ship Tagus in 1829. He is memorialised at the site made famous by St. Finbarr at Gougane Barra.[7] The Irish language has the third oldest literature in Europe, after Greek and Latin. Poetry in the Irish language represents the oldest vernacular poetry in Europe.[8] Many Irish language poets were able to retain that sense of antiquity and also illuminate the potential for poetry in that form, to contribute greatly to a broader European cultural landscape. For example, Seán Ó Riordáin was described as a 'European poet' who perhaps embodied the tensions between Irish and contemporary European influences.

The Irish language, as a central dimension of Irish culture, remains a key aspect of Cork identity. As an official European language and the first official language of the Republic of Ireland, the status of the language not only caries a linguistic importance but directly enables the preservation and expression of other elements of Cork's broader cultural inheritance. With two existing Gaeltacht areas (comprising 262 kilometres), where the Irish language is the primary medium of communication, the Irish language remains in a strong position in Cork in the twenty-first century. In the Múscraí (Muskerry) Gaeltacht, on the County Cork side of the Cork/Kerry border, the Irish language and culture is retained with remarkable potency. On Oileán Chléire (Cape Clear Island) off the West Cork coast, the Irish language too, remains the primary means of expression. In areas of such dense cultural heritage like Cape Clear and the Muscraí Gaeltacht, the intersection of various dimensions of culture speak to both a local, national and international resonance. A

Heritage Interpretation Plan undertaken in Muscraí between 2014 and 2018, found a heritage of international significance including, 'the Gaeltacht's folklore collection and the connection between people and place, the practice of pilgrimage/adoration of local saints, a living tradition of music and song, poetry and dance, as well as the role played by local people in that area in the preservation and promotion of the Irish language and Irish music.[9] While there are innumerable individuals whose efforts have contributed to the preservation of the Irish culture and language in Cork, one of the most critical influences on that retention, in a historic context, was Donal Ó Loingsigh (1842 – 1913), a native of Cúil Aodha and a pioneer of the national cultural movement of the late nineteenth and early twentieth centuries. Although initially destined for the priesthood, after the hanging of his uncle as a convicted Whiteboy, he instead fought with papal armies in the Italian War of Unification and on the French side in the Franco-Prussian War (1870-71).[10] After returning from Europe, Ó Loingsigh became centrally involved in the cultural revival of the late nineteenth century. In 1900, he was sent back to Europe to represent Ireland (along with Padraig Pearse and Douglas Hyde) at the Celtic Convention in Paris. He was also instrumental in founding the renowned Coláiste Na Mumhan in Béal Átha an Ghaorthaidh in 1904. Quickly, the Coláiste became hugely significant to the Gaelic revival movement. Cork's republican Lord Mayors and martyrs, Terence MacSwiney and Tomás Mac Curtain were among notable visitors. A scholarship in Paris, spending time in the renowned infantry force, the Papal Zouaves, fighting in the Franco-Prussian War, as well as a period on the gold fields of New Mexico, only strengthened the connection between Ó Loingsigh and his culture. The capacity to travel and to converse with the world does not correlate to a diminution of one's culture. In fact, as in the case of Ó Loingsigh, it deepened it. The history and depth of the Irish language and its roots with the arrival of Celtic migrants from the European continent over 2,500 years ago, carries with it a proud cultural legacy and one which assisted in maintaining a distinct identity and culture across the island of Ireland. The depth of culture was not always appreciated however, as the following section will illustrate.

The tranquil setting of Gougane Barra – the subject of a famous poem written by JJ Callinan who died en route to Portugal in 1829.

A hand coloured etching from 1818 held in the Metropolitan Museum of Modern Art, New York, highlighting how some depicted Irish people at the time. Source: Wikimedia Commons.

The historian John Dorney, in his exploration of Ireland in the sixteenth century, underlined the tendency amongst the English, those with most interaction with Ireland, to depict the Irish as somehow savage and uncultured. Others have noted how anti-Irish ideas had long been held, deriving from Gregorian Papal reformist or Anglo-Norman conquest sources.[11] For Dorney, the Irish 'resented the English slander of them as barbarians and pointed to their schools of bardic poetry, medicine and religion as proof of their civility.'[12] He underlined the rich Gaelic culture and language of the Irish and insisted that 'the Gaelic Irish were not, as the English claimed, lawless, but followed instead Brehon law, which was written down in the 8th or 9th century.'[13] Although the Irish had for centuries interacted with distant parts of the world, particularly through missionaries and trade, under the occupation of England, that interaction had been limited somewhat by the sixteenth century. As a result, caricatures of the Irish were predominantly based on English observations and bias.

Therefore, the visit in 1518, of a young Spanish Prince to the coastal town of Kinsale, presented an opportunity for an alternative observation to be made and for the story of Irish culture, dress and behaviour to be presented according to a more neutral and perhaps favourable perspective. On the 6th of June 1518 Archduke Ferdinand of Habsburg arrived in Kinsale after his fleet was forced to land in Ireland because of stormy weather.[14] The prince's remarkable four-day stay in Kinsale had long been neglected because the original account was written in Old French by a member of his household, Laurent Vital. The recent work of the historian Hiram Morgan, as well as an interpretation of the account by Dorothy Convery, discloses this centuries old revelation of

Cork culture and how it was captured and presented to other parts of Europe. Critically, unlike contemporary English accounts, it was not hostile towards the Irish and so offered a much needed insight into the people of that country. The dress, colour and shape of clothes worn by Cork people in 1518, as well as observations on their hairstyles was documented, later captured by the Habsburg connected- artist, Albrecht Dürer. Vital also wrote about hearing high mass sung Irish-style in the church at Kinsale and observed marriage customs as well as garnering insights into the religious devotions and customs of the people in Kinsale, as well as singing, harp music and a swimming display. Notably, he comments on the distinctive nature of Irish dress and underlined how it had at that time, no commonality in Europe.[15] It would be a century before the Irish began to abandon this distinctiveness and join European norms. In fact, as Morgan relates, while the swords used by the Irish at the time were imported from the Continent, the Irish mantle (a poor man's fur coat) was actually one of Ireland's exports to the Europe.[16] Much of Vital's general information came from an elderly inhabitant of Kinsale. He recorded how his insights depended on 'an honest old man, a native of there because he spoke good French' and wrote how he 'had several conversations with him, because the country was known in writings for various and strange things.'[17]

Archduke Ferdinand I of Habsburg, Spain, who visited Kinsale in 1518. Portrait by Hans Maler zu Schwaz, dated 1521. Source: Wikimedia Commons.

Critically, Ferdinand's experience in Cork took place twenty-four years before Henry VIII first began the process of conquering Ireland for the English Crown, declaring himself King of Ireland, a moment which foreshadowed the decline of the ancient Gaelic social order of self-governing kinship groups.[18] Two decades prior to the visit to Kinsale, most of Ireland, including Cork, was under the control of independent, either Gaelic Irish or Hiberno Norman, lords. Later in the century, the Desmond Rebellions (1569-1573 & 1579-1583) across the province of Munster brought much turmoil, particularly following the attack by FitzMaurice FitzGerald on the English colony at Kerrycurihy south of Cork City in June 1569. His later push against the Earls of Ormonde led to the landing of 400 English troops by sea in Cork.[19] The legacy of warfare was compounded by famine, with many thousands of people from county Cork dying of starvation in the city, where they had fled to avoid the fighting and raids by the English. As the sixteenth century surrendered to its successor, the Battle of Kinsale in 1601, became a touchstone for Irish history and one which spread the struggle of the country, as well as its culture to many parts of Europe, in particular Spain. Kinsale had functioned as a landing base for Spanish troops who sought to help Irish rebels in the Nine Years War (1594–1603). However, it was in Kinsale, that the campaigns of Hugh O'Neill, Hugh Roe O'Donnell and other Irish lords, against English rule, effectively came to an end. However, while representing a moment of dejection for the Irish, it deepened connections between Ireland and Europe, as exiled leaders built foundations

abroad. Morgan suggests that the Archduke's visit may have resulted in contacts between Ireland and Spain, which led to much of the above. While it is likely that ties were strengthened, what is certain is that the chance encounter opened up an exchange of ideas and of cultures that carried representations of the Irish to Spain before they arrived there in body almost a century later. Over the following centuries, many Cork men would depart from their native county, bound for Europe and war, among them Art Ó Laoghaire (sometimes spelt O'Leary).

The story of Art Ó Laoghaire may well have faded away, swept beyond the observations of historians, were it not for the perseverant power of oral tradition. So too would the Cork man's role in one of the most significant armies in European history. Born near Macroom in 1746, in his early twenties, Ó Laoghaire served as a Captain in the Hungarian Hussars Regiment of the army of Maria Theresa of Austria, the only female ruler of the Habsburg Dominions and by marriage, the Holy Roman Empress.[20] Art later returned from Europe to an Ireland which had long become a less than comfortable residence for those of the Roman Catholic faith. Although evidently from a relatively wealthy Catholic family, as a result of the Penal Laws, (enacted in the late seventeenth century to help secure the Protestant ascendancy), Art would struggle to forge a life for his family in Macroom, where he lived at his Georgian Farm House at Rathleigh.[21] After his return to Cork, in 1767, he had married Eibhlín Dubh Ní Chonaill, the daughter of Daniel Mór O'Connell and an aunt of 'The Liberator' Daniel O'Connell, with whom he had three children.[22] When the reportedly hot tempered Ó Laoighaire became embroiled in a feud with Abraham Morris, a Protestant landowner and influential magistrate, the life of the young soldier took a dramatic turn for the worse. The feud continued for over two years until Morris demanded that Ó Laoighaire sell his horse, (which he had brought back from his service in the Hungarian army). This was refused.[23] After Ó Laoighaire challenged Morris to a duel, which the latter declined, Morris used his influence to have Ó Laoighaire declared an outlaw, which enabled the authorities to pursue him with impunity and in fact, could shoot the twenty-six-year-old on sight. In Carrignanimma near Macroom, on 4 May 1773, as Art was crossing the footbridge over the River Foherish on horseback, a soldier called Green aimed his weapon at Art O'Laoighaire and fired.[24] With that shot, the young solider, his life in Cork and his connection to one of Europe's most significant wars, may have begun to fade. Instead, it was the reaction of his young wife and her finding expression for that reaction in the ancient form of keening, that ensured the memory and story of Art would endure. The ancient custom of keening, where women would gather and wail in grief at a funeral, was a ubiquitous aspect of funeral wakes in Ireland until the mid-20th century. It was also practiced in pockets around Europe and in particular, in Portugal.[25] Ó Laoghaire's wife is reputed to have composed the long poem 'Caoineadh Airt Uí Laoghaire' (Lament for Art O'Leary), to mourn his death and call for revenge. It has been characterised as a 'true caoineadh, in a declaration of grief – seen in a long tradition of keening'.[26] Only two months later, his brother Cornelius rode into Cork City, towards Hammonds Lane. He knew that it was there that Abraham Morris was stationed. When he saw the magistrate at the window of the house, he fired three shots, wounding Morris, from which it is said he died two years later.

Caoineadh Airt Ui Laoghaire remained the preserve of oral tradition until it was first published in 1892. Prior to this, the French traveller Coquebert de Montbret noted its popularity among the people of Kerry when he was there in 1790. The 'Caoineadh' became the subject of much literary

interest, which returned the subject of Art Ó Laoighaire to Irish and European audiences. It featured in much of the written commentary on the 'caoineadh' starting with Thomas Crofton Croker in the 1820s. Its first translation by 'an tAthair' Peadar Ó Laoghaire in 1892, was a critical moment which expanded the reach of the poem.[27] The work of the British scholar Rachel Bromwich in the 1940s led to the articles by John T. Collins in the Journal of the Cork Archaeological and Historical Society and importantly, the edition produced by Seán Ó Tuama of 1961. The Caoineadh connects Cork to Europe both in a folk and a political context, through its distinctly Irish form and with its contempt for the power structures which afforded Morris the power he had. Ó Laoghaire's tomb at Kilcrea Friary carries the epitaph; *Lo Arthur Leary, generous, handsome, brave, / Slain in his bloom lies in this humble grave*.[28] However, in 1949, the Cork historian John T.Collins reported seeing a further addition to this inscription, which emphasised Ó Laoighaire's service as Captain of the Hungarian Hussars, before returning home; 'to be outlawed and treacherously shot by order of the British Government, his sole crime being that he refused to part with a favourite horse for the sum of five pounds.'[29] It is likely that a combination of the resilience of the form, in which his story was communicated, as well as how that narrative found traction with broader Anglo-Irish tensions, assisted its survival. Nevertheless, it is probable that the story of Art O Laoighaire would have been forgotten long ago, but for the 'caoineadh' which was composed over his body at the Wake, by Eibhlin Dubh. By finding traction with an ancient custom of grieving, the story was expressed. Its retelling within the oral tradition ensured that it survived long enough for scholars to recognise its importance. In all versions, the story of Ó Laoghaire is bound up with his European adventures and so forms a critical part of the overall narrative.[30] It has become part of Cork's culture and is regarded as a master piece of its genre. It has been translated many times and so sends an echo of the story of Art Ó Laoghaire back across the continent of Europe. It is not known if when the celebrated Hungarian composer Franz Liszt (1811-1886) came to Cork in 1840 for a concert tour, he was aware of the caoineadh, or the connection of Ó Laoighaire to his native Hungary. Liszt had a memorable, if somewhat arduous time in Ireland, during which he played several concerts in Cork City. However, in the Ireland of 1840, the music of Liszt was not to reach the ears of the poor. The ancient caoineadh did and it was the poor who would repeat it, with intensity. The capacity for aspects of our culture to express deeply felt sentiments and emotion, was profoundly understood by the next person to be discussed, Seán Ó Riada.

Cór Chúil Aodha performing at the 1916 Centenary State Ceremonial Event on Easter Monday 2016.

The vibrancy of Irish cultural tradition in Cork is potently represented by the continuing presence of Cór Chúil Aodha, established in 1963 by composer and arranger of Irish traditional music, Seán Ó Ríada. In 2013 the choir, led by Seán Ó Riada's son Peadar, celebrated its fiftieth anniversary with a special journey to Iona in Scotland, captured by an RTE documentary. *O Chúil Aodha go hOileán Í* (From Coolea to Iona), followed the life of the choir over an eight-week period, culminating in a historical visit to the renowned island of Iona, attended by President of Ireland Michael D. Higgins.[31] The footage demonstrated powerfully the resilience of cultural tradition and its unique ability to forge connections beyond the border of County Cork and Ireland. O'Riada's role, not only in preserving Irish musical tradition, but also his impact on the broader area of Cork's cultural heritage, reverberates well beyond the boundaries of the Múscraí Gaeltacht, where he spent most of his life. His career included spells working for Radio Éireann, serving as musical director at the Abbey theatre, and lecturing in the music department at University College Cork. After spending a reportedly frustrating period working in RTE, a young Ó Riada travelled to Paris, France, where he worked with a French radio network and further deepened his interest in music. At this time, he came under the influence of one of the major composers of the twentieth century, Olivier Messiaen. Although Ó Riada died at the young age of forty, he had already become a household name across Ireland and in European musical circles, as a result of his participation in Ceoltóirí Chulann, his compositions, writing and broadcasts. His score for the film *Mise Éire* drew particular attention and has remained a touchstone for Irish traditional music at home and abroad.[32] His ability to move between traditional and classical music, embodied in *Mise Éire*, was described by John Montague as like the Finnish composer Jean Sibelius' use of the Kalevala legends in his tone poem, *Finlandia*.[33] Ó Riada's fame across Europe was elevated further in 1979, when the Nobel Prize winning poet Seamus Heaney included the poem *In Memoriam Sean O'Riada* in his 1979 collection *Field Work*.[34]

The legendary Seán Ó Riada.
Source: Wikimedia Commons.

Reference should also be made to Ó Riada's fellow St. Finbarr's College educated musician, Aloys Fleishmann. The Munich born composer, musicologist and conductor moved to Cork when he was a child and spent the rest of his life there. Like Ó Riada, Fleishmann was a fluent Irish speaker and both men found common ground in their musical endeavours, working together for a time on Fleishmann's major work, *Sources of Irish Traditional Music*. While Ó Riada travelled to France to deepen his musical engagement, Fleishmann instead returned to Germany where he studied under Joseph Hass. Similar to Ó Riada, he returned to Ireland with a renewed sense of purpose and went on to impact greatly on the musical heritage of Cork. When one considers the role that Irish music has gone on to play in the cultural relationships fostered between Ireland and other European countries and across the globe, the central role of Seán Ó Riada in its revival in the 1960s, elevates in significance. As Elmer Andrews wrote of Ó'Riada's contribution, 'he gave traditional music formal arrangement, took it into the

concert hall and recording studio and introduced it to a much wider audience.[35] Not alone was the influence of Ó Riada the product of his own creativity and output, but his direct influence on bands like the Chieftains, Planxty and the Bothy Band, resulted in a dramatic widening of engagement with Irish traditional music across Europe and beyond. The examples of Irish traditional music's impact across the continent of Europe are legion and too many to attempt to enumerate here. For example, in March 2014, an event was held in the Central Office of the Répertoire International des Sources Musicales (RISM) in Frankfurt, Germany. RISM is an international project that seeks to document musical sources from around the world. The occasion, which included musicians from Cork, 'allowed a glimpse into the musical life of Ireland through the centuries.'[36] According to Jennifer A. Ward, the event demonstrated how deeply Irish traditional music had become integrated across Europe, and that it has been consolidated by the many people of various ethnic backgrounds, who have embraced it:

> ***"It should also be pointed out that the emigrants in Irish music have always been somewhat balanced out by European immigrants, and indeed, most of the pieces heard in the concert were by foreign composers who adopted Ireland as their home.[37]"***

Pointing to the fact that in Europe, there are no comparable large scale Irish communities like those who existed in North America, Britain or Australia, the flute player, Desi Wilkinson underlined how the 'diasporic presence' was instead occupied within the cultural sphere. Emphasising the ability of culture to spread a people's heritage, he noted; 'When I refer to an 'Irish cultural diaspora in Europe', I am talking about a widespread contemporary European awareness of popular Irish culture, and in this awareness folk-music features prominently.'[38] At its heart, the work of Seán Ó Riada and his legacy of cultural impact, is a profoundly simple offering, a function of the soul. He may have been brilliant, but critically, as his son Peadar declared in 2016, 'It wasn't an intellectual exercise for him, it was an emotional one'.[39] Soon after Ó Riada died in October 1971, another cultural figure in Cork was charged with capturing for posterity, the likeness of his face. The bronze death mask of Seán Ó Riada was just one of many forms carved by the hands of Cork sculptor, Seamus Murphy.

The Statue of St. Gobnait in Baile Mhúire was one of the many fine stone pieces crafted by Séamus Murphy in his lifetime.

Seamus Murphy was born at Greenhill, Burnfort in 1907. As a teenager, Murphy was taught drawing by the Cork historian Daniel Corkery, at St. Patrick's National School. Corkery recognised a unique talent in the young Murphy and encouraged him to pursue his passion. In 1921, as Cork concluded its role in the Irish

War of Independence, Murphy entered the Crawford School of Art. Showing a flair for sculpting, Murphy was apprenticed in 1922 at the Art Marble Works stone-mason's yard of John Aloysius O'Connor in Blackpool. In 1931, he was awarded a Gibson Bequest Scholarship which led him first to London and then to Paris, where he studied under Filippo Colarossi and Andrew O'Connor.[40] Murphy went on to become one of the most significant figures in Irish art in the twentieth century. In November 1965, Murphy revealed in an interview with Séamus Paircéir from RTE, how his pathway was not the traditional one of a mason or sculptor:

> ***"Daniel Corkery who was teaching me in school suggested that I go to the school of art. I started there and got interest in modelling ... both my parents were country people and they certainly weren't' aware of sculpture or painting or art generally.[41]"***

Murphy also underlined the role of tradition and of inherited knowledge in his life as a sculptor:

> ***"I worked as a journey man in various jobs ... I met men who were a good deal older and who had been travelling up and down the country for years, generations of them and I became part of that particular world.[42]"***

While in reflecting back on many decades of work, Murphy acknowledged the influence of older tradesmen in Cork and across the country, his experience as a young man in France may have already laid a foundation for the rest of his life. In Paris, Murphy was a student at Académie Colarossi and studied with the Irish-American sculptor, Andrew O'Connor. The Académie Colarossi was an art school founded in 1815 and later taken over by the Italian sculptor Filippo Colarossi. In a 2017 interview carried out for the Cork Folklore Project, a onetime colleague and friend of Murphy, described him as 'very radical in his work'.[43] The foundation for this radical and independent strain may have been entirely individual to Murphy. However, it is likely to have been at least cultivated at the Académie in Paris, which was noted for its radical approach to the teaching of sculpting, including its advocacy of female sculptors and the use of live models. Others who like Murphy spent time at the Académie, were the Scottish Impressionist, Bessie MacNicol and French Sculptor, Camile Claudel. The school closed soon after Murphy left to return to Cork in 1934. Its archives, including reference to Murphy's time there, were sensationally burned by the wife of Filippo Colarossi, in revenge for his alleged philandering.[44] Murphy's time in Paris, while introducing him to a variety of approaches to art, consolidated earlier notions about the value of the carver and the sculptor. Having observed and listened to the attitudes of artists in Parisian cafés, Murphy was able find a contrasting depth in the work of the men who carved Notre Dame de Paris, Sainte-Chapelle, Saint-Sulpice and Chatres cathedral. In all these buildings,

he saw evidence of the stone mason's art and could see in their work, a similar product that his fellow men 'of the dust' at home in Cork were capable of:

> ***"I began to wonder did the stone carvers that carved all the detail {on these churches} know as much about art as my friends in the Cafés. I felt they didn't and that I had much more in common with them, and I was almost sure that the carvers and masons were not unlike the men I knew in Ireland. Being artists by nature they would certainly not talk of art or know anything about it except how to produce it."***[45]

At the age of twenty-seven, Murphy returned from Paris to Cork where after two years working in O'Connell's stone yard, he opened his own studio in Blackpool. From that studio, Murphy began to build a reputation and trade. The Crawford Art Gallery explains that the Clonmult memorial at Midleton and two statues for Bantry Church were among his first commissions. In addition, it was Murphy who was chosen to create a carved figure of St Gobnait in Ballyvourney graveyard. He also designed Blackpool Church in 1945 and two years later carved the Apostles and St. Brigid for a church in San Francisco.[46] Murphy predominantly carved in limestone to produce works ranging from religious statues, portrait heads, commemorative plaques, gravestones and crosses. He created the bronze portrait busts of five Presidents of Ireland and also one of John F Kennedy for the US Embassy in Dublin. Murphy later became professor of sculpture at the Royal Hibernian Academy in 1964, and was awarded an Hon LLD by the National University of Ireland in 1969. He died in Cork in 1975, and was buried at Rathcooney graveyard. One Cork based stone mason and oral historian affirmed in 2018 that those in Cork, who were also 'of the dust' were 'all keenly aware of him and his legacy. He was like a monolith that weighed heavy in the background'.[47] In April 2017, Cork stone mason Tom McCarthy remembered fondly how he had worked with Murphy in his later years. At the end of the interview, undertaken for the Cork Folklore Project, McCarthy showed the interviewer a personalised note from Murphy inscribed as follows; 'To Tom McCarthy one of the dust, from his friend Seamus Murphy, the second of January 1970'.[48] Murphy's work is ubiquitous in Cork, where, although partly shaped by his experience in Europe, and recognised across that continent, he chose to spend his life and to express his art. Other artists who are associated with Cork and who made an impression across the continent of Europe are John Hogan (1800-1858), who spent his youth in Cork city and whose statue, *The Redeemer in Death* is housed in St. Finbarr's (South) Church and the painter James Barry (1741-1806), who was born on what is now Seminary Road on the northside of Cork. A contemporary of Barrys, Adam Buck, who became famous as a neo-classical portraitist and miniature painter, was born in Castle Street, while the painter and illustrator Daniel Maclise (1806-1870), was also a world renowned artist from Cork.

In this chapter, it has only been possible to open up a brief glimpse into the lives of a select number of people, who enhanced and preserved fundamental aspects of Cork's cultural inheritance. That all of those explored were able to interact with and draw from the continent of Europe, while retaining a robust sense of Cork identity, underlines both the resilience of tradition

and the richness of interaction. Their experience illuminates the value of retaining a strong sense of heritage in the twenty-first century, as a positive and enduring foundation, from which we can engage with the rest of the world.

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[1] The Convention for the Safeguarding of the Intangible Cultural Heritage under the auspices of UNESCO, defines the intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and in some cases, individuals recognize as part of their cultural heritage, see 'Text of the Convention for the Safeguarding of the Intangible Cultural Heritage', http://www.unesco.org/culture/ich/en/convention (accessed 20 October 2014)

[2] Gearóid Ó Crualaoich, Diarmuid Ó Giolláin and Hanna-Pekka Huttunen, Irish-Finish Research Collaboration: The Cork Northside Project, for more contact the Cork Folklore Project, www.corkfolklore.org

[3] Brendan McCormack and Elizabeth Breslin, *The Implementation of a Model of Person-Centred Practice In Older Person Settings*, (Dublin, 2010), p. 149.

[4] Thomas Crofton Croker, *Popular Songs of Ireland*, (London, 1886), p. 121; Croker dedicated much of his life to collecting Irish poetry and folklore and made a particularly important contribution to the study of keening or crying for the deceased in an Irish folkloric context. He was born in Cork and is buried in Brompton cemetery in London, see Thomas Croften Croker, *Fairy legends and Traditions*, (Dublin, 2014).

[5] The poem records a fight between Yeomen militia and Whiteboys during agrarian resistance in 1822, See Brian Brennan, *Songs of an Irish Poet, The Mary O Leary Story* (Cork, 2000), pp. 12-13.

[6] Pádraigh Ó Tuathaigh, *Filí an tSuláin*, (Cork, 1993), Seán Ó Muimhneacháin's *Gleanntán an Aoibhnis, Dánta agus Amhrain* also contains significant poetry and song form the Múscraí region.

[7] Callanan wrote 'The Outlaw of Loch Lene'. In 1918, University of Illinois published *The Poems of JJ Callanan*, (USA, 1918).

[8] The Irish Christian poet, Dallán Forgaill wrote the earliest recorded Irish language poem about Columcille after the saint's death in 597AD, See John Minahane, *The Christian Druids: On the Filid Or Philosopher-poets of Ireland*, (Dublin, 2008).

[9] Cork County Council and Acadamh Fódhla, Múscraí Heritage Plan, Conservation, Management and Interpretation Plan, 2018-2032, p. 5.

[10] The Whiteboys were an agrarian group that fought for the rights of subsistence farmers in the eighteenth century. They were given the name Whiteboys due to their dress when they raided landlord estates.

[11] Hiram Morgan, Ireland 1518: *Archduke Ferdinand's Visit to Kinsale and the Dürer Connection*, (Cork, 2015), p. 26

[12] John Dorney, 'Irish Clans in the Sixteenth century' in The Irish Story, 15 August 2017.

[13] Ibid.

[14] Archduke Ferdinand would succeed his brother Charles as emperor in 1558

[15] Morgan, Ireland 1518, p. 49

[16] Morgan, Ireland 1518, p. 49.

[17] Ibid, p. 78.

[18] Dorney, 'Irish Clans in the Sixteenth century'.

[19] Cyril Falls, *Elizabeth's Irish Wars*, (Australia, 1950), pp. 123-133.

[20] Ibid.

[21] Vincent Morley: *Irish Opinion and the American Revolution, 1760 – 1783* (Cambridge, 2002).

[22] Brennan, Brian Anthony, *Songs of an Irish Poet: The Mary O'Leary Story*, (Cork, 2000), pp. 128–9.

[23] L.M. Cullen: *'The Contemporary and Later Politics of Caoineadh Airt Ui Laoire'* Eighteen Century Ireland Vol. 8 1993, pp.8-9

[24] Maureen O'Rourke Murphy, James Mackillop, (Eds.), *An Irish Literature Reader: Poetry, Prose, Drama* (Second Edition), (USA, 2006), pp. 45-47.

[25] Patricia Godley, 'Social. Aspects of Burial/Death Ritual' in *Journal of the Anthropological Society of Oxford*, Vol. XIV, p. 15.

[26] Cullen: *'The Contemporary and Later Politics of Caoineadh Airt Ui Laoire'*, p.8.

[27] Sean O'Tuama, Repossessions; Selected Essays on the Irish Literary Heritage (Cork, 1995), pp 78-100; Rachel Bromwich: 'The Keen for Art O'Leary, its background and its place in the tradition of Gaelic Keening'; Eigse Vol. 5 (1945-7) page 244; First English translation see 'the lament for Arthur O'Leary', Irish University Review, vol 1. No.2 (Spring 1971) 198-210.

[28] O'Leary had been first buried in the Old Cemetery of Kilnamartra (Tuath na Dromann) but it was later decided to remove him to Kilcrea Friary. Because burial in monastic ground was forbidden, his body was removed to a temporary home in the field adjacent to the Friary and was eventually interned in Kilcrea Friary, after the Penal Laws had sufficiently been relaxed.

[29] Paper delivered by Peter O'Leary to the Third O'Leary Gathering in Inchigeelagh on 13 September, 1998.
[30] The lament for Arthur O'Leary', Irish University Review, vol. 1. no.2 (Spring 1971), 198-210.
[31] Ó Chúil Aodha Go hOileán Í - From Coolea to Iona', https://www.rte.ie/player/ie/show/o-chuil-aodha-go-hoilean-i-from-coolea-to-iona-30003102/10648879/, (accessed 12 August 2018)
[32] Tomás Ó Canainn, *Seán Ó Riada: His Life and Work*, (Collins Press, 2003).
[33] John Montague, *The Pear is Ripe: A Memoir*, (Dublin, 2014).
[34] Elmer Andrews, *Poetry of Seamus Heaney: All The Realms of Whisper*, (London, 1990), p. 139.
[35] Ibid., p. 139.
[36] Jennifer A. Ward and Axel Klein, *An Evening of Irish Music: The Emerald Isle Comes to Germany*, p. 277.
[37] Ibid., p. 277.
[38] 'Traditional music and the Irish diaspora in Europe', http://journalofmusic.com/focus/euro-paddy-land (accessed 12 September, 2018)
[39] 'Peadar Ó Riada talks about his dad's creation Mise Éire as it opens the Cork International Choral Festival', *Irish Examiner*, 25 April, 2016
[40] Joseph Stafford Gibson was a native of Kilmurry in Cork. Gibson spent most of his life in Madrid, Spain and died there in 1919. His will bequeathed sponsorship to art in Cork and in 1922, the Gibson Bequest Committee was established to administer this support, of which Murphy was a beneficiary later.
[41] RTE Archives, Sculpting in Cork, 1965, https://www.rte.ie/archives/2015/1119/745173-sculptor-seamus-murphy/ (accessed 12 September 2018).
[42] Ibid.
[43] Cork Folklore Project, Sound Recording 00610, Tom McCarthy, interviewed on 05 April 2017 by Michael Moore.
[44] By T. Denean Sharpley-Whiting, *Bricktop's Paris: African American Women in Paris between the Two World Wars*, pp. 98-99
[45] Murray, Peter (Ed.) (2007) *Séamus Murphy Scultpor*. Gandon. Cork, pp. 30-31.
[46] Murphy published an autobiography, *Stone Mad*, in 1950. The book drew attention to the storied nature of the stone mason trade and to the depth of feeling, tradition and learning involved in each carved stone seen all over Europe.
[47] Correspondence, Michael Moore to the author, 12 July 2018.
[48] CFP, SR 00610 Tom McCarthy, interviewed on 05 April 2017.

Chapter 6

Europe, Cork County and the New Architecture

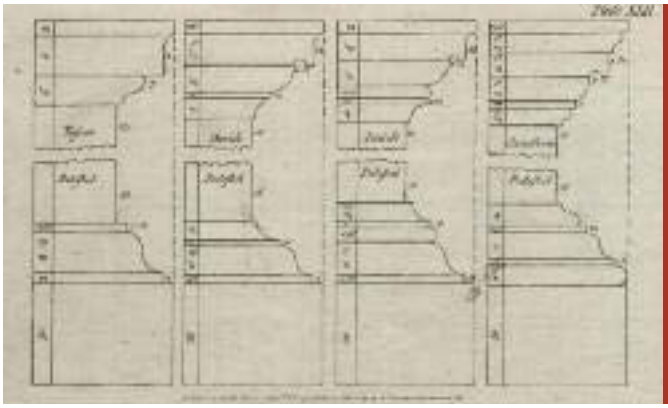
by John Hegarty

Building in Ireland is based on a longstanding tradition of stone upon stone architecture starting with Neolithic mounds dating from as early as 3000 B.C. The Normans introduced new types of stone structures from the continent following their invasion of 1169 representing the beginning of the widespread tradition of building in stone that we know today. By the 18th and 19th centuries Ireland produced an outstanding level of consideration of building design and stone construction became widespread even for domestic buildings. The simplicity of Palladian classical architecture arrived in the 18th century and evolved into a richly detailed but spartan modernism for the time. The change was revolutionary.

The new architecture was clean, simple and monumental at times yet as modern and economical as ever seen before. Clean lines and classical forms replaced the fortified buildings of the previous era replacing the Norman building forms of churches, monasteries, castles and tower houses. From the 18th century Irish buildings took on a built form of the Age of Enlightenment and design evolved to a deeply considerate simplicity in architecture. This Irish Age of Reason in architecture was fully embraced in County Cork forming the greatest part of the distinctive visual heritage of the county that we know today. The time when this architecture flourished was a period of growth and optimism. By the 1840s serious problems in Ireland, which led to famine and social unrest, combined with the lack of industrialisation in much of the country, meant that as the country developed into the 20th century much of this architecture was preserved as it was. Despite the loss of buildings in the declining periods of the 20th century a great amount of historic architecture is still intact in County Cork and is derived from this Golden Age.

The Distinctive Identity of County Cork Architecture

In Irish architecture and in the Cork region in cities, towns and in the countryside, the form of buildings in the 18th and 19th century became plain but for the necessary expression of doorways and shop fronts. There were practical rules; windows were vertical and easy to form structurally with short timber lintels. Glass was as large as could be manufactured and the divisions between the panes formed a glazed structure allowing the sash frame and mullions to be minimal and almost equal in size. There were few embellishments but for necessary building elements which were finely detailed and this formed part of the character that made them distinctive and specific. In this period, economy of thought and ingenious consideration of design produced great beauty effortlessly. Soon craftsmen automatically created the most economic elements of joinery referring to the pattern books of the day such as *"The Practical Builder"* 1789 and *"The Practical House*



Pedestal details of four Roman Classical orders from 'The Builder's Golden Rule' (1782).

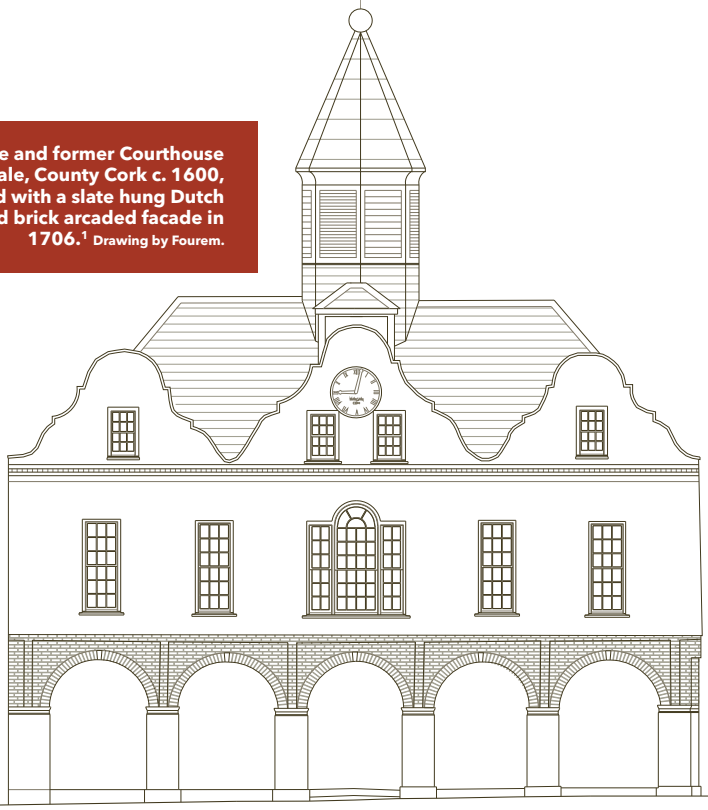
Carpenter" 1792 by William Pain. Nothing was wasted and thus nothing was oversized. As skills became more developed and resources became scarce, joinery became extremely fine by the end of the 18th century and plasterwork became more prevalent with delicate internal decoration becoming widespread. We often recognise the specific beauty in the plain buildings of Ireland but are not always sure where it comes from. Too often we misunderstand the practicality of the past and see only style or decoration. The examination of any one element clearly demonstrates the simplicity and practicality of the age. As there is little comparatively built in the Victorian Age, the Georgian, Palladian simplicity in Ireland forms the distinctive character of the entire country in terms of historic architecture that still remains in use.

The architecture of the Palladian age is concerned with proportion, simple forms and minimal detailing. Economy of construction and economy of design are a way of thinking for the time that infiltrated the minds of all in society as a new age of modernity and simplicity arrived from the Continent in the early 18th century.

The Red House in Youghal was built in 1710 and designed by the Dutch Architect Leuventhenand.
Image courtesy of Will McGoldrick.

In the 17th century and early 18th century the southern coastal region of Ireland traded closely with Northern Europe and with the South of England, particularly the South West. Architecture from this period was more mannerist or baroque and was linked to Dutch, Flemish and French traditions, which influenced Irish and English forms of building. Large trading towns like Youghal and Cork had much character that could be linked to the entire coastal region of Northern Europe to the west of Denmark. Early 18th century Cork was a city of brick faced narrow buildings with Dutch gabled elevations. Youghal and Cork had early Palladian symmetrical houses that had flush timber windows set in brickwork with tall doorways surrounded in robust mannerist stone architraves. Such houses can be seen in London and developed from a tradition first found in the Netherlands. The source of the architecture defines the historic centre of Amsterdam. There are very strong visual links between the canal side houses of the South Mall in Cork and late 17th century Amsterdam as demonstrated in contemporary 17th century views with tall brick houses accessed with steps lining the canal sides of the Dutch City.

Berckheyde G.A. (1671-1672) View of the Golden Bend in the Herengracht seen from the East (Oil on Panel) Rijksmuseum, Amsterdam.



Market House and former Courthouse Kinsale, County Cork c. 1600, remodelled with a slate hung Dutch gabled and brick arcaded facade in 1706.[1] Drawing by Fourem.

Studies in Cork have found that facing bricks on fine buildings came from the south of England where a strong connection lies between the architecture of the south East of England and the Netherlands. Facing bricks in Cork are from an identical source to those used in Hampton Court Palace including on the façade of the palace addressing the Privy Garden created in the early 18th century in a continental tradition for the originally Dutch King William III. The Dutch King William III remodelled much of the medieval palace at Hampton Court in the mid to late 17th century in the classical Dutch Baroque style. Work ceased in 1694 on the palace and the Privy Garden was completed in 1702. The identical brick was sourced to match originals at No. 50 Popes Quay, Cork, in a restoration in 1997 by Cork City Council.

Court House, Kinsale (c. 1900). Lawrence Collection.

Kinsale town demonstrates a further connection to the continent with the still existing early 18th century Dutch gables of the Market House facade coming straight from the Anglo-Dutch tradition. The building facade is slate hung instead of brick faced which is a form of building cladding that is particular to County Cork. Small slates are embedded in lime mortar and create a fine and water-resistant finish to many buildings from the time from the 17th, 18th and early 19th century. The tradition of slate hanging was applied to early classical or Palladian buildings and in widespread use in coastal County Cork up until the mid 19th century. What is interesting is that this form of protection for buildings is also found in North Eastern France, Devon, Cornwall and Somerset in England where much connection in shipping led to exchange of ideas and innovation. In the 16th, 17th and 18th centuries most coastal towns and especially cities were transport hubs for the age and new ideas and new ways of doing things reached the coastal towns first.

A villa with a superimposed portico, Book IV of "I quattro libri dell'architettura" by Andrea Palladio (1736). English translation published in London.

The progression from the earlier more free style or mannerist architecture to the Palladian or Napoleonic simplicity of the late 18th and early 19th century can be seen in the courthouses of County Cork whose function moved from the earlier market houses to specifically designed classical buildings in some towns. The architect George Pain designed a number of plain, simple and monumental courthouses in County Cork. These buildings have extraordinary power and yet still demonstrate refinement and the core principles set down by Andrea Palladio in his Four Books on Architecture written in 1570 – these books having been one of the largest and most significant references for classical architecture of the time since the Ten Books On Architecture by Marcus Vitruvius Pollio written between 30 and 15 B.C.[2]. What is notable about the courthouses is that they are linked to the French form of military classicism developed by Ledoux, a highly visionary architect, in France in the late 18th century. The power of his simple French military structures is translated to the power of the judiciary in courthouses in Skibbereen, Dunmanway, Midleton, Kanturk, and Bantry.

Some County Cork towns and villages were formally planned and modernised in the 18th century. Innishannon, largely rebuilt, became a model village for the time and was a place of the new industry of silk making and flax weaving as well as fruit production in the 18th century. It was

Skibbereen Courthouse.
Image courtesy of Con Downing.

planned with solid symmetrical Villas (single large houses in their own grounds) to the south side of the main street of the village and continuous houses of varying width and height to the north. The origins of the villa designs to the south demonstrate the controlled Palladian architecture of symmetry and fine plaster finishes externally. There is an early example of an 18th century semi-detached villa that is heavy and mannerist in its expression and a later villa (The Bleach House) that demonstrates the move to fine timber doorcases and slender window bars of the later 18th century. Partly influenced by the continental forms of building seen in Kinsale, the village also shows connection to the robust, almost French, heavy classical rustication in stone doorcases while also demonstrating the finer forms of late 18th century detailing based on pattern books which began to link the detail of the south west of England to the South coast of Ireland. This link became more established as communication between the countries became more commonplace through trade.

Castlemartyr is a comparable village to Innishannon with fine 18th century villas to the south and more continuous rows of buildings to the North of the main street. Some of the villas (larger houses of separate expression) have significant proportion and are of the mid 18th century with steep large roofs and yet with delicate and sophisticated joinery. The great Capability Brown worked on the Castlemartyr House demesne. It was at this time that highly symmetrical landscaping of the continental tradition was replaced with a meandering approach to landscape that set deliberate picturesque views and often applied gothic forms of decoration to classical buildings. Houses were no longer approached by straight axial driveways but by meandering routes to be appreciated from within well sprung and comfortable coaches. Lakes, bridges and newly built ruins became the tools of the landscape designer and animals were placed to complete the bucolic scenes. Castlemartyr's connection to James "Capability" Brown under the Boyle family in the 1770s makes the grounds of the 17th century house highly significant in terms of the development of landscape from the Continental to the English picturesque tradition. Lancelot "Capability" Brown created the picturesque landscapes we know today for his patrons using follies, lakes, meandering routes and strategic planting on a large scale to embrace the distant countryside from within the country house. This new way of thinking may have influenced aspects of the village development also.

Mitchelstown represents another important example of a late 18th century planned Palladian town. The medieval town was rebuilt from the 1770s to a classical grid plan with two significant squares. The plan is exceptional in its classical rigour and represents the fervour of the rebuilding in County Cork at the time along the lines of continental classicism with the exception of the new forms of picturesque landscaping developed around the town.

New Market Square, Mitchelstown (c. 1900). Lawrence Collection.

Irish forms of building between 1740 and 1840 were often more plain than their counterparts on the continent. There was very little frivolous external decoration in an Irish building from the time. Significance was only added to doorcases as an expression of the interior of the building and a place of entrance to be seen close up. The general building form was to be appreciated from the distance and from the approach to the building and the volume and form was as important as any external detail. Buildings of the time were simple and practical. Design consideration was at an all-time high and the practicality of a large square farmhouse with a maximum of floor area for the minimum of external surface became the norm which replaced the earlier steeply roofed houses, the smaller of which, were of only one room deep. Houses that were one room deep had access to all the best orientation, however, square houses gave the most internal area for the least external walls. The earlier long farm houses often had wings on either side and laid out farm buildings symmetrically to evoke the winged mansions of Palladio located between Vicenza and Venice. The Villa Rotunda, Vicenza, Italy, 1592 signifies the first classical square plan for a country house - a type more repeated in Ireland than any other country. Winged Villas of Palladio that influenced County Cork are the Villa Emo near Fanzolo de Vedelago of 1559 and the Villa Barbaro at Maser c1560 amongst others. No other form of domestic architecture influenced Ireland more in the 18th century than the Palladian Villa.

In the 18th and 19th centuries Ireland and Cork County produced world class modern design in many areas. Furniture and silverware are recognised worldwide yet our architecture from this period is not often viewed with the same regard. Significant buildings and settings of great beauty link us to the great continental expansion of renaissance classicism extending from Italy in ever increasing circles from the 16th century. In the 18th century the grand tour tradition often led architects to visit and study classical sites in Italy and Greece, leading to new information being more accessible. The distinct character of Irish Architecture is exceptional in that it represents the physical expression every day in our environment of the expansion and influence of classical forms through Europe and how it was interpreted in each country based on the local conditions.

The distinctive nature of County Cork through the built environment is defined by a tradition of stone and brick building and a scarcity of timber combined with an ingenious and practical interpretation of classical forms of expression. The local tradition of fine detailing and simple building volumes forms the identity of what is specific in architecture in County Cork. It is clear that there is much to appreciate in our visual identity and distinctiveness in architecture and urban design.

Character Elements That Define County Cork Architecture

In early 18th century County Cork, buildings were of simple form and practical in every manner. In construction nothing was wasted and the best of all available technology was used to create practical but well proportioned and detailed structures. Buildings balanced the requirements for light with the economic maximising of floor area over external surface. The simple rectangular or square building covered by a single roof proclaims the rigorous economic thinking of the time. If resources existed fine embellishment was reserved for deliberate and functional locations. Every element contained a level of practicality and economy almost unseen today. This rationalism that forms part of the distinctive character of our towns and villages extends throughout the county to all building types in the countryside including farm settlements. Almost all buildings from 18th and 19th century Cork are based on classical precedent.

In Cork City clay tiles were used on buildings up to the mid 18th century but were replaced by slates from then on. John Butts, *View of Cork*, c. 1750 depicts Cork with a Dutch Renaissance character including buildings with clay tile roofs of steep continental form. These early roofs were often very steep and the roof space provided was occupied either for sleeping quarters or industrious use such as weaving.

When slate was used it was nailed directly onto the battens beneath, supported by rafters and supported by purlins between trusses. The joints of the trusses were pegged together. Visually the external appearance was of a simple geometric form. Typically at the building perimeter roof slates sat directly on mortar and neatly covered the external walls. The slate cantilevered to provide a drip and cover the external plaster finishes. This gave a fine appearance and was economically all that was necessary. The detail required little maintenance and allowed the simple construction of buildings next to each other, either being higher or lower, without much alteration or overhang

of neighbouring property. In some cases, in the early 18th century a larger stone or plaster finished concave curved projection was formed at eaves level to the building facade but never to the building gable. Ridge tiles were usually of a simple clay form and were neatly mortared in place to cover the ridge board beneath and protect the slate joint at the roof apex. In parts of the county thatch was used although the minimal detailing and use of slate was considered preferable in the 18th century. Slate performed well visually, in terms of longevity and in relation to fire spread.

Chimneys were constructed of an external grade of brick in most cases while the flues beneath were of a less weatherproof clay building brick. This was mainly the case even where the buildings were of stonework as brick could form a regular flue system. Where brickwork could not be got, fine stonework could be used for chimneys and flues and even cut stone above the roof slate.

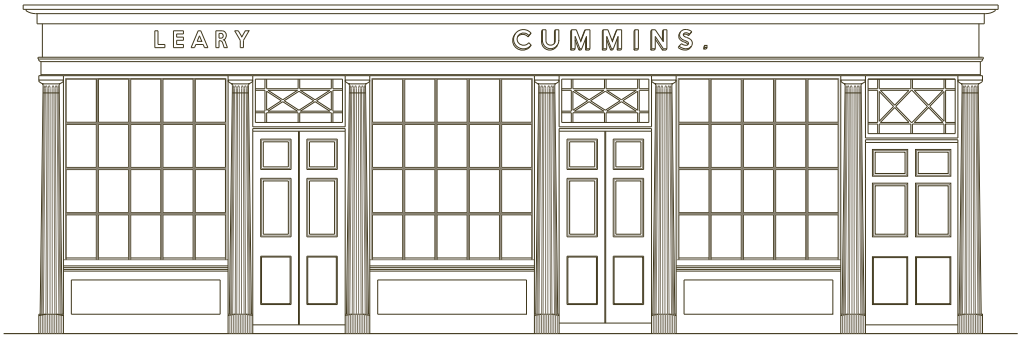
Not all buildings had rainwater goods and in the earlier period many were made of lead work. As the 19th century progressed cast iron became the norm and most buildings were fitted with gutters and downpipes in cast iron, which were held to the eaves and walls with iron brads nailed through the wall surface.

The aesthetic of a simple roof form and minimal overhang without eaves boards or fascias is central to the simplicity and character of the distinctively Cork village, town or city.

In the 18th and early 19th century street we see the architectural expression of the door case as the simple expression of the entrance or the interior of a building yet it also acted as a complex interface between public and private space. In the 18th century the door surround may have consisted of a robust architrave combined with cut stone blocks and key stone as in Innishannon.

An early 18th century pair of houses sits on the South side of Innishannon Main Street. The pair form one single villa and are low in comparison to the rest. The door surrounds are significant in that they are made in plain rusticated ashlar with significant keystone and raised panelled doors with fanlight over. Historic Reconstruction, (2017) (original built c. 1740).[3] Drawing by Fourem.

South Main Street, Bandon (2017) (Original built early 18th century). Drawing by Fourem.



By the 19th century the expression had become more delicate and represented the norm of the more modern era of a delicate timber surround often based on one of the classical orders. At the door case or shop front a building was viewed from close quarters and the level of detail increased accordingly. The area could be refreshed and cleaned easily as a practical measure. These historic design devices were highly considerate and specific. Of central interest is that detail increased at the entrance point of a building. Some Irish door cases and shop fronts may be highly detailed. Almost all followed an innate classical expression that was robust in the early 18th century and became finer from the later part of the century based on the pattern books of the day.

Timber detailing was highly specific in Ireland. In the 18th and 19th century timber was scarce and highly respected and understood as a building material. The detailing of joinery based on the classical tradition had come full circle from ancient Greece where classical detail had it's origins in timber construction. Ancient Greece Hellenic culture began its golden age around 600 B.C. having started in c. 900 B.C. The first order in architecture created was the plain Doric Order and the Ionic followed later in 600 B.C. when stone structures began to replace the earlier timber forms. The Greeks composed the Corinthian Order finally from the Ionic. The earlier use of wooden structures defined the language in stone, based on the timber origins of the construction and expression of timber elements joined together. Timber responds to being grooved and formed in shapes that can strengthen it while also making it slender and allowing light to form on it in a gentle and sharply defined manner. By the mid 18th century much of the opportunities to present classical detail through the sophisticated use of timber joinery were well understood in the County. Strength in timber was maintained while removing excess and deliberate grooves released tension in the timber to make it more stable. Classical forms with their origin in timber were reinterpreted and used to great effect in shopfronts and doorcases which expressed themselves as small classical temples with pilasters and lintels where signage was displayed.

The simple elegance of the historic Irish window may easily be appreciated. It is a central part of the distinct expression of the Irish building from the classical era of the 17th, 18th and 19th century. Window sashes usually slid up and down in Ireland and England and were divided into balanced

South Main Street, Bandon (c. 1900). Lawrence Collection.

vertical panes of glass as practicality and economy indicated. Glass panes were always vertical relating to the vertical proportion of the opening and the vertical form of the human body. Mullions were slim as they spanned only the short distance of each pane of glass and they were detailed internally to form simple grading of light to the interior. In the 18th century, mullions were of a geometric form of quadrants and rectangles and in the late 18th and early 19th century they took on a more detailed, fine, slender, often gothic form. Internal joinery was fine and highly sophisticated around windows. County Cork had a particularly considerate form of detail that allowed shutter panelling based on the structural requirement of the timber to differ in window surrounds from that of glazing bars often based on the ability to make glass of different sizes. In the 18th century and in the early 19th century, County Cork shutters were often strengthened at the top, bottom and middle using square panels and the panelling in between was rectangular to fit the remaining space.

The grooves in the timber not only denoted classical forms but also, they stabilised the timber. This was a truly sophisticated art form in County Cork. In the later 19th century window sashes were made with two panes per sash and a central mullion and finally with one full pane of glass as time progressed. This represented a significant change in glass production due to industrialisation and was the period when the window sash frame and transom became larger in proportion than the mullions to hold the larger glass pane. The slender transom of the earlier windows meant that the division between the two sashes on each window was barely perceived. This is an important detail to note relating to historic window forms. The classical Palladian refinement of an odd number of panes to prevent central divisions of mullions was lost by the 19th century central vertical mullion. This alteration may be considered to mark the end of the balanced consideration of the new Age in Irish architecture for the more basic concerns of industrialisation and commercial interests.

Streets and Public Space

The streets of any city, town or village are formed by the buildings that line them and overlook them. We perceive the buildings as the enclosing walls of the streets and we perceive the street as the public space between building facades. This is clearly demonstrated in the Lawrence Collection photos of County Cork Towns and Villages of the 19th century. In general the rules of town or village construction have changed little since those invented by the ancient Greek and Roman civilisations[4].

We may observe that in Ireland buildings form the space perceived as the streets or public spaces and that the main facades of the buildings face onto the public space. Doors and windows face the public space and allow for entrance to the streets and overlooking of the public space by the building occupants. This model created safe streets as they were well policed spaces. Many County Cork towns have a Market house from the 18th century and Courthouse from the 19th century which overlook the public space within the town and proclaim their significance by their scale, refinement and material quality. Churches in the towns proclaim their status in the same way but are often removed from the main space and additionally proclaim their status with height and decoration.

In European settlements in general, like in County Cork, any buildings of more public function had a significantly different expression in terms of scale or material character to the general domestic buildings. This is seen in Midleton in the expression of the Market building with its five large arched openings and cut stone façade with highly decorative timber clock tower to the roof apex. These characteristics are deliberately in contrast to the general buildings on the street that sit together and are finished with a more readable domestic scale. We may recognise historic public buildings easily on entering any street or square in the County Cork town.

Buildings were generally constructed in rubble stone and bound in lime mortar in County Cork. Cut stone was rarely used except for fine detail or within public buildings of public function. In the 18th and 19th century buildings were always rendered to be weatherproof and to maintain a simple and cohesive form. The external finishes were based on a render of lime and sand. A rough thrown or harled finish predominated in the 18th century as well as smooth finishes which were often scored to look like ashlar or cut stone. The walls were constructed with skill but were not fully waterproof without being plastered. Low quality bricks, timber elements of lintels and bonding timbers were all necessarily protected by the plaster. Lime plaster finishes deliberately could absorb small amounts of water on their external surface yet dried efficiently and allowed the walls to remain dry. The general breathability of the construction kept the buildings healthy and free of rot. In the classical period of distinctive Irish Architecture the exposure of rubble stone as an external surface was reserved for farm buildings. The un-plastered building almost never occurred without the use of a cut and dressed stone or a high-quality brick facing or slate hung finish in the County Cork town or village.

In the period of the New Architecture in the 18th and early 19th century external plaster surfaces contained little or no projecting detail. Projecting bands around windows were rarely seen and detail was generally reserved for the expression of door surrounds. The fine plain feature of an

unadorned window opening is a distinctively Irish element and is important to the character of the general built environment of County Cork architecture. Exceptions sometimes existed in buildings of more public function that proclaimed their public significance and by doing so kept the hierarchical language of the towns and villages very clear.

The simple rules of expression of Irish architecture are seen in many towns such as Mitchelstown where the fine detail and planned 18th century landscape is largely intact. The similarity of detail throughout County Cork is highly distinctive and that specific nature is worth guarding jealously as forming the character of the county. Cork City demonstrates a variety of typically Cork characteristics and fine detail on Georges Quay where the majority of buildings are still from the 18th century and still contain joinery and detail that is intact from the 18th and 19th century. Its worth noting that the quay is North-facing and well protected from the elements. The group of buildings was painted in watercolour in 1974 by P O'Concubair (Crawford Gallery collection). The building type form and detail bears a striking resemblance to buildings found in Bridgewater in Somerset which lies near Bristol on the Bristol Channel.

Bristol and Cork were both growing active cities in the early 18th century and the similarities show how trade would have brought ideas to and from the cities very quickly leading to strong similarities in building methods that influenced the whole of County Cork and Bristol and Somerset areas.

A most clear connection between the new Palladian architecture and County Cork can be seen in the recreation of the formal Palladian Villa in the countryside. Even small farmhouses were constructed with wings that created farmyards set in a symmetrical format. Farmyards often developed with progressive building of walls and buildings to create a simple enclosure while adhering closely to symmetry and classical principles of construction combined with local detailing in local materials of stone, slate and lime mortar. Often the progression meant that the arrangement adjusted to the physical contours of the landscape and this led to an enriched format dictated by conditions on the ground. The adjustment of a regular symmetrical or planned grid like format for benefit is a longstanding principle of Greek city design where public squares and buildings often altered from the regularity of the city plan to relate to the topography of the mountain or sea that surrounded them[5]. The adjustment was seen as an enrichment or an opportunity and comparisons can be made with Irish settlements in the landscape, particularly farm settlements.

While the model of the Palladian Villa is an obvious connection to the 18th century renaissance of classicism in Ireland, the route of knowledge from Italy and Greece was not always direct, and links to the Netherlands, France and England can all be demonstrated. A form of notable connection lies in the works of architects on great houses in the county that directly links to the continent. While the simplicity and practicality of Palladianism became part of the expression of thousands of buildings in county Cork a direct route from France can be seen in houses such as Kilshannig near Rathcormac built in the 1760s. It was designed by a highly talented French Sardinian architect known as Davis Ducart and displays characteristics of a bold French baroque form and detail linked to the Palladianism of the Venetian State and the tradition of building

method and detail specific to County Cork. The result is the perfect combination of influence from continent to County Cork as represented in a fine piece of country house French, Baroque, Palladian and Irish architecture from the New Age of Enlightenment and Reason in 18th century Ireland.

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Chapter 7

Biodiversity: Cork's Place in Europe

by Clare Heardman

Ireland has a special place in Europe, located at the extreme north-western edge of the continent, facing out over the vast expanse of the wild Atlantic Ocean. Within Ireland, Cork has its own special place, occupying half of the south coast including the most southerly points of Ireland – Brow Head on the mainland and the Fastnet Rock offshore. Cork also has a west coast, with the most south-westerly point of Ireland – the Bull Rock off Dursey Island.

Garinish Point, West Beara. Image: Clare Heardman.

The warm Atlantic currents and prevailing south-westerly winds result in a mild, humid oceanic climate. Temperatures rarely fall below zero in winter or rise above 30 degrees in summer. This temperate climate is perfect for the growth of frost sensitive plants and species that thrive in areas with high humidity or habitats created by high rainfall, such as blanket bog.

Geology, geography, topography and human influences in the county also play a crucial part in terms of the habitats and species present. The county is dominated by Devonian old-red sandstone and conglomerates, most strikingly in evidence in the rugged mountains of the western peninsulas, with their bare rock 'benches' and ice-carved valleys and corries. This vast sweep of acid rock is replaced around Cork Harbour, the Munster basin and north of Mallow, with calcareous limestone whilst a distinctly different geology occurs around Kanturk and Millstreet. In this, the very north western part of the county, carboniferous shales and coals make an appearance[1].

Old red sandstone and blanket bog at Glenlough, Adrigole.
Image: Clare Heardman.

Ireland's geographical position in Europe means that the country, and Cork in particular, has a unique suite of habitats and species that occur nowhere else in the world. The county of Cork has a curious mix of habitats and species found in other parts of Europe and further afield. They range from Arctic-alpine heath on the mountain tops to sub-tropical woodlands in the west, elements of Mediterranean flora along the coast and a sprinkling of American species on the Beara Peninsula.

County Cork has a fine range of habitats from sea level to the highest point of 706m at the summit of Knockboy (*Cnoc buí*). There are extensive areas of rocky shore, sand dunes, saltmarshes, lagoons, broad-leaved woodlands, semi-improved grasslands, an extensive network of rivers, many lakes and other wetlands, blanket bog, heath and hundreds of kilometres of hedgerow, stone walls and roadside verges, to name just a few. This chapter aims to provide a flavour of the richness and diversity of County Cork's natural heritage, with a particular focus on the county in the context of Europe.

Barleycove sand dunes. Image: Clare Heardman.

Marine Life

People arriving from Europe as the first settlers would obviously have come by sea. Even today, most European visitors first arrive near the coast, with Ireland's main airports located at Dublin, Cork and Shannon. Therefore, we shall begin our exploration of Cork's biodiversity on the coast.

Sea pink on Goat Island, Roaringwater Bay.
Image: Clare Heardman.

Cork's coastline stretches for some 1094km, making it the second most extensive coastline (after Mayo) of any county in Ireland. This coastal zone is a defining characteristic of the county, from its rocky peninsulas and off-shore islands in the west to its sandy beaches, estuaries and cliff-flanked headlands further east.

The waters off the south coast are rich in plankton due to the upwelling of nutrient-rich waters at the edge of the continental shelf which meet the warmer, shallower, inshore waters. Plankton form the base of the ocean food chain and County Cork's plankton-rich waters attract large shoals of small fish. These in turn attract the species that feed on them including bigger fish, diving seabirds, seals and ultimately whales and dolphins.

However, size isn't everything when it comes to diet. Despite being amongst the largest creatures on earth, fin whales (70-100 tonnes) and humpback whales (25- 30 tonnes) feed directly on plankton, small crustaceans and sprat by filtering huge amounts of water through their baleen plates. Another giant off Cork's coast is the basking shark, which is Ireland's largest fish species and indeed the second largest fish in the world. Like baleen whales, they are also filter-feeders but use gill-rakers instead of baleen to trap their food.

Some of the best whale-watching in Ireland can be experienced along the south coast of Cork – minke whales, fin whales, humpback whales and smaller cetaceans, such as common dolphins, are all regularly sighted. Of courses whales and dolphins do not recognise borders, either at Irish or European level. Research on humpback whales by the Irish Whale & Dolphin Group – using the distinctive markings of the tail flukes for identification – has shown that individuals seen off Cork's coast travel as far north as Iceland and Norway, as well as heading east to the Netherlands and south to Gibraltar and possibly the Azores and Africa[2]. These animals are citizens of the oceans rather than of any country!

'Humpbacks have been documented moving east along the south coast of Ireland which coincides with the movements of their prey; herring and sprat. In autumn, the highest densities of spawning fish were found to be off West Cork, which is also where high abundance estimates of humpbacks have been recorded. These mirrored movements of both humpbacks and their prey strongly suggest that Ireland provides an important feeding ground for this species' – Irish Whale & Dolphin Group (2017)[3].

Basking shark off the south coast of Cork. Image: Calvin Jones/Ireland's Wildlife.

Breaching humpback whale off the south coast of Cork. Image: Padraig Whooley/Irish Whale and Dolphin Group.

Common seal in Glengarriff Harbour. Image: David McGrath.

Grey seal pup in Roaringwater Bay. Image: Clare Heardman.

Adult grey seal being tagged on the Blaskets by CMRU. Image: Clare Heardman.

Large Shallow Inlets and Bays

The bays of West Cork, in particular Bantry Bay, are home to a significant proportion of the Irish population of harbour (common) seals. Unlike the larger grey seal, these seals are largely resident, living and breeding in colonies in the inner parts of bays, preferring these sheltered areas to the more exposed open sea. Over 450 harbour seals were counted in County Cork during a nationwide aerial survey in 2012[4]. Proportionally, this equates to 13% of the national population. Glengarriff Harbour is one of the best places to see harbour seals in Ireland as the seals, hauled-out on rocky islets, have become habituated to the regularly passing ferries en route to Garnish Island.

Grey seals are less social and more nomadic than harbour seals in summer and only tend to congregate in large numbers during the breeding and moulting season, from September to April. Tagging work in several European countries, including Ireland, has shown interconnectivity between countries, with grey seals travelling between France, Ireland, England, Scotland, Wales and the Netherlands[5] [6] [7]. The largest breeding site for grey seals in County Cork is Roaringwater Bay, but the population there is small compared to the main Irish haul-out sites in the Blasket and Inishkea islands[8].

Just one measure of the richness of Irish marine waters is the fish: more than 560 species of marine fish have been recorded in Irish waters, around half of which occur inshore[9]. Of course, not all marine animals are vertebrates and a large component of the biodiversity of Cork's seas is represented by invertebrates. We have species such as barnacles, limpets and sea anemones on rocks and in rock pools, sea fans and burrowing worms on the seabed. Then there are the species that might evoke the question, plant or animal, including several types of reef-forming species including maërl, cold-water corals and tube worms. Maërl is a type of coralline algae found in Bantry Bay and Roaringwater Bay. The latter bay has the largest reported bed of the rare maërl species *Lithophyllum dentatum* in Ireland[10]. This species is not found in the UK. Ireland also has true corals, a type of colonial invertebrate. Although corals are normally associated with tropical waters, there are reefs of cold-water corals (e.g. *Lophelia pertusa*) along the edge of the continental shelf at depths of 80-3000m. In East Cork there are biogenic reefs of a different kind. Striking geometric tubes created from sand and shell fragments by the aptly named honeycomb worm (*Sabellaria aveolata*) encrust boulders on the shore.

Honeycomb worm reefs at Ballycotton. Image: Clare Heardman.

The Cork coast, ranging from some of the most exposed coasts in Europe, to extremely sheltered inlets, has a huge diversity of red, green and brown seaweeds of all shapes and sizes, from the delicate dulse to huge kelp forests, teeming with life. Over 500 different species are present around the Irish coast, including Cork, many of which are edible and rich in vitamins and trace elements[11].

Seaweeds in the inter-tidal zone.
Image: Clare Heardman.

Blackwater River near Banteer. Image: Clare Heardman.

Fish: Sea to Stream

Estuaries and lagoons are the brackish transition between sea and river. Some types of fish are amongst the few species that are truly at home in both freshwater and saltwater. The lifecycle of salmon, which is partly marine and partly freshwater, is a familiar story to many. Much less familiar will be that of twaite shad (*Alosa fallax*), one of the rarest fish breeding in Irish rivers and threatened at European level. This predominantly marine species congregates in estuaries prior to spawning in the big tidal rivers along the south coast of Ireland.

One of the rivers with shad is the Blackwater and in terms of fish threatened at an EU level, the Blackwater River is perhaps the most important site in County Cork. This river system, stretching for an impressive 169km from the Cork-Kerry border to where it reaches the sea at Youghal, contains five fish species protected under Annex II of the EU Habitats Directive: sea lamprey, river lamprey, brook lamprey, twaite shad and salmon[12].

In terms of lamprey, *'Ireland is in a position to make an important contribution to the conservation of these survivors from the planet's remote past'*[13]. Lamprey are amongst the most primitive of living vertebrates. These small, jawless, eel-shaped fish have a disc-shaped sucker which they use to feed. Sea and river lamprey, like salmon, spend time at sea before returning to rivers to spawn. Unlike

Sea Lamprey. Image: Ecofact.

salmon, they survive at sea through parasitism: they use their suckers to attach to other fish and feed off their blood and other tissues. Brook lamprey, in contrast, is an entirely freshwater species.

Truly native freshwater fish are few and far between in Ireland. Even as early as 1188 AD, when Giraldus Cambriensis 'Gerald of Wales' wrote his famous *Topographia Hibernica* about his travels around Ireland (Cork was one of the counties he spent most time in), he notes the apparent absence of purely freshwater fish. Most of the exclusively freshwater fish now present in County Cork were introduced either deliberately or by accident. For example, the 1st Earl of Cork is attributed with introducing the freshwater species, carp and tench into Ireland in the early 17th century. Meanwhile roach and dace are reported to have escaped into the Munster Blackwater from two cans of live bait in 1889[14].

Pearl Mussels and Crayfish

Two species of freshwater invertebrate protected under the EU Habitats Directive occur in County Cork: white-clawed crayfish (*Austropotamobius pallipes*) and freshwater pearl mussel (*Margaritifera margaritifera*).

Pearl mussels have a fascinating life cycle – they produce larvae known as glochidia which are released into the water column and cling to the gills of passing salmonids (trout and salmon). After about nine months the glochidia drop off and burrow into gravel on the river bed where they live for several years before becoming visible, poking up from the gravel to filter feed. They are Ireland's longest living animals, with a lifespan of up to 120 years. Despite living mainly in the acidic waters of the western half of the country, their shell is made of calcium and takes years to build up. This species requires high water quality and is under severe threat – no rivers in Ireland have a population that is considered viable due to poor levels of recruitment by juveniles – mussels may be present in the river but the age profile is often very skewed to older mussels. In worse case scenarios the mussels may no longer be breeding. It has been

Freshwater pearl mussel and minnows.
Image: Patrick Crushall/Pearl Mussel Project

White-clawed crayfish.
Image: Brian Nelson/NPWS

estimated that 90% of all freshwater pearl mussels died out across Europe during the twentieth century[15] and so the remaining populations are of particular importance. The Ownagappul River on Beara has one of the eight healthiest populations of the species in Ireland[16]. Other rivers designated for freshwater pearl mussels in County Cork are parts of the Bandon River near Dunmanway and the Allow, within the Blackwater River catchment.

The rare and endangered white-clawed crayfish was for many years confined to the River Awbeg, a tributary of the Blackwater, but there are signs that it has expanded into the main channel of the Blackwater[17] [18].

Migratory Birds

Many bird species are resident year-round in Ireland, but others migrate here either to breed in summer or to overwinter. Summer visitors include swallow, swift, cuckoo and wheatear, all of whom winter in Africa – swallows travelling 10,000km from Ireland to the southern tip of Africa. Ireland is situated along what is referred to as the east Atlantic flyway for waterbirds. In winter, Ireland's mild, damp climate provides a vital refuge for over three-quarters of a million migratory birds that breed in the Arctic and northerly latitudes of Europe.

In terms of winter visitors, County Cork has some of the most important sites for wintering waders and waterbirds in the country and indeed Europe. The mudflats of Ballymacoda Bay, Cork Harbour and Clonakilty Bay support tens of thousands of wintering birds including black-tailed godwit, bar-tailed godwit, dunlin, lapwing, wigeon and teal[19]. Inland, whooper swans, which breed in Iceland, are found at sites such as Kilcolman Bog and the Blackwater Callows.

The black-tailed godwit provides a good example of how Ireland is an integral part of the European flyway. This wader breeds close to the Arctic circle but moves south in winter to escape the harsh climates of these northern latitudes. To track the movements of these birds, *Operation Godwit* started colour-ringing birds in the 1990s and encouraged people to report sightings and

Sanderling at Ownahincha.
Image: Ciaran Cronin.

this work confirmed that birds wintering in Ireland breed in Iceland. Anyone can get involved: in a project initiated by Jim Wilson of BirdWatch Ireland Cork, children in schools in Cork and Iceland receive information from birdwatchers on colour ringed black-tailed godwits seen in Cork Harbour and Siglufjörður in Iceland[20]. Each pupil "adopts" a bird, learns about its migration history and maps the locations where the bird has been spotted. *'By taking part in the project the pupils learn first-hand the importance of global citizenship and how we are all linked by the natural world we live in',* says Jim[21].

Other birds make limited migratory movements within Ireland. For example, species such as hen harrier and curlew which breed in the uplands tend to move to lowland and coastal sites for the winter. Both of these species are severely under threat as breeding species, with just one pair of curlew recorded breeding in Co Cork in 2018 and less than 30 pairs of hen harrier found in Cork during a national survey in 2015, which is around half the numbers found a decade earlier[22].

Some bird species use Cork's coasts, lakes and estuaries as staging places, somewhere to rest and build up body weight, before migrating even further south. One example of these passage migrants is the osprey which doesn't breed or overwinter in Ireland but is regularly spotted in spring and autumn along the Cork coast as is migrates to and from tropical Africa and Scotland.

West Cork also has more than its fair share of sightings of rare and unusual vagrants. For birds blown off course during storms, the south-westerly islands of Cape Clear and Dursey are often the first landfall. Some of the more unusual sightings have included two American species, yellow-bellied sapsucker (in 1988) and blue-winged warbler (2000), the latter being a first record on this side of the Atlantic[23].

West Cork's coast is also a premier location for watching some of the movements of seabird species such as Manx shearwater and storm petrel which spend most of their life at sea, only coming ashore to breed on offshore islands such as the Bull Rock. As well as these 'local'

A colour-ringed black-tailed godwit in Iceland. Image: Mark Carmody.

Curlew. Image: Mark Carmody.

The North American yellow-bellied sapsucker on Cape Clear in 1988. Painting by Mike O'Keeffe (2017).

Sooty shearwater. Image: Daniel Lettice.

breeders, true long-distance migrants may be spotted such as the rare Fea's petrel, which breeds only in the Cape Verde Islands and has an estimated global population of just 1,000-2,000[24]. Perhaps the most amazing of these migrants seen along County Cork's coast in autumn is the relatively common sooty shearwater, which winters in the North Atlantic but breeds on islands off New Zealand, Australia, Chile and Argentina.

Migration and New Arrivals

It's not just migrating marine mammals and birds that link Ireland's fauna with Europe and the rest of the world. Insects can migrate too, notably butterfly and moth species: an annual migrant is the red admiral butterfly arriving from mainland Europe. Less frequently, County Cork experiences influxes of painted lady and clouded yellow butterflies. These species hatch around the Mediterranean and in North Africa before migrating north. In good summers, some make it to Ireland and may breed but are not known to survive over winter.

Painted lady on ivy. Image: Clare Heardman

Whether the result of increases in population or climate change, Ireland has started to see new arrivals from Europe which have begun to breed. For example, the impressive emperor dragonfly (*Anax imperator*), our largest species of Odonata, was first recorded in Ireland in 2000[25]. It is now widespread and is a striking sight, with its bright blue body and large apple-green eyes, patrolling ponds and lakes in the summer sun.

Emperor dragonfly exuviae on Bere Island. Image: Clare Heardman.

Buzzard in mid-Cork.
Image: David McGrath.

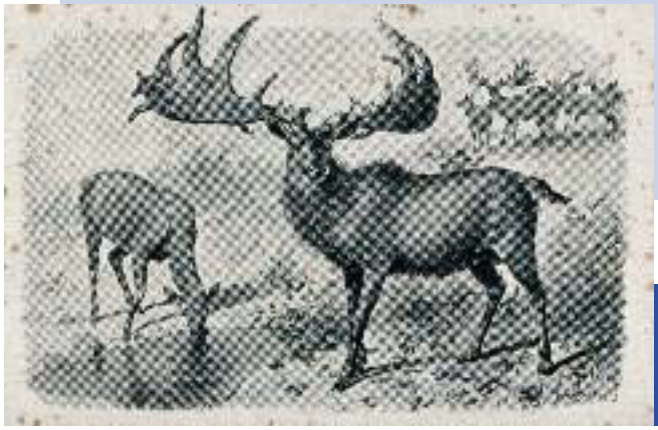
There are also examples of new arrivals in breeding bird populations. Little egret, a white heron-like bird, was first recorded breeding in Ireland in 1997 on the Blackwater River between Cork and Waterford[26]. The expansion of this Mediterranean species through Europe was considered one of the most dramatic waterfowl trends of the 1990s. Now they can be found all around the Irish coast with many extending well up the major rivers, including the Lee and the Blackwater.

In contrast to these migrants arriving from southern Europe, buzzards have colonised County Cork from the north and east. Buzzards had become extinct in Ireland around 100 years ago, but recolonised Northern Ireland in the 1950s gradually spreading southward until it was first recorded breeding in County Cork in 2004[27]. The great spotted woodpecker has recently colonised the Irish east coast, although they have not yet bred in County Cork.

Terrestrial Mammals

Pre-ice age Cork's wildlife must have been very different to the modern day. An extensive cave system in the limestone plateau at Castlepook near Doneraile gives a hint as to what roamed the county 20,000-30,000 years ago. Deep inside the cave the richest hoard of bones of any cave in Ireland was unearthed by R. J. Ussher in 1904. Amongst the animals he identified were mammoth, wolf, brown bear, reindeer, Irish elk (giant Irish deer), lemming, Arctic fox and spotted hyaena[28]. How different our fauna could be!

Place names also give a clue to animals that once occurred in Cork. For example, Kanturk's name is derived from the Irish *Ceann Tuirc* (Boar's Head) and local legend claims that the last wild boar in Ireland was slain there in pre-historic times. Also, in north Cork, Nad = *Nead an Iolair* (nest of the eagle) points to the presence of eagles in the area, as do place names such as Eagle Point and Eagle Rock in West Cork. Golden eagles and white-tailed eagles became extinct in Ireland over 100 years ago before being reintroduced in recent years.



The male and female Irish elk (Cervus megaceros), now extinct.
Reproduction of a painting by John Henry Smith.
Credit: Wellcome Library, London.

Common frog.
Image: John Earley/Cork County Council.

Kerry slug grazing on a lichen-covering rock. **Image: Clare Heardman.**

County Cork's position extending along more than half of the south coast and part of the west coast, has meant it has been a significant arrival and departure point since the island that is now Ireland first became recognisable as such 7500 years ago[29]. But how did other species get here after the last ice age to shape the Irish fauna as we see it today? How did species that cannot fly or swim arrive? There are three main options: survival in an ice-free refugia, arrival of their own accord (e.g. via a land-bridge) or deliberate introduction.

In some cases, the arrival is documented e.g. rabbits are known to have been deliberately introduced to Ireland by Norman settlers in the 12th century for the food and fur they provided. Other introductions were inadvertent, for example black rat (*Rattus rattus*), also known as the ship rat. Black rats gained notoriety through their implication in the spread of the Black Death, a plague which spread through Europe in the Middle Ages with drastic consequences. The rats spread via trade routes and eventually reached Ireland, causing the first documented serious outbreak of plague in 1348. The last black rat was caught on a ship in Cork in 1990 and is now in the collection of University College Cork[30].

In other cases, genetics give us some clue as to where our animals may have come from, but perhaps not how. For example, badgers in Ireland have genetic links to Spanish, British and Scandinavian badgers suggesting perhaps multiple introductions from different locations[31]. On the other hand, some common frogs found in Counties Cork and Kerry are genetically unique within Europe, which may indicate they survived the last ice-age in a glacial refuges in south-west Ireland[32].

Similar debates arise over other species such as the Kerry slug *(Geomalacus maculosus)*. This species is found almost exclusively in south-west Ireland and north-western Iberia (Spain & Portugal) and nowhere else in the world. Recent genetic research suggests *'a post-glacial introduction of "only a few founding individuals". And since there is no record of prehistoric Spaniards munching slugs, it concluded, they possibly arrived in packing for cargo, such as bushes stuffed around pottery amphora'.*[33]

Flowering Plants

Co Cork has a unique mix of Arctic-alpine, Mediterranean, Atlantic and American plant species, all of which are considered native to Ireland. Many non-native and invasive species from around the world can also be found in the county[34].

One particularly notable feature of Cork's flora is the so-called Lusitanian species. Lusitania is an old name for a Roman province that covered the part of Europe that is now modern Spain and Portugal. Lusitanian species are found almost exclusively in south-west Ireland, northern Spain and Portugal and nowhere else in the world. Representatives of this group include large-flowered butterwort (*Pinguicula grandiflora*), which is an insectivorous species of peatlands; St Patrick's cabbage (*Saxifraga spathularis*); and Irish spurge (*Euphorbia hyberna*). The latter is found in woodlands and hedgerows and was traditionally used to poison fish by crushing bundles of it and dropping them into rivers.

Mediterranean species include strawberry tree (*Arbutus unedo*), a member of the heather family with strawberry-like fruit. It is found on the Beara Peninsula, most notably in Glengarriff Woods. Another species from Southern Europe is the rare spotted rockrose (*Tuberaria guttata*), a pretty little annual found on heathy headlands and islands from Sheep's Head to Spain Point, east of Baltimore, as well as on Bere Island[35].

Arctic-alpine species found in the mountains of West Cork include dwarf willow (*Salix herbacea*) which at just a few centimetres tall is quite possibly the world's smallest tree species, and roseroot (*Sedum rosea*), so-called because of the rose-scented roots. Arctic-alpines, as the name suggests, are mostly confined to the Arctic and sub-Arctic regions of Europe and at high altitude in the alps of southern Europe.

One of the rarest alpine species found in Ireland is recurved sandwort (*Minuartia recurva*), a tiny species which grows in shallow rocky crevices on Knockowen in the Caha Mountain range. It is thought to be a glacial relic, i.e. a species which survived the last ice-age. Until it

Large-flowered butterwort. Image: Clare Heardman.

St Patrick's Cabbage on Knockboy (Cnoc buí). Image: Clare Heardman.

Irish spurge in Glengarriff Woods. Image: Clare Heardman.

Spotted rockrose on Three Castles Head. Image: Clare Heardman.

Dwarf willow at the summit of Knockboy (Cnoc buí). Image: Clare Heardman.

Recurved sandwort on Knockowen, Caha Mountains. Image: Clare Heardman.

Blue-eyed grass on the Beara Peninsula. Image: Clare Heardman.

Fuchsia and montbretia in a West Cork hedgerow. Image: Clare Heardman.

was found in County Waterford in 2007, Knockowen was the only known site for the species in Ireland or Britain, the next nearest known sites being nearly 1000km away in southern and central Europe[36].

An American species, which is considered native in Ireland, but which does not occur elsewhere in Europe (except as an introduction) is blue-eyed grass (*Sisyrinchium bermudiana*). Its striking blue flowers with yellow centres grace the sides of damp tracks and lake shores on Beara. Rarer still is Canadian St John's-wort (*Hypericum canadense*), only found in a handful of places in Europe: Glengarriff, near Lough Mask in County Mayo and in the Netherlands. There is controversy over whether Canadian St John's-wort is native, but it is protected in Ireland under the Flora (Protection Order), 2015.

In terms of non-native and invasive species, many clearly arrived here through deliberate human actions. The classic West Cork lanes, lined with red fuchsia (the symbol of 'A Taste of West Cork') and orange montbretia (*Crocosmia x crocosmiflora*), are a result of plants being introduced from the mid-1800s onwards. Almost all our non-native invasive plants have arrived over the past 200 years, including Japanese knotweed (*Fallopia japonica*), rhododendron (*Rhododendron ponticum*) and Himalayan balsam (*Impatiens glandulifera*). One of the more recent arrivals, apparently via ports such as Cork and Castletownbere, is Bilbao fleabane (*Conyza floribunda*), a native of South America. In light of some of these less desirable and relatively recent arrivals it is worth pondering whether what we are planting now may become a problem for future generations.

Non-flowering plants

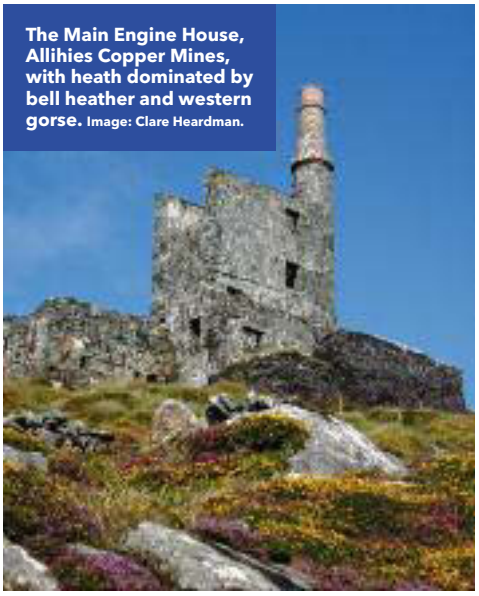
The mild, damp climate of West Cork is perfect for ferns and bryophytes (mosses and liverworts), the profusion of which often distinguishes Irish woodlands from those in mainland Europe.

One of the rare and vulnerable ferns found in Cork (despite its name!) is the delicate Killarney fern *(Trichomanes speciosum)* which is protected under the

Killarney fern in its typical habitat. Image: Rory Hodd.

EU Habitats Directive. It is most abundant in the Azores, outside of which it is most frequently found in Ireland growing in damp, shady places[37]. County Cork is one of the strongholds of the species with several important sites in West Cork and one in the Ballyhoura Mountains. County Cork also has the only known Irish population of another fern found in the Azores, diaphanus bladderfern (*Cystopteris diaphana*) – it was discovered on the banks of the River Bandon at Inishshannon in 1984[38]. The county is also home to lanceolate spleenwort (*Asplenium obovatum*), a Mediterranean-Atlantic species listed on the Flora (Protection) Order, 2015.

In terms of bryophytes, Southwest Ireland is a hotspot for their diversity, due to the humid hyperoceanic climate, with 50% of Europe's bryophytes species present in Ireland, as opposed to just 10% of Europe's higher plants[39]. Woodlands, bogs, mountain crags and other natural habitats are among the usual hunting grounds for bryologists. But an unusual exception is at Allihies copper mines where what looks like waste ground – the old mine tailings – supports some of the rarest bryophytes in Ireland. These are known as metallophyte species because they have the ability to thrive due to the presence of heavy metals which are toxic to most other plants. Classified as the EU Annex I habitat, Calaminarian grassland, Allihies contains one of the largest areas of this habitat in Ireland and contains more rare metallophyte species than any other Irish site with seven Red List species. One of these is Cornish path-moss (*Ditrichum cornubicum*) which is known at only three other sites in the world, all in Cornwall. Cornish miners worked at the Allihies mines in the 1800s and may have been responsible for accidently introducing these specialised and rare mosses via tools or boots[40].



The Main Engine House, Allihies Copper Mines, with heath dominated by bell heather and western gorse. Image: Clare Heardman.

City Life

Although the countryside is most often invoked as the place to see and experience wildlife, towns, cities and roads can have value for biodiversity. In an intensively managed landscape, roadside verges can be a refuge for many flowering plants and an important resource for pollinators. Birds such as swifts and swallows depend almost entirely on buildings to provide breeding places. Many bat species also largely breed and roost in buildings. Even birds of prey such as peregrine falcon are becoming an increasingly common sight in places such as Cork city, where at least one pair breeds[41]. In winter, flocks of small birds such as pied wagtails, long-tailed tits and starlings can take advantage of the little bit of extra warmth and shelter provided by city streets and form large night time roosts in urban trees. Otters are regularly spotted in the River Lee as it runs through Cork city with the occasional seal also making the journey up from Cork Harbour. A new citizen of the water courses of Cork city is the coypu, an invasive South American species first reported from Ireland in 2010. Ten individuals were captured in Cork city by NPWS staff in 2016[42]. Bounded by a railway and main road, the oasis of Harper's Island at the edge of the city is a perfect place to see estuarine birds and kingfishers from a purpose-built bird hide. Nature is almost always on the doorstep if you look for it!

Otter in the River Lee, Cork City. Image: Chris Martin.

End Note

County Cork has a wonderfully rich and varied natural heritage, the value of which is recognised at both European and international level. However, there are no grounds for complacency: a recent report on the status of EU Protected Habitats and Species in Ireland indicated than more than 90% of EU protected habitats in the country were in poor status[43]. Various positive initiatives are taking place in Co Cork, but deterioration in the quality of some habitats and declines in numbers of some species continue to occur. Each one of us is an integral part of nature and our lives depend on a good quality environment. With belief and commitment at every level, from the ordinary citizen to the government, we have the opportunity to protect and enhance what we have in County Cork for future generations.

Europe and The Law

Every country in the EU has an obligation to protect habitats and species under the EU Habitats and Birds Directives. These directives aim to encourage the maintenance of biodiversity through the conservation of natural habitats and wild fauna and flora in all the EU member states. The importance of County Cork in terms of conservation is indicated by the number of sites designated under European and Irish law. There are 57 designated sites in total, including 30 Special Areas of Conservation (SACs), 18 Special Protection Areas (SPAs) and 9 National Heritage Areas (NHAs). In addition, there are several Statutory Nature Reserves: Glengarriff Woods, Knockomagh Wood, Lough Hyne, The Gearagh, Kilcolman Bog and Capel Island & Knockadoon Head Nature Reserves.

SACs are designated to protect a whole range of habitats and species which are considered threatened at European level. The so-called Annex I habitats that occur in County Cork range from several types of woodland to blanket bog, heath, rivers, lakes, sand dunes, salt marshes and large shallow inlets and bays. The species, listed on Annex II, include otter, Kerry slug, marsh fritillary, common seal, lesser horseshoe bat, lamprey and fresh-water crayfish. Some of the habitats and species are relatively common in Ireland but scarce at European level. For example, Ireland is thought to contain around 50% of the relatively intact oceanic raised bog systems in Europe.

SPAs are designated to protect rare and vulnerable species of bird such as hen harrier, chough and peregrine falcon as well as regularly occurring migratory species, such as ducks, geese and waders, and the wetlands which support them. As well as wintering estuarine birds, Cork's coast supports one of the best chough populations in Europe, as well as large numbers of breeding seabirds, including fulmar, kittiwake and gannet. Inland, sites are designated for the increasingly rare hen harrier.

All but one of County Cork's NHAs is designated to protect areas of blanket bog. These are relatively small sites of National rather than International importance.

More information: **www.npws.ie**

Pulleen Harbour Bog NHA. Image: Clare Heardman.

Marsh fritillary butterfly. Image: Clare Heardman.

Gannets breeding on the Bull Rock. Image: Clare Heardman.

Firsts for Early Cork Ecologists

Cork boasts many significant naturalists over the years, among the most intriguing of which are two pioneering women. Ellen Hutchins (1785-1815) is widely regarded as Ireland's first female botanist. She was born in Ballylickey in West Cork, where she lived most of her life. Sadly, she died just before her 30th birthday and is buried in an unmarked grave in Bantry. However, in her short life she made a significant contribution to botany, specialising in the more difficult branches of plant life including bryophytes (mosses and liverworts), lichens and seaweeds. She discovered many species new to science which are named after her e.g. Hutchin's pincushion (*Jubula hutchinsiae*)[44].

Cork can also lay claim to one of Ireland's first female entomologists[45], Mary Ball (1812-1898), who hailed from Cobh but later lived in Youghal. She studied insects, becoming the first person to identify that the sound some insects e.g. water boatmen produce by rubbing body parts together (stridulation) was a mating call. Mary also studied shells (conchology) with up to twenty species named after her, e.g. *Rissoa balliae*. She also discovered the first migratory locust in Ireland. Her sister Anne Ball (1808-1872), followed in Ellen's footsteps, studying seaweeds.

A drawing of Fucus Asparagoides by Ellen Hutchins, 1811.
Image: Courtesy of the Hutchins family.

Eagles: A European Collaboration

The white-tailed sea eagle reintroduction project is an example of a collaborative conservation project between two European countries. The species became extinct in Ireland over 100 years ago due to persecution, including shooting and poisoning. From 2007-2011, one hundred white-tailed eagle chicks were brought to Ireland from some of their strongholds in Norway[46]. The young eagles were released in Killarney National Park and have spread out from there. The first pair to breed successfully in County Cork did so in 2016 on Garnish Island in Glengarriff Harbour. Their offspring 'Eddie' made history by becoming the first wild-bred eagle to fledge in County Cork in over one hundred years. Elsewhere around the country there are now up to ten breeding pairs so hopefully the white-tailed eagles population will continue to expand and this will be a conservation success story.

More information: **www.goldeneagletrust.com**

White Tailed Eagle. **Image: Valerie O'Sullivan.**

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Timeline and Exemplars: A Timeline of Key Events and a Selection of 30 sites in County Cork with European Connections

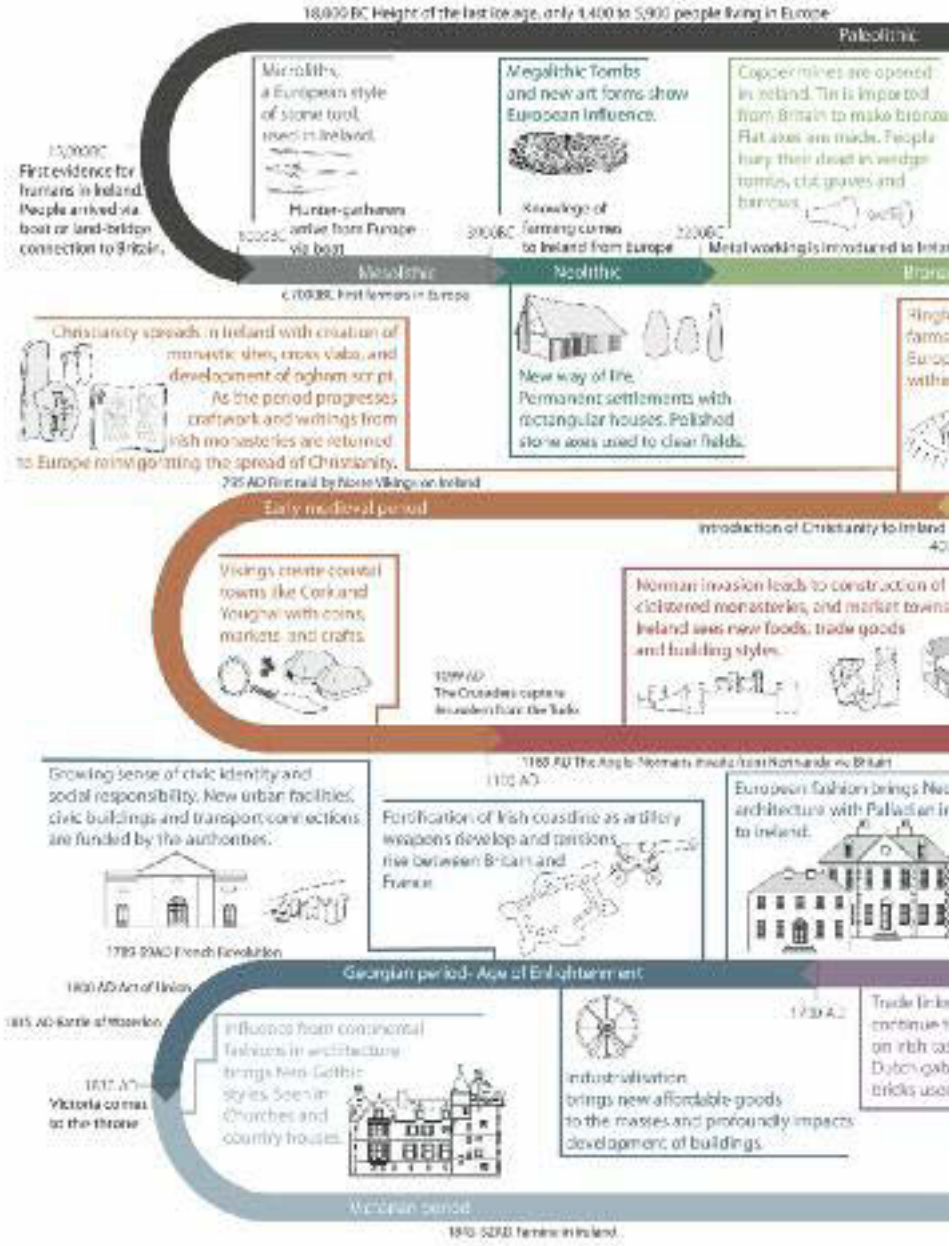
As the preceding chapters have conveyed, County Cork's connection with Europe is not only a fascinating one, but a vast one, making it a near impossible task to represent such connectivity through a selection of a mere 30 sites within the county. However, such representation, touching on many interesting connections across a broad spectrum of heritage – from archaeological to ecclesiastical and from maritime to natural – should, it is hoped, provide the reader with a very good overview of Europe's influence on County Cork, and in the process, also highlight the fascinating place that County Cork occupies with regards to Europe's heritage as a whole.

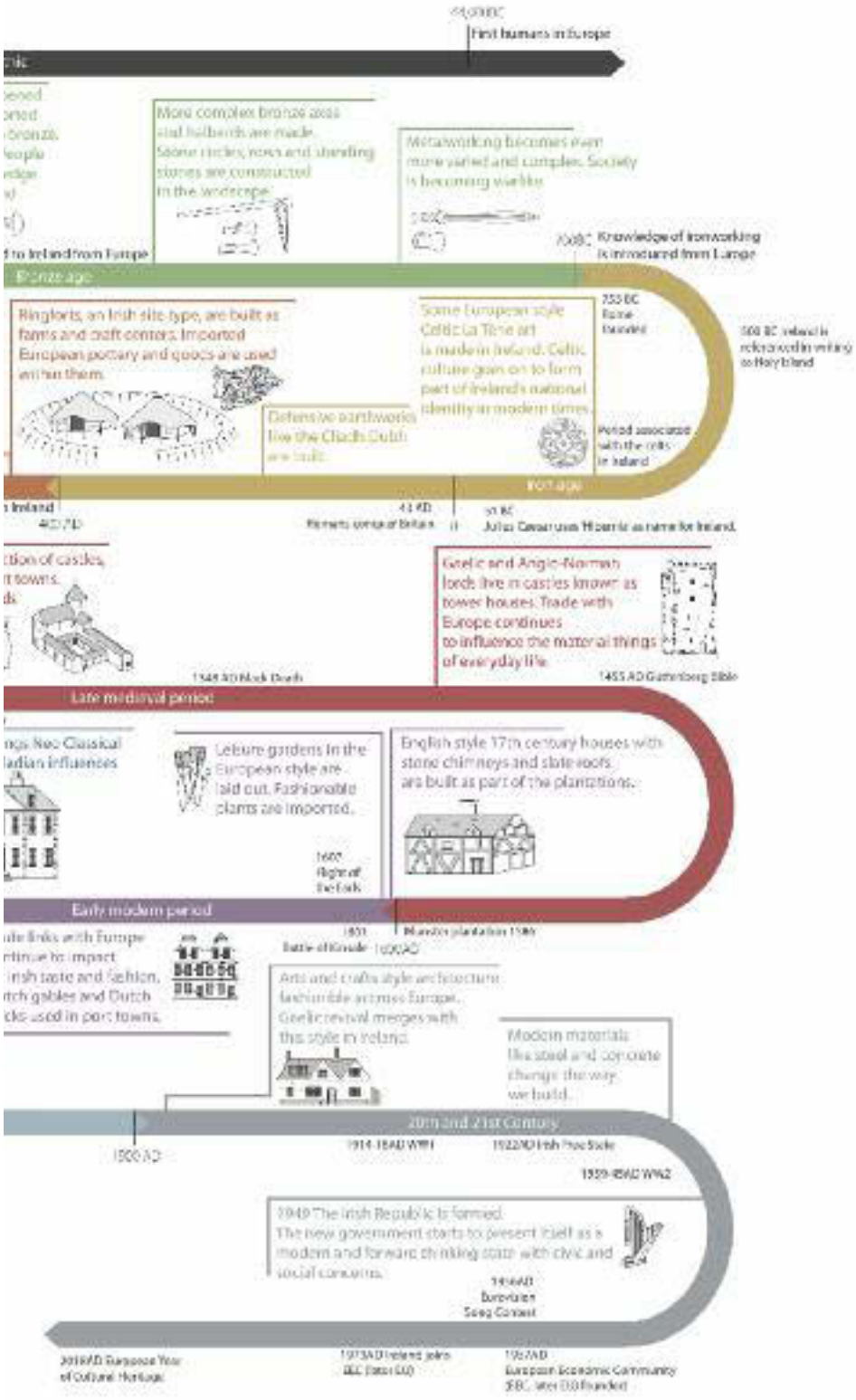
The examples selected, as one can see from the accompanying map (see pp. 130-131), give a good geographical account of the county's connection with Europe and a timeline has also been provided detailing the main moments of both Irish and European history in chronological order. The Chapter begins with Labbacallee Wedge Tomb; a monument dating back over 4,000 years, with such similar examples of gallery tombs found across Northwestern Europe.









18,000 BC Height of the last ice age, only 4,400 to 5,900 people living in Europe
Paleolithic
Microliths, a European style of stone tool, used in Ireland.
Megalithic Tombs and new art forms show European influence.
Copper mines are opened in Ireland. Tin is imported from Britain to make bronze. Flat axes are made. People bury their dead in wedge tombs, cist graves and barrows.
First evidence for humans in Ireland. People arrived via boat or land-bridge connection to Britain.
Hunter-gatherers arrive from Europe via boat
Knowledge of farming comes to Ireland from Europe
Metal working is introduced to Irel
Mesolithic
Neolithic
Bronz
c.7000BC First farmers in Europe
New way of life. Permanent settlements with rectangular houses. Polished stone axes used to clear fields.
Christianity spreads in Ireland with creation of monastic sites, cross slabs, and development of ogham script. As the period progresses craftwork and writings from Irish monasteries are returned to Europe reinvigorating the spread of Christianity.
795 AD First raid by Norse Vikings on Ireland
Early medieval period
Introduction of Christianity to Ireland
Vikings create coastal towns like Cork and Youghal with coins, markets and crafts.
1099 AD The Crusaders capture Jerusalem from the Turks
Norman invasion leads to construction of cisterced monasteries, and market towns. Ireland sees new foods, trade goods and building styles.
1169 AD The Anglo-Normans invade from Normandy in Britain
Growing sense of civic identity and social responsibility. New urban facilities, civic buildings and transport connections are funded by the authorities.
1100 AD
Fortification of Irish coastline as artillery weapons develop and tensions rise between Britain and France.
European fashion brings Ne architecture with Palladian in to Ireland.
1789 AD French Revolution
1800 AD Act of Union
1815 AD Battle of Waterloo
Georgian period- Age of Enlightenment
1730 A.D.
Influence from continental fashions in architecture brings Neo-Gothic styles. Seen in Churches and country houses.
Industrialisation brings new affordable goods to the masses and profoundly impacts development of buildings.
1837 AD Victoria comes to the throne
Victorian period
1870 1880 famine in Ireland


First humans in Europe
More complex bronze axes and halberds are made. Stone circles, rows and standing stones are constructed in the landscape.
Metalworking becomes even more varied and complex. Society is becoming warlike.
Knowledge of ironworking is introduced from Europe
Bronze age
Ringforts, an Irish site type, are built as farms and craft centres. Imported European pottery and goods are used and traded.
Some European style Celtic La Tène art is made in Ireland. Celtic culture goes on to form part of Ireland's national identity in modern times.
Defensive earthworks like the Clads Dubh are built.
Period associated with the celts in Ireland
Iron age
Gaelic and Anglo-Norman lords live in castles known as tower houses. Trade with Europe continues to influence the material things of everyday life.
Late medieval period
Leisure gardens in the European style are laid out. Fashionable plants are imported.
English style 17th century houses with stone chimneys and slate roofs are built as part of the plantations.
Early modern period
Arts and crafts style architecture fashionable across Europe. Gaelic revival merges with this style in Ireland.
Modern materials like steel and concrete change the way we build.
20th and 21st Century


1 Labbacallee Wedge Tomb
2 Drombeg Stone Circle
3 Clashanimud Hillfort
4 Cliadh Dubh Earthwork
5 Garranes/Lisnacaheragh Ringfort
6 Tullylease Cross Slab
7 Kilnaruane Pillar Stone
8 Coole Church
9 Bridgetown Abbey
10 Kilcrea Friary
11 Desmond Castle, Kinsale
12 Smuggler Steps, Crookhaven
13 College/Boyle's Garden, Youghal
14 Kinsale Market House
15 Red House, Youghal
16 Camden Fort Meagher
17 Spike Island
18 Kilavullen (Richard Hennessy & Nano Nagle)
19 18th Century Houses, Innishannon
20 Middleton Market House
21 Kinsale Signal Tower
22 Garinish Island Martello Tower
23 Courthouse Kenturk
24 Marconi Wireless Signal Station, Crookhaven
25 Aud Shipwreck
26 Glengarriff Woods Nature Reserve
27 The Gearagh
28 Lough Hyne
29 Ballymacoda SPA
30 Doneraile Wildlife Park and Ballyhoura Mountains
Bantry


6
30
1
4
Kanturk
23
Mallow
16
9
Fermoy
8
13
Youghal
15
20
Cork
Macroom
29
10
27
5
17
3
14
Innishannon
19
11
Kinsale
14
25
21
Clonakilty
2

Exemplar 1

Labbacallee Wedge Tomb

by Elena Turk

Labbacallee is one of the largest, if not the largest, wedge tombs in Ireland.

Labbacallee Wedge Tomb, dates back to the Early Bronze Age, and is located in the townland of Labbacallee, 2km southeast of Glanworth in North Cork.

A wedge tomb is a type of megalithic stone tomb made up of massive stone walls supporting a stone roof. They came into use at the end of the Neolithic period with most examples dated to the early Bronze Age. This type of tomb is wedge-shaped in plan and section – it gets narrower and lower towards the back. Wedge tombs are the last of the great megalithic tombs to be built; all the other types had gone out of use by the beginning of the Bronze Age. Wedge tombs are found across Ireland, mainly in the north, west and southwest. There are over 500 known examples of this type of tomb in the country and 115 in County Cork. They are part of a family of gallery tombs found across northwest Europe. A gallery tomb is one in which the entrance opens directly into the burial gallery without an intervening passage area or antechamber.

Labbacallee Wedge Tomb stands in an area of pasture on top of a low rise overlooking the River Funshion, adjacent to the road. It is unusually large and thought to be the largest wedge tomb in Ireland, and consists of a long trapezoidal shaped gallery, aligned west north west to east south east with the wider west north west end in line with the setting sun during

A view inside of Labbacallee Wedge Tomb.

spring and autumn equinoxes, lighting up the interior. The gallery is divided in two by a stone slab and buttress. The walls of the stone slabs are doubled and flanked on either side by massive outer-walling. They support a roof of three boulder-like slabs of stone called roofstones. At the south, kerb stones outline the extent of what would once have been a cairn of stones covering the entire monument. The entrance has massive stone uprights forming a portico like feature, but there has been a lot of damage and erosion and the original may well have been even more impressive.

H.G. Leask excavated this tomb in 1934, and there are several archival images showing local farm workers helping. The archaeological investigation unearthed the headless skeleton of woman in the rearmost chamber. She was accompanied by burnt animal bones and bone pin. This woman is probably the individual for whom the tomb was built. Several other fragments of cremated human bones and some coarse pottery sherds were found near-by and these are thought to have been secondary deposits. Two inhumations, including three skulls, were found in the larger main chamber, also accompanied by sherds of coarse pottery. The additional skull is thought to have come from the female skeleton in the smaller chamber, it may have been purposely added to the later burials to unite a family or may have been accidently moved by animals or due to later interference with the tomb. Evidence for further burials was found in the portico area, including a probable cist (an underground stone-box like grave) containing inhumation and sherds of a possible food vessel (a common type of Bronze Age pottery found in burials). Three samples for radiocarbon dating were taken from the remains, and the dates indicate that the burials took place between 2,202 BC and 2,138 BC[1].

The site remains popular locally and is on the Glanworth heritage trail. The townland name, Labbacallee (Irish Leaba Chaillí) means the bed or tomb of the witch or hag. This may be a folk memory associated with the original female occupant of the tomb. In the nineteenth century the site was associated with the mythical group of people known as the Phoenicians- early inhabitants of Ireland named in the medieval tract 'the Book of Ballymote' – and the name Labbacallee was attributed to the Phoenician words 'lehad' and 'shallaid' meaning a burned corpse 'indicating the grave of some illustrious hero'[2].

Labbacalle Wedge Tomb is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO027-086---), protected under the National Monuments Acts. The site is furthermore subject to a preservation order (PO no. 29/1934).

Exemplar 2

Drombeg Stone Circle

by Elena Turk

Drombeg Stone Circle - a most captivating site.

Drombeg Stone Circle is located in the townland of Drombeg, 2.4km east of Glandore, in west County Cork.

A stone circle is a monument made by placing large stones in a ring. They came into use in the Middle Bronze Age just as the last megalithic tombs, wedge tombs, began to fall out of use. Many archaeologists think that stone circles (and other stone arrangements like standing stones and stone rows) took over some of the symbolic importance once imbued in the tombs. They would have formed a ceremonial centre that a community gathered at and may have helped establish a community's ownership of land. Stone circles are found across northwest Europe, Britain and Ireland. On the continent, the largest concentration is in Brittany in France, but other probable examples are known from Portugal and northern Spain.

The Portal Stones (first two stones in foreground) at Drombeg.

Known locally as the Druid's Altar, Drombeg Stone Circle stands in pasture on a natural rock terrace on the southern slope of a gentle hill. The circle, 9m in diameter, originally consisted of seventeen upright stones, but two are now missing and a third stone has fallen. The stones themselves range in size from half a meter to two meters wide, and from just over a meter to two meters tall. Drombeg is an 'Axil' type stone circle, a type of stone circle concentrated in the Cork-Kerry area. This type of circle has two tall 'portal' stones set opposite to an 'axil' stone- sometimes called an altar, as it is set on its side and is the lowest stone in the circle. The axil stone in Drombeg is set at the south-west and is the largest stone in the circle. It has two shallow cup-marks on its upper surface, one of which is surrounded by an oval carving. The location of this stone is no accident, the circle, which is 9m across, is aligned to the southwest towards the setting sun. On the winter solstice (21st December) the sun sets in a slight notch in a hill to the southwest, shining down on the 'axil' stone and through the two portal stones.

Drombeg Stone Circle, although not the largest example, is one of the most visited megalithic monuments in County Cork. Folklore and superstition have surrounded the site for much of its later history. In the 1930s arcane enthusiast Boyle Sumerville brought Geraline Cummings, a famous psychic to the site. Miss Cummings said she 'saw' human sacrifices at the altar, and that the site was 'guarded by spirits of darkness'. Some years later, in 1979, local man John Hickey claimed to have heard a banshee nearby[3]. The monument was excavated by E.M. Fahy in 1957-1958, as were the nearby Fulacht Fiadh (a cooking place) and Bronze Age hut site. The excavation revealed five pits within the circle, all sealed beneath a compacted gravel floor. One of the pits contained a small deposit of cremated human bone, which was thought to be the remains of a single adolescent, along with fragments of shale and numerous sherds of a coarse pottery. Seven pieces of flint were also found within the monument, including a small convex scraper[4]. Drombeg is a popular site with modern pagans who gather on the site to witness the solstice and celebrate the Celtic New Year.

Drombeg Stone Circle is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO143-051002-), protected under the National Monuments Acts.

Exemplar 3

Clashanimud Hillfort (Cashel Hillfort)

by Elena Turk

Clashanimud Hillfort is known locally as Cashel Hillfort.

Clashanimud Hillfort dates back to the Middle Bronze Age and is located in the townland of Clashanimud, near Knockavilla, Innishannon, in Mid Cork.

A hillfort is a large site, enclosed by defensive earthworks and sometimes with palisades or walls, situated on a prominent position in an upland area, and used as a defended settlement. They date to the Bronze Age and Iron Age and are found across northwest Europe, Britain and Ireland. These sites can vary in size from as small as one hectare to as

large as 20 Hectares, and the number of enclosing elements can also vary from site to site. The construction of hillforts is thought to indicate that society at this time was becoming more warlike. Hillforts generally have commanding views of the surrounding countryside and archaeologists think they were used as way to ensure control of territories, serving as home to social elites and warriors.

Clashanimud Hillfort (locally known as Cashel Hillfort) sits in a commanding position, 169 meters above sea level, overlooking the Lee Valley near Knockavilla, Innishannon. The oval shaped fort covers the top of the east-west running ridge, bordered to the north by the barony boundary between east Muskerry and Kinalea. Defensive elements comprise of a pair of earthen banks with intervening fosse enclosing an area measuring c. 250m (east-west) by c. 200m (north-south), giving an internal area of about eight hectares. The earthen banks appear to have been faced in stone- probably to strengthen the banks and make the sides more vertical and therefore harder to attack. Today, both the earthen banks and the interior have become overgrown with gorse.

The name Clashanimud means 'trench of the timbers', possibly hinting at the presence of a timber palisade wall forming part of the site defences in the past. When the hillfort was excavated by a team of archaeologists lead by Prof William O'Brien (UCC) in 2004, evidence of just such a palisade was unearthed. The fort defences were found to be made up of an outer enclosure defined by a stone-faced field bank topped with a wattle palisade, and an inner enclosure defined by an earth and stone bank topped with a heavy oak palisade. Today some timber uprights have been erected on part of the inner enclosing bank to give an indication of the height and scale of the original palisade. Dendrochronology dates obtained as a result of the excavation gave the site a date of about 1200 BC, making it the oldest known hillfort in Ireland. Clashanimud was probably one of the most important sites in the southwest of Ireland in its time- a period of great political turmoil marked by the emergence of chiefdom societies who fought wars at an interregional level. Prof. William O'Brien has suggested that this was Cork's first capital.

Clashanimud Hillfort is in private ownership and is listed in the Record of Monuments and Places (RMP. No. CO096-034-), protected under the National Monuments Acts.

Exemplar 4

Cliadh Dubh Earthwork

by Elena Turk

Artistic recreation of An Cliadh Dubh.

Cliadh Dubh, a long linear Earthwork, dates back to the Iron Age and is located in North Cork, extending from the slopes of the Nagle Mountains to the Ballyhoura Mountains. Crossing townlands include Ballintlea North and South, Ballyvoddy, Carker middle, Carrigunroe, Carrigleagh, Cloustoge, Farahy, Graig, Kilconnor, Meadstown, Poulleagh, Ransborough, Shanagh, Skahanagh More and Waterdyke.

A linear earthwork is a line of earthen ramparts or banks and/or ditches that served as a type of defensive land boundary. Generally thought to have been created in prehistory, some earthworks make use of existing landscape features like mountains, escarpments or rivers for part of the boundary. It is suggested that earthworks like these are found in areas where rival

territories met in prehistoric times. The Cliadh Dubh is often taken as a sign of tribal societies in conflict during the Iron Age in Munster, and may hint at the presence of foreign 'invaders' settling this part of the country. There are several linear earthworks in Britain, including the 'Dartmore Reaves' and the Wessex 'ranch boundaries'.

The Cliadh Dubh earthwork runs generally north-south between West Munster (Iarmumu) and East Munster (Ormond) with the section in County Cork between the northern slopes of the Nagle Mountains to the southern slopes of the Ballyhoura Mountains being the longest section recorded, extending for some 22.5km. Many field boundaries and townland boundaries have followed the same lines in order to make use of the existing boundary. The nature of the boundary changes slightly along its route, in some places it is little more than an earthen bank and ditch, while in other areas, such as Renny/Conna townlands, it is in the form of a stone-faced bank, possibly modified in early modern times. In Waterdyke/Graig the bank is quite steep, while the associated fosse is so deep it is often flooded. In the townlands of Carker Middle and Ballintlea North the earthwork is comprised of a pair of banks, standing c. 9m apart and just over 1m high, and crop marks seen in some aerial photographs suggest that this double bank feature was once much more extensive.

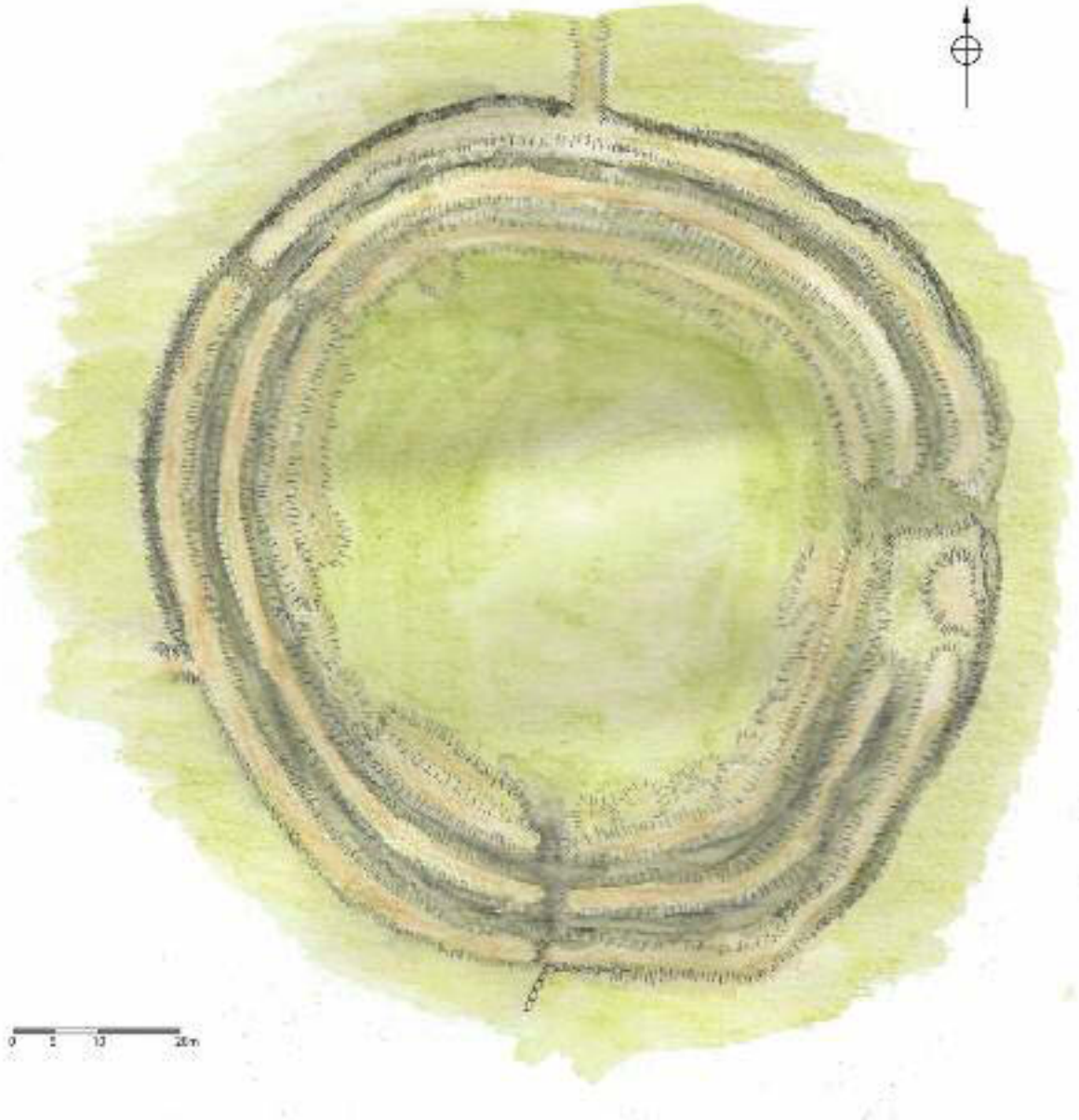
Cliadh Dubh means the 'Black Ditch', and the site is well represented in local folklore. One story says that a huge black bore tore-up the countryside with its tusks to make the boundary, another that the ditch was made by a giant black worm. These stories are possibly adopted from placename lore (dindsenchas) associated with some of Ireland's other linear earthworks – the Black Pigs Dyke in Ulster and the Clí na Péiste (the Worm's Ditch) in Connacht. In the 1930s well known antiquarian Cannon Patrick Power suggested that the feature was referenced in the medieval 'Book of Lismore' in a section called Cricha an Chaoilli (the boundary of the Caoille), although this was later disputed. The feature continued to fascinate archaeologists over the years and was the subject of a thesis carried out in UCC as well as an analysis carried out under the auspices of the Discovery Programme. Archaeologist Martin Doody excavated two cuttings through the southern end of the earthwork in the 1990s. His investigation revealed that the feature, in this area at least, had a complex construction comprised of a man made earthen bank which was originally topped on the east side with a palisade. The fosse was originally very steep, cut in a V-shape, and was located on both sides of the bank. A stone-paved trackway was identified close by- samples taken from peat overlaying this trackway returned a date of 139-250 AD. It seems likely that the track and the earthwork were of the same date, in the second half of the Iron Age.

Cliadh Dubh is listed in the Record of Monuments and Places (RMP. No. CO018-001-), protected under the National Monuments Acts.

Exemplar 5

‘Garranes’/Lisnacaheragh Ringfort

by Elena Turk



Garranes ringfort plan, redrawn from O’Riordain 1942. There are three concentric rings of banks and ditches to the site, suggesting it was a high status ringfort.

Garranes / Lisnacaheragh Ringfort dates back to the Early Medieval Period and is located in the townland of (Kinalmeaky Barony) between Cloughduv and Templemartin, County Cork.

Ringforts are circular sites, c.30m in diameter on average, which are defined by one or more earthen banks and ditches or fosses. They are thought to have served as defended farmsteads in the early medieval period in Ireland. While generally taken to be a specifically Irish site type, the similarity with South Welsh 'raths' and Cornish 'rounds' suggests the possibility that the site type emerged from cultural interaction between Western British and Irish populations, however differences in dates of occupation mean this cannot be confirmed. Excavations within Irish ringforts have uncovered evidence of artefacts associated with everyday life. Many of the best-known examples, including Garranes and Garryduff Ringforts in Cork, are high status sites. They have a number of enclosing elements and the artefacts found within include imported pottery such as A wear and E wear, probably associated with the purchasing of exotic wine and foodstuffs from continental Europe.

Located approximately 20km to the south of Ballybrowney in an area of pasture near the top of a gentle northeast facing slope, this ringfort has an external diameter of c. 80m and is enclosed by three banks with external fosses.

This ringfort was excavated in the 1930s by Seán P. Ó Ríordáin[5]. Investigations showed that the entrance to the site was once protected by a series of four, possibly five, strong wooden gates. The excavations were generally confined to the entrance and the interior of the site, artefacts identified in the habitation layer included sixty bronze objects; significant remains of iron implements associated with farming and craftwork, clay moulds and crucibles, ten glass beads, three pieces of millefiori glass, a clay lamp, and imported European pottery. The pottery was mostly sherds of amphorae ('A' wear) and fine red bowls ('B' wear) from the Mediterranean. The site is dated, based on these artefacts, to c.500AD- the very start of the early medieval period. Garranes Ringfort has also been the subject of investigations led by Prof. William O' Brien of UCC. Scholars including Canon O'Mahoney, historian John Ryan and excavator Seán P. Ó Ríordáin, have identified this ringfort as the famous Ráth Raithleann, royal seat of the Uí Eachach, a branch of the Eoghanacht dynasty. This would make Garranes Ringfort the birthplace of Cork City's patron saint, Saint Finbarr. While the site is on private land and is not open to the public, the finds from the excavations are on display in Cork Public Museum, Fitzgerald's Park, Cork City.

Garranes/Lisnacaheragh Ringfort is listed in the Record of Monuments and Places (RMP. No. CO084-084-), protected under the National Monuments Acts.

Exemplar 6

Tullylease Cross Slab

by Denis Power

Tullylease Cross Slab.

Tullylease (Tulach Léis) is unique in the county being an Anglo-Saxon monastery, founded by monks who came to Ireland following the Synod of Whitby in 664. Whitby is located in what was then the Kingdom of Northumberland and here were two distinct ecclesiastical traditions that notably celebrated Easter on a different date. One tradition was Irish and based on the mission from Iona, the other was in line with the continental Roman practice. The Synod backed the Roman side and hence those religious people who disagreed fled to Ireland, some of them to Tullylease in North Cork.

Today there are many remains at Tullylease to remind the modern traveller of its important ecclesiastical heritage. Aerial photographs confirm the presence of the monastic *vallum* surrounding the site. The church itself is a multi-period structure, the earliest part 13th century in date but much altered and enlarged in the 15th century. There are also two holy wells nearby, one dedicated to St Berrihert and the other to St Mary.

St Berrihert is a name strongly associated with the site but the exact identification of this saint is difficult from surviving historical records. What is certain is that by the 11th century the cult of Berihert as founder of the monastery was flourishing. When one of the Ua Briain (O'Brien) clan died after an attack on Tullylease in 1305 this was recorded as "a miracle of Berceart".

The upstanding ruins of the Medieval Church at Tullylease.

The mid-eighth century cross-slab at Tullylease is the finest piece of early medieval stone sculpture still present in the county. The stone is rectangular, roughly a metre by half a metre and 7 centimetres thick, and intact except for two damaged corners. On its face is a shallow carving of an equal-armed cross with a shaft extension at the base. The arms of the cross have U-shaped terminals and in the centre is a circular boss. Flanking the cross are four circular panels that have been worn smooth over time. The face of the cross is decorated with an elegant pattern of frets, spirals and interlace. The design has been compared with the *carpet page* of the Book of Lindisfarne which dates to the 8th century. The Book of Lindisfarne is one of the chief treasures of *Northumbria's Golden Age* of the 7th and 8th centuries; this further underlines the links between Tullylease and Northumberland at that time.

The cross-slab also bears an inscription, running across the shaft of the cross, in Hiberno-Latin that roughly translates as "let whoever reads this inscription pray for Berechtuine". Fragments of four other stones bearing similar inscriptions are known from the site, three are now in the National Museum of Ireland and the fourth is lost. A further dozen uninscribed cross-slabs are known from Tullylease and all these are evidence of a high class school of stone carvers here around the 8th century.

The church is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO006-006 01-11), protected under the National Monuments Acts.

Exemplar 7

Killnaruane (Cill na Ruán) Pillar Stone

by Denis Power

Kilnaruane Pillar Stone.

Situated on a height overlooking Bantry Bay is the only Medieval High Cross in county Cork, known as the Kilnaruane Pillar Stone. This is a tall thin upright of schist (height 2 meters; width 25 centimetres; thickness 15 centimetres) that has a series of carved panels on opposite faces. Two grooves cut into the top of the stone indicate where the missing cross was attached to the shaft.

The above depiction of what appears to be a currach is a unique piece of evidence for native boats of this period.

There are four panels on the SW face. The uppermost panel has two interlaced ribbons. Below it is a person that appears to be praying- an orans figure. Below this again is a Greek cross and the final panel has two seated figures identified as St Paul and St Anthony in the desert receiving a loaf of Eucharistic bread from a raven. Between the two figures is a single-prop altar.

There are just three panels on the northeast face. On top is a panel of spiral interlace. Below it is an intriguing scene of two four-legged animals (this has been used as the emblem of the Sheep's head Peninsula). At the base is the best know panel. It shows a boat being rowed by four oarsman with a helmsman in the stern. The cross dates to the 8th/9th century and this depiction of what appears to be a *currach* is a unique piece of evidence for native boats of this period. The boat is being rowed across a sea of crosses which had some religious significance for those who carved it. We know that Irish monks were adventurous mariners- St Brendan being the best known example, and it can't be a coincidence that Kilnaruane is located so close to the sea.

Also present here are four grooved stones which are probably the corner pillars of a tomb-shrine. This must have held the relics of a saint and we know that there was an early Christian monastery here because its *vallum* or enclosing boundary has been identified from crop marks on aerial photographs.

Kilnaruane Pillar Stone is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO118-031 01-5), protected under the National Monuments Acts.

Exemplar 8

Coole Early Ecclesiastical Site

by Denis Power

Coole Church.

Coole (Cúil Collainge) is an important early ecclesiastical site founded by St Abbán around the time of St Patrick, though the place is later associated with St Dalbhach who died in 800. The extent of the site can be gauged by the two surviving churches which lie 150m apart. To the south, standing in a field of pasture, is a single-cell church with *antae* and an unusual gable-shaped window in the east wall. To the north is a larger church situated in the centre of a graveyard and known as *Coole Abbey*.

The southern church stands on its own in a field of pasture. The ruin was in a poor condition in the 19th century when robbed of its well-dressed corner stones. By the early 20th century it consisted of "a large mass of stones filling the west end … and a thicket of elders the rest." It was then taken into state guardianship and restored to its present condition by the Office of Public Works in the 1930s. Plain structures like this are difficult to date but it probably belongs to the 11th century.

The core of the northern church is roughly the same date as the southern church but has been much rebuilt and repaired over time. The nave is the earlier part with the Romanesque chancel added in the early 12th century. There is also evidence of repairs to the building in the 15th century, a time of great rebuilding of parish churches in Ireland. By 1615 the nave was in ruins but the chancel still in repair; this reflects the different responsibility then for keeping a church in repair, with the chancel the responsibility of the church, and the nave the responsibility of the parish. However, by 1694 the entire church was in ruins and has remained as such ever since. The church is in the care of Cork County Council who has undertaken extensive conservation works.

This site is listed in the Record of Monuments and Places (RMP. No. CO 036-019 02-4), protected under the National Monuments Acts.

Exemplar 9

Bridgetown Priory

by Denis Power

A view of Bridgetown Priory from the South.

The Canons Regular of St. Augustine, though based for its inspiration on the writings of St Augustine of Hippo (354-430), only became an organised religious order in the mid-eleventh century with the encouragement of Pope Leo IX. They were in Ireland by the early 12th century as an important component of the reform of the church taking place at that time. The order got a significant boost with the arrival of the Normans who were enthusiastic supporters of the Canons and were quickly founding houses in the south and east of the country.

Alexander fitz Hugh, ancestor of the Roches, Lords of Fermoy, founded the Priory of St Mary at Bridgetown on the banks of the Blackwater around 1202. There were two branches of the Canons, one following the Abbey of Arrouaise, located in the north-east of France, and the other the Abbey of St Victor in Paris. Bridgetown was a daughter house of St Thomas's in Dublin and SS Peter and Pauls in Trim, both followers of St Victor and so consequently was also belonging to the congregation of the Paris abbey.

The remains at Bridgetown are near complete in their picturesque setting beside the river. The church is a long rectangular structure divided between nave to west and chancel to the east. Little of the cloister survives but the east and south ranges stand to full height. The south range contained the refectory and this was excavated in the 1970s by UCC.

Cork County Council's Heritage Unit leading guided tours of the site.

A reconstruction drawing of Bridgetown Priory.

An aerial image of Bridgetown.

As is typical of Irish monasteries the entire complex was refurbished in the later medieval period when it took on the aspect of a fortress with towers and enclosing walls. When dissolved in the 15th century the complex was described as containing "a church with belfry, dormitory, hall, buttery, kitchen, cloister" along with a mill and a cemetery. Despite the Act of Suppression of 1536, the Roches maintained their patronage of the priory and canons continued on site until the end of the 16th century.

The abbey is in the care of Cork County Council who has undertaken extensive conservation works with detailed interpretative signs throughout.

This site is listed in the Record of Monuments and Places (RMP. No. CO 034-027 02), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for County Cork (RPS No. 00811).

Exemplar 10

Kilcrea Friary

by Denis Power

Kilcrea Friary as viewed from the west.

Few people had as profound an influence on Irish church life in medieval times as Francis of Assisi (1181-1226) from Italy. The monastic ideal takes two radically different paths in 12th century Europe. On one hand was St Bernard's ideal of an isolated self-contained and self-sufficient community, as exemplified by the Cistercians. On the other hand was St Francis's ideal of mendicant friars living amongst the local community as itinerant preachers living off alms. The order that St Francis founded, the Franciscans, grew and spread rapidly across Western Europe so that by the time of his death they were already in Ireland, with foundations at Youghal and Cork by the late 1220s. By the mid-14th century there were nearly sixty Franciscan friaries in Ireland, patronage coming from both Anglo-Norman and Gaelic lords.

After a lull in the late-14th/ early-15th century a second wave of Franciscan friaries marks the following period and Kilcrea is one of this second wave. It was founded around 1465 by Cormac Láidir Mac Carthy, lord of Muskerry for the Observant branch of the order. Patronage like this was essential for such a foundation which required a land grant, monies for construction and protection from attack. In return for these privileges the patron(s) was entitled to be buried in the church of the friary in the habit of the order- seen as a guarantee of eternal reward. Cormac himself was buried in such a fashion after his murder by kinsmen in 1494.

The ruins of Kilcrea Friary are a good example of the type of monastery built by the Franciscans in later medieval Ireland. The church is a long rectangle divided between chancel and nave by a tall thin tower. Extra accommodation in the nave is provided by an aisle and transept on its southern side. The cloister, on the north side of the church, is enclosed by two-storey ranges containing the refectory, guest accommodation, dormitories, etc. One of the most interesting rooms in the friary is the scriptorium, on the first floor above the sacristy. The Franciscans were noted for their libraries, book production and scholarship. Perhaps their greatest contribution to Gaelic learning is the Annals of the Four Masters. All four masters were Franciscan friars and one of these Mícheál Ó Cléirig visited Kilcrea and other friaries in the south and west collecting material for the Annals between 1626 and 1630. Ó Cléirig was a member of the congregation of St Anthony's College in Louvane, Belgium, a noted centre of Gaelic scholarship in the early 17th century.

One of the books produced at Kilcrea is preserved in the municipal library in Rennes, Brittany; it is now referred to as the Rennes Manuscript. This was produced in the 15th century, written on parchment, in Irish. It contains material dating back to the 10th century and is an important source in medieval Gaelic studies.

Cloister from northwest with church forming southern range.

Kilcrea Friary is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO 084-024 02), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for County Cork (RPS No. 00556).

Exemplar 11

Desmond Castle, Kinsale

by Connie Kelleher

The Desmond Castle in Kinsale that acted as custom house, prison and an International Wine Museum; thanks are due to Tony Roche of the National Monuments Service's Photographic Unit. Image: C. Brogan, National Monuments Service).

Built by the earls of Desmond in the late-fifteenth or early-sixteenth century, the fortified tower of Desmond Castle now stands within the centre of Kinsale town. At a distance now from the harbour front, in the early-seventeenth century the shoreline would have been closer to the structure. In the intervening centuries, the town of Kinsale has expanded seaward, with quay extensions and reclamation of foreshore pushing the land outward, leaving sites like Desmond Castle more remote from their original setting and functional maritime contexts. Its primary function when built was as a custom house during the sixteenth and into the seventeenth centuries but it was also used as an official town residence. It also operated as a powder magazine for the commander of the Spanish fleet, Don Juan del Aquila, during the Battle of Kinsale in 1601 and thereafter was used as a prison, since known as the French Prison, Kinsale. During the Famine in the 1840s it also functioned as a workhouse.

The castle commands an excellent view of the harbour from its battlements and would have been the centre of activity for wine, wool and tobacco imports from Europe during the latter part of the sixteenth century[6]. It now houses the International Museum of Wine, providing historical information on Ireland's wine trade with Europe and the wider Atlantic. The castle comprises a three-storey keep and storehouses to the rear, with domestic offices on the first and second floors, where the business of customs and excise and admiralty duties would have been carried out. Desmond Castle is a National Monument[7].

Desmond Castle is in the care of the state and is listed in the Record of Monuments and Places (RMP. No. CO112-034 06), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for Kinsale (RPS No. 6).

Exemplar 12

Smuggler steps, Crookhaven

by Connie Kelleher

Cut precariously into the rock, these steps may have been used by smugglers to transfer goods coming from the Continent. Image: C. Kelleher.

At the very tip of Gokane or Alderman Point on Streek Headland, to the southeast of the remote village of Crookhaven, are to be found a series of steps carved precariously out of the rock. They are located beside the promontory fort on the headland, a recorded archaeological monument[8]. The steps overhang a drop to the sea below and are carved just wide enough to allow one individual to use them. The steps are on private land, for admittance, permission is required from the owner; accessing them is not for the faint-hearted and requires care and due diligence.

The steps do not appear to have descended all the way to water level but are carved to allow access to a cavern that runs beneath and through the full length of the headland and is open on both sides to the sea. Local kayakers on calm days travel through the cavern and it would have been possible for small wooden boats to do the same. The Streek Head steps are amazing and terrifying at the same time. They immediately open up considerations as to who cut them, the dangerous task of doing so and how exactly they functioned. It is to be supposed that they were used in conjunction with ropes to move goods or material up and down and no doubt to secure the individuals using them.

Due to the site's proximity to the recorded monument, there is a possibility that it is associated with the promontory fort and may therefore date to the Iron Age or later Medieval period. There is a stronger possibility, however, that they are later, sculpted into the natural rock to facilitate the illicit trade in smuggled goods and its associated bedfellow, piracy, each of which flourished in the area in the seventeenth century, as discussed above, but in other centuries also. As an indicator, with the growth in overseas trade from the 1600s, Cork saw a six-fold increase in custom revenue between the years 1615 and 1618. With the extent of goods brought into the ports and harbours of Cork at that time, like wine and brandy from France and Spain, it is understandable why it was so much more lucrative to avoid paying duties, and thus smuggling thrived. Steps like those on Streek Head were critical components for the success of the smuggling and pirate trade.

While it is likely that such steps were designed for use by a diversity of stakeholders, not alone mariners seeking fresh water, or the locals resident to gain access to the sea, but also those who colluded with pirates and smugglers, favouring ships that wished to land or collect cargo. The steps are also remote from the main settlement in Crookhaven, out of view from the open sea and would therefore have necessitated prior arrangement, knowledge and communication. As such, they hint at clandestine usage that was organised and deliberate.

Dating sites like these is where the issue lies and one can only surmise at their users and what goods or materials were brought up or taken down. What is certain is that whatever goods were transported, they came off a small vessel waiting below in the shallows to be laden or unloaded, either legally or illegally, in the daylight or dead of night.

Exemplar 13

Boyle's Gardens, Youghal

by Elena Turk

Looking into Boyle's Gardens from the College at northwest.

These 17th century gardens are associated with the adjacent College. In c. 1605 the College, which was founded in 1464 by the Earl of Desmond to house fellows who performed the offices in the nearby St Mary's Collegiate Church, was rebuilt as a private residence by Richard Boyle, Earl of Cork, who developed the adjacent gardens[9].

In the medieval period gardens were viewed as functional: providing fruits, vegetables and herbs (both edible and medicinal) and a sheltered place to sit. The early modern period, however, saw a change in the way people saw the world around them, and one of the ways that this was expressed was an expansion in the creation of beautiful gardens designed as places of leisure- a place that could be used to show off wealth and worldly experience. Garden design in Ireland and Britain began to show more and more influence from Italian and French garden designs, including knot gardens and water-gardens with fountains and cascades. Exotic plants became fashionable, and the more impressive plant specimens traded hands for extortionate prices. Boyle's gardens in Youghal were planned in the 17th century as just such a prestigious display, and they exhibited many of the features associated with high fashion in Europe.

The Medieval Festival in Boyle's Gardens – a most successful event that takes place each year during National Heritage Week.

The College Gardens in Youghal are located in the northwest corner of the medieval town, in an area known as the Raleigh Quarter today. They are known locally as the 'medieval gardens' due to their association with the 15th century foundation of the 'College' and the nearby St Mary's medieval church. Set just below the crest of a ridge that runs northwest to southeast, the ground inside the walled gardens slopes down towards Emmet Place, providing excellent views down over the town. The site is divided into three distinct areas: the upper garden bounded on the southwest by the most impressive section of the town walls and to the northeast by a steep slope; the lower gardens at the bottom of this slope accessed directly by a gate from Emmet Place, and a walled orchard located to the west of the lower gardens stretching over towards the graveyard of St Mary's Collegiate Church.

It is likely that when the College was first built, in 1464, there were some gardens associated with it, but these were probably largely functional: providing food, medicinal herbs, and a sheltered place to sit. By the sixteenth century gardening had begun to become elaborate. French and Italian influences were beginning to become apparent with the introduction of knot gardens. Knot gardens are a very formal design in a square frame, consisting of a variety of aromatic plants and culinary herbs. The Pacata Hibernia Map of Youghal, c.1590, shows the lower garden as a series of geometric beds surrounded by paths, possibly the earliest recorded knot garden in Ireland. In Boyle's diaries we get an idea of the actual plants and features to be found in the gardens in the 1600s- in 1613 a consignment of rose trees form Bristol was delivered for the gardens, three years later over a hundred apple trees, prunes and quinces were imported, again from Bristol, to be used in the College's garden[10]. It is possible that this was the beginning of the walled orchard surviving in the gardens today. That same year the construction of the stairs and the gardens' design were completed and Landgredge (presumably the gardener /designer) was paid £5. The gardens at this time were described as 'terraced… with steps leading up to a pergola roofed with lead, to mossy well and a path running at the foot of the town wall that is still called Earls walk'[11]. In 1681 Thomas Dinely described the gardens; 'extremely pleasant, being on the side of the mountaine overlooking the whole town, College and Harbour, with walks one above another, which Nature itself hath contributed much to and stone stepps of ascent to each, the uppermost walk hath also a spring at the end thereof, which it is say'd the Earle of Cork intended to supply fountains with belowe, to form delightful throws of water[12]. Today the gardens are a public park, accessible via a gate from Emmet Place and via a smaller gate through the town wall at the top of the slope. They are the site for the annual Youghal Medieval Fair, a popular Heritage Week event which attracts thousands of visitors to the east cork town.

The College is listed in the Record of Monuments and Places (RMP. No. CO067-029006), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for Youghal (RPS No. 1127).

Exemplar 14

Kinsale Market House

by John Hegarty

Kinsale Market House now contains a Museum. Image courtesy of Eoghan Nelligan.

Market houses were used as places to trade goods. Often business was conducted in the open air under cover of a ground floor arcade and administered from inside the market building. Many market houses became courthouses having performed the function of town hall. One of the oldest Market Houses in Ireland is in Kinsale, County Cork. The main building elevation dates from 1706 but the rear block of the building dates from as early as c. 1600.

The arcaded ground floor is constructed in a soft Dutch brick probably sourced from either the Netherlands or the South of England, possibly Surrey. The first floor has a Venetian or Palladian window which is a round topped tripartite window specifically relating to the architecture of Andrea Palladio which influenced so much of Irish classical architecture from the 18th century onwards. The windows are tall and with exposed timer surrounds which are a feature of the early 18th Century also.

The building is topped with three curvilinear gables demonstrating the strong Dutch influence in Cork architecture. The slate hung façade is a typical finish for coastal architecture in Cork as it provided good weatherproofing. It is also evident in Cornwall, Devon and Normandy in France and may have been introduced to Ireland by the Normans in the 12th century.

The Market house is owned by Cork County Council. It is listed in the Record of Monuments and Places (RMP. No. CO112-03407), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for Kinsale (RPS No. 1).

Exemplar 15

The Red House, Youghal

by John Hegarty

The Red House in Youghal was built in 1710 and designed by the Dutch Architect Leuventhenand.

The Red House was built in the early 18th century for the Uniake Family. It was designed by the Dutch architect Leuventhen. 17th century Youghal was a prosperous place, with Cork a small port by comparison. This early 18th century house shows all the characteristics of a late 17th and early 18th century Dutch townhouse. The window panes are small as this is all that glass technology allowed for at the time. The windows had wide timber frames all round, which are also a key characteristic of the time. The strong central pediment of the house is similar to those seen in larger 17th century Amsterdam houses, many of which had similar dentals within the cornice of the pediment.

Steep roofs and curved top narrow roof windows are notable characteristics of late 17th and early 18th century architecture at the time, which was influenced by Dutch norms. The symmetrical, tall, raised panel door with mannerist stone architrave and surround and quoin stones and stone bands with overhanging roof are all strong characteristics of late northern Renaissance continental architecture. The combination of brick and stone is also typical of the urban architecture of the time.

The Red House is privately owned. It is listed in the Record of Monuments and Places (RMP. No. CO067-029 09), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for Youghal (RPS No. 1306).

Exemplar 16

Camden Fort Meagher

by Cal McCarthy

Camden Fort Meagher from the air.

Camden Fort Meagher is a Coastal Artillery Fort at the mouth of Cork harbour in Crosshaven.

Whilst the first fortifications at this site are thought to date back to the sixteenth century most of what is seen today dates from the eighteenth and nineteenth century. The fort was part of a program of fortification that was advanced from the mid eighteenth century as fears of French privateers raiding British victualling fleets in the harbour, dominated military thinking. Usually referred to as the 'Ram's Head Fortification' it was re-designated Fort Camden in 1796. It is protected by a massive moat and ramparts on the landward side, enclosing an area of 45 acres. It is laid out in two tiers, the upper level containing accommodation blocks for the

soldiers with gun emplacements throughout, and much of the communication corridors buried deep in the ground.

The fort was threatened with closure on occasion due to fears about its lower elevation and landward vulnerability. Nonetheless it survived as a critical part of Cork harbour's defensive network as the military function of that harbour was revived by works at Haulbowline in the latter half of the nineteenth century.

The fort passed into the ownership of the Irish State in 1938 and was re-designated Fort Meagher shortly thereafter. The new name was in honour of the former Young Irelander, Thomas Francis Meagher, who had led the

Many events are held here such as this gathering in July 2018 to commemorate the 80th Year of the handover of the Fort to Ireland.

Camden Fort Meagher. Image courtesy of Eoin O'Flaherty.

The underground vaulted staircase provided protective access between the upper and lower levels in the fortification.

famed Irish Brigade during the American Civil War. After its closure as a military installation it was acquired by Cork County Council in 1989. After a number of decades of decline it was developed as a visitor attraction in conjunction with the local community from 2010 and is now regularly open to the public over the summer months with amazing exhibits, spectacular views and friendly voluntary tour guides.

Casemate buildings on north side of Fortification.

The Fortification is owned by Cork County Council. It is listed in the Record of Monuments and Places (RMP. No. CO099-024), protected under the National Monuments Acts, and is also included in the Record of Protected Structures (RPS No. 1010).

Exemplar 17

Spike Island

by Cal McCarthy

Spike Island occupies a commanding position in Cork Harbour.

Spike Island's chequered history makes it unique among Irish visitor attractions. The island itself was first fortified in the late eighteenth century at around the same time that Camden's defences were being restored. The present-day star shaped artillery fort dates from the early nineteenth century when it was constructed over and around the older 'Fort Westmoreland' which was subsequently demolished. The Fort was originally planned to garrison up to 4,000 men but at the end of the Napoleonic wars construction was abandoned.

Three decades later, construction was re-commenced when the fort became a prison for convicts under sentence of transportation. As the prison system was overhauled in the 1850s Spike Island's prison was at the forefront of a new and innovative system that focused on reform rather than transportation. Spike Island provided the hard labour portion of the Penal Servitude sentence for most Irish felons. Much of that labour was carried out on the adjoining Haulbowline island as dockyards were progressed there throughout the latter nineteenth century.

Spike Island reverted to military usage in 1883 and served as a British base until it passed to Irish hands in 1938. Its prison function was revived in the 1980s until the prison was closed and the property passed to Cork County Council for development as a tourist attraction in the early twenty first century. In 2017, Spike Island won the Award for Europe's Top Tourist Destination.

The entrance to Fort Mitchel on Spike Island.

Image courtesy of David Keane.

The Spike Island fortification is owned by Cork County Council. It is listed in the Record of Monuments and Places (RMP. No. CO087-065 03), protected under the National Monuments Acts, and is also included in the Record of Protected Structures (RPS No. 1272).

Exemplar 18

Killavullen – The Home of Nano Nagle and Richard Hennessy

by Tomás MacConmara

Killavullen is steeped in heritage.

Richard Hennessy from Kilavullen, County Cork, settled in Cognac, France, and established the famous Hennessy Brandy, which is now known the world over. Image from Wikipedia Commons.

Killavullen may seem a typical, pleasant, Irish village, on the banks of the River Blackwater, but many passing through would be unaware of the remarkable European connections that it has. Killavullen was home to both Nano Nagle and Richard Hennesssy, household names across Europe and around the world.

Cognac: Richard Hennessy

Like Art Ó Laoighre and Dónal Ó Loingsigh, mentioned in Chapter 5, Richard Hennessy spent time in a foreign army. However, unlike the former two, Hennessy never returned. As a supporter of the Jacobite cause, Hennessy was forced to leave Ireland as part of the Wild Geese[13]. With thousands of fellow Irishmen, Hennessy served in the French army. According to one historian, Hennessy's period in the French military amounted to 'a short and undistinguished peace-time service'[14]. Other reports suggest he served for twelve years in the army of King Louis XV, a service which earned him a French citizenship. In any case, following his retirement from the army as an officer, Hennessy turned his hand to business. In Cognac, France in 1765, he founded what would go on to become one of the most well-known and enduring whiskey brands in the world, named Hennessy. Figures from 2018 indicate that approximately fifty million bottles of Hennessy are sold annually, representing forty per cent of the world's cognac sales. The family remained directly involved in the business, despite several mergers and takeovers, until Kilian Hennessy, a fifth generation descendent of Richard, died in 2010 at the age of 103[15].

Richard Hennessy was born in Ballymacmoy in Killavullen, on the River Blackwater and within sight of the birthplace of Nano Nagle. From Cork to France and to the rest of the world, Hennessy became a truly global phenomenon. In 1794, the first deliveries to the recently independent America were dispatched. In 1818, exports to Russia left from Cognac in France and a year later were also arriving in India. In 1857, Australians were tasting Hennessy for the first time, with the Chinese putting it to their lips two years later. The Hennessy family Coat of Arms, the 'Bras Armée' (fist clutching a hatchet) became the brand symbol in 1856 and remains the iconic label in the twenty-first century. The Hennessy family still own Ballymacmoy House which was built in the early 19th century in a spectacular location on a cliff edge overlooking the River Blackwater. According to local information it replaced their earlier home to the west.

The Lantern: Nano Nagle

When Honora 'Nano' Nagle was born in Ballygriffin, north of Killavullen in 1718, the Penal Laws had been in place for almost thirty years. Although from the powerful Nagle family, life for 'Nano' was not destined to be easy. Although as Catholics, her family were largely devoid of political, religious and economic freedom, life for the Nagle family is not to be compared with many of the people Nano would later dedicate her life to. Because of her family's relative position and wealth, she was sent to be educated in France. It was there, in the city of Paris, with its deep

This portrait of Nano Nagle was bequeathed on permanent loan to the Presentation Sisters in the Will of James Nagle Healy of Cork. It is on display in 'Miss Nagle's Parlour' at Nano Nagle Place. Image courtesy of Sr. Mary Hoare; Sr. Una Burke and Liz Byrne.

divisions between the rich and poor in the mid-18th century that a series of landmark events in the life of Nano took place and formed the basis of her commitment to the poor.

A biographer of Nagle, Sister Rose Forest, recorded the following of her experience in France:

'during this time an incident took place which has become a classic episode in the Presentation story. One morning the charming, wealthy, and beautiful Miss Nagle was returning from an all-night ball. As her carriage rattled over the cobblestones of a silent street, she saw a small group of poor working people waiting in front a church … for the door to open for early Mass.'[16]

Her Parisian experience led Nano back to her native place with an intensity of purpose. There too were the impoverished and she was determined to improve their lot. In Cork, she initially lived with her brother Joseph and his wife Frances, who lived on Cove Street (now Douglas Street). With Ireland under the Penal Laws, Nano's aim of operating a Catholic School carried a potential three months' imprisonment if detected, leading Nano to work in secret. Working often at night, in poorly lit Cork streets, Nano would make her way with the aid of a lantern, after which she became known affectionately as 'the Lady of the Lantern'. She opened her first school in 1754 with an enrolment of thirty-five girls in a two-room cabin. Later, with a view to continue her work after her death, Nano founded the Sisters of the Presentation (popularly known as the Presentation Sisters) on 24 December, 1775. When at the age of sixty-six, she passed away from tuberculosis in 1784, Nano had opened seven schools for poor children across Cork City and had also founded a house of care for poor women.

In 2013, Nano Nagle was given international acclaim when she was declared venerable (second of four steps to canonisation), in the Roman Catholic Church by Pope Francis[17]. The old convent on Douglas Street, Cork City, has been converted into Nano Nagle Place, a heritage centre which engagingly describes life in 18th century Cork and the life and work of Nano Nagle.

Nano Nagle Old Coach House, now Community Residence and Visitor Centre. Image courtesy of Sr. Mary Hoare; Sr. Una Burke and Liz Byrne.

Note: For a detailed account of the life of Nano Nagle, see Noella Fox, *A Dream Unfolds: The Story of Nano Nagle*, (Dublin, 2016), Carona Wyse, *Not Words, But Deeds: Nano Nagle's Daring Venture and the Founding of the Presentation Sisters*, (Canada, 2006). Several publications about Nano Nagle were also published in the nineteenth and early twentieth century including a biography by William Hutch in 1875 and Memoirs of Miss Nano Nagle by Rev Dominick Murphy in 1944.

Exemplar 19

18th Century Pair of Houses in Innishannon

by John Hegarty

An image of the houses as they stood in the 1980s.

These houses show typical forms of expression of early 18th century buildings, which had become influenced by the fine detail of Palladian or Georgian simplicity and yet still employed the powerful mannerist expression of the 18th century house defined by the steep roofs and solid detailing.

Main Street, Innishannon, Historic Reconstruction, (2017) (original built c. 1740). Drawing by Fourem.

The strong rusticated stone door surround and the heavily framed timber windows are typical of the early 18th century. The external finish was of *harled* or *wet dash* plaster which is a form of rough cast finish that migrated to the 18th century from earlier buildings in the countryside including tower houses.

What is notable is the symmetry of the buildings seen in the original timber front door panelling, which is raised and adds to the strength of the rusticated expression of the entrance.

The Medici family introduced the use of rusticated stonework in domestic architecture in their palace in Florence of the late 15th century designed by Michelangelo and the tradition continued into the 19th century in classical architecture in Ireland.

These buildings are listed in the Record of Monuments and Places (RMP. No. CO 097-054 03), protected under the National Monuments Acts, and is also included in the Record of Protected Structures (RPS No. 629).

Exemplar 20

Midleton Market House

by John Hegarty

The roof of Midleton Library, Main Street, Midleton (2011). Image by Fourem.

Midleton Market House was built in c. 1780 by Viscount Midleton, possibly designed by the architect John Morrison. It replaced an earlier building from about 1670 described as a thosel and is now in use as a Public Library by Cork County Council.

Midleton Library, Main Street, Midleton (2018) (Originally built 1789). Drawing by Fourem.

Market houses were located in many Irish towns and formed a central place for the buying and selling of goods and the administration of such in the 17th and 18th century. In time the market house became a centre for justice and civic administration which lessened with the building of courthouses in the early 19th century and the formation of County Councils in the late 19th century. Often market houses addressed large public spaces which acted as outdoor market places but in Midleton the Market House addresses the main street. It has the typical form of an arcade at ground floor and large meeting space enclosed at first floor level. As a public building it is finished in local Cork Limestone and has an unusual timber painted clock tower on the roof which may have had origins in a bellcote or ventilated lantern and could be from the earlier building of the late 17th century.

The Market House, now in use as a Library by Cork County Council, is listed in the Record of Monuments and Places (RMP. No. CO 076-063 04), protected under the National Monuments Acts, and is also included in the Record of Protected Structures for Midleton (RPS No. 14).

Exemplar 21

Kinsale Signal Tower

by Cal McCarthy

Kinsale Signal Tower has been recently restored and is open to the public.

Located on the Old Head of Kinsale this tower affords the most magnificent views of one of Ireland's most famous headlands. The tower was constructed during the Napoleonic wars and was part of a cutting-edge system of communications as fears of French invasion mounted. The Old Head tower was number 25 in a chain of 81 such structures dotted all along the southeast, south, and west coasts from Dublin to Donegal. All but the two towers on either extremity, were within visual range of two others so visual signals could be passed between them. The sites were manned by about ten men who used a system of flags and balls hoisted up and down a mast to communicate with the next tower along the coast. After the Napoleonic wars the towers were gradually abandoned and fell into disrepair. Some were later incorporated into dwellings.

View from the Signal Tower towards the Old Head of Kinsale with the medieval Tower house and fosse in foreground.

Image courtesy of Connie Kelleher.

Adjacent to the Signal Tower is a memorial commemorating the sinking of the Lusitania.

The Kinsale tower was re-developed as a visitor attraction and now houses a small but spectacular museum. A monument to the *Lusitania* has been developed around the site and a lifeboat davit from the ship stands sentry nearby reminding visitors of a very different Europe that is only now fading from memory.

The Signal Tower is listed in the Record of Monuments and Places (RMP. No. CO137-008), protected under the National Monuments Acts, and is also included in the Record of Protected Structures (RPS No. 772).

Exemplar 22

Garinish Island Martello Tower

by Cal McCarthy

The Martello Tower on Garinish Island. Image from www.garnishisland.com

Ireland's Martello Towers date from the Napoleonic era. Unlike their signal tower brethren these towers were constructed for the mounting of heavy artillery on platforms at the tops of the towers. The towers take their name from a French structure at Martella Point in the Gulf of Fiorenzo. Fifty of these towers were built in Ireland with varying purposes. Sometimes they were to be used to fire on the ships of any invading fleet, but often they sought to deny the enemy the use of high ground overlooking more extensive fortifications.

The five Martello towers in Cork harbour were strategically placed to deny the enemy the use of Great Island or Ringaskiddy Hill for the direction of fire on Spike Island. Garnish Island's Martello occupies an elevated site commanding much of Bantry Bay and the Batteries on Whiddy Island. It is probably Cork's most accessible Martello Tower and is located in a famed garden which takes advantage of Glengarriff's microclimate to produce various forms of plant life which are not ordinarily found in Ireland. The site is operated by the Office of Public Works and open to the public.

The Martello Tower is listed in the Record of Monuments and Places (RMP. No. CO104-015 01), protected under the National Monuments Acts.

Exemplar 23

Kanturk Courthouse

by John Hegarty

Kanturk courthouse is one of a series of monumental courthouses designed in the early to mid 19th century to replace court and administration facilities in the Market houses of many of County Cork's towns. The courthouses were designed by the architect George Pain. George and his brother James were pupils of John Nash in London. They were interested in the picturesque form of architecture that led Nash towards gothic buildings and subsequently designed Blackrock Castle and Holy Trinity Church as such in Cork.

In the courthouses George uses the temple and classical tradition to create very strong, almost fortified, classical compositions. These are exceptional buildings in their plain expression of classicism with delicacy only around high window openings. The engaged columns supporting the pediment of the roof are monumentally wide. The building is almost military in expression and could be compared to the military architecture of Ledoux in France as well as the more gentle classicism of John Soanes' Bank of England in London. Other courthouses by George Pain are in Skibbereen, Bantry, Dunmanway and Midleton.

Kanturk Courthouse.

The symmetry and the use of the classical pediment is directly related to the classical villas (country houses) of Andrea Palladio from the 16th century located in the Venetian State around Venice, Vicenza and Verona in modern Italy.

Kanturk Courthouse is included in the Cork County Record of Protected Structures (RPS No. 176).

Exemplar 24

Marconi Wireless Signal Station, Crookhaven

by Connie Kelleher

Signal Tower (on left) and remains of Marconi's wireless station on Brow Head, Crookhaven.

On Brow Head in Crookhaven, the most southerly point in Ireland is found a Napoleonic signal tower adjacent to which, in 1901, was located Guglielmo Marconi's wireless station. Marconi was Italian-Irish, his Enniscorthy-born mother was a member of the famous Jameson distillers, and he was married to an Irish woman, Beatrice O'Brien. Credited with developing the wireless telegraph system, his station on Brow Head began sending telegraph messages using Morse signals to Cornwall on the southern coast of England and to Newfoundland. Marconi had set up a series of signal bases and stations elsewhere in Ireland and chose Brow Head in Cork to allow transmitting and receiving to/from ships off the coast there, particularly as noted by

Marconi himself, the homeward bound American liners. Messages were also received from the Fastnet Lighthouse, which had been fitted with wireless and could then report on passing ships that had no wireless capabilities.

The station was of strategic importance during World War I when it was the main one receiving and sending messages to shipping crossing the Atlantic. In May of 1915, the Marconi station was to receive one of its most poignant messages, from the stricken RMS *Lusitania* liner, then sinking off the coast following impact by a German torpedo. There was a loss of nearly 1,000 lives. After the war, the station began to lose its usefulness due to its limited range and Valentia Station took over, on Valentia Island in Kerry and run by the Cable and Wireless Company. Intermittently thereafter the station on Brow Head was used by the British Navy to signal their ships and as a consequence anti-treaty Republicans burnt it in 1922[18].The lower parts of the station house and out buildings can still be seen, as can the base for the signal mast. It is well worth a visit on a fine day when the visitor can remember how an Italian-Irishman changed maritime history on a headland in West Cork.

The Signal Station is listed in the Record of Monuments and Places (RMP. No. CO152-002), protected under the National Monuments Acts.

Exemplar 25

Shipwreck of the Aud

by Connie Kelleher

The stockless anchor from the wreck of the Aud of 1916, now on display in Cobh Heritage Centre.

Image courtesy of Lynne Curran Nelligan.

Bullets from the wreck of the Aud of 1916, recovered by divers in the 1980s; thanks are due to Gadaí Dubh Books Bookshop for access to the artefacts. Image: C. Kelleher.

The English merchant steam vessel *Aud* was originally named SS *Castro*, but was renamed *Libau* following capture by the Germans in 1914. In fact the name *Aud* was a cover when it was despatched to Ireland to carry arms for the rebels in preparation for the Easter Rising in 1916, masquerading as the Norwegian merchant vessel of the same name. It successfully navigated the northern and western coast of Ireland in April 1916, loaded with arms and munitions.

It arrived off the coast of Kerry on 20 April, ahead of schedule. The planned rendezvous at Fenit did not materialise as no signal was given from shore (the terrestrial radio was lost during a tragic accident at Ballykissane) to Captain Karl Spindler on the *Aud*, which, itself, carried no radio. The captain continued to Tralee, waiting off the coast there for orders. In the meantime the German submarine *U-19* landed Roger Casement along with Captain Robert Monteith and Sergeant Daniel Bailey, at Banna Beach in Tralee Bay. Casement was intercepted and arrested a few days later. The *Aud* was captured by the Royal Navy while attempting to make its escape into the deeper waters of the Atlantic and was escorted to Queenstown Harbour, now Cobh in Cork. Just as the *Aud* was approaching the harbour, Captain Spindler scuttled the ship rather than have the '20,000 rifles, a small number of machine guns, a number of giant "clockwork" bombs and one million rounds of ammunition' fall into enemy hands.

In an ironic twist of faith, Raimund Weisbach was in command of the *U-19* that brought Roger Casement from Germany to Tralee Bay. A year previous, in 1915, he was serving on board the German submarine *U-20* and it was he who fired the torpedo that sank the RMS *Lusitania*.

The wreck of the *Aud* is located just outside Cork Harbour in about 30m of water. It is collapsed and dispersed across the seabed, due to a combination of natural forces impacting the site over the years and the British Navy depth charging the wreck on a number of occasions shortly after it went down. In 2012, a collaborative project to recover two anchors from the site was licensed by the State (Department of Culture, Heritage and the Gaeltacht), who own the wreck. The anchors were put on permanent public display as part of the 1916 Commemorations; one is now in the Blennerville Heritage Centre in Tralee, while the other, the larger, stockless anchor, can be viewed in Cobh Heritage Centre[19].

Exemplar 26

Glengarriff Woods Nature Reserve

by Clare Heardman

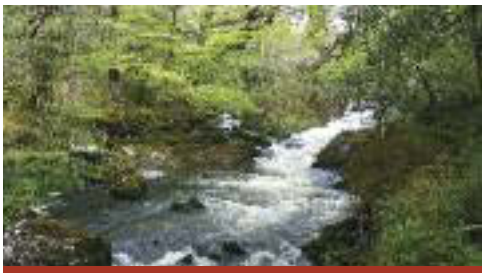
Glengarriff Woods in spring. Image: Clare Heardman.

Sheltered by the surrounding Caha Mountains, with their dramatic rocky folds, Glengarriff Woods nestles in a valley which opens out onto the blue waters of Glengarriff Harbour. The harbour is famous for its seals, white-tailed eagles and Garnish Island, with its Italianate gardens. The woodland is dominated by sessile oak, their trunks and branches dripping with epiphytic mosses, lichens and ferns. Below the canopy of the stately oaks, is a mix of holly and rowan, heather and bilberry, ferns and flowers. Scattered through the wood are other trees such as strawberry tree, yew and crab apple. The distinctive Lusitanian flora is well represented here with Irish spurge, St Patrick's cabbage and kidney saxifrage, while one of the rarest plants in the wood is a type of orchid called narrow-leaved helleborine.

Water is never far away in the woods, from damp rock faces dripping with mosses and filmy ferns to the fast-flowing Glengarriff River and its tributaries, where pearl mussels and otter can be found. The woods are also home to species such as red squirrel, pine marten, Kerry slug, lesser horseshoe bats and rare insects such as the golden-haired longhorn beetle.

The woods were once part of Lord Bantry's estate but were acquired by the State in 1955. At first they were managed for commercial forestry but were designated as a Nature Reserve in 1991 and are now managed for conservation and amenity by the National Parks and Wildlife Service. The conifers planted in the 1960s have almost all been removed and natural woodland allowed to regenerate. Conservation measures undertaken in the Reserve include control of Rhododendron ponticum, the creation of an underground hibernaculum (winter roost) for lesser horseshoe bats and a pond for the rare downy emerald dragonfly, which is known from just a handful of other sites in Ireland. Lovely walking trails through the woods include the 'must-do' Lady Bantry's Lookout with its stunning panoramic views of the Caha Mountains and Bantry Bay.

Golden-haired longhorn beetle. Image: Clare Heardman.



Esknamucky River. Image: Clare Heardman.

Lungwort lichen on an oak tree. Image: Clare Heardman.

Visit: Glengarriff Woods Nature Reserve (www.glengarriffnaturereserve.ie) and/or take a ferry to Garnish Island and see the seals.
Glengarriff Woods Nature Reserve is a Special Area of Conservation (Site Code: 000090).
Visit www.npws.ie for more information.

Exemplar 27

The Gearagh

by Clare Heardman

Stumps of the former Gearagh woodland. Image: Danny O'Keeffe/NPWS.

At first appearance the Gearagh (an gaoire = wooded river) can seem like a ghostly, rather eerie place, with blackened tree stumps stretching into the distance like tombstones. They are a starkly beautiful reminder of the ancient woodland that once covered this part of the Lee valley. In the 1950s hundreds of trees were felled and the area flooded as part of a hydro-electric scheme. However, all is not lost: further upstream around 40% of the woodland survived and the dense tree canopy hides a myriad of islands in a multi-channelled river. Fallen trees and woody debris dams, along with lush carpets of mosses and ferns, give the place a very wild and primeval feel. This is one of the best preserved and most extensive alluvial woodlands in Europe.

There are other alluvial woodlands in Ireland, but none match the Gearagh for scale and complexity of structure. Indeed, NPWS (2015) describe it as the *'only extensive alluvial woodland in Ireland or Britain, or indeed west of the Rhine'* and as such it is recognised as being of international importance[20].

The dominant trees are pedunculate oak and ash. This contrasts with Glengarriff Woods where the acidic soils are dominated by sessile oak. Here at the Gearagh, limestone is overlain by sand and gravels and therefore more base-rich conditions prevail. The wet nature of the woodland is reflected in the ground flora with swathes of garlic-scented ramsoms and delicate white wood anemone.

The Gearagh is a Statutory Nature Reserve owned by the ESB and is also part of a Special Area of Conservation with several EU Annex I habitats present: the priority EU habitat Alluvial Woodland, Old Oak Woodland, Floating River Vegetation and Rivers with Muddy Banks. A feature of the latter habitat is swathes of mudwort (*Limosella aquatica*), a rare annual protected under the Flora (Protection) Order, 2015. Other plants of note include bird cherry, buckthorn and rough horsetail.

In the alluvial woodland.
Image: Danny O'Keeffe/NPWS.

The rare mudwort growing by the River Lee.
Image: John Conaghan.

Aerial photograph of the Gearagh. Image: Kevin Healy.

Visit: The Gearagh trails and bird hide: www.discoverireland.ie/Activities-Adventure/the-gearagh/44631.
The Gearagh is both a Special Area of Conservation (SAC Site Code: 000108) and a Special Protection Area for Birds (SPA Site Code: 004109). Visit www.npws.ie for more information.

Exemplar 28

Lough Hyne

by Clare Heardman

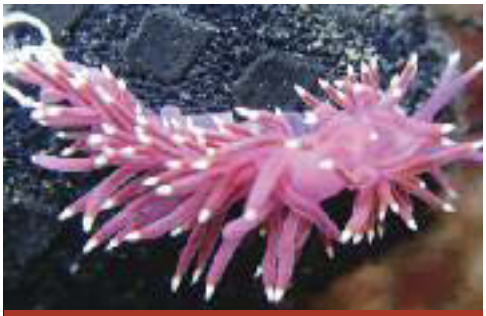
Lough Hyne. Image: Terri Kearney/Skibbereen Heritage Centre.

This sparkling jewel of West Cork lays claim to being Europe's only inland saltwater lake. In 1981 Lough Hyne became a Nature Reserve and made history as Europe's first Marine Reserve. Lough Hyne is thought to have been a freshwater lake 4,000 years ago, only becoming marine as sea levels rose in the post-glacial era. A narrow channel known as the 'Rapids' connects the lough to the sea – the narrowness of the channel impedes water flow and thus the lough has an unusual tidal regime. To gain an overview of the lough, climb up through the wooded slopes of Knockomagh Nature Reserve. The summit at a height of nearly 200m gives panoramic views over the lough, out to the open sea beyond and the islands of Roaringwater Bay, including Sherkin and Cape Clear.

It is easy to appreciate the lough's beauty in the landscape, but it is harder for the casual visitor to see the wonders beneath the surface so we must rely on reports from divers and scientists to reveal its secrets. The exceptionally rich marine life of the lough includes sponges, cup-corals, jewel anemones, eel worms, sea-slugs, spider crabs, many species of fish, including two rare gobies, and much more. There are underwater cliff communities dominated by the rare soft coral *Paraerythropodium coralloides*, dense kelp forests, soft sediments with solitary sea-squirts & burrowing anemones and a trough 52m deep where little life can survive. The diversity of animal life is replicated in the plant life: the lough contains 75% of all seaweed species on the national list of marine algae.

Jewel anemones (*Corynactis viridis*).
Image: OIMB-UCC IRES Programme

Purple sea urchin (*Paracentrotus lividus*).
Image: OIMB-UCC IRES Programme.



Sea slug (Coryphella pedata) in the Rapids, Lough Hyne. Image: OIMB-UCC IRES Programme.

Lough Hyne viewed from Knockomagh. Image: Terri Kearney/Skibbereen Heritage Centre.

The importance of Lough Hyne is first thought to have been recognised by Rev. Spotswood Green (1847-1919). Born in Youghal, he was involved in several RDS scientific expeditions in the course of which he stumbled across Lough Hyne in 1886. He studied the purple sea urchin at Lough Hyne and thus began a long history of research carried out by visiting scientists from Ireland and overseas, with valuable research continuing there until the present day, most notably by UCC.

Visit: Walk the lanes around the lough, follow the trails through Knockomagh Wood and visit the Heritage Centre in Skibbereen which has a permanent exhibition on Lough Hyne: www.skibbheritage.com
Lough Hyne is a Special Area of Conservation (Site Code: 000097). Visit www.npws.ie for more information.

Exemplar 29

Ballymacoda SPA

by Clare Heardman

Clonpriest graveyard and saltmarsh. Image: Clare Heardman.

The beautiful sandy beaches along the shores of Youghal Bay attract huge number of tourists in summer but in winter visitors of a different type flock here in their thousands. The rich estuarine complex formed by the tidal parts of the Womanagh River, its estuary and fringing saltmarshes, is a magnet for wintering waders and waterbirds. Ballymacoda Special Protection Area (SPA Site Code: 4023) is one of the most important sites in the country for these winter migrants from more northerly climes. At low tide the mud and sand flats, with their rich macro-invertebrate fauna, are a hive of activity with more than 20,000 birds present at times. There are godwits, plovers and oystercatchers constantly probing for worms and other invertebrates below the surface, brent geese and wigeon grazing on algae, teal dabbling in the shallows, along with the evocative calls of lapwing, redshank and curlew. There is the mesmerising sight of huge flocks of dunlin and golden plover, flying in tight synchronised formations across the estuary. At high tide, the salt marshes are packed with roosting birds, heads tucked under wings, waiting until the flats are exposed again to resume feeding.

The site supports internationally important numbers of black-tailed godwit and nationally important numbers of 14 other waterbird species. Godwits (black-tailed and bar-tailed) are thriving here but unfortunately other species such as curlew, golden plover, lapwing and dunlin appear to be in significant decline in line with national trends.

The SPA largely overlaps with Ballymacoda (Clonpriest and Pillmore) Special Area of Conservation (SAC Site Code: 000077). The subtle colours and textures of the vast saltmarshes are created by two types of EU Annex I habitat, Atlantic salt meadows and Mediterranean salt meadows. Of particular note is the rare Borrer's saltmarsh grass known from only a handful of other sites in Ireland. However, parts of the site are being colonised by the invasive cord-grass.

Flock of dunlin. Image: Mark Carmody.

Womanagh River and Pilmore sand dunes.
Image: Clare Heardman.

Black-tailed godwits. Image: Mark Carmody.

Visit: Pilmore Strand: www.ringofcork.ie/birdtrail/pilmore-strand
Ring Strand: www.ringofcork.ie/birdtrail/ring-strand

Exemplar 30

Doneraile Wildlife Park and Ballyhoura Mountains

by Clare Heardman

Blanket bog and coniferous forestry in the Ballyhoura mountains. Image: Allan Mee.

In the heart of north Cork, Doneraile Wildlife Park covers 166ha of 18th century landscaped parkland with majestic tree-lined avenues, magnificent specimen trees and water features. Bought by Sir William St. Leger, the Lord President of Munster in 1636, the demesne is now owned and managed by the Office of Public Works. In terms of wildlife, its main draw is the opportunity to see one of the very few herds of native Red Deer in Ireland at close quarters. The deer were brought here from Killarney National Park in 1983 as part of efforts to conserve the species.

The parkland is bisected by the River Awbeg which is part of the Blackwater River (Cork/Waterford) Special Area of Conservation (SAC Site Code: 02170). Of particular note in the Awbeg section of the SAC is the presence of white-clawed crayfish - Ireland is believed to hold some of the best populations of this species in Europe.

Male hen harrier.
Image: Mike Brown

To the north of Doneraile the Ballyhoura Mountains, which straddle the Cork-Limerick border, rise above the rolling countryside. They are largely afforested on the Cork side and several windfarms are present, but fine patches of intact blanket bog, wet heath and dry heath occur near the summits and these habitats are protected as part of the Ballyhoura Mountains SAC (Site Code: 002036).

These mountains are perhaps the best remaining site in County Cork for breeding hen harriers – one of Ireland's rarest and most endangered birds of prey. Up to 10 pairs of hen harrier breed here as well as other upland birds including peregrine falcon. For a chance of glimpsing a hen harrier follow the 7km Canon Sheehan loop walk which starts at the Glenanaar Forest car park. This forest is also one of the best places in County Cork to see crossbill, a finch that feeds on conifer seeds. The trail is named after Canon Sheehan of Doneraile (1852-1913), a prolific author as well as priest and political activist.

Ballyhoura mountains in winter. Image: Allan Mee.

Red deer stag in the fog. Image: Daniel Lettice.

Visit: Doneraile Wildlife Park: www.heritageireland.ie/en/south-west/donerailewildlifepark/
Canon Sheehan Loop Walk: www.irishtrails.ie/trail/Ballyhoura---Canon-Sheehan-loop-/132/

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Conclusion

The preceding exemplars and chapters cast a gentle light on the great depths of connectivity that exist between the County of Cork and Europe in so far as heritage is concerned. Over the centuries and millennia, we have seen countless encounters and engagements between Cork and its people and the people of continental Europe. In this publication, commencing with our archaeological linkages, Elena Turk provided a most captivating chapter and this was followed by an in-depth look at our ecclesiastical connections by Denis Power, both highlighting the relevance of Europe to Cork and indeed Cork to Europe in the past. Cork, as a coastal county, has numerous historic connections with Europe with regards to maritime heritage and Connie Kelleher provided a most absorbing chapter in this regard while Cal McCarthy gave a fascinating overview of Cork's role in revolution, both in an Irish and in a European content. Tomás MacConmara provides a most insightful chapter on Cork's cultural connections with Europe and John Hegarty gives a fascinating insight into Cork's architecture, where we can see Europe's influence throughout the County. This publication has exemplified the point that heritage is all around us and this extends to the county's wonderful flora and fauna, expertly conveyed by Clare Heardman who has put the County's natural heritage in its European context.

What all of these fascinating chapters convey is the extent of heritage connectivity between Cork and continental Europe. This publication has also, however, shown that despite our commonalities as a European people, there is a degree of uniqueness regarding culture and heritage at the local level and the County of Cork has a few traits all unto itself as many a Corkonian would know. The fascinating thing about our European heritage is how our collective cultures and heritage interweave and cross over with one another, and tying them all together, like a golden thread, is that sense of a shared heritage and a belief in the people and places that define us – the canvas upon which Europe's culture has been painted.

Each author in this publication has identified, through a fascinating array of topics and examples, what is special about the county of Cork and what is special about Cork's place in Europe. In addition, many communities from throughout the county provided examples from their own locality, many of which have been incorporated already in the various chapters and exemplars, and a further selection is worthy of mention here, together with a few further points.

Submissions by the public for this publication have expressed some fascinating connections with the European mainland. We know that 'the O Driscolls of West Cork have, for centuries, been in contact with various interests throughout continental Europe'[1] and we know that parts of coastal Cork were well known in medieval Europe – Timoleague, for example, having been mentioned as early as A.D. 1339 in Italian maps[2]. We learned all about fascinating characters and household names from the County of Cork in Europe such as Donal Cam Ó Súilleabháin Beare, whose close colleague Dermot O'Sullivan also fled to Spain, having died in La Coruña, Spain, in his 100th year, buried in the local Franciscan Church with his wife Johanna[3]. 'If one sails due south from Kinsale harbour for around 24 hours, even to this day, you will most likely make a landfall in La Coruña'[4]

and one can only begin to marvel at the maritime connectivity between Ireland, Spain and many parts of Europe over centuries and millennia, which Connie Kelleher conveys expertly in her chapter.

In this publication connections between County Cork and over two dozen European countries have been mentioned. There are strong connections with Spain and so too are we aware of significant connections with France, which for example, in the 18th century, saw many of Cork's clergy educated there[5]. The French Revolution also had a considerable impact as former President of Ireland, Patrick Hilary, noted: *'Our own struggle for nationhood and independence leading to the establishment of the Irish State derived much of the inspiration from the rekindling of the flame of liberty in France in 1789 … It marked the ending of one era – that of the ancient regime – and the beginning of another – the age of democracy'*[6].

Despite this age of democracy, Europe has seen many different conflicts and over the centuries many from Cork fought as soldiers in continental Europe. Spain, as an example, directly recruited from Ireland and by 1640 A.D. had over 20,000 Irish soldiers in service[7]. Mercenaries often brought their families with them and it was not uncommon to see Irish women on Flemish battlefields in the late 17th century – being the 'key figures in the gradual transformation of mercenary bands into functioning Irish communities'[8]. In World War One, which saw over 4,500 people from Cork lose their lives, we know that over 250,000 Irish people fought; many for the British Army and many in the various armies of Continental Europe. One man, Gotfried Von Banfield, known as the 'Eagle of Trieste', was an ace of the Austrian Air Force during the War, whose father had come from Cork[9]. A number of Irishmen, Corkmen included, also fought in the Austrian Service in the 18th century, for example, Richard Hennessy as highlighted by Tomás MacConmara, and they must have made a very good impression when Emperor Francis I noted *'The more Irish officers in the Austrian service the better … an Irish coward is an uncommon character'*[10].

The County of Cork has shown solidarity with Europe on many occasions and so too have countries in Europe supported Ireland. Spain and France both made major efforts to help Ireland's cause for freedom, as highlighted by Cal McCarthy, with regard to the Battle of Kinsale and Bantry Bay, respectively, and Germany supported Ireland in the Easter Rising of 1916. In Skibbereen, West Cork, in 1865, a march was organised by Irish Fenian Jeremiah O'Donovan Rossa in solidarity with a social movement in Poland and the Franco-Prussian War of 1870-71 saw much empathy in the County of Cork including the raising of money in support of the French by the people of Donoughmore Parish, west of Cork City[11]. Empathy in Europe for Ireland's cause was also discernible on many an occasion and French visitors to Cork in the 19th century were *'repeatedly appalled, astounded and angered at the depths of poverty and deprivation everywhere on view in Cork'*[12]. When Lord Mayor of Cork City, Terence MacSwiney, died after 74 days on hunger strike in October 1920 - in Naples, Italy, a concert was cancelled in solidarity, with the poster having a cancellation note put on it reading 'Diva doesn't sing due to the death of Cork's Mayor'[13].

While Ireland is a relatively recent addition to the Member States of the EU, as a country in itself it is an old one and as put by Edmund Spenser in his A.D. 1596 Publication 'A View of the Present State of Ireland' – *'the Irish are one of the most ancient nations that I know of at this end of the world, and are from as mighty a race as the world ever brought forth'*[14]. Elena Turk provided an excellent chapter looking at Ireland's early inhabitants and in terms of Europe - so-called after the

daughter of a Phoenician King, *Europa*[15] - it is fascinating to contemplate how, when and why people moved and travelled throughout Europe over the millennia.

When we speak of the Irish we often speak of Celtic Culture but as chapters in this publication have shown, there were also many connections with the European mainland before Celtic Culture took hold in Ireland. A fascinating area of study is whether new ideas and culture was a result of the movement of people or more so the movement and borrowing of ideas. While such further research is ever-unfolding, we certainly know that Ireland had a significant impact on Europe from an ecclesiastical perspective during what was termed as Europe's Dark Ages, when Ireland was a beacon of light: the land of Saints and Scholars and whose monks founded monasteries throughout Europe between the 8th and 11th centuries[16]. It was only at the beginning of the 12th century that we began to see a much greater influence of European ideas – 'in art, literature, politics and in the ecclesiastical sphere' – on Ireland[17] and Denis Power has provided an absorbing chapter on Cork's ecclesiastical heritage in its European context.

The architectural heritage evident in the County of Cork, especially of the 18th and 19th centuries, owes much to architectural trends in Europe, as outlined by John Hegarty in his chapter. Historically we can also see the influence of Europe in the layout of many towns of medieval origin, such as Youghal and Buttevant - the latter, which was laid out in a format similar to some medieval towns in France over 700 years ago. Architectural heritage was and still is strongly valued across the County of Cork and Europe as a whole. As noted by renowned French Poet Victor Hugo in his 1825 publication 'War against demolishers': *'There are two things about a building: its use and its beauty. Its use belongs to the owner, its beauty to the whole world. To destroy it is therefore to exceed one's right'*[18]. This latter point is also true of our natural heritage, which is beautifully illustrated in Clare Heardman's chapter.

As a European people we have shown tremendous value and appreciation of our heritage and our cultural connections exist right up to the present day, from the Europa League and the Ryder Cup to European Cup Rugby and even the Eurovision. We have games, contests, pan-European research projects and engagements that maintain and enhance our culture and sense of place. We all enjoy taking a break from the daily routine from time to time and there are very few amongst us Europeans that have not been in at least one or many other European countries as holiday-makers. Indeed, one of County Cork's famous sons – Bishop of Cloyne, George Berkeley - noted his preference for Sicily as a holiday maker, having spent time there from November 1717 to February 1718, stating in a famous letter: 'Sicily is the place I like to visit most'[19].

It is often said that the best thing about a place is its people and here in the County of Cork we value our people, our places and our communities. The county has a wealth of heritage on its doorstep and Cork County Council's Tourism section has played a key role in highlighting this cultural heritage around the world. The heritage that we have today is with thanks to the foresight of people and communities of the past. We today are the future's agents of the past and we owe a debt to ourselves and to future generations to ensure that this richness in heritage continues. Our heritage is part of who we are, and we are indebted to protect and promote it. Cork County Council strongly values heritage, and through the management of development; working with communities, and a range of stakeholders, endeavours to ensure that our heritage is always protected and promoted.

In the year 2018, the world is changing more and more and Europe has a number of forces, external and internal, pressing on it, as noted recently by many commentators including Belgium's former Prime Minister Guy Verhofstadt[20]. Europe's population has grown by almost 200 million people alone in the last 70 years[21], which is staggering, and yet it is projected that it will have reduced by 100 million by 2100, with the population soon to peak[22]. The effects that this will have on Europe's cultural heritage is yet to be seen as significant changes in population can always leave their mark culturally, as Ireland has certainly experienced.

While we may not know what lies ahead, one thing we can be certain of is the value that we all place in our collective cultural heritage. There have been uncertain times in the past, and there may undoubtedly be uncertain times ahead, but by valuing our heritage – local, national and European – we will always have a sense of who we are and where we are going. This is the very spirit of European Unity, with Cork County firmly in its place, as we celebrate together - 2018 as the European Year of Cultural Heritage.

'He who tramples on the past, does not create for the future' - Thomas Davis

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Appendix

The following pages highlight further connectivity between Cork and Europe from a heritage perspective, and incorporate many more of the wonderful heritage connections put forward by individuals and groups from throughout the county of Cork for this publication. This includes a fascinating insight into West Cork's connection with the River Rhine and a photospread, featuring a selection of images, which also serves to provide additional examples of heritage connections with Europe. In keeping with the Heritage of County Cork publication series, of which this is the sixth instalment, a poem has also been included.

How West Cork Helped Restore Salmon to the River Rhine

A first-person account by Mark Boyden HScMc (UCC), StreamScapes Project Director with Coomhola Salmon Trust of Bantry, County Cork

'Sieben Brunnen' – 'Seven Springs'; one of the sources of the Rhine, high in the Swiss Alps. StreamScapes Images.

The River Rhine, 1,320km long and with a total catchment area of 185,300km2, flows through Switzerland, Liechtenstein, Austria, Germany, France and the Netherlands before entering into the North Sea. Historically it was indicated that dedicated commercial salmon interests along the Rhine, chiefly in the Netherlands and Germany, consistently harvested in excess of 120,000 salmon per annum on what may well have been a sustainable basis. However; with the Industrial Revolution and its appetite for water power requiring the construction of weirs and dams which limited the movement of migratory fish; the 'canalisation' of Rhine channels to facilitate navigation thereby eliminating natural and necessary habitat continuum; and growing unsewered populations together with more general diffuse pollution leading to a collapse in water quality, numbers of salmon went through a steep decline over the next two and a half centuries. The detritus of World War II seems to have been the final nail in the coffin, and by 1954, the once storied River Rhine Atlantic Salmon was extinct.

This status may have persisted to this day but for a severe chemical pollution incident in Switzerland in 1986 which acted as a catalyst for international action: all the countries of the Rhine together, in 1991, launched a new initiative called the "Rhine 2000" campaign, which aspired to see habitats and water quality of the main channel rehabilitated and a run of salmon re-established in the Rhine by the turn of the 21st century. To effect the second of these objectives, German Government Fisheries personnel considered the poignant question of where they might salvage some of the Rhine's distinct, and presumably extinct, salmon genetics. A recent publication at the time, "Ponds, Passes, and Parks; Aquaculture in Victorian Ireland", authored by NUI Galway's Dr. Noel P. Wilkins, shed light on some surprising and potentially useful information: that, historically, fertilised Rhine salmon ova had been imported into Ireland to stock several Irish rivers, including the Ballisodare in County Sligo, the Currane in County Kerry, and the River Ilen in County Cork. Ireland's assistance was sought, and the call was answered by Dr. Ken Whelan of the Marine Institute's Salmon Research Agency headquartered in Burrishoole, County Mayo, who was able not alone to coordinate the procurement of salmon eggs in support of the efforts, but also contribute state-of-the-art knowledge of Irish salmon biology expertise.

Wilkins' book suggested that the River Ilen, which flows through Skibbereen, County Cork, had been stocked with Rhine salmon ova between 1896 and 1901. Now, a century later, Coomhola Salmon Trust were facilitating a salmon stocking programme on the River Ilen for the River Ilen Anglers' Association (from 1991-2002), using locally sourced wild salmon from which to breed progeny for release back into the river. Dr. Whelan approached me, as Director of the 'StreamScapes' initiative which was stocking the Ilen, and asked if we could provide Ilen salmon ova to help these efforts to restore salmon to the Rhine. If the River Ilen salmon had even a shred of the original (and now otherwise lost) Rhine salmon DNA, it might give these stocking efforts a better chance of success.

Salmon eggs being laid up for gestation in troughs in Coomhola, Bantry. Streamscapes Images.

Imagining how diluted these genetic remnants may have been by then, I can recall replying at the time, "This all seems more romantic than genetic to me, but let's give it a go!" Further phone calls to Dr Niall O'Maoileidigh in the Fisheries Research Centre in Abbotstown provided the green light for the initiative, hence in December of 1995, and provided with a 'Section 14' Licence to enable out-of-season capture of salmon for breeding purposes, we commenced our winter broodstock fishing operations on the River Ilen. This was exhilarating but dangerous work; a crew of twelve willing people (representing a variety of sectors with an interest in salmon welfare) would anchor one end of a Seine net to the shore and then, from the back of a small rowboat, would pay the rest out, encircling a pool. When set, the crew would then haul the net back ashore, my job being to hold my breath and dive down to lift the weighted bottom line of the net over any impeding obstacles in the pool, such as heavy timber debris or raised bedrock, in such a way that salmon could not escape.

StreamScapes Director Mark Boyden visits Herr Doktor Schmidt of the German Fisheries Department at the River Sieg (Rhine tributary) facility in July 1998, where the River Ilen salmon were on-reared before being released.
Steamscapes Images.

Ballyhilty Bridge spanning over the River Ilen. Image courtesy of 'StreamScapes Images/Jessica Mason'.

Whatever salmon were caught would be carefully handled and placed into a waiting trailer tank, which would hold them until we could return them to our salmon hatchery in Coomhola, Bantry. But not before packing everything up and heading either up- or downstream in the River Ilen to first see if we could catch more salmon if we hadn't reached our limit in previous pools. I can remember some days, with snow flurries dancing on the wind, and of being so cold that some of my stray hairs might freeze together, and I wouldn't even get out of my thin wetsuit between pools for fear that I wouldn't be able to get back into it!

Once in Coomhola, the adult salmon would rest in the tanks there, and when they were ready we'd coax eggs and milt from them, stir them in a bucket with a heron's feather and then allow them to rest for a while to achieve high fertility. Then they would be laid out in troughs to gestate for the winter. In early February, if everything has gone well, they become 'eyed eggs' as you can then see the eyes which are the first visible organs to form. At this stage they are surprisingly robust and able to travel, so we packed them in specially-designed fish egg transport boxes, with slowly-melting ice in the top trays dripping cold water over them, and headed off the long road to Dublin Airport to get them on an appointed evening flight to Frankfurt, where they would then be met and immediately taken to a German Fisheries facility on the Rhine tributary the River Sieg to complete their gestation, hatching, and initial rearing before release.

So we undertook this exercise twice, in February of 1996 and again in 1997, before I travelled up to the River Sieg Hatchery in 1998 to see the facility and to discover how our River Ilen salmon were faring in the River Rhine catchment! Herr Doktor Albert Schmidt, who was overseeing the operations there, received us whole-heartedly, saying that "The River Ilen salmon stock had pride of place in the efforts there" and we subsequently learned that, in the years since, gradually and painstakingly, the habitats and the water quality is coming up to adequate standards and that there is now a small but hopeful stock of Atlantic Salmon once more migrating up and down the mighty River Rhine.

Poem:
'YOU'RE UP' IN CORK
by Conor Nelligan

Europa, the hope of a Phoenician King,
A daughter, part of us, of the same song we sing.
We're on the same page but sometimes not the same line,
We must keep our connection, our reason to rhyme.

European Culture has folklore and myth,
A whole world to explore if we let time permit.
In learning of others, we learn of ourselves,
Let's take the old story books down from the shelves.

Some stories of peace, mostly wars waged and won –
Was paradise lost down the barrel of a gun?
And what caused Europe's wars, what triggered such confusion?
'No peace without war' – is this truth or an illusion?

Our Nations come alive based on ideals and shared thoughts,
With ability to listen never should a war be fought.
What's in the best interest of a people or a nation –
Longevity of heritage or financial salvation?

Peace and prosperity are different things though often thought the same,
Icarus learned first-hand and what shines bright was not to blame.
Yet by soaring we're aware that stars have seen planets align,
And these stars positioned on the flag may just be that sign.

Some have come to know all is above as it is below.
As we move around on planes, some get higher, some stay low.
It is all about direction and a journey at one's pace,
A safe harbour awaits true vessels of the human race.

But rethink and focus, what should we race toward -
A commodified life that most cannot afford?
Should we swim in wine lakes beneath butter roads and mountains?
What is it we wish for when we throw coins in the fountain?

A fountain of ideas saw Europe exercise free will
And communicate those thoughts first on stone and then with quill.
To join, to stay or turn away, there is now indecision –
Confusion reigns supreme, oh what is the EuroVision?

If we are merely actors, not ourselves on the world stage,
To relieve us or deceive us, do our bars suggest a cage?
In truth it seems there's more to life than any of all this
And knowledge of our past can highlight factors that we've missed.

So gone is the curtain and now you're up on stage,
It's not yet time to bow, this is only the first page
Of a new modern edition of the same age old rendition
Of trying as we might to comprehend human condition.

In this large union of nations, some are rich and some are poor,
But we are all the same in debt to let culture endure.
When we all accept the values as ascribed by each other,
No nation will have any cause to cause others to suffer.

Here in Cork we know our place, it feels as old as time,
Where our heritage and culture gives reason to our rhyme.
The rhythm of our daily life keeps us all in tune,
It's something to be proud of – *táimid thar a bheith bródúil*.

Sitting at the edge of a nation and a union,
Cork, Ireland and Europe sense a cultural reunion.
Standing side by side behind a future for our past,
Progress is untenable unless we want some things to last.

Are there those alive today that new streets will be named after?
Some still fight to be free, while more care only for laughter.
When countries are united, with or without kingdoms,
Belief in a greater good will deliver us our freedoms.

Europa watches on and there is so much to take pride in
With us all working together for the place that we reside in.
So let us turn our focus to what keeps us all together,
May our meas and faith in heritage continue on forever.

In all our endeavours we must not get too clever.
Rabbits from the hat will lead down rabbit holes forever.
There is already magic in this world, it's all around,
Culture in its truest sense and nature's every sound.

Some relations are extrinsic but they'll soon face hesitation
As we have come to know intrinsic values define nations.
The culture that becomes us, we should treasure what it is
In this the European Year of Cultural Heritage.

Lombard's Castle, Buttevant, North Cork. The walled town owes its origins to the powerful Norman family deBarry. Lombard's Castle is within the town wall and dates to the 15th or early 16th century. 'The Lombards were merchant adventurers who arrived in Ireland following the Norman Invasion of the late twelfth century. They originated mainly in Lucca in Lombardy in the North of Italy.[1]

This colourful village of Eyeries, County Cork is the home place of Murty Oge O'Sullivan. A number of men from County Cork fought in the Battle of Fontenoy, Belgium in 1745 A.D., including Murty Oge who was said to be a Captain in one of the seven Irish Regiments that fought; other men from Cork including James Creagh, Richard Hennessey, Edmund Barry and Callaghan McCarthy (3rd Duc de Clancarty)[2]. Image: Wikimedia Commons.

Charleville Market house is dated 1769. It is built in a modest Neo-Classical design with typical rounded headed arcading on ground floor (photo Rose O Leary). One of Charleville's sons, Professor Daniel Binchy, born in 1899 was a fluent German speaker and became the First Irish Minister to Germany in 1929, representing Ireland with distinction until 1932[3].

Eliza Lynch, born in Charleville (1833), fell in love in Paris and moved to Paraguay. In 1961 Eliza was declared the National Heroine of Paraguay. Eliza is just one of just many women from the County of Cork that made a strong impression in Europe and around the world.

Image courtesy of the Charleville Heritage Society.

It was not always the good that arrived from Europe as Ireland was badly affected by the Black death which spread across Europe in the middle of the 14th century. This epidemic saw close to 1,000 people die in Cork in 1348 A.D. and close to fifty million lives across Europe – approximately two-thirds of the continent at the time[4]. Image: Le Danse Macabre (Dance of the Dead) by Michael Wolgemut – Wikipedia Commons. The dance, it is believed, related to everyone from every walk of life, being afflicted by the Black Death.

Doneraile House, County Cork, built in the early 18th century in Neo-Classical style and set in a beautiful designed demesne landscape. It was built as the home of the St. Leger Family in the early 18th century and is now in the care of the state. In the late 19th century there was a major outbreak of the Rabies Disease in Ireland and many hundreds travelled over to the Pasteur Institute in France where a vaccine had been developed that was often successful in treating people who had been bitten. In January 1887 Hayes St. Leger (Lord Doneraile) and his coachman, Robert Barrer, were bitten by the lord's pet fox. Both travelled to Paris for treatment, but while Barrer recovered, St. Leger developed clinical rabies and died.'[5]

Ardgroom Fish Palace – the holes in the wall supported the beams that extended out over the barrels of fish to extract / press out the valuable oil, which was in much demand across Europe.

Crosshaven house, built in 1759, overlooking Crosshaven harbour, with a symmetrical façade; diminishing windows, pediment and the use of crisp ashlar limestone with side wings, makes it one of the finest examples of Neo-Classical Palladian architecture in the County.

The Easter Rising of 1916 was supported by Germany. An exhibition regarding the Aud Gun-running ship is now permanently located on Spike Island – the only Irish soil that the German crew of the Aud set foot on that year where they were imprisoned for a short time.

Cork's expansive natural harbour witnessed much merchant shipping and naval activity during the 18th and 19th century. The harbour was strategically protected with fortifications and Martello Towers, which successfully warded off any attempts of invasion.

Admiralty House in Cobh was where many important decisions regarding Naval Warfare in Europe took place during WWI.

Abbeymahon Cistercian Abbey, Courtmacsherry is the only upstanding remains of a Cistercian abbey in the County. The Cistercian Order came from France.

Island Wedge Tomb, Burnfort, near Mallow. The practice of burial in communal tombs such as this was a common practice of the farming communities that lived in Ireland during the Neolithic /early Bronze Age period.

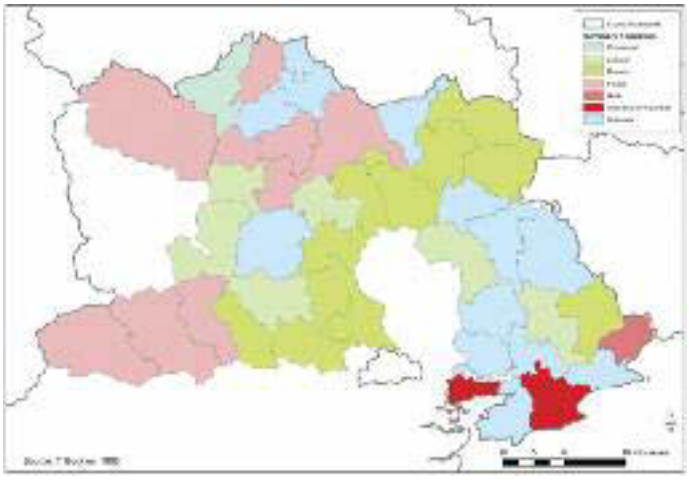
St Abigails Well, Glantane, is one of the many holy wells still venerated across the Country. The practice of visiting holy wells is one of the oldest traditions in Ireland and for some sites, is likely to date back to pre-Christian times.

The Medieval Town Walls of Youghal, East Cork. 'Between 1650 and 1730, the Southern Netherlands became home to a small but significant Irish merchant community... (including) Thomas Ray (O'Regan) from Youghal (who) was the richest and most influential entrepreneur in Ostend in the first half of the eighteenth century'[6]. Thomas Ray had established many networks of trade and imported hides from Cork, Youghal, Waterford and Dublin[7].

The demesne landscape of Castlemartyr house, which is strongly associated with Capability Brown, was also maintained and further designed by John Saul. In the mid 1850's John Saul moved to the USA and went on to be one of America's foremost horticulturists designing such prominent landscapes as the White House, the Mall, Lafayette Square and the Smithsonian Grounds.

'This map shows the distribution of continentally-ordained Catholic priests for Cloyne diocese in the year 1704. The parish priest of Youghal had been ordained at Navarre (Spain), a priest from Cobh at Namur (Flanders) and the parish priest of Cloyne at Antwerp (Flanders)'[8].

Image courtesy of Martin Millerick.




FOCALOIR
GAOIDHILGE-SAC-SEARLA
OR
AN IRISH-ENGLISH
DICTIONARY.
PARIS,

John O'Brien, the Bishop of the Cork and Ross Catholic Diocese, promoted the education of Cork's Clergy in Europe. He died in Lyon, France, in 1769, one year after the publication of his Irish-English Dictionary in Paris[9].

Image courtesy of Martin Millerick.

Early medieval Ringfort in Tawnies Upper Clonakilty; these defended early Christian farmsteads are one of the most widespread and characteristic features of Ireland's ancient past.

Kilmacoo, near Kanturk, showing the valum, which formed the outer enclosure around an early monastery. Kilmacoo church and graveyard are located in the centre.

St. Gobnait's early medieval Ecclesiastical Complex in Baile Mhúirne. Many Saints synonymous with County Cork were known further afield, one example being St. Gobnait, when in 1601, 'Pope Clement VIII granted a special indulgence of 10 years to those who, on Gobnait's feast day, visited the parish church, went to Confession and Communion and who prayed for peace among 'Christian princes', expulsion of heresy and the exaltation of the church'[10]. St Gobnait is still celebrated and venerated today with crowds coming to do the 'rounds' on her feast day, 11th February.

Clonakilty Court House – an imposing structure built in 1829 to the design of George Richard Pain; the simple Neo-Classical style reflecting the solemn and serious nature of the buildings.

Pair of Georgian buildings on South Mall, Cork City, using imported small yellow Dutch brick.

Main street, Clonakilty. The Neo-Classically inspired streetscape with balance and rhythm was introduced in the 18th/19th century and provides the county with elegant streetscapes that make up the core of our historic towns and villages today.

Faunakill Ogham stone, Bearhaven peninsula (left) and Greenhills ogham stone, Burnfort Mallow (right). Ogham is an Irish script using parallel lines cut along the vertical edge of a stone. They are usually of a person's name and generally date to the first few centuries A.D.

This Shop front in Castletownroche is typical of the many traditional shop fronts that enrich our townscapes throughout the county. It uses the Neo-Classical features of columns with capitals supporting an entablature for the name and projecting cornice over.

Castlenalacht Stone Row, near Bandon. Standing stones set in a line and on a general northeast - southwest origination share a number of common features with stone circles and are similar in date.

Signal Tower on Brow head - one of the many built along the Irish coast as part of a strategic plan in the late 18th century to ensure a quick response to any future invasion.

Derrnasaggart Stone circle, Castletonwbere. Stone circles are found in Europe mainly in the coastal areas of Brittany, and in the Iberian peninsula.

[1] http://www.buttevantheritage.ie.

[2] Pers. Comm. Doug Lucey, ACR Heritage - 06/07/18

[3] Pers. Comm. Michael McGrath, Charleville Heritage Society - 09/07/18

[4] Fitzgerald, Tom (2009) An A to Z of Cork. Pah! Nah! Cork. P. 28

[5] Mulvihill, Mary (2002) Ingenious Ireland. Town House. Dublin. pp. 425-6

[6] National Library of Ireland (2008) Strangers to Citizens – The Irish in Europe 1600 – 1800. National Library of Ireland. Dublin. pp. 5-7

[7] Ibid. p. 17

[8] Millerick, Martin (2018) Making Connections. Cork County council. Unpublished.

[9] Ibid.

[10] https://pilgrimagemedievalireland.com/2013/02/18/pilgrimage-to-st-gobnait-at-ballyvourney-co-cork - accessed on 09/09/18

Index

In recognition of 2018 as the **European Year of Cultural Heritage** this publication sheds a light on the many fascinating connections between the County of Cork and the European Mainland from a heritage perspective. Covering a range of different topics from archaeology to natural heritage, and from architecture to culture, the publication provides a most enjoyable overview of Cork's historic place in Europe.

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An Chomhairle Oidhreachta
The Heritage Council

2018
EUROPEAN YEAR
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