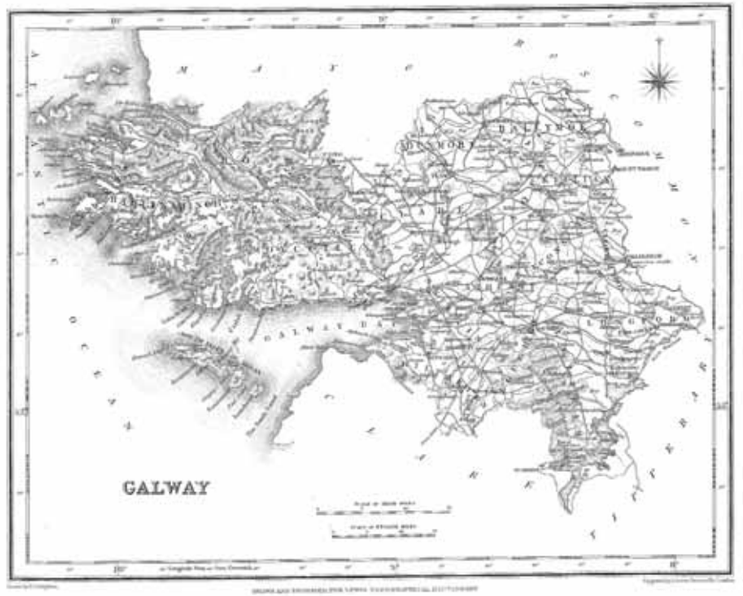
An Introduction to the Architectural Heritage *of*

County Galway

Comhshaol, Oidhreacht agus Rialtas Áitiúil
Environment, Heritage and Local Government

THE TWELVE PINS, CONNEMARA, WITH BLANKET BOG IN FOREGROUND

Foreword



MAP OF COUNTY GALWAY
From Samuel Lewis' Topographical Dictionary of Ireland, published London, 1837.

Reproduced from a map in Trinity College Dublin with the permission of the Board of Trinity College

The Architectural Inventory of County Galway took place in three stages: West Galway (Connemara and Galway city) in 2008, South Galway (from Ballinasloe southwards) in 2009 and North Galway (north of Ballinasloe) in 2010. A total of 2,100 structures were recorded. Of these some 1,900 are deemed worthy of protection.

The Inventory should not be regarded as exhaustive and, over time, other buildings and structures of merit may come to light. The purpose of the survey and of this introduction is to explore the social and historical context of the buildings and structures and to facilitate a greater appreciation of the architectural heritage of County Galway.

The NIAH survey of County Galway can be accessed on the Internet at: *www.buildingsofireland.ie*

NATIONAL INVENTORY *of* ARCHITECTURAL HERITAGE

Introduction

SLIEVE AUGHTY MOUNTAINS

Galway is the second largest county in Ireland after Cork and is bounded in clockwise order by counties Mayo, Roscommon, Offaly, Tipperary and Clare. The Shannon and the Atlantic Ocean form natural boundaries, while Lough Corrib forms an internal division between the east and west of the county. It also encompasses numerous inhabited islands, including the Aran Islands, which lie across the entrance to Galway Bay. There is a diverse internal geography with rich pasture land to the east and the bogs, lakes and mountains of Connemara to the west. Granite is found across the southern regions of Connemara. Limestone plains stretch from the Shannon to the Corrib in the east of the county and provide an abundance of good building material, which is easily split into regular shapes or carved into fine decorative details. It has been used in structures of every size throughout the county, from the large stone blocks of prehistoric stone forts on the Aran Islands and the rubble stone of modest buildings and walls to the ashlar work of grand houses and public buildings.

Water is a dominant feature in the Galway landscape and associated structures contribute significantly to its architectural heritage. The indented coastline provides shelter for villages where modest quays were built to support fishing and trading. During the nineteenth century large harbours were built at intervals along the coast but the small quays continue to provide moorage to local fishing craft. The ancient village of Claddagh with streets of thatched vernacular houses was the most famous of the Galway Bay communities. At times over the centuries it prospered but between 1929 and 1934 it was demolished by the local authority on the grounds that it was overcrowded and unsanitary.

Lough Corrib, the second largest lake in Ireland, is very deep in places and has numerous islands. In its vicinity are the imposing Ashford Castle to the north, monastic settlements at Annaghdown on the east and on the island of Inchagoill off Oughterard, and Menlough village to the south, where clusters of thatched vernacular houses survive.

THE CLADDAGH, GALWAY, c.1900

The Claddagh village, at the mouth of the River Corrib, had its own fishing fleet and a 'king'. It had streets of mainly single-storey thatched houses, and several greens for laying out fishing nets. It was entirely replaced by new housing in the 1930s.
Courtesy of the National Library of Ireland

LOUGH CORRIB

INIS OÍRR
This aerial view shows limestone karst landscape, with the South Island Lighthouse and keepers' houses in the distance.
Courtesy of the Photographic Unit, DOEHLG

The vernacular traditions of Irish building are well represented throughout the county. Stone houses and outbuildings with thatch or slate are most common, although mud-built structures are also found. The location, design and construction of vernacular buildings evolved to suit local environmental conditions and they have a natural beauty that makes them an integral part of the scenery for which Galway is justifiably famous.

The islands of County Galway attracted powerful warlords who built defensive structures in strategic locations, and monastic settlers. The Aran Islands are the most famous of the Galway islands; their ancient history of settlement and relative isolation have left architectural features of domestic, monastic and defensive origin that have been lost elsewhere. A considerable traditional culture has been maintained on these islands and they comprise one of Ireland's strongest Irish-speaking areas. There were several notable phases in the development of regional architecture following the arrival of the Anglo-Normans at the end of the twelfth century. As the de Burgos sought to control land seized from Irish septs, they built sturdy rectangular earthen mottes and, later, stone castles. In the fifteenth, sixteenth and early seventeenth centuries, square or rectangular-plan towerhouses became common structures for landowners, whether Anglo-Norman or Gaelic Irish.

In the 1230s Richard de Burgo rebuilt an existing Gaelic fortification by the fishing hamlet that stood on the mouth of the River Corrib. By 1270 a town wall had been started, encircling an area of about 13 hectares (32 acres) and, over the next two centuries the compact, easily defended town of Galway grew. Enterprising merchants were attracted to the town and, by the beginning of the sixteenth century, they had turned it into a thriving port, trading with France, Spain, Italy and Britain, and importing wine, iron, salt, cloth, spices and silks for the Irish market. Fourteen powerful merchant families emerged in Galway during this time. In the seventeenth century they supported the Crown against Cromwell; they were referred to in a derogatory way as the 'Tribes of Galway' but they later adopted this term as a badge of honour.

In the following century the greatest impact on the landscape came in the form of the landed estates with their imposing country houses and associated stable yards and demesne features.

The nineteenth century was a period of expansion in urban areas and infrastructural development in rural Galway. Market towns, such as Gort and Clifden, came into being, often at the instigation of influential landowners. Transport in the west of the county was difficult prior to the completion of the road network, construction of which began in the 1820s under the direction of the Scottish engineer Alexander Nimmo. His ambitious programme of road, bridge, harbour and pier building to link Galway with Clifden and the coastal villages with market towns, is one of the remarkable stories of Galway's architectural heritage. The new roads improved access for local people and opened the region up to tourists; several hunting lodges can be found in scenic locations such as Kylemore Lake and Lough Inagh.

As government control extended throughout the county, many classically styled buildings were constructed. In the mid-

DÚN GUAIRE CASTLE
Dungory West
Kinvara
(c.1550)

Dún Guaire Castle stands at the inner extremity of Kinvara Bay, an inlet of Galway Bay. It is a three-storey towerhouse built by the O'Hynes in the sixteenth century and attached to the west side of a polygonal bawn (stone courtyard) that was rebuilt in 1642.

century Great Famine and its aftermath, the decimation of communities through death and emigration threatened many aspects of traditional Irish life, most particularly the Irish language. In the late nineteenth century the preservation of the Irish language was at the core of the Celtic Revival movement and the Galway poet Antaine Ó Raifteirí was an inspiration to Douglas Hyde when he founded the Gaelic League in 1893. Today Cois Fharraige, which runs west along the coast from Barna, is one of the largest Gaeltachtaí (Irish language-speaking districts) in the country. The Celtic Revival movement had a significant impact on Galway's architectural heritage in the early twentieth century and interlace motifs in stone, metal and stained glass grace many buildings from this period.

The rich architectural heritage of County Galway has some magnificent buildings, including Kylemore Abbey, Ashford Castle and Loughrea Cathedral, but the wealth of the heritage is in the many modest, often functional structures that blend in with the diverse landscapes of the county.

THE KELP HOUSE
Doonreaghan
(c.1800)

This boathouse, built by Captain T. Hazell of nearby Doon House, is now used as a store for seaweed.

WATER PUMP
Beagh Beg
(c.1870)

Pre 1700

DÚN AONGHASA
Cill Mhuirbhe
(Kilmurvy)
Árainn (Inis Mór)
(c.1000-500BC)

This photograph by Lawrence, from about 1900, shows islanders in traditional dress at the main entrance to this iconic Atlantic cathair (stone fort). *Courtesy of the National Library of Ireland*

The ancient and medieval architectural heritage of County Galway is especially noteworthy on the Aran Islands where there are prehistoric megalithic tombs, forts of dry-stone masonry, and the remains of monastic settlements. Many are difficult to date, even approximately. Outstanding among the antiquities is the ancient fort of Dún Aonghusa on Árainn (Inis Mór), which consists of four dry-stone rampart walls forming roughly concentric semi-circles. It is located on a 200-foot (60-metre) sea-cliff. The date of construction, the builders and the purpose for which it was built are all unknown. The name was adopted in the nineteenth century by the Ordnance Survey. Also on Árainn is an early monastic settlement founded by St Éanna (died c.530). The remains of centuries of monastic structures on this site include fragments of a round tower, the remains of a Franciscan friary, a small, well-preserved stone oratory, beehive huts, stone cells and Teaghlach Éinne, which is a fine early church with antae and a round-headed east window, and part of a figured high cross. Saint Éanna is reputedly buried at this church.

NIAH

CILL CHEANANNACH
Ceathrú an Lisín
(Carrownlisheen)
(c. 800)

Cill Cheanannach, near the shore at the east end of Inis Meáin, is a well preserved early Christian oratory with high gables and a trabeate doorway, the sides of the latter sloping inwards towards the lintel. The surrounding graveyard has gravestones laid flat and giving it the appearance of the limestone pavement prevalent on the island.

NA SEACHT dTEAMPAILL
Eoghanacht (Onaght)
Árainn (Inis Mór)
(c.AD800-1500)

Oileáin Árann (Aran Islands) have some notable monastic sites. Na Seacht dTeampall (Seven Churches), founded before 530 by Saint Éanna, has a round tower, three high crosses, an oratory, beehive huts, churches and domestic buildings, all within a gated precinct. *Courtesy of the Photographic Unit, DOEHLG*

(fig. 1)
SAINT BRENDAN'S CATHEDRAL
Glebe (part of)
Clonfert
(c.1180)

The gable-front of the cathedral at Clonfert is one of the glories of Irish Romanesque art, with an entrance of eight diminishing arches richly carved with animal, floral and geometric motifs.
Courtesy of the Photographic Unit, DOEHLG

(fig. 2)
SAINT MARY'S CHURCH OF IRELAND CATHEDRAL
Galway Road
Tuam
(c.1170)

This chancel arch is the widest of any Romanesque church in Ireland and also the oldest surviving part of the medieval cathedral at Tuam. The building was added in 1170 to the monastery originally founded by Saint Jarlath in the sixth century.
Courtesy of the Photographic Unit, DOEHLG

ROSS ERRILY FRIARY
Ross
(mainly late 15th century)

Ross Errily friary is one of the most intact monastic complexes in Ireland. It lies in pasture land near the Black River, just inside the boundary with Mayo.
Courtesy of the Photographic Unit, DOEHLG

CLONTUSKERT PRIORY
Abbeypark
(1471)

A priory of Augustinian canons was founded here by the O'Kelly family in the middle of the twelfth century. It was rebuilt after a conflagration in 1413, and this fine doorway has notable figure sculpture. After 1636 the priory housed mendicant friars.
Courtesy of the Photographic Unit, DOEHLG

On mainland County Galway there are several important monastic sites associated with St Brendan the Navigator, who died in the sixth century. Saint Brendan's Cathedral in Clonfert is one of the older ecclesiastical sites in continuous use in Ireland. It was constructed on the site of an earlier church in c.1180 and was substantially rebuilt and extended in the fifteenth century, when the tower above the doorway was added. The richly ornamented sandstone doorway is regarded as one of the high points of architectural decoration in the Hiberno-Romanesque style ***(fig. 1)***. The chancel arch, which dates from the fifteenth century, is ornamented with carved angels, knotwork, dragons and a mermaid.

VIEW OF GALWAY, 1652

This dramatic bird's eye view of Galway is a remarkable depiction of an Irish cityscape. The boats and ships reflect the trading importance of Galway. The city wall and towers, parts still standing today, are also shown.
Reproduced with the permission of the Board of Trinity College

It is believed that St Brendan was buried in Clonfert but that he died at Annaghdown, where he had founded a convent for his sister, Briga. Annaghdown developed over the following centuries and a round tower and other monastic buildings were built.

The Augustinians, Franciscans, Cistercians and Dominicans were amongst the orders attracted to County Galway in the medieval period and ruins of their settlements remain. The Augustinians moved into Clontuskert, the site of an earlier Irish monastic settlement; today their thirteenth-century church has a highly decorative west doorway executed in 1471. The Cistercian abbey of Knockmoy was founded in 1190; its most noteworthy feature is a late Gothic painting of c.1500 on the north wall of the chancel that depicts the tale of The Three Live Kings and The Three Dead Kings in the upper register, and The Martyrdom of Saint Sebastian beneath. The black lines are still visible but much of the colour has gone. Ross Errilly, Headford, founded 1351, is the most extensive and best preserved of the Franciscan friaries in Ireland. Most of the buildings date to the fifteenth century.

(fig. 3)
KUMAR
Flood Street/Spanish Arch
Galway
(c.1500)

This very intact late medieval house is enhanced by its fine gable doorway and double-light window.

NIAH

The Dominican friary in Athenry was founded in 1241 and built over the following twenty years. It was extended, damaged and altered over the centuries but the ruins still retain the fine north window of the transept c.1324 and a collection of tomb niches of the medieval period. The nearby castle was built by Meiler de Bermingham after he was granted a charter in 1235. Walls surrounding the town were built shortly after 1312 and Athenry is one of the most intact medieval walled towns in Ireland today.

In Galway city, the port was prospering. As merchant families became wealthy, streets were laid out and mansions built. Some of these buildings have survived and Galway now has the greatest concentration of sixteenth and early seventeenth-century houses in Ireland.

At the junction of Flood Street and Fish Market is Kumar, another substantially intact medieval house; it has many early features including a steeply pitched roof, a double-light ogee-headed window and a pointed doorway in the gable with a moulded chamfered surround having stops with an interlace pattern.

(fig. 4)
LYNCH'S CASTLE
(now AIB Bank)
Shop Street/Abbeygate Street Upper, Galway
(c.1500, modified c.1820)

One of the best-known urban tower houses in Ireland, Lynch's Castle is notable for its profusion of decorative window details and armorial plaques, exemplifying a tradition that is better known in continental Europe. The building was converted into a bank in 1966.

(fig. 5a)
JOHN DEELY
Mainguard Street/Churchyard Street
Galway

Stone tablet dated 1562 and bearing the arms of Thomas Martin and Evelyn Lynch.

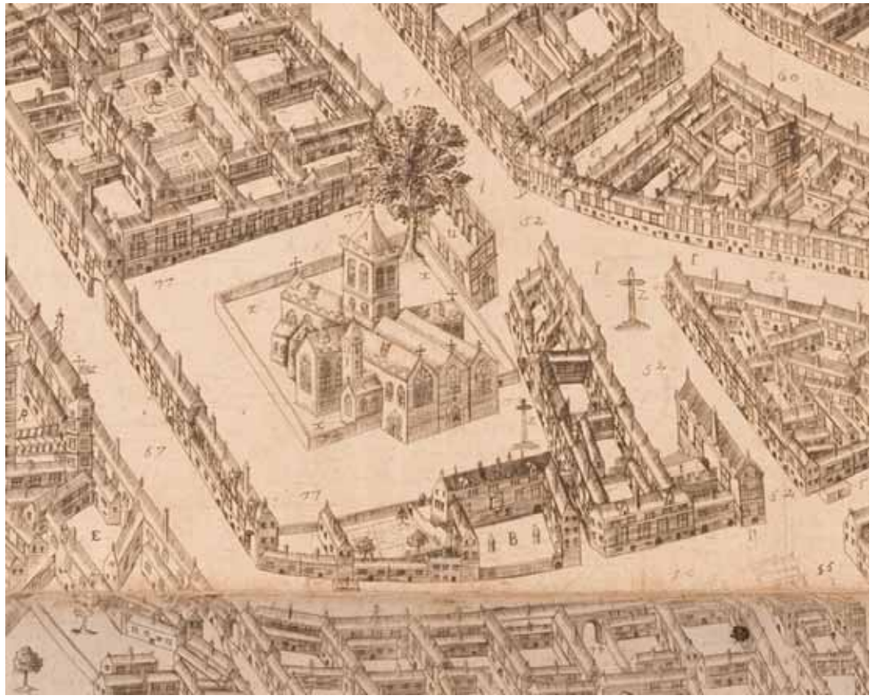
(fig. 5b)
SEAGHAN UA NEACHTAIN
Quay Street/Cross Street Upper
Galway

Oriel window of c.1600.

The best example of a high-status house from this period is Lynch's Castle on the corner of Shop Street and Abbeygate Street; although it has been altered over the centuries, it still displays elaborate carvings to the window openings, and various coats of arms ***(fig. 4)***.

Other early Galway buildings have been incorporated into the fabric of later structures and these can sometimes be identified in the fenestration of upper floors or in fragments, ornaments or other decorations that were salvaged and reused ***(figs. 5a-b)***. Browne's Doorway, which formerly stood on Abbeygate Street Lower until 1905, is now on display as a freestanding structure in Eyre Square.

The church of Saint Nicholas was founded in 1320 and was, in common with the practice in many medieval ports, dedicated to St Nicholas of Myra, the patron saint of sailors. The chancel, transepts and nave arcades date



(fig. 6)
SAINT NICHOLAS' COLLEGIATE CHURCH
Church Lane/Shop Street/Churchyard Street
Galway
(c.1320-1600)

Saint Nicholas's Church is the largest medieval parish church still in use in Ireland. Dating to c.1320, it was re-edified at various times in Galway's prosperous sixteenth century. Its form has changed little since its depiction in View of Galway 1652.
Reproduced courtesy of Trinity College Dublin

from the original construction in the fourteenth century ***(fig. 6)***. The wealthy merchant families were generous benefactors and turned Saint Nicholas's into the largest medieval parish church in Ireland. The Lynch memorial tomb is particularly elaborate and an enduring symbol of the family's association with the church.

In rural Galway, the powerful Gaelic O'Flaherty family built Aughnanure Castle around 1500. After they were driven off their lands in eastern County Galway, they moved to Connemara and prospered. In the fifteenth and sixteenth centuries, they built towerhouses along their eastern borders and around the coast. Aughnanure is a well preserved six-storey towerhouse with a fine fireplace in the third storey, a vault over the fourth storey and two corner bartizans on the third floor. The castle has two bawns, the inner of which is well preserved and has a rounded turret with a fine corbelled roof. The outer bawn encloses

AUGHNANURE CASTLE
Aughnanure
(c.1450)

This fifteenth-century O'Flaherty stronghold fell into English hands in 1572, but stayed occupied by the family until the early eighteenth century. The six-storey towerhouse stands within a bawn that is half enclosed within a second.
Courtesy of the Photographic Unit, DOEHLG

(fig. 7)
PORTUMNA CASTLE
Portumna Demesne
Portumna
(c.1618)

One of Ireland's largest semi-fortified houses, Portumna was built for Richard Burke, fourth Earl of Clanricarde and his wife Frances Walsingham, Countess of Essex. It was destroyed by fire in 1826 and restored by the State in the 1990s.
Courtesy of the Photographic Unit, DOEHLG

the sixteenth-century banqueting hall, most of which collapsed due to erosion from a now-dry river. The O'Flahertys held the castle until they were expelled towards the end of the seventeenth century.

The Anglo-Norman de Burgo (later de Burgh or Burke) family held on to their power over centuries and in 1543 Ulick de Burgh received the title Earl of Clanricarde. Sometime before 1618, Richard, the fourth earl, built Portumna Castle in a commanding position on the shores of Lough Derg. This semi-fortified mansion represents a transition from defensive castles and towerhouses of the medieval period to country houses of the eighteenth century ***(fig. 7)***. It retains a wealth of cut stonework with mullions and transoms to its windows; it also has some defensive features such as machicolations, shot holes and strong corner towers. The lead on the original roof was

(fig. 8)
EYRECOURT CASTLE
Eyrecourt Demesne
Eyrecourt
(c.1665)

Eyrecourt Castle, one of the first wholly undefended large houses in Ireland, was built for Colonel John Eyre following the Cromwellian conquest. Ruinous for over a century, it still displays superb detailing, such as carved timber eaves brackets.
Courtesy of the Irish Architectural Archive

designed for walking on and was sometimes used to view the hunt; on such occasions guests could appreciate the lavish use of decoration such as the shaped gables with decorative finials and the pattern work in the plaster on the two giant chimney stacks. The large demesne, originally 1400 acres (560 hectares), is still relatively intact and includes the formal gateways, gate-lodge, icehouse, walled gardens and a stable yard.

Eyrecourt Castle, built in the 1660s, is a wholly unfortified gentleman's residence ***(fig. 8)***. It is a substantial, two-storey house with a seven-bay entrance front, a three-bay pedimented breakfront and had a hipped roof with dormer windows. The house was left to decay in 1920 and is now a ruin. The magnificent oak staircase with finely carved newels and finials was dismantled and is now in the Detroit Institute of Arts, USA; it is the only surviving Irish example of a type of staircase found in many seventeenth-century English houses.

EYRECOURT CASTLE
Courtesy of the Detroit Institute of Arts / Bridgeman Art Gallery

(fig. 9)
CLONFERT HOUSE
Clonfert Demesne
(c.1638)

This multi-period house, built for the bishop of Clonfert, was probably begun in the sixteenth century. It was inhabited until 1954, since which time it has fallen into decay. *Courtesy of the Victoria and Albert Museum, London*

The former palace of the Bishops of Clonfert, another unfortified house, is part of a cluster of significant ecclesiastical buildings, which includes Clonfert Cathedral. It was built in the mid-seventeenth century and partly rebuilt in the late eighteenth century ***(fig. 9)***. The eight-bay, two-storey house with dormer windows has seventeenth-century oak beams and joists and possibly its original roof. It became the home of Sir Oswald Mosley in 1952 but was damaged by fire two years later and is now largely ruined.

A modest design tradition in County Galway may be seen in bridges and churches of the seventeenth century. While the bridges are difficult to date, several were probably built in this period. Fartamore Bridge, built of rubble limestone, is an exceptionally long structure and may be seventeenth century or earlier; a larger, segmental arch was inserted in the middle of the nineteenth century ***(fig. 10)***.

The single-cell churches from the seventeenth century did not survive so well. The Finnure Roman Catholic church (c.1600) is a single-cell church set in a graveyard ***(fig. 11)***. The simple construction of rubble limestone is enhanced by the pointed-arch window opening to the east elevation and the pointed-arch door opening. The carefully tooled but partly uncut door-surround is indicative of its early date. The church fell into ruin but was recently renovated. The Roman Catholic church at Kilcornan (c.1600) is also a simple construction of rubble limestone. The lancet window openings have cut and chamfered stone surrounds and the pointed-arch door opening has a cut limestone threshold. This church also fell into ruin but was renovated and reroofed.

The early architectural heritage of County Galway is evident today in the city, towns and countryside, with many ancient structures protected as national monuments. Ruined examples of towerhouses are plentiful, especially in the eastern part of the county. In Galway city, the prosperous medieval period is evident in buildings that have been adapted for contemporary use and in features such as windows, doorways and coats of arms that were salvaged from demolished structures. Meanwhile the traditions of Irish vernacular buildings continued, particularly in rural communities.

NIAH

(fig. 10)
FARTAMORE BRIDGE
Fartamore/Kilcreevanty
(c.1700)

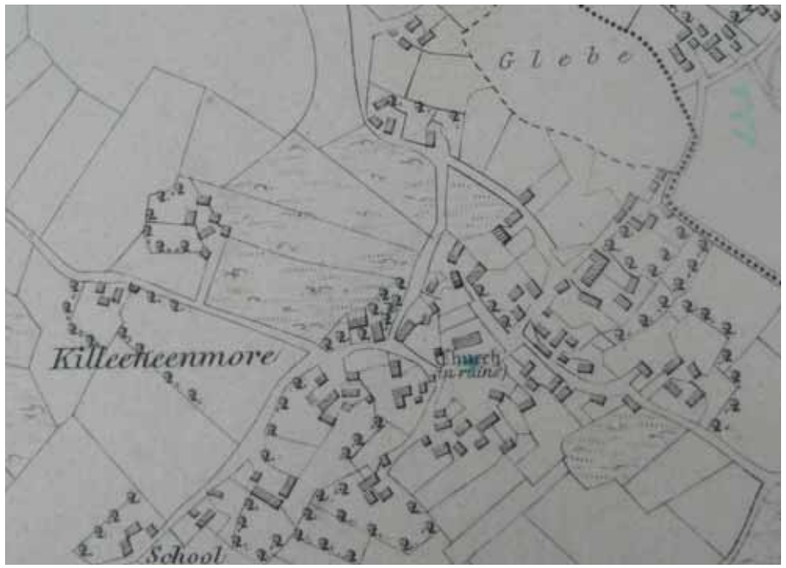
This exceptionally long bridge of small round arches crosses the flood plain of the River Clare. It has unusual projections that resemble pedestrian refuges.

NIAH

(fig. 11)
FINNURE CHURCH
Finnure
(c.1600)

This very simple, small structure was in use in the mid-nineteenth century as a Roman Catholic chapel. It has a vaulted stone roof and round-headed doorway with a plaque of 1721 above. The building has long been the burial place of the O'Madden family.

The Eighteenth Century



KILLEENEENMORE

This map of 1842 depicts the vernacular settlement of Killeeneenmore, one of hundreds of varying form in the mid-Galway area that may have been established as early as the mid-seventeenth century.

The eighteenth century was a time of consolidation following the Cromwellian confiscation and Williamite war of the previous century. Anti-Catholic penal laws were introduced in 1691 and land tenure by Catholics was forbidden. These processes created a shift of property ownership into Protestant, 'New English' hands, although some powerful Catholic families retained their lands through negotiation. Galway city went into a decline but branches of the Tribes of Galway held onto their wealth and power and created demesnes in rural Galway, building grand houses that incorporated fashionable architectural styles.

The majority of people in rural Galway lived in settlement clusters ('clachans') or in villages as tenants of landlords. Vernacular houses that survive from this period are typically single-storey structures of four bays with a low rendered chimney protruding from the roof ridge. The site and orientation of the house and the location of its doors and windows were carefully considered to provide protection from the prevailing winds. Gable roofs were commonly used, especially in coastal areas, because they withstood the ferocious Atlantic winds more effectively than hipped roofs.

(fig. 12)
MENLOUGH
(c.1800)

One of five thatched houses remaining in the former fishing village of Menlough, on the bank of the River Corrib a few kilometres north of Galway City.

NIAH

Thatch was widely used for roofs in buildings of all sorts, including mills, schools and churches as well as houses; it was light and therefore did not require heavy timbers in the roof construction ***(figs. 12-13)***. It was generally made from straw; reeds also made good thatch but they were more difficult to obtain, except near rivers and large lakes. There were variations around the county as to how the thatched roof was constructed. Straw rope was often used to help to secure thatched roofs in coastal areas. In other, more eastern, parts, thatched roofs were often completed with an edging of willow or hazel rods ('scollops') to the eaves and ridge and perhaps with decorative straw knot-work to the ridge.

Variations in vernacular houses indicate how they were adapted to suit the owners' changing circumstances, such as growing families. Rooms were created in the attic and

(fig. 13)
DERRYFRENCH
(c.1800)

Two-storey thatched houses are very rare in County Galway and this pair of houses was possibly once a long single-storey house. The neat scollopwork to the ridge, and below chimneys are noteworthy.

NIAH

(fig. 14)
BALLINASLOE BRIDGE
Bridge Street
Ballinasloe
(c.1570 and 1754)

Sir Henry Sidney, Lord Deputy of Ireland, erected a stone bridge in 1570 to take the main Dublin to Galway road over the River Suck. Part of the fabric of that bridge is retained within the structure of 1754.

NIAH

(fig. 15)
DOONMACREENA BRIDGE
Kinnakelly (and Doonmacreena, Co. Mayo)
(c.1725)

This narrow bridge, spanning the Dalgan River on the boundary with Mayo, has round arches to its west face and pointed to its east. The house on the Mayo side, defending the bridge, is of seventeenth and early eighteenth-century date.

light was provided through a window in the gable or at the eaves. Additional rooms could be added to the gable end of the house, extending it horizontally or by adding a first floor. Outbuildings may also have been added to the gable end of the house or placed at an angle to create a farmyard.

While most thatched houses are in the countryside, some survive in towns and a few remain in Galway city.

In Ballinasloe, centuries of good quality bridges over the River Suck helped to make it a thriving midlands town with an international horse and livestock fair and a reliable stopover point for livestock being moved from the pastures of the west to markets in the east. In c.1754 a new bridge was constructed incorporating the fabric of a bridge of about 1570 so that 'the business of the great fair will be carried on with more ease and less confusion than formerly' (Dublin Journal, 1754) ***(fig. 14)***.

(fig. 16)
THE QUIET MAN BRIDGE
Leam East
/Derryerglinna
(c.1800)

Spanning the river connecting Lough Adrehid and Lough Aggraffard, west of Oughterard in Connemara, is a modest, unnamed bridge of two unequal arches. In 1952 it was renamed in honour of the famous production, The Quiet Man, which was partly filmed there.

(fig. 17)
ROXBOROUGH DEMESNE/ ESKERSHANORE/DEERP ARK (ED KILCHREEST)
(1783)

The crisp lettering of this plaque is typical of that employed on the late eighteenth century bridges. It reads: 'This bridge Was Erected by William Persse Esquire [...] of the Roxburrow Volunteers in The year 1783 in Memory of Ireland's Emancipation From Foreign jurisdiction'.

Designed for carriages, carts and livestock, it is a testament to the remarkable skill and craft of the designers and builders that this and other early bridges still carry modern traffic loads.

A strong vernacular aspect is evident in surviving eighteenth-century bridges in County Galway. At Doonmacreena the narrowness of the arches and the simplicity of the stonework suggest that it may be an early eighteenth-century or late seventeenth-century structure ***(fig. 15)***. The hump-backed bridge at Leam is a rubble-stone structure with irregular arches; rubble stone was also used on the parapet walls, which gives it a unique appearance ***(fig. 16)***. It is in a good state of preservation - and is now a tourist attraction because of its association with The Quiet Man, the well known 1952 film made by John Ford, starring John Wayne and Maureen O'Hara.

NIAH

(fig. 18)
STREAMSTOWN MILL
Streamstown or
Barratrough
(c.1780)

This substantial watermill stands close to the shore at Streamstown Bay, north-west of Clifden.

NIAH

(fig. 19)
CARROWNABO
(c.1750)

One of a group of four in North Galway, the windmill at Carrownabo, near Moylough, has the cylindrical profile, diametrically opposed doorways and small slit windows that are typical of eighteenth and early nineteenth-century examples.

(fig. 20)
WOODFORD WEIR
Woodford
(c.1800)

This fine rubble-built weir was restored about 1980 and is set diagonally across the Woodford River. It formerly served a corn mill that was later converted to provide electrical power to the town.

Mills, kilns, weirs and other functional buildings essential to the economic life of eighteenth-century rural Galway were generally modest in their design and use of materials. Most of the surviving mills were powered by water, although the stumps of windmills can be found in several places, good examples being the two at Tuam ***(fig. 18-19)***. Mills were often built close to bridges to provide access to farmers from either side of the river. In Woodford, a weir was built on a tributary of the Shannon to service a corn mill ***(fig. 20)***. Nearby a bridge was built with arches tall enough to ensure there was no change in the road level. The weir was used to generate energy for the corn mill and later to provide street lighting prior to the arrival of the rural electrification scheme.

During the eighteenth century the economic success of the city of Galway was declining as imports were coming through the booming port of Dublin, and the county's landed gentry were sending cattle to Leinster and Munster for export. Galway's docks had become worn and even unsafe for unloading large shipments. The construction of Eyre's Long Walk and Dock was an attempt to improve maritime facilities. The rubble-stone quayside and dry dock were built in 1739 after Edward Eyre enlarged the walkway by the

(fig. 21)
EYRE'S LONG WALK
Long Walk
Galway
(1739)

Stretching from the Fish Market and the Spanish Arch into the mouth of Galway Harbour proper, Eyre's Long Walk is lined by houses and some rubble-built warehouses.

Spanish Arch in the old city wall ***(fig. 21)***. The dock was moderately successful and in 1760 shipments of flaxseed arriving from America helped to revive the local linen industry. However, at this time only twenty sailing vessels were docking annually in the port of Galway.

A relatively small number of significant buildings were constructed in Galway in the eighteenth century compared with developments in other Irish cities and towns. One of those was Mayoralty House (c.1760) an ashlar limestone building that shows a clear aesthetic appreciation of the classical style that was becoming fashionable in Ireland at the time ***(fig. 23)***. The raised ground floor and central breakfront exemplify grand classical designs and quality craftsmanship is evident in the stonework and decorative features on its façade. The unknown architect included a reference to the city's medieval heritage by using mullions in the basement windows.

Joyce House, on Church Lane, is another fine eighteenth-century house in the city that may have been built on the site of a late medieval house of the Joyce family: it has an elaborately carved Joyce family crest with the inscribed date of 1786 and a reused medieval window spandrel. Evidence of other contemporary buildings in Galway can be seen above shops or in decorative features on façades. The upper storeys of a mid-

(fig. 22)
THE GRAINSTORE
Abbeygate Street
Lower/Whitehall
Galway
(c.1790)

Detail of one of several substantial warehouses in the docks area of Galway City. The building is ten bays long and six storeys high.

eighteenth-century house at 27-29 William Street have a limestone façade of well-executed masonry and some fine architectural details.

For gentry with substantial means, the eighteenth century was a time for building or extending their country properties. Some incorporated their towerhouses into new developments to create a striking image of two eras of domestic architecture. The sixteenth-century towerhouse at Saint Columba's Nursing Home is an important part of this much-extended building ***(fig. 24)***. The adjoining two-storey building was built c.1750. Further

(fig. 23)
MAYORALTY HOUSE
Saint Augustine Street
Galway
(c.1760)

Galway's finest eighteenth-century house, formerly the residence of the Lord Mayor, has well detailed limestone walls and an elegant doorcase. The timber-mullioned basement windows recall the city's earlier architecture.

(fig. 24)
SAINT COLUMBA'S NURSING HOME
Cloghballymore
(c.1750)

The main block of Saint Columba's was built by Marcus Lynch of Barna. A later link connects to a sixteenth-century towerhouse of the Kilkelly family. The house was in use as a missionary college in the early twentieth century.

(fig. 25)
MONIVEA CASTLE
Monivea Demesne
(1713-15 and c.1860)

A long one-storey block over a high basement was added in 1713-15 to the front of this fifteenth-century O'Kelly towerhouse. It was raised slightly and another block added behind the tower c.1850. All but the tower was demolished c.1940.
Courtesy of the Irish Architectural Archive

(fig. 26)
KILLIMOR CASTLE
Killimor
(c. 1550 and c.1725)

The first two bays of Killimor Castle are actually a medieval towerhouse. In c.1725 it was lowered, extended to one end and the openings made symmetrical. The batter in the gable and straight joint between the middle and the right openings define the towerhouse.

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(fig. 27)
RAFORD HOUSE
Raford
(c.1760)

Raford was likely built in 1759 by Denis Daly Junior at the time of his marriage to Lady Anne Bourke of Portumna Castle. It has a fine Diocletian window to the middle of the façade and a tripartite Venetian-style entrance.

RAFORD HOUSE

Detail of plasterwork to the ceiling and gallery of the entrance hall.
Courtesy of the Irish Architectural Archive

extensions maintained a uniform fenestration and give the building a pleasing coherence. In 1713, Monivea Castle was built by Patrick ffrench around a former O'Kelly towerhouse ***(fig. 25)***. The new house was originally a long single-storey building with a two-storey pedimented centre, with the old tower now at the rear. A first floor was added, possibly in the nineteenth century, with asymmetrical dormer windows. In 1938 the castle was bequeathed to the State and all but the towerhouse was demolished. Killimor Castle is another especially interesting multi-period house with a towerhouse of the fifteenth or sixteenth century to which an eighteenth-century extension was added, the whole refenestrated to give the appearance of one period of construction ***(fig. 26)***.

Elsewhere the restrained Georgian block was a popular style for country houses. These were often of three storeys and almost as high as they were long, with diminishing windows and quite severe façades. However, depending on the sophistication of the owner, the house might be enlivened by classical proportions and decorative details that were being used by the Palladians, including Edward Lovett Pearce and Richard Castle. Raford House has been attributed to Francis Bindon, an amateur architect who established a successful practice in the mid-eighteenth century and was influenced by Richard Castle ***(fig. 27)***. It is a solid country house enlivened by favourite features of the Palladians, including the fanlighted tripartite doorway and a Venetian-style or Diocletian window above. Such

(fig. 28)
CASTLE FFRENCH
Castle ffrench
(1779)

Castle ffrench is the archetypal medium-sized Irish country house. Built by Sir Charles ffrench, a mayor of Galway, all façades have been carefully considered. The design has been compared to that of Bonnetstown, Co. Kilkenny.

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features were popularised by the availability of Andrea Palladio's *Quattro libri dell'architettura* in English translation and *The Book of Architecture* by James Gibbs, which contained detailed drawings of architectural designs. The oculus flanked by two windows on the upper floor of Raford is a motif found in works by Richard Castle. The roof originally had a balustrade. The fashionable design and high quality of craftsmanship in the finely carved Doric order of the doorcase is indicative of the wealth and sophistication of the Daly family who built the house. Inside, the plasterwork ceiling is of a style characteristic of County Galway, with foliage and trophies, and rather similar to the plasterwork at Castle ffrench, where delicate naturalistic foliage and flower swags, Irish harps and other emblems, flowers and birds decorate the ceiling ***(fig. 28)***. In the far west of the county, Ballynahinch Castle was built in 1754 by the Martin family, one of the 'Tribes' whose vast estates stretched over mountain and bog in Connemara ***(fig. 29)***. The substantial house was famously the home of Richard Martin MP (1754-1834), nicknamed 'Humanity Dick' for his support of

CASTLE FFRENCH

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laws to protect animals. It has been altered several times since it was first built. In the early nineteenth century, Harriet, Richard's second wife, made plans to convert the building from a plain house into a mansion and it is possible that the distinctive battlemented front was added at this time in the contemporary Gothic Revival fashion. In 1810, Richard Martin signed over the greater part of his estate to his son, Thomas.

When the writer, Maria Edgeworth, visited Ballynahinch Castle in 1833, she met Thomas Martin and his family and found a home bristling with contradictions. She wrote that the house was 'a whitewashed dilapidated mansion with nothing of a castle about it excepting four pepperbox-looking towers stuck on at each corner - very badly and whitewashed; and all that battlemented front

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CASTLE FFRENCH

The round-headed windows serve the staircases.

(fig. 29)
BALLYNAHINCH CASTLE
Ballynahinch
(1754)

This palatial residence, set in a landscape of bog, lake and mountain, was built in 1754 by Richard Martin ('Humanity Dick'), founder of the Society for the Prevention of Cruelty to Animals, and MP for Galway. It was also the home of Laetitia Martin,'Princess of Connemara', and of 'Ranji', the celebrated cricketer.

is mere whitewashed stone or brick or mud... altogether the house is very low and ruinous looking...' The 'pepperbox-looking towers' have since been removed. The interior, she said, was, 'a rambling kind of mansion with great signs of dilapidation - broken panes, wood panes, and slate panes, and in the ceilings and passages terrible splotches and blotches of damp and wet...' Yet the warm hospitality and elegance with which she and her party were received, and the sumptuous dinner of venison, salmon, lobsters, oysters, game, champagne and French wine delighted her.

BALLYNAHINCH CASTLE

The lakeside elevation: the house is on the higher ground and the farm courtyard, now staff accommodation, is lower down.

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(fig. 30)
BALLYNAHINCH CASTLE ESTATE
BRIDGE
Ballynahinch
(c.1775)

This bridge serves Ballynahinch Castle, taking traffic across the Owenmore River.

Thomas Martin died of fever after visiting some of his tenants in a workhouse during the Great Famine. The house was purchased in 1926 by the cricketer, Ranjit Sinjhi, and in 1945 it was converted into a hotel. Despite the modifications, Ballynahinch retains an architectural splendour, enhanced by terraced gardens and other features commonly associated with the large demesnes of the eighteenth and nineteenth centuries.

Wealthy landlords like Richard Martin constructed an assortment of buildings around their demesnes. For example, small, single-storey gate-lodges, sometimes referred to as 'classic boxes' were commonly built on Galway estates; the grand demesnes, such as Ballynahinch, were likely to have larger lodges at their main entrance. Walter Lawrence built an especially grand entrance at Bellevue, near Lawrencetown: the freestanding limestone

(fig. 31)
CURRAVEHA OR BIRCHHALL
(c.1800)

Standing near Oughterard, this is a rare example of a dovecote in County Galway. Its octagonal form is also unusual.

(fig. 32)
THE VOLUNTEER ARCH
Belview or Lissareaghaun
(c.1790)

Walter Lawrence of Bellevue erected this eye-catching triumphal arch gateway with paired lodges, at the western approach to his demesne, in honour of the Irish Volunteers.

triumphal arch gateway is flanked by square-headed pedestrian entrances, with screen walls connecting it to two pavilions, each of which conceals a gate-lodge ***(fig. 32)***. The arch is dated 1782 to commemorate the Bellevue Volunteers, one of many locally based volunteer units that were formed to provide anti-invasion and police duties while British forces were occupied by the American War.

The subsequent decline of some of the large eighteenth-century houses has left remarkable ruins in the county, which provide interesting evidence of the original splendour of these buildings. Tyrone House was a large, square Palladian house built by Christopher ffrench St George in 1779, reputedly to a design by John Roberts of Waterford ***(fig. 33-4)***. The classically inspired detail in the three-storey central breakfront can still be seen in the ruin. The upper triple window is framed by short fluted pilasters on console brackets and there is an enriched Venetian-style window below. A high

(fig. 33)
TYRONE HOUSE
Tyrone
(1779)

This photograph of c.1890 shows Tyrone House before it was burnt down by a local unit of the IRA in 1920, having been used as a base of operations by the Black and Tans. The design of the house built for Christopher St George, is attributed to John Roberts of Waterford. *Courtesy of the Irish Architectural Archive*

TYRONE HOUSE

Entrance hall.
Courtesy of the Irish Architectural Archive

pillared portico framed the front door. Inside, there was a life-size statue of one of the lords St George in the hall in a niche surmounted by a coronet and festoon. The elevated site, which afforded the residents of the house beautiful views of the surrounding countryside, attracted the attention of the Black and Tans: it was rumoured that they planned to use it as an infirmary. It was subsequently burned by the IRA in 1920.

Clonbrock House was altered in the nineteenth century but retained the essence of its original construction until it was destroyed by fire in 1984 ***(figs. 35-6).*** It was built to the design of an amateur architect, William Leeson (d.1805), in 1780-8, for Robert Dillon, afterwards first Lord Clonbrock. Dillon was getting married and chose to move out of his cramped quarters annexed to an old towerhouse. The interior plasterwork of the 1780s was in the manner of Michael Stapleton, a very successful Dublin-based stuccadore, with

(fig. 34)
TYRONE HOUSE

The ruined shell.

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(fig. 35)
CLONBROCK HOUSE
Clonbrock Demesne
(1780-88)

This house was designed by William Leeson for Robert Dillon, first Lord Clonbrock to replace a castle that had stood here. The house was sold in 1976 and the contents auctioned off. The building was destroyed by fire in 1984 and has been a ruin since.

(fig. 36)
CLONBROCK HOUSE

The stableyard.

classical medallions and husk ornament on the walls of the hall, and an oval ceiling of particularly graceful plasterwork. Dillon died in 1795. His son Luke added the handsome Doric portico designed by John Hampton to the house in c.1824; Hampton used stone quarried in Galway rather than in Ballinasloe because he considered it finer. Clonbrock had a large family and, in the mid-nineteenth century, he added a bow-ended drawing room, which softened the typically four-square Irish austerity of the house.

Ardfry House, built in c.1780 on the site of an earlier Blake family castle, is another striking ruin. It was an elegant and well-proportioned house with a nine-bay central block and two projecting pavilions with bows at either end ***(fig. 37)***. By the 1820s, it had fallen into a state of disrepair and a restoration project was completed by 1826 during which time Gothic Revival features were added, including crenellated parapets, pinnacles and quatrefoils on the end pavilions. In the early twentieth century, lead off the roof was sold to pay gambling debts and the house fell into ruin; it was given a brief facelift in the early 1970s when it was re-roofed and refenestrated for use in the British spy thriller film, The Mackintosh Man, starring Paul Newman. Ardfry House is situated on a peninsula jutting into Galway Bay and is visible from some distance away.

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(fig. 37)
ARDFRY HOUSE
Ardfry
(c.1780, altered c.1820)

Ardfry House, standing on the site of a Blake castle, was Gothicised by 1826. In the early twentieth century the lead from the roof was sold to pay for gambling debts and the house became a ruin. The doorway was removed to Comerford House, Galway about 1947.

Only the plinth of Coole Park (c.1785) survives but even this is important because of the association of the house with Augusta, Lady Gregory, who entertained many visitors including the poets and playwrights W.B. Yeats, George Bernard Shaw and Sean O'Casey ***(figs. 38-9)***. With reference to Palladianism, the entrance front of the three-storey block had a Diocletian window above a Venetian-style window. The land was sold to the Department of Lands in 1927 and the house demolished in 1941. The demesne is now a national heritage centre managed by the National Parks and Wildlife Service.

Most eighteenth-century Galway country houses were middle sized and usually designed with classical proportions. Their exterior façades may have been enlivened with fashionable architectural features such as breakfronts, pediments, Venetian-style windows and Gibbsian surrounds on the openings. The bow was a marked feature of the period and there are several examples of these in County Galway. Innisfail (c.1720) and Streamstown House (c.1780) both have a pronounced bow on the front elevation; Newtown House (c.1730) built by the Browne family, another of the Tribes, is an imposing house with a bow-fronted central bay to the rear ***(fig. 40)***. Lisdonagh House (1800) is unusual in that it has bows on the front and the rear elevations; it was also built over a basement, which created an elevated entrance door and provided space for kitchens and other functional spaces required by the servants ***(fig. 41)***.

(fig. 38)
COOLE PARK
Coole Demesne
(c.1785)

Coole Park, the home of Lady Gregory, was a key meeting place of the Literary Revival. She is seated in this photograph of 1896, with Sir William to her right. The Land Commission demolished the house in 1941.
Courtesy of Colin Smythe

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(fig. 39)
COOLE PARK VISITOR CENTRE
(c.1785)

The stable block of Coole Park.

NIAH

(fig. 40)
INNISFAIL
The Mall
Eyrecourt
(c.1720)

Standing on the approach to Eyrecourt Castle, Innisfail is notable for its bow-fronted façade. Its heavy chimneystack might suggest an earlier date.

(fig. 41)
LISDONAGH HOUSE
Lisdonagh
(c.1760)

The arrangement of chimneys at Lisdonagh is similar to that of Bermingham House, near Tuam, and its bowed entrance bay is typical of many Galway houses.

LISDONAGH HOUSE

LISDONAGH HOUSE

Stairwell at the rear.

(fig. 42)
MOYLOUGH HOUSE
Moylough More
(c.1800)

This relatively modest country house stands in the village of Moylough, its entrance bay articulated by a shallow breakfront. It was apparently built as the rectory for the Church of Ireland parish.

(fig. 43)
MALMORE
Ardbear
(c.1792)

The pedimented portico of this villa, near Clifden, gives it an imposing appearance. The house was the summer residence of James O'Sullivan, Archbishop of Tuam in 1890-1913.

Ecclesiastical buildings that survive intact from eighteenth-century Galway are modest structures, with simple design and construction. As the Penal Laws were modified in the mid-eighteenth century, Catholics began to build churches again but many of these structures were subsequently replaced during the church-building boom of the nineteenth century. Therefore those few that survive are important. They include the simple, single-bay mortuary chapel in the graveyard at An Spidéal (Spiddal) dated 1776 and the single-cell barn Roman Catholic church of Saint Corban's in Killeen (c.1800) which has Y-tracery, stained

(fig. 44)
MARTIN MORTUARY CHAPEL
Spiddle West
An Spidéal (Spiddal)
(1776)

Stephen Martin erected this mortuary chapel in 1776 in the old graveyard at An Spidéal.

glass and other decorative features ***(fig. 44)***. St Lawrence's Catholic church (c.1760) in Lissanard West is now a farm store but retains the remains of Y-tracery and stained glass. Another former eighteenth-century church is Saint Kerrill's in Gorteen (1796); the lancet-headed entrance is a detail that announces that this derelict building was once a place of worship.

Several multiphase Church of Ireland churches have identifiable eighteenth-century features. Saint Matthew's Church of Ireland church at Glenloughan, near Ballinasloe, has a two-bay nave, pointed-arch windows and Y-tracery, and was built c.1700; the tower was added in 1820 and the chancel and sacristy c.1900 ***(fig. 46)***. The tower is a distinctive

MARTIN MORTUARY CHAPEL

(fig. 45)
PRESENTATION CONVENT
Presentation Road
Galway
(1748)

This classical building with a pedimented three-bay breakfront was built as a charter school. Later it served as a military barracks and a fever hospital, before standing empty for a period. The Presentation Sisters moved into it in 1819.
Courtesy of Galway City Council

(fig. 46)
SAINT MATTHEW'S CHURCH OF IRELAND CHURCH
Glenloughaun
(c.1700, c.1820 and c.1900)

The nave of Saint Matthew's church was built around 1700. The tower was added by the Board of First Fruits in the early nineteenth century and the chancel about 1900.

design common to churches funded by the Board of First Fruits, a body that assisted the building and repair of Church of Ireland churches. The Board of First Fruits tower and the plinth of the nave are all that remains of Monivea Church of Ireland church (1759). The nave roof collapsed in 1955 and the south-east corner of the bell tower was removed by a lightning strike in 1979. Saint John the Baptist Church of Ireland church in Deerpark is another multi-period ruin with an early eighteenth-century tower while the nave dates from c.1830.

interesting mausolea and monuments to be seen around the county include the impressive Trench Mausoleum, near Woodlawn, and the

(fig. 47)
TRENCH MAUSOLEUM
Moneyveen
Woodlawn
(c.1790)

Frederick Trench built this mausoleum, one of the largest in Ireland. His tomb lies in the tower that stands at the centre of a circular enclosure with crenellated walls. Each crenellation has a pointed-arch opening with a limestone plaque underneath.

NIAH

pyramidal-topped cenotaphs on Árainn, overlooking the harbour at Cill Rónáin ***(figs. 47-8)***

By the end of the eighteenth century, the development of County Galway's architectural heritage had been modest. Fashionable modes found expression in city buildings and country houses but they were few in number and unremarkable in scale. Much of the domestic construction was vernacular but functional structures such as mills and churches incorporated aspects of contemporary architectural design with the traditional building styles. Social upheaval, prosperity, famine and extended government control in the nineteenth century would variously see a significant growth in building and infrastructure in the county.

TRENCH MAUSOLEUM

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(fig. 48)
CILL ÉINNE (Killeany)
Árainn (Inis Mór)
(c.1753)

This group of three cenotaphs stands on a hillside close to Killeany Lodge and overlooking the harbour at Cill Rónáin. They are dedicated to the memory of members of the Fitzpatrick family who died between 1709 and 1754.

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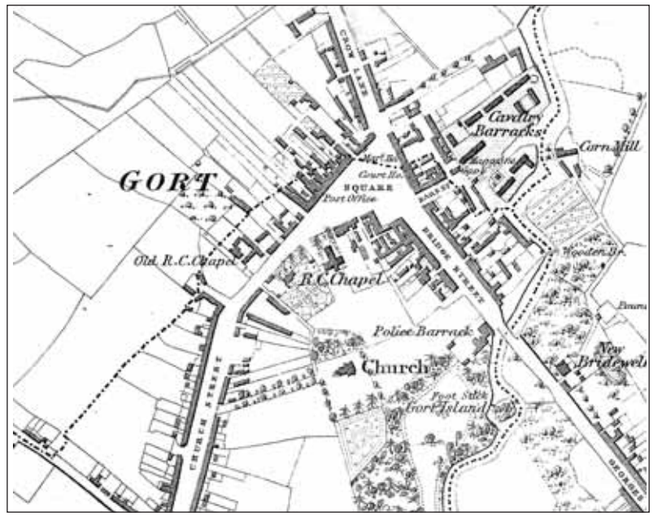
CILL ÉINNE (Killeany)

This plaque reads: 'Pray for the soul of Denis Fitzpatrick who dyed the 28[th] day of December 1753 aged 23 years'.

The Nineteenth Century



(fig. 49)
GORT

Ordnance Survey map shows the town of Gort as it was in 1841.
Reproduced courtesy of Trinity College Dublin

The early nineteenth century was a period of economic growth and population increase. It was also a time of considerable urban development in which local landowners influenced the layout of the streets and the design and construction of the buildings. Such was the case in Gort where a vibrant market town was developed under the direction of the Vereker family of Lough Cutra. The relative spaciousness of Gort's Market Square and the width of the surrounding streets make a contrast with the more intimate layout of a medieval town such as Athenry ***(fig. 49)***.

During this period, the terraces of houses along two sides of the triangular Market Square were built and although the details of the buildings differ, there is continuity in the streetscape with their dark pitched roofs and the use of Georgian proportions in the fenestration. Features such as the Gibbsian surrounds on doorways, tripartite timber sash windows, chimneystacks on party walls and the irregular height of the buildings add variety to the streetscape. The ground floors of many of the houses have been converted into shops but the retention of architectural features, especially on the upper storeys, contributes to making this an important nineteenth-century market square ***(fig. 50)***.

(fig. 50)
BRIDGE STREET
Gort
(c.1860)

Gort is notable for its streets of fine three-storey houses.

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(fig. 51)
MARTELLO TOWER
Esker (Longford by.)
Banagher
(c.1810)

The Martello tower on the Shannon at the Galway end of the bridge at Banagher was one of a series built during the Napoleonic era to discourage a French invasion at a time of tension between Britain and France.

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(fig. 52)
DÚN ÁRANN
Eochaill (Oghil)
Árainn (Inis Mór)
(c.1804)

This Napoleonic-era fortress on Árainn comprises a rectangular tower and a lighthouse within a walled compound and stands prominently at the highest point of the island.

Prosperity returned to Galway city as the Napoleonic wars brought economic opportunities - and potential danger - to the region. Martello towers and other defensive structures were constructed in strategic locations including island and inland sites ***(figs. 51-2)***. At the same time, demand for Irish beef, wool and wheat grew and a new breed of industrialists took advantage of the opportunities it presented. They harnessed the fall and rapid flow of the River Corrib as a potential source of power and, between 1790 and 1820, the number of flour mills in Galway expanded from two to twenty-three ***(fig. 53)***. Multi-storey warehouses with rows of small windows in grey limestone walls were built on narrow streets in Galway city; fine craftsmanship is evident around the windows, doors, carriage arches, eaves and other architectural features of these distinctive buildings.

Work on improving access and shelter in Galway Harbour began in 1822 with a project that became known as Nimmo's Pier ***(fig. 54)***. It was designed by Alexander Nimmo to facilitate the Claddagh fishing fleet at low tide.

FISH MARKET, GALWAY,
c.1890

The quay in Galway, with small boats in the foreground, and trading ships behind the buildings. The Spanish Arch, part of the medieval city defences, is right of centre, and the precarious precursor of the William O'Brien Bridge crosses the Corrib.
Courtesy of the National Library of Ireland

(fig. 53)
ISLAND HOUSE
Gaol Road
Galway
(c.1840)

This former flour mill stands at an offshoot of the Eglinton Canal. Its symmetrical elevation, with flanking lower blocks, makes it distinctive.

The pier is a structure of outstanding engineering, which retains original mooring bollards and has finely cut, sloping ashlar stonework on the seaward face of the pier. The same year Nimmo was appointed engineer to the Western District, which included Connemara, and there followed a period of intense work prior to his untimely death, at the age of forty-nine, in 1832. He designed and supervised the construction of piers and harbours along the Galway coastline and commenced the road improvement scheme between Oughterard and Clifden. He established a base in Maam, where he built a house with offices and stores overlooking his bridge spanning the Bealnabrack River.

The challenge that faced Nimmo and his team was evident in the writer Maria Edgeworth's description of the bridle track that predated the new road. In 1833, she wrote about encountering one of the many boggy sections on a trip from Oughterard to Ballynahinch Castle: 'The horses, the moment they set their feet upon it, sank up to their knees and, whipped and spurred, struggled and floundered, and the carriage, as we inside passengers felt, sank and sank.' Local people came to the aid of her party. She added, 'We had continually seen, to increase our sense of vexation, Nimmo's new road looking like a gravel walk running often parallel to our path of danger, and yet for want of being finished there it was, useless and most tantalising.' In 1833, a year after Nimmo's death, only one short stretch of road awaited completion.

During the 1820s Nimmo built harbours from Leenane Pier to Kinvara, and on the Aran Islands. He had an unerring eye for selecting the most suitable site in relation to the tides, winds and need for shelter and so most of these structures are still in use. His work on the harbour in Roundstone led to the development of this popular fishing village. A quay was built in 1822 with walls of rough local granite blocks; the coping stones of hewn limestone were shipped over from the Aran Islands. On a flight of granite steps down the face of the wharf, one step of limestone has been inserted to identify the half-tide mark as a guide for fishermen.

While the original quay was under construction, Nimmo purchased the lease of some land at his own expense and set about establishing a village on the steep slope. Within a few years, the village took shape and, as the buildings took the natural features into account, an interesting and unique streetscape was created. It is also notable that many of the houses dating from the 1820s to the 1840s were of two storeys; John Nimmo, brother of Alexander, who lived here from 1826 to 1844,

NUNS' (SUGAR) ISLAND, GALWAY

This Lawrence view emphasises the ubiquity of water in Galway city centre. Branches of the Corrib run each side of Nuns' Island, feeding the large mills. A millrace runs along the right hand side of the photo.
Courtesy of the National Library of Ireland

(fig. 54)
NIMMO'S PIER
Claddagh Quay
Galway
(c.1830)

Alexander Nimmo designed and gave his name to this long pier that thrusts out into Galway Bay at the Claddagh. It has battered limestone walls that give it protection against the Atlantic.

ROUNDSTONE,
c. 1900

This Lawrence photograph shows the village and harbour established by Nimmo from 1826 onward, with Saint Mary's church on the horizon, the Presbyterian church, now gone, to its right, and the Dominican monastery at the coast.
Courtesy of the National Library of Ireland

(fig. 55)
CLIFDEN HARBOUR
Clifden
(1822-31)

John D'Arcy (1785-1839), founder of Clifden, insisted on the construction of this quay as a relief work. It was designed by Alexander Nimmo.

(fig. 56)
JOHN D'ARCY TOMB
Christ Church
Sky Road
Clifden
(1839)

John D'Arcy's unusual but humble tomb at Clifden overlooks the town he founded.

NIAH

(fig. 57)
JOHN D'ARCY MONUMENT
Clifden
(c.1840)

The monument erected by the people of Clifden to the founder of their town. Its setting, on the top of a hill to the south-west of the town, is an ideal vantage point for viewing D'Arcy's creation.

gave a grant to every man who built a house with an upper storey.

The growth of Clifden was also influenced by this active period of infrastructural development in Connemara. The town was established by John D'Arcy (1785-1839) and grew rapidly from 1822 until the Great Famine in 1845-9. In 1822 there were a few cabins and one house at the site; within twenty years there was a prosperous town with a pier, roads and employment. Clifden Quay was started as a relief work in 1822 on the insistence of D'Arcy but was not completed until 1831 ***(fig. 55)***. On the quayside is a warehouse built to complement the trade passing through the harbour. Access to the harbour was always limited due to the shallowness of the channel, which is now largely used by pleasure craft. D'Arcy stipulated that all of the houses in the town were to be painted and whitewashed every year. This gave the town a smart appearance. By the late 1830s, there were thirty shops, a bridewell, a courthouse and a population of 2000.

Elsewhere in the county there was a major drive to strengthen the maritime infrastructure, with the construction of dozens of piers and the provision of lighthouses and coastguard stations to make navigation safer and to safeguard tax revenues ***(figs. 58-62).***

The Eglinton Canal (1848-52), linking Lough Corrib to Galway Bay, also provided work at a critical time ***(figs. 64-5)***. For centuries, a series of sharp rapids had made this link impassable to all but small boats and improved access had long been the ambition

(fig. 58)
ANNAGHDOWN QUAY
Annaghdown
(c.1875)

This quay, on the shore of Lough Corrib, is of rubble limestone and widens at the end that faces into the lake. It served fishermen and the transport of goods around the lake.

NIAH

(fig. 59)
CÉIBH BHEARNA (Barna Quay)
Freeport
Bearna (Barna)
(c.1820)

This fine quay was built in 1820, perhaps by Nimmo, and the revetment was added about 1900.

(fig. 61)
MUTTON ISLAND LIGHTHOUSE
Mutton Island
Galway Bay
(1817)

The diminutive lighthouse on Mutton Island has an integral keeper's house and a later second house, forming an interesting and visually appealing group.

NIAH

NIAH

(fig. 60)
Inis Oírr
(1857-8)

This well wrought granite lighthouse, with keepers' houses, standing on the south side of Inis Oírr and built in 1857, was designed by George Halpin Junior. He was also responsible for the lights on the nearby Oileán Iarthach (Rock Island), and Fastnet Rock.

NIAH

NIAH

(fig. 62)
BALLINTLEVA (Moycullen By.)
(c.1890)

One of a group of coastguard stations on the coast of Connemara lies ruined at the landward end of this well detailed pier at the east side of Casla Bay.

(fig. 64)
EGLINTON CANAL
Townparks (Rahoon par.)/Townparks (St Nicholas' par.)
Galway
(1848-52)

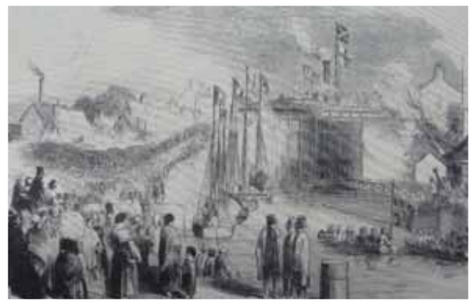
One of the many waterways of Galway City, the Eglinton Canal was constructed in the middle of the nineteenth century to provide a safer alternative to the River Corrib.

(fig. 63)
SALMON WATCH HOUSE
Townparks (St Nicholas' par.)
Galway
(c.1870)

An Italianate watch tower was built on the side of the River Corrib in Galway to protect the fisheries. It was later in use as a fisheries museum and is accessed by a footbridge off William O'Brien Bridge.

(fig. 65)
OPENING OF THE EGLINTON CANAL

The Earl of Eglinton opened the canal named after him on 28th August 1852. Samuel Ussher Roberts of the Board of Works was the engineer. Illustration from the *Illustrated London News*.



(fig. 66)
CEANNT STATION
Station Road
Galway
(1851)

The noted architect J.S. Mulvany was responsible for Ceannt Station, a classical design animated by alternating recessed and advanced bays, with a canopy covering the recessed entrance. The heavy cornice to this low building gives it a somewhat oppressive character.

MEYRICK HOTEL
The badge of the Midland Great Western Railway of Ireland, on a jamb of the marble fireplace in the foyer of the Meyrick Hotel.

of promoters of various navigation schemes. Commenced under the direction of Board of Works engineer and architect, Samuel Ussher Roberts (1821-1900), it was constructed of local limestone and is just over one kilometre long with two locks. Though well designed and expertly constructed, the canal never successfully competed with the railway and, as time went on, with road transport. By the 1950s low bridges were built across the canal, obstructing navigation.

The railway line between Galway and Dublin was completed in 1851 by the Midland Great Western Railway Company (MGWR). The private companies that developed the railways also designed and built stations and associated buildings to a high standard to reassure passengers that rail travel was safe and respectable. Ceannt Station, off Eyre Square in Galway, was designed by an established Irish architect, J.S. Mulvany (1813-70), and was built in the classical style of public buildings ***(fig. 66)***. The handsome building runs parallel to the railway platform, which gives the small station a grandeur befitting an important city rail terminus.

(fig. 67)
MEYRICK HOTEL
Eyre Square
Galway
(c.1855)

Mulvany also designed this very large railway hotel that dominates the east side of Eyre Square.

(fig. 68)
BALLINASLOE RAILWAY STATION
Station Road
Ballinasloe
(1851)

George Wilkinson, better known for workhouse buildings, designed the station complex at Ballinasloe in his trademark Tudor Revival style. The unusually tall and decorative grouped chimneystacks punctuate the building's strong horizontal emphasis.

Mulvany also designed the monumental Meyrick Hotel in Eyre Square for the MGWR ***(fig. 67)***. In the 1850s the number of trans-Atlantic ships docking in Galway Harbour was increasing and the company hoped that their railway to Dublin would become a recognised section of the route between North America and Britain. The hotel was designed to accommodate an influx of passengers which, however, never materialised in the numbers the company had planned for.

In contrast to the classicism of city stations, the design of country stations tended to be in some form of Gothic or Tudor Revival style to emulate familiar town structures such as churches and schoolhouses. The ornate central section of the station building in Ballinasloe is attributed to George Hemans, an experienced railway engineer employed by the MGWR, and has attractive detailing around the windows, in the moulding under the eaves and in the stone chimneys ***(fig. 68)***. George Wilkinson, who had been architect to three railway companies after he retired from the Poor Law Commission in 1855, was engaged in 1859 to extend this station.

NIAH

(fig. 69)
ATHENRY RAILWAY STATION
Station Road
Athenry
(1851)

Athenry's railway station is a particularly fine complex of buildings executed in cut limestone and brick. The station house has a more human scale than those at Galway or Ballinasloe and the brackets to the platform canopy add decorative whimsy.

ATHENRY RAILWAY STATION

Detail of bracket under canopy.

(fig. 70)
COUNTY GALWAY VEC
Station Road
Athenry
(c.1870)

This former railway hotel displays excellent details in carved stone and wood, and classical-style in its pedimented gables.

(fig. 71)
BALLYNAHINCH RAILWAY STATION
Cloonbeg

The signal cabin at Ballynahinch, on the now disused Galway to Clifden railway line, photographed c.1900.
Courtesy of the National Library of Ireland

Stations, waiting rooms and associated hotels were carefully designed, while the bridges and viaducts often demonstrate superb stone masonry. At the same time railway engineers developed sophisticated techniques in tunnelling and land-cutting ***(figs. 69-71)***.

NIAH

(fig. 72)
BANAGHER BRIDGE
Esker
(1841-3)

Designed by Thomas Rhodes of the Shannon Commissioners and built by William MacKenzie, the six-arch Banagher Bridge stands at one of the ancient crossing points of the River Shannon, replacing a seventeen-arch structure of c.1690.

(fig. 73)
SALMON WEIR BRIDGE
Gaol Road/Waterside/
Newtownsmith
Galway
(1818)

This fine seven-arch bridge was built to connect the old gaol, at the site of the present Catholic cathedral, with the courthouse. The weir beyond, constructed between 1952 and 1959, is the largest in Ireland.

NIAH

(fig. 74)
ARDBEAR BRIDGE
Ardbear
(c.1820)

This bridge of two widely spaced arches is situated at the entrance to the tidal Ardbear salt lake. It is of a type common in Connemara that incorporates a causeway and was designed to open up the district south of Clifden.

During the nineteenth century some fine classical multi-arched bridges were erected. The Salmon Weir Bridge in Galway, built to link the city gaol with the courthouse, was built in 1818 and the not dissimilar bridge over the Shannon at Banagher, connecting Galway and Offaly, was built in 1841-3 ***(figs. 72-3)***.

Many bridges and causeways were built through Connemara espically over inlets ***(figs. 74-5)***.

(fig. 75)
GLENCOAGHAN/ BALLINAFAD
(c.1830)

This picturesquely sited bridge spans the Owenmore or Ballinahinch River at a stretch called 'The Canal' on what was originally known as the 'New Centre Connemara Road' designed by Alexander Nimmo. It displays a variety of stone-working types and unusual short buttresses.

NIAH

(fig. 76)
WILLIAM STREET, GALWAY

This view shows the centre of Galway's shopping district, which is also the heart of the medieval city. The corner of Lynch's Castle is visible at left. 'Zerep' has two medieval plaques highlighted in colour and 'Powell & Sons' on the right is of similar date. Lynch's Castle stands on the conor at left foreground. Happily, all of these buildings are in use today.

F. O'DEA
Main Street
Kinvara
(c.1850)

NIAH

(fig. 77)
HALIFAX BANK
19 Eyre Square
Galway
(1863)

The former National bank in Galway is to a design of William Caldbeck in the typically Italianate style of bank buildings of its era, with elaborate entrances enhanced by carved human heads.

NIAH

Many of the buildings of the county's urban areas were constructed in the nineteenth century. Commercial buildings, such as shops and public houses, as well as market buildings and town halls date to this era and form the familiar streetscapes with which we are familiar ***(figs. 76-81)***.

(fig. 78)
O'CONNELL'S
Eyre Square
Galway
(1862)

O'Connell's public house has a frontage typical of the latter half of the nineteenth century: relatively large display windows and canted entranceways with ornate gold lettering to the fascia.

NIAH

(fig. 79)
T. LALLY
Market Square
Gort
(c.1840)

T. Lally's has a modest timber shopfront with simply divided display windows. Metal bars protected the glass on market days.

NIAH

(fig. 80)
THE CRANE HOUSE
Market Square
Gort
(c.1880)

Gort has retained its crane house, a building containing the machinery that operated a weighbridge during the late nineteenth and early twentieth centuries.

(fig. 81)
TUAM TOWN HALL
Market Square/High Street
Tuam
(1884)

Tuam's town hall illustrates the growing importance of municipal organisation towards the end of the nineteenth century. The tower stands at the junction of two of Tuam's main streets.

(fig. 82)
GALWAY COURTHOUSE
Courthouse Square
Galway
(1812-15)

Galway Courthouse is a formidable structure designed by Richard Morrison. Its stands across the Corrib from the site of the former County Gaol, the latter's site now occupied by the city's cathedral. The heavy cornice to the Doric portico bears lion masks over the columns and the panels to the flanking bays are sculpted with the scales of justice.

The expansion of government policing led to the construction of courthouses, bridewells and barracks for the County Police, established in 1822, later renamed the Royal Irish Constabulary. Courthouses were generally built in the prevailing classical style. Galway courthouse (1812-15) is an imposing building designed by Richard Morrison and built on the site of the former Franciscan abbey ***(fig. 82)***. The Doric portico has an unusually heavy entablature, which helped to create an image of importance and severity. It achieved the desired result; James Hardiman reported that when the building opened for two judges of the assize, 'Justices Fletcher and Osborne... pronounced a handsome and well-merited eulogium on the gentlemen of the county, for so unequivocal and splendid a testimonial of their high respect for the laws, and of their anxiety for the due and orderly administration

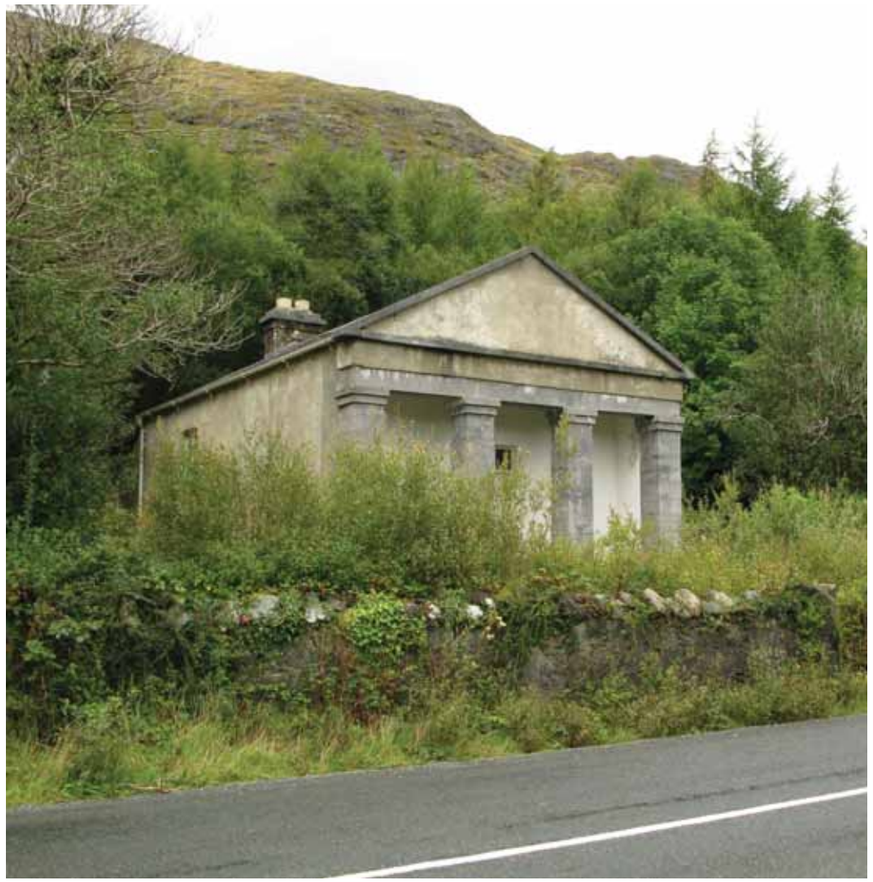
(fig. 83)
GORT COURTHOUSE
Market Square
Gort
(c.1815)

One of the finest urban public buildings in County Galway, the courthouse at Gort has an arcaded façade in the manner of a market house, with an open vestibule. The breakfront to the first floor lines up with the jambs of the arched recesses of the ground floor.

LOUGHREA COURTHOUSE
Fairgreen
Loughrea
(c.18150)

NIAH

of public justice.' The substantial carving of the royal coat of arms, which had been placed on top of the portico, was removed after Independence and re-erected in the grounds of the university. Other courthouses are more modest in design, those in Gort and Maam being particularly notable ***(figs. 83-4)***.



(fig. 84)
MAAM COURTHOUSE
Moneenmore
(c.1870)

Close to Alexander Nimmo's bridge and former office at Maam is this diminutive temple-style courthouse of rather severe appearance.

NIAH

Classical design was also used in bridewells and police stations ***(figs. 85-6)***. The façades of these functional buildings were usually sombre. However, the exterior of the bridewell in Ballinasloe (c.1840) is distinguished by cut-stone dressings, a Diocletian window and pedimented breakfront to the front façade.

(fig. 85)
BALLINASLOE COURTHOUSE AND BRIDEWELL
Society Street
Ballinasloe
(c.1840)

The courthouse at Ballinasloe is a typical provincial type, designed by William Caldbeck. It is enhanced by its recessed openings with their varied timber windows. An accompanying bridewell is visible at the left of the photograph.

(fig. 86)
WOODFORD
(c.1800)

The former bridewell at Woodford is modest in scale and its façade is rather domestic in character.

(fig. 87)
SAINT BRIGID'S HOSPITAL
Church Street
Ballinasloe
(1833)

Ballinasloe's former mental hospital was designed in a classic X-plan, influenced by the 'panoptic' prison concept. The governor, his family and the warders occupied a central block, off which radiated the wings, from which they could monitor and administer life within the institution, all traffic having to pass through the centre block. The complex at Ballinasloe was executed by William Murray, based on an earlier design by Francis Johnston.

Institutional buildings were also constructed to assist the sick and destitute. Saint Brigid's Hospital in Ballinasloe (1833) is an especially fine public building designed by William Murray and based on an earlier design by renowned Irish architect, Francis Johnson (1760-1829) ***(fig. 87)***. The plans for this classical-style building were influenced by the 'panoptic' prison concept: the governor, his family and staff would have lived in the elegant five-bay entrance block with a breakfront that rises into the cupola. From there the wings for patients radiated out, allowing the activity of the institution to be viewed from the middle block; access from one wing to the other was only possible by passing through the centre. Like other buildings in Ballinasloe, it was constructed of local limestone, which is hard and of very good quality and takes carving very well.

(fig. 88)
SAINT BRENDAN'S HOSPITAL
Knockanima
(1842)

Loughrea's former workhouse, now a hospital, lies at the east side of the lake that gives the town its name. The long range in this photograph shows the main block, with higher two-bay double-gable ends.

The Poor Law Act of 1838, by which property owners were to support the local people who were destitute, led to the construction of workhouses throughout the country ***(figs. 88-90)***. The English architect, George Wilkinson (1814-90), was appointed as architect to the Poor Law Commissioners in 1839 and within eight years, 130 workhouses had been built around Ireland to a standard design in a Tudor domestic idiom with picturesque gabled entrance buildings. Inside, however, the workhouses were uninviting, with earthen floors, whitewashed unplastered walls and platforms instead of beds. The main buildings were usually three or four storeys

(fig. 89)
GORT WORKHOUSE
Ennis Road
Gort
(1848)

The master's house at Gort displays the Tudor Revival style associated with Irish workhouse complexes. Under the label-moulding is inscribed the date of foundation.

NIAH

(fig. 90)
PORTUMNA UNION WORKHOUSE
Portumna
(c.1850)

Portumna's workhouse remains complete, although many of the buildings are in need of repair. It was one of the last such complexes, being built after the Great Famine of the 1840s, and was intended to accommodate 600 people.

high with segregated accommodation for men and women. The central blocks were in an H-shaped plan with communal chapel, dining halls and other facilities. The entrance lodge was separate from the main building, as were the infirmary and fever wards. As the Great Famine worsened, workhouses became dangerously overcrowded. Clifden Workhouse was designed to have 300 residents but in 1847 there were 800 people in it. Further accommodation was added and fever hospitals were built. Additional plainer workhouses were built until as late as 1853. Many of the workhouses have since been adapted for use as hospitals or other public functions. In Portumna (1852), some sections of the workhouse complex are used for storage by the County Council but internal features still survive, including the low platforms on which the residents slept ***(fig. 90)***. The workhouse at Mountbellew, another of the late workhouses (1852), became one of the early rural vocational schools in Ireland in 1932.

PORTUMNA UNION WORKHOUSE

(fig. 91)
NATIONAL UNIVERSITY OF IRELAND, GALWAY
University Road
Galway
(1846-50)

Christ Church College, Oxford inspired John B. Keane's design of Galway's university quadrangle, the 'Gothick' theme seen in corner turrets, pinnacled buttresses and multifoil window forms.

The aula maxima has an ornate traceried five-light window.

(fig. 92)
YEATS COLLEGE
College Road
Galway
(1815)

This former Erasmus Smith school, by Richard Morrison, replaced one of 1699 that stood at the site of Galway Courthouse. It is notable for its H-plan, classical details and good quality limestone doorway and panelled mullioned windows.

The construction of the university buildings in Galway was one of the projects that employed hundreds of workers at the height of the Great Famine. The Gothick (rather than Gothic Revival) quadrangle (1846-50) was designed by John Benjamin Keane (d.1859) who had trained at the Board of Works and was, at one stage, an assistant to Richard Morrison ***(fig. 91)***. It is loosely based on the renowned Gothic architecture of Christchurch College, Oxford. The courtyard is overlooked by the impressive Aula Maxima, numerous turrets and the bell tower, which is loosely modelled on Tom Tower, also at Christ Church. Economies are evident in the construction of the quadrangle: niches, pinnacles and other features shown in the architectural drawings of the west elevation published in 1848 were omitted in the execution.

The establishment of schools prior to the Education Act of 1831 was left to landlords, and religious or other bodies. The Yeats College in Galway (1815), built as a grammar school by the Erasmus Smith Trust, was one of the grandest of these schools ***(fig. 92)***. It was designed by Richard Morrison and has a classical façade with elegant details such as the tripartite Diocletian windows on the end bays.

(fig. 93)
ESKER NATIONAL SCHOOL
Esker
(1858)

Just west of Banagher Bridge is this estate-built national school in the Tudor Revival style. A pleasant appearance achieved by the use of slightly different colours of limestone.

(fig. 94)
LEAM NATIONAL SCHOOL
Leam East
(1877)

This modest rural school was at one time used as a church. It stands close to the Quiet Man Bridge.

Schools continued to be built by private bodies and individuals but after 1831 the national school system gave rise to a comprehensive programme of school construction in parishes around the county ***(figs. 93-6)***. They were usually small and domestic in scale and appearance, which allowed them to merge pleasantly into the landscape. They were also built to standard designs that changed little over the decades: they were one, two or three-roomed buildings; windows were generally in the Georgian pattern and were set high in the walls to allow light in but not to distract the children by allowing them to see outside; and there were usually separate entrances for the boys and girls. Many of these schools have since been converted into private houses.

(fig. 95)
TOBERROE NATIONAL SCHOOL
Toberroe West
(1888)

One of the larger rural schools in County Galway, this example is enhanced by the retention of its timber windows.

(fig. 96)
KILTARTAN GREGORY MUSEUM
Kiltartan
(1892)

This former school was designed by Francis Persse, brother-in-law of Sir William Gregory who commissioned it. Distinctive character is provided by the use of red brick and terracotta, and the whole is enhanced by the varied forms of the building's parts.

(fig. 97)
LETTERFRACK INDUSTRIAL SCHOOL
Letterfrack
(1887)

This industrial school has some good limestone details. However, the institution, established by the Christian Brothers, developed an appalling reputation for the mistreatment of the boys in its care. Closed in 1973, it is now in community use.

NIAH

(fig. 97)
OLD MONASTERY HOTEL
Letterfrack
(c.1849)

In Letterfrack, the Christian Brothers built a large, two-storey industrial school for boys in 1887. This gained notoriety for the mistreatment of children sent there and the institution was closed in 1973. It is now used for local community development and educational purposes. Its austere appearance has been softened by the use of colour on the front elevation that highlights the architectural features, including the gable-fronted end bays, limestone quoins and window architraves ***(figs. 97-8)***.

(fig. 98)
LETTERFRACK INDUSTRIAL SCHOOL WORKERS' HOUSES
Letterfrack
(c.1850)

In the 1840s-50s at Letterfrack James and Mary Ellis established a shop, school, dispensary, temperance hotel, and this row of workers' houses. They became part of the industrial school and were used for teaching crafts and trades.

NIAH

NIAH

(fig. 99)
SAINT JOSEPH'S CONVENT
Saint Brigid's Avenue
Portumna
(1891-3)

Saint Joseph's is a classic example of a late nineteenth-century convent. The Tudor-arch windows, advanced end bays, and integral chapel are all typical, and the contrast between limestone and yellow brick, and ornate treatment of openings, gives aesthetic appeal.

(fig. 100)
CONVENT OF MERCY
Cross Street
Loughrea
(c.1880)
This large convent building was designed by J.J. O'Callaghan in the typical Gothic Revival style of the period. It has some fine sculpted details to its entrance porch.

Convents are a strong feature of the expansion of the Catholic Church in the later nineteenth century. Saint Joseph's (1891-3) in Portumna is a very good example, enhanced by the contrast between its limestone walls and brick dressings ***(fig. 99)***.

Church buildings in the nineteenth century were supported by donations from all sectors of the community, from the wealthy landowners to the very poor and, later, from Irish emigrants abroad. As time went on, the churches became more elaborate. The simple barn-style, single-cell churches were replaced by larger churches, many placed on prominent sites and incorporating the confident features of the Gothic Revival. High-quality timber roofs were constructed and stained-glass windows were added as money became available. Fine examples of twentieth-century stained glass can also be found in many nineteenth-century churches around Galway.

(fig. 101)
SAINT COLMAN'S CHURCH
Ballybranagan
Kinvara
(1819)

Named after a local sixth-century saint, Saint Colman's is one of the earliest post-Reformation Catholic churches in the county. The effect is of a building rooted in the domestic scale and style of dissenter churches. The bell tower dates to 1845.

SAINT COLMAN'S CHURCH

South elevation.

SAINT COLMAN'S CHURCH

NIAH

(fig. 102)
SAINT PATRICK'S CHURCH
Dún Uí Mhaoilíosa
Rinmore
(c.1880)

The garrison church at Renmore Barricks presents an appealing combination of polychromatic brick and well crafted limestone, in a pleasant setting.

CATHEDRAL OF THE ASSUMPTION

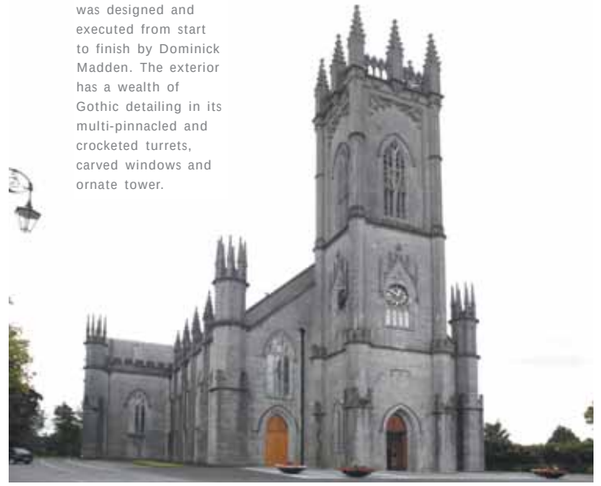
Ceiling boss in the form of a male human mask.

CATHEDRAL OF THE ASSUMPTION

The interior is dominated by clustered limestone piers supporting delicate moulded ribs and elaborate bosses, many in the form of masks.

(fig. 103)
CATHEDRAL OF THE ASSUMPTION
Bishop Street
Tuam
(1827-1834)

Tuam's Catholic cathedral, one of the Ireland's finest, was designed and executed from start to finish by Dominick Madden. The exterior has a wealth of Gothic detailing in its multi-pinnacled and crocketed turrets, carved windows and ornate tower.



(fig. 104)
FRANCISCAN CHURCH
Saint Francis Street
Galway
(1849)

Galway's Franciscan church, very much part of the streetscape, is the work of James Cusack. It is entered through a particularly fine Doric portico, the theme carried into the explicitly Classical interior, culminating in a Corinthian reredos under a dome.

FRANCISCAN CHURCH

FRANCISCAN CHURCH

Carved angel over one of the stoups in the façade.

There was a great boom in church-building following Catholic Emancipation in 1829 and this can be seen in a spectacular way in the cathedral town of Tuam. The Cathedral of the Assumption is an outstanding example of the Gothic Revival style with consistency of design, boldness of detail and high-quality stone carving ***(fig. 103)***. It was a remarkable achievement given that the architect, Dominick Madden, left Tuam following a disagreement and construction continued for a period without the supervision of an architect. It was started in 1827 and the roof was completed in 1834. The east end is a particularly complex composition with a rectangular chancel flanked by minor chapels. Inside is the splendid five-light window, The Virgin and the Four Evangelists by Michael O'Connor. The interior is made spacious by the use of slender, octagonal, limestone columns, which support the complex rib system of the vaulting.

SAINT MICHAEL'S CHURCH

The ceiling of Saint Michael's Church has intricately carved timber arched trusses and ornate light fittings.

(fig. 105)
SAINT MICHAEL'S CHURCH
St Michael's Square
Ballinasloe
(1852-8)

J.J. McCarthy was commissioned in 1846 to design the larger of Ballinasloe's two Catholic churches. The parish priest changed horses during the project by calling in A.W.N. Pugin, leading McCarthy to repudiate the final product.

(fig. 106)
SAINT TERESA'S CHURCH
Ballylara
Laban
(1856)

The church at Laban has been heavily modernised, but its impressive baldachino remains intact.

Details of carved lions and swans to feet of columns of baldachino.

(fig. 107)
SAINT MARY'S CATHEDRAL
Galway Road
Tuam
(c.1170-1863)

The oldest parts of Saint Mary's are the ornate chancel arch (c.1170) of the Romanesque cathedral (see fig. 5) and the early fourteenth-century chapter house to its east. This view shows the later cathedral by Sir Thomas Deane, built on the site of the ancient nave.

SAINT MARY'S CATHEDRAL

Detail of the clerestory of the nineteenth-century nave.

SAINT MARY'S CATHEDRAL

Some time before 1312 a three-bay 'retro-choir' was built behind the chancel of the Romanesque cathedral. It in now in use as the chapter house and has rare Italian marquetry choir stalls. The choir and chancel join awkwardly; beyond is the later cathedral.

Three periods of development are evident in Saint Mary's Church of Ireland Cathedral in Tuam. The magnificent Hiberno-Romanesque chancel arch dates from the twelfth century when Tuam was established as an archdiocese ***(see fig. 2)***. The arch is the widest in Ireland and is in very good condition. The east section of the building dates from the fourteenth century and retains features such as buttresses,

(fig. 108)
WOODLAWN CHURCH
Killaan
Woodlawn
(c.1875)

The chancel and vestry projections of this church are typical features of late nineteenth-century Church of Ireland churches. The building forms part of the Woodlawn estate.

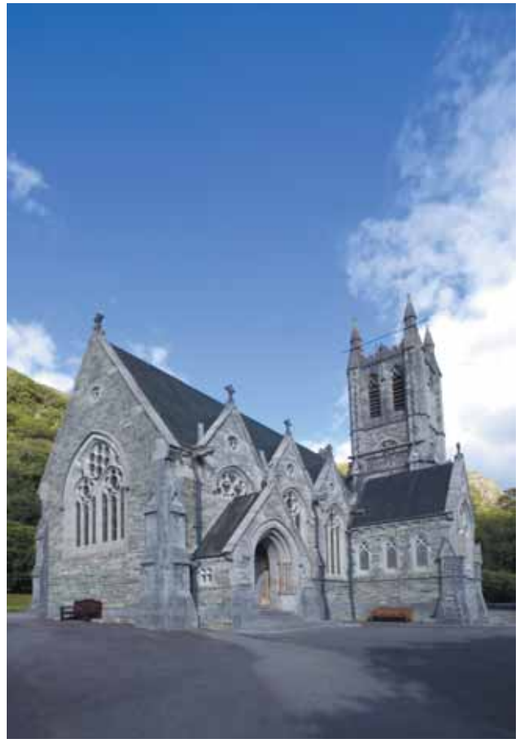
(fig. 109)
SAINT JOHN THE BAPTIST CHURCH
Church Lane
Eyrecourt
(1867)

Eyrecourt's Church of Ireland church is by William Martin. The ornate porch and the false transepts are of particular interest, and the two-stage tower at the north-west was left unfinished. The arms of the Eyre family are set into the gable above the chancel window.

machicolations and crenellations ***(fig. 107)***. The wide pointed windows have tracery, which was possibly restored in the eighteenth century. The main body of the church was designed by Thomas Newenham Deane, who commenced workined in 1861 and it was completed in 1878. The tower and spire rising over the rusticated limestone of the walls are an adaptation of St Patrick's Cathedral tower and spire in Dublin.

SAINT JOHN THE BAPTIST CHURCH

Detail of the colonettes to the porch canopy.



(fig. 110)
KYLEMORE CHURCH
Pollacappul
(1877-81)

To the east of the famous Kylemore Abbey is what has been described as a cathedral in miniature. Designed by James Fuller, it is one of the great buildings of the Gothic Revival in Ireland. Its interior displays the finest craftsmanship in stone and marble.

Three Church of Ireland churches of special mention were erected by landed families. The prolific Trench family, builders of Woodlawn House and demesne, sponsored a church (c.1875) possibly designed by James F. Kempster, County Surveyor for the East Riding of Galway ***(fig. 108)***. In the village of Eyrecourt the Eyres built the church of Saint John the Baptist (1867) which has many ornate features and private access for the family from their demesne ***(fig. 109)***. Perhaps the most splendid of the estate churches is that at Kylemore, designed by James Franklin Fuller ***(fig. 110)***. It is a miniature cathedral in form and layout and considered to be one of the more accomplished works of the Gothic Revival in Ireland. Highly skilled craftsmanship is evident in the exquisite ornate detailing including the varied forms of tracery in the window openings and the sculpted spouts.

(fig. 111)
HENRY MAUSOLEUM
Lemnaheltia
Kylemore Abbey
demesne
(1874)

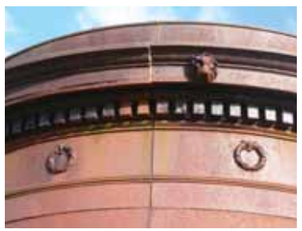
This mausoleum, in woodland to the east of the church at Kylemore, was built to house the remains of Mitchell Henry's wife, Margaret, who died in Egypt. It also contains the ashes of Henry himself, who died in 1910.

NIAH

(fig. 112)
DENNIS MAUSOLEUM
Clonbern
(1869)

On May Day 1869 the Tuam Herald, reporting on the funeral of John Dennis, described: '...a singularly beautiful mausoleum oval shaped and composed of cast iron ...The whole, with the exception of the scrolls and devices...is painted white'.

NIAH



NIAH

County Galway has a number of noteworthy mausolea and cenotaphs, often associated with major landed families. Mitchell Henry built a house-shaped mausoleum for his wife close to Kylemore church ***(fig. 111)***. Within Clonbern graveyard is one of the most unusual structures in Ireland - the cast-iron mausoleum of the Dennis family. It has more the appearance of a ship's boiler than a place of burial and despite its utilitarian form it is brimming with classical detail ***(fig. 112)***. Very different is the classical monument (1840) to Charles Le Poer Trench, sited prominently on the western approach to the town ***(fig. 113)***.

The remarkable group of cenotaphs on Árainn (Inis Mór) memorialise various island families. They are all in the form of square plinths of rubble limestone, with stepped copings surmounted by carved crosses. There are two groups of three and five, and the remaining sixteen or so are scattered along the spine road of the island ***(fig. 114)***.

NIAH

(fig. 113)
LE POER TRENCH MEMORIAL
Dunloe Hill
Ballinasloe
(1840)

Travellers to Ballinasloe have long been familiar with this monument by George Papworth set on rising ground on the western approach to the town. It commemorates the Le Poer Trench family whose seat was at Garbally Court nearby.

NIAH

(fig. 114)
CILL ÉINNE (Killeany)
Árainn (Inis Mór)
(1817-37)

These cenotaphs are part of an evocative series on çrainn commemorating island families. The right-most in this photograph is for Michael Dirrane and his wife Catherine, both of whom died in 1817, he at 119 and she at 97 years.

(fig. 115)
LOUGH CUTRA CASTLE
Lough Cutra Demesne
(1811 and 1856)

After visiting the home in England of the celebrated architect, John Nash, Colonel Charles Vereker (later, Viscount Gort) asked him to design a house in similar style at Lough Cutra. George and James Pain supervised the works. The clock tower wing was added in 1856.

LOUGH CUTRA CASTLE

The rear elevation emphasises the medieval style of the house with strong base battering and bulwarks.

While he was promoting the development of the town, Lord Gort was also building a grand house nearby on a site overlooking Lough Cutra ***(fig. 115)***. Started in 1811, it was designed by the English architect John Nash in the Gothic Revival style. This exuberant style had become popular in Ireland in the early nineteenth century as landowners sought to give their country houses an air of ancient grandeur with the addition of crenellations, turrets, pinnacles, arched window openings and oriel windows. Nash sent James and George Pain to Ireland to supervise the construction of Lough Cutra. The detail in the stonework, particularly in the foliate carving to the porch, contributes to making this a fine example of Gothic Revival architecture. Lord Gort's successor was ruined by the Great Famine of 1845-9 and the house was sold in 1851. In 1854, Field Marshal Viscount Gough purchased it and added a wing with a clock tower.

Some landowners transformed their older houses into grand houses by means of classical extensions. The original Saint Clerans was a plain, two-storey over basemnet house built by John Burke in 1784 at the time of his marriage; prior to this he had been living in his ancestral castle nearby. In c.1807, after he inherited his uncle's estate, he engaged Richard Morrison (1767-1849), a successful Irish architect, to enlarge the house. Morrison designed a bow-ended block, one room deep, to run across one end of the older building ***(fig. 116)***. The elegant front elevation is an attractive and well-executed design with three arched recesses to the breakfront. Robert O'Hara Burke, the

(fig. 116)
SAINT CLERAN'S
Saintclerans
(1784, 1807)

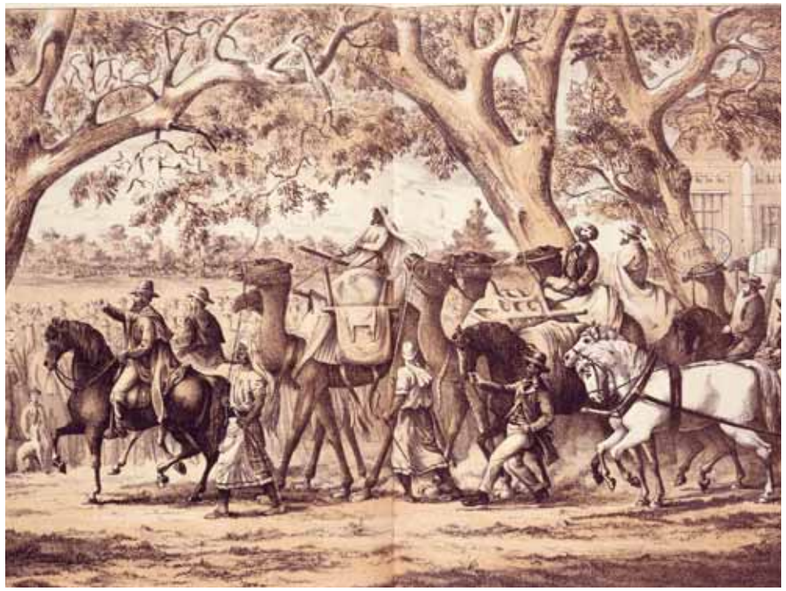
A bow-ended front block was added to Saint Clerans by the architect Richard Morrison. The very wide breakfront is inset with a portico having Tower-of-the-Winds capitals, and the Diocletian-window feature over the entrance echoes the window recesses.

Side elevation, showing the older block to the rear.

The unusual knocker to the front door.

DEPARTURE OF THE BURKE AND WILLS EXPEDITION, AUGUST 1860.

Robert O'Hara Burke, born at St Clerans in 1821, led an expedition across Australia. He travelled with eighteen others from Melbourne to the Gulf of Carpentaria, a distance of 3,200 km, but was stopped 5km short of the north end by mangrove swamps. Seven men died on the arduous journey. *Courtesy of the State Library of Victoria, Melbourne*



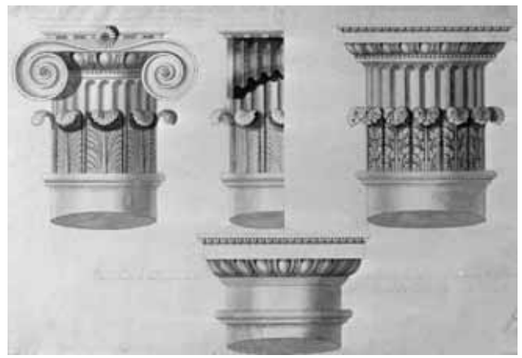
famous explorer who perished on an expedition across the interior of Australia in 1860-1, was born at Saint Clerans in 1821. The house remained in the family until the twentieth century. It was sold in 1954 and was subsequently owned by the film director John Huston.

Castlegar was the grandest of Morrison's villas ***(fig. 117).*** Built from 1801 to 1810 for Ross Mahon, it is a square, compact villa, which may have started as an alteration to an existing building but evolved into an entirely new building. Notable features of the rich interior are the elegant oval saloon, originally the front hall, and the great centrally placed staircase with its domed landing. Morrison also designed the gate-lodge and gate piers. The expense of the new house proved too much for Mahon and he retired to live in County Dublin. The exterior was refaced in 1896, the west wing was added and cement pediments replaced Morrison's segmental arches over the tripartite windows on the south front.

Architectural details used in country houses were repeated in outbuildings and other structures on a demesne, including farm buildings. The Garbally demesne on the west side of Ballinasloe is a fine example of the continuity of classical architecture throughout the property. It was owned by the Trench family who had lived on the Garbally estate since the seventeenth century; in 1722 they had

(fig. 117)
CASTLEGAR
Castlegar East
(1803-7)

Richard Morrison's grandest villa is square in plan, two-storey to the front and three to the rear. Its elliptical front hall and square rear hall have columns,the rear also having a domed roof. The drawing is from J.P. Neale's Views of Seats. *Courtesy of the Irish Architectural Archive*



CASTLEGAR
Designs for stucco work by by John Talbot.
Courtesy of the Irish Architectural Archive

GARBALLY DEMESNE

The demesne, depicted on the Ordnance Survey map of 1841, showing the house at the bottom of the map, farmyard and walled gardens to north-west and lake to north-east.

secured a licence from George I to run a weekly livestock fair, giving rise to the famous Ballinasloe October Horse Fair. Garbally Court was built in 1819 to replace a house that was burnt in 1798. The large, square, two-storey house was designed by an English architect, Thomas Cundy ***(fig. 118)***. Three elevations have symmetrical facades with alternating triangular and segmental pediments and a strong cut-limestone string course. The house was originally designed around a courtyard but this was filled in with a barrel ceiling with skylights c.1855 to create a picture gallery.

Classically inspired design features on the demesne buildings include an integral carriage arch on the stables and a central half-hexagon

(fig. 118)
GARBALLY COURT (now Coláiste Sheosamh Naofa)
Garbally Demesne (1819, c.1850)

Garbally Court is a large square-plan house with eleven-bay two-storey elevations, its central courtyard having been infilled about the middle of the century. The main front has a tetrastyle port-cochère entrance and the garden front has a bowed centre. The elevations are knitted together by the cornice, sill and plat bands and the consistent treatment of the windows. The building is now in use as a college.

Garden elevation.

(fig. 119)
GARBALLY COURT
Garbally Demesne
(c.1820)

The stableyard reflects some of the Classical detailing of the house.

NIAH

NIAH

NIAH

(fig. 120)
GARBALLY COURT
GATE LODGE
Garbally Demesne
(c.1860)

Entrance gates and gate lodge on the Ballinasloe to Galway Road side of the demesne.

breakfront in a farm building ***(fig. 119)***. As befitting a wealthy demesne, there is a two-storey gate-lodge at the main entrance and single-storey lodges at lesser entrances ***(fig. 120-1)***. The fifth Earl of Clancarty sold much of his land in 1903 and Garbally Court in 1907 and the buildings are now part of Coláiste Sheosamh Naofa.

The design of middle-sized country houses in the nineteenth century varied with many combining elements of the neoclassical with the plainer Georgian-style house. Two storeys were now preferred to the Georgian three storeys, overhanging eaves were being included, and porches or porticos were becoming popular. The porte cochère on the north elevation of Garbally Court would have provided perfect cover for visitors alighting from carriages.

Improved access to Galway and Connemara promoted tourism in the far west. It may also have contributed to the decision by the

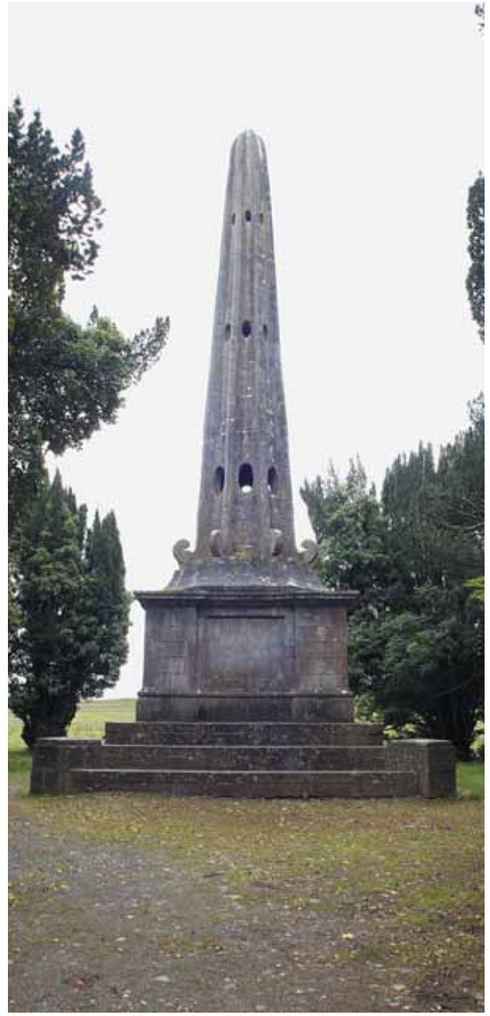
(fig. 121)
GARBALLY COURT
GATE LODGE
Garbally Demesne
(c.1820)

Gate lodge on the Ballinasloe-Monivea road.

(fig. 122)
GARBALLY COURT
OBELISK
Garbally Demesne
(1811)

This hollow obelisk is an eye-catcher at the end of a vista from Garbally. It was reputedly the spire of Saint John's Church, Kilclooney, destroyed by fire in 1899. However, the base inscription states that it was designed by J.T. Grove for Richard Clancarthy.

Manchester merchant Mitchell Henry to commission Kylemore Abbey in a spectacular location on a wooded hillside by Pollacappul Lake in Connemara. This iconic castellated country house was designed by James Franklin Fuller in collaboration with Samuel Ussher Roberts and was built between 1864 and 1871 ***(fig. 123)***. The house is a combination of medieval elements, especially Gothic; the grouping of battlemented and machicolated



(fig. *123*)
KYLEMORE ABBEY
Pollacappul
(1864-71)

Kylemore Abbey, near Letterfrack, is one of Ireland's great architectural set-pieces. It was built for Mitchell Henry, a Manchester Merchant, who was bankrupted by the cost. The building was extended in 1903 by the Duke and Duchess of Manchester, and was run as a school by the Benedictine nuns from 1920.

towers and turrets create a very pleasing composition in this setting. There is a high level of craftsmanship displayed in the stonework, although the granite was transported from Dalkey in County Dublin.

The buildings around the demesne also demonstrate a high level of architectural detail. This is especially so in the case of Kylemore church, which was also designed by Fuller (see fig. 110 above). Henry represented Galway in parliament from 1871-84 but his fortunes declined and he sold the house in 1903. In 1920 it was taken over to reopen as a school by Benedictine nuns from Ypres in Belgium, whose convent had been destroyed during the First World War. The building was extensively damaged by fire in 1959; however, the walls of granite survived and were incorporated into its reconstruction and a new wing was added. The Abbey was in use as a school until 2010.

The walled garden at Kylemore is one of the largest in Ireland. It is surrounded by a tall wall of rubble stone with substantial gates in red brick. Inside are a gardener's house and other buildings, including the remains of no less than nineteen glasshouses. The well tended gardens and orchards are linked by paths that provide some wonderful views of the surrounded mountainous landscape ***(fig. 124).***

NIAH

(fig. *124*)
KYLEMORE ABBEY WALLED GARDEN
Pollacappul
(c.1890)

About a mile (1.6km) to the west of the Abbey is a walled garden of about seven acres (2.7ha) enclosed by a high wall of rubble stone with wide brick gateways and sited carefully to take advantage of views of the surrounding landscape.

It was laid out by James Garnier. The kitchen gardens occupy the western half. Separated by a stream are the formal gardens, shown here, which had a large group of glass-houses (two now restored),a gardener's house and various other buildings.

(fig. 125)
ASHFORD CASTLE
Deerfield or
Gortnavea
(1228-1970)

At Ashford a de Burgo castle of 1228 was replaced by a towerhouse and gatehouse, now the west end of the present house. The Binghams added a fortified enclosure, the lakeside forecourt today, in 1589. The Brownes added blocks in 1715 and 1852. Ashford passed to the Guinnesses in 1855 and they added a vast castellated house c.1870.

Fuller was also involved in the rebuilding of Ashford Castle in the 1870s. The long history of this vast building is evident in its complex appearance ***(fig. 125).*** Situated at the head of Lough Corrib, it was originally built in 1228 by the Anglo-Norman de Burgo family. In 1715, the Browne family of Oranmore built a house in the style of a French château, which is now incorporated into the centre part of the castle. The double-headed eagles, carved in stone on the roof of the building, represent the family's coat of arms.

In 1852, Benjamin Guinness purchased Ashford Estate and built two large extensions around the eighteenth-century house. His son, Lord Ardilaun, who had travelled in Europe and studied different styles of architecture, undertook a major extension, designed by Fuller and George Ashlin. The new part began as a block connecting the early eighteenth-century house to the east with two closely spaced towers of the old de Burgo castle to the west, and matching battlements were added to the whole ensemble. Highly decorative features traditionally associated with medieval castles, including machicolations, turrets, trefoil-headed windows, and blind loop holes, were incorporated into the design and organised on mid-Victorian picturesque principles. Ashlin designed the tremendous castellated six-arch bridge with outworks and an embattled gateway, which are on the final approach to the castle ***(fig. 126).*** Ardilaun continued to spend money on the castle and the estate and he attempted, unsuccessfully, to build a canal to connect Lough Corrib and Lough Mask ***(fig. 127).*** Records indicate that £41,000 was spent by 1875 and £1 million by the time of his death in 1915. His coat of arms is on the castle walls and his coronet and initials on the battlements.

(fig. 126)
ASHFORD CASTLE BRIDGE
Deerpark or Gortnavea
(c.1865)

A splendid medieval-style bridge, straddling the border between counties Galway and Mayo, forms the approach to Ashford Castle.

ASHFORD CASTLE BRIDGE

The carved letter 'A' over the gateway at the castle end of the bridge refers to 'Ardilaun'.

(fig. 127)
CONG CANAL
Creggaree
(c.1875)

Lord Ardilaun had this canal cut through bedrock to connect Lough Corrib and Lough Mask. However, the ground conditions were unsuitable and the water consistently leaked out, thus turning the enterprise into an unsuccessful experiment.

(fig. 128)
BALLYNAHINCH CASTLE GATE LODGE
Killeen (Ballynahinch by.)
(c.1820)

This Gothic and Tudor Revival gate lodge was designed by S.U. Roberts and gives a hint at the style of the country house beyond.

BALLYNAHINCH CASTLE

Ben Lettera, one of the Twelve Pins range, looms up beyond the gate lodge and gateway at Ballynahinch Castle.

Ashford Castle was run as a hotel from 1939 and sold in 1969. Additions were added to the north-west of the western wing in the 1970s. It is now one of Ireland's more famous hotels, attracting foreign politicians, royalty and film stars.

Edward Martyn (1859-1923), a descendent of the Galway merchant family and a significant supporter of Irish art and artists, lived in Tullira Castle near Gort. In the 1870s, George Ashlin was commissioned to build a castellated house onto the old Burke towerhouse, which had passed to the Martyns in the seventeenth century ***(fig. 129)***. The decorative features on the new densely castellated two-storey house included turrets,

(fig. 129)
TULLIRA CASTLE
Tullira
(c.1450, 1843 and 1882)

A Burke towerhouse and hall at Tullira were acquired by the Martyn family before 1598. One of their number, Edward, transformed it into a rambling castellated country house in 1882, replete with turrets, crenellations and mullioned windows with label-mouldings.

Rear of house, with block of 1843 to right.

Double-light window of about 1550, in the ground floor of the towerhouse.

(fig. 130)
CLIFDEN CASTLE
Clifden Demesne
(1815)

John D'Arcy, founder of Clifden, built himself a 'castle' in the popular style of the early nineteenth century. Bankrupted by the Great Famine, he had to sell up. After the death of the last occupant, in 1894, the house was abandoned and has since fallen into ruin.

A thin veneer of render peels away from the underlying slate-hanging to mock what was designed as a medieval-style defensive machicolation over the main entrance.

The farmyard at Clifden Castle, with its Classical veneer.

mullioned windows, prominent gargoyle spouts and oriel windows. Martyn remodelled the old tower, which had not been obscured by the late nineteenth-century work, with the aid of the Arts and Crafts architect William A. Scott (1871-1921). He retained the wood panelling and the stained glass, which were part of Ashlin's design for the tower. Martyn reputedly lived in rooms of monastic simplicity in the old tower but went into the staircase hall every evening to play the organ.

An earlier castle, John D'Arcy's house, Clifden Castle (1815), despite its fortified appearance is actually a less formidable building than Ashford or Tullira ***(fig. 130)***. Besides these very large castellated houses there are a larger number of smaller country houses. Castle Ellen (c.1840), Ballynagar (1807) and Carheen (c.1820) represent the scale of sizes from five-bay two-storey houses with basements to the more common three-bay farmhouse ***(figs. 131-4)***. In urban areas large numbers of terraced houses started to make

(fig. 131)
CASTLE ELLEN
Castle Ellen
(c.1840)

Castle Ellen represents a break from the castellated houses of earlier decades. It is a robust two-storey basemented house with a fine Ionic portico to the front and half-octagon bay to the side. It was the family home of Isabella Lambert, mother of the politician, Edward Carson.

(fig. 132)
CASTLE ELLEN GATE LODGE
Castle Ellen
(c.1840)

The gate lodge to Castle Ellen stands on the opposite side of the public road to the gateway itself. It is a simple building with fine ashlar limestone walls.

(fig. 133)
BALLYNAGAR HOUSE
Ballynagar
(c.1807)

Ballynagar was designed for the Aylward family by the prolific architect Richard Morrison. It has a light exterior that is further softened by the slightly bowed end walls and the delicate doorcase. It was the site of monster meetings during the agitations of the Land League.

BALLYNAGAR HOUSE

(fig. 134)
CARHEEN HOUSE
Carheen
(c.1820)

Restrained grandeur at Carheen is provided by the Gibbsian doorcase in an undersized Venetian-style entrance. The farmyard is set immediately adjacent.

their appearance. Galway has notable terraces in the fashionable Taylor's Hill district of the city ***(figs. 135-6).***

Throughout the nineteenth century, the construction of vernacular houses continued with traditional materials and designs. Teach an Phiarsaigh (Pearse's Cottage) (1870), a thatched house near Ros Muc, was used by

(fig. 135)
15-16 UNIVERSITY ROAD
Galway
(c.1840)

This pleasant terrace of rendered houses with brick surrounds to doors and windows is sited opposite the contemporary university quadrangle. The front gardens are well tended and have attractive metal railings to the street.

Pádraig Mac Piarais (Patrick Pearse) (1879-1916), leader of the 1916 Rising, as a summer residence ***(fig. 137).*** In 1915, he visited the house with Desmond Ryan, a former pupil, who wrote of long walks and cycle rides through the heart of the Connemara Gaeltacht. The interior of the house was burnt during the War of Independence but was reconstructed and is now a museum. It is a three-bay single-storey house, one room deep, with limewashed rubble-stone walls and pitched thatched roof. The interior is also of traditional design: the front door opens into

18 UNIVERSITY ROAD

(fig. 136)
5 SAINT MARY'S TERRACE
Galway
(1898)

Tudor detailing sets off this house, one of a terrace of sixteen in the fashionable Taylor's Hill area of Galway City. The retention of timber sash windows and original carved timber doors is increasingly rare, and the ornate metal railings enhance the setting.

7 ELY PLACE
Sea Road
Galway
(c.1860)

the main room (the kitchen) which has the hearth, with a bedroom behind the latter.

Also within the vernacular realm is Teach Synge, a house occupied by John Millington Synge when he stayed on Inis Meáin and where he was inspired to write some of his best-known plays ***(fig. 138)***. Elsewhere in the county and perhaps more densely distributed

(fig. 137)
TEACH AN PHIARSAIGH
Turlough (Moycullen by.)
(c.1870)

Teach an Phiarsaigh, a National Monument, was used as a summer residence by Pádraig Mac Piarais, principal leader of the Easter Rising of 1916. It was burnt during the War of Independence, restored and is now a museum.
Courtesy of the Photographic Unit, DOEHLG

TEACH AN PHIARSAIGH

Courtesy of the Photographic Unit, DOEHLG

(fig. 138)
TEACH SYNGE
Ceathrú an Teampaill
Inis Meáin
(c.1800)

J.M. Synge holidayed in this thatched house on Inis Meáin, one of a handful on Oileáin Árann that are still habitable. Synge was inspired to write The Playboy of the Western World and Riders to the Sea during the summers of 1898-1902.

HHN

(fig. 139)
HEADFORD ROAD
Galway
(c.1800)

Now engulfed by the urban sprawl of Galway City, this attractive vernacular house and outbuildings typify what was common in the district until the mid-twentieth century. The pitched roofs and small openings are characteristic of this building tradition.

NIAH

NIAH

(fig. 140)
KILLANNIN
(c.1800)

This beautifully maintained vernacular house and attached outbuilding make a roadside scene of outstanding architectural and aesthetic quality.

(fig. 141)
CRAUGHWELL (Dunkellin by.)
Craughwell
(c.1800)

Craughwell has one of the few remaining thatched houses that survive in the county's towns and villages.

NIAH

(fig. 142)
TEMPLETOGHER MILL
Pollaneyster
(c.1830)

Templetogher Mill is an excellent example of a small-scale rural corn mill. Its timber water wheel remains and on the other side of the road stands an associated L-plan arrangement of corn-drying kiln and forge.

(fig. 143)
CORNARONA
(c.1860)

Found along the coastline of Galway Bay, kelp kilns such as this one formed an important part of the local economy into the twentieth century. Their form, similar to those of corn-drying kilns, has changed little in a thousand years.

in the southern half of east Galway is an impressively large collection of other houses with thatched roofs ***(figs. 139-41)***. Also within the vernacular realm are some industrial structures: small-scale watermills and windmills, kelp kilns and limekilns ***(figs. 142-4)***. On Inis Meáin there is a rare and important group of small thatched outbuildings, covered in roped rye thatch ***(figs. 145-6)***.

(fig. 144)
CORR NA MÓNA,
c.1900

This very informative Lawrence photograph shows the village of Corr na Móna with mainly thatched houses. The fine limekiln (c.1800) has somewhat unusual flank walls. The building in the right background, now gone, was a Catholic church.
Courtesy of the National Library of Ireland

(fig. 145)
CEATHRÚ AN TEAMPAILL
(Carrowntemple)
Inis Meáin
(c.1860)

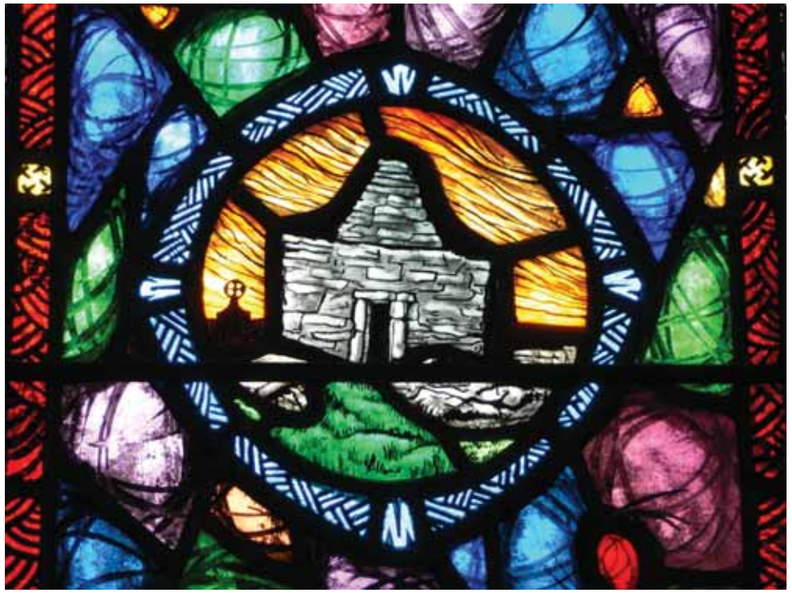
More than twenty thatched outbuildings, becoming very rare elsewhere, survive on Inis Meáin. Some date to c.1860, the rest to c.1920. All are small and single-celled, with a doorway in a long wall or gable, rubble stone walls, and roped rye thatched roofs.

NIAH

(fig. 146)
CEATHRÚ AN LISÍN (Carrowlisheen)
Inis Meáin
(c.1920)

This thatched outbuilding on Inis Meáin, erected in the early twentieth century, has its entrance, unusually, placed in a gable wall. The ropes that tie the thatch to the roof structure are accommodated by the crow-stepped gables and are secured to pegs of wood and metal pushed into the joints of the rubble limestone walls.

NIAH



SÉIPÉAL MHUIRE GAN SMÁL

Ceathrú an Teampaill
(Carrowntemple)
(Aran By.)

Closing the nineteenth century and opening the twentieth is the aforementioned Edward Martyn, whose support of the arts was wide-ranging. He was one of the founders of the Abbey Theatre with Augusta, Lady Gregory, who lived in Coole Park, and the poet W.B. Yeats, who was a regular visitor to the area. He also promoted the contemporary Arts and Crafts movement, a late nineteenth-century movement inspired by William Morris that advocated the use of traditional building crafts and local materials. In 1903, he established An Túr Gloine (The Tower of Glass), a stained-glass studio, with renowned Irish artist Sarah Purser. The studio became the most prominent expression of the Arts and Crafts movement in Irish architecture and decorative arts.

The Celtic Revival movement was a positive note on which to end a century during which there had been great social upheaval in County Galway but steady development in its architecture. The grandeur of Kylemore Abbey, Ashford Castle, the cathedrals in Tuam, as well as other fashionably designed town buildings stand out but the continuation of the vernacular traditions in domestic building was also significant. Despite the improvements in transport, availability of materials and adoption of architectural fashions, traditional buildings were still being constructed at the close of the nineteenth century and the start of the twenty century.

The Twentieth Century

(fig. 146)
SAINT BRENDAN'S CATHEDRAL
Barrack Street,
Loughrea
(1897-1903)

The cathedral at Loughrea, designed by William Byrne, is a fine if modestly sized catholic cathedral. It boasts one of the most important interiors in Ireland, the decoration and furnishing by Irish artists having been specifically promoted by Edward Martyn.

Architecture and the decorative arts in early twentieth-century Galway merged in an extraordinary synergy in Saint Brendan's Cathedral, Loughrea ***(fig. 146)***. The building, designed by the Irish architect William Byrne and built between 1897 and 1903, has a Gothic Revival-style exterior, similar in character to other post-Emancipation churches in the county. Edward Martyn used his influence to promote Irish art in the new cathedral and, as stained-glass windows were added over the following years, all of the commissions went to the artists of An Túr Gloine. Eminent artists who worked in the cathedral include Michael Healy and Evie Hone. Healy's association began in 1903 when he assisted with a window

Sculpted column capital by Michael Shortall retelling the story of the voyages of Saint Brendan.

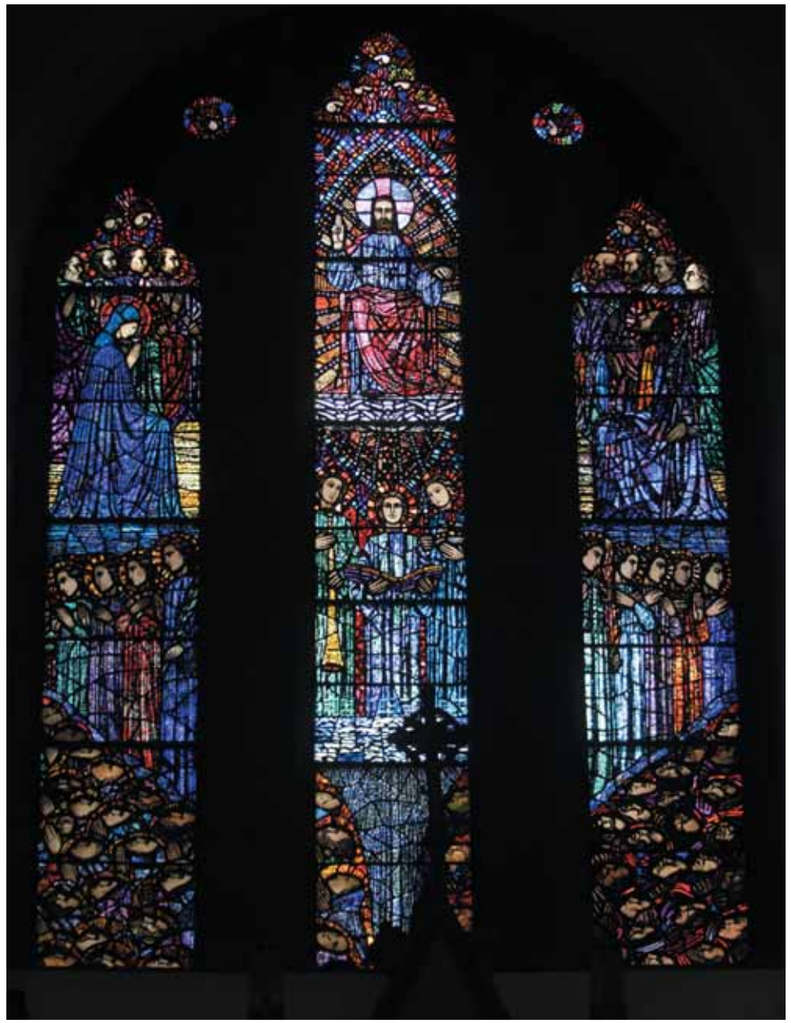
The Stations of the Cross (1928-33) by Ethel Rhind.

One of the double transepts, showing the range of artistic media employed in the cathedral.

Bronze gates in the altar rails, by Michael Shortall.

SAINT BRENDAN'S CATHEDRAL

Michael Healy's Last Judgement (1936-40).



and it culminated with two masterpieces, Ascension (1936) and Last Judgement (1936-40). The latter is an original work with a wealth of detail that took nearly four years to complete. The golden mandorla or aura surrounding Christ appears to have been created by thousands of tiny tesserae and evokes a Byzantine mosaic. Fine carved stonework by Michael Shortall includes capitals, one depicting the voyage of Saint Brendan the Navigator. Ethel Rhind was responsible for the Stations of the Cross in opus sectile (pieces larger than mosaic pieces). The monumental entrance gates to the cathedral were designed by Scott. He also collaborated with Michael Shortall on the much-admired altar rail.

Stained-glass windows by An Túr Gloine artists and others were created for many churches around the county, often sponsored by donors who paid for new, colourful windows to replace plain, existing ones. The work of Harry Clarke (1889-1931) a stained-glass artist, book illustrator and graphic designer of exceptional skill and imagination is also to be found in County Galway. His work is distinguished by the fine detail, rich colours,

(fig. 147)
TULLY CROSS CHURCH
Derryherbert (Ballynahinch by.) (1927)

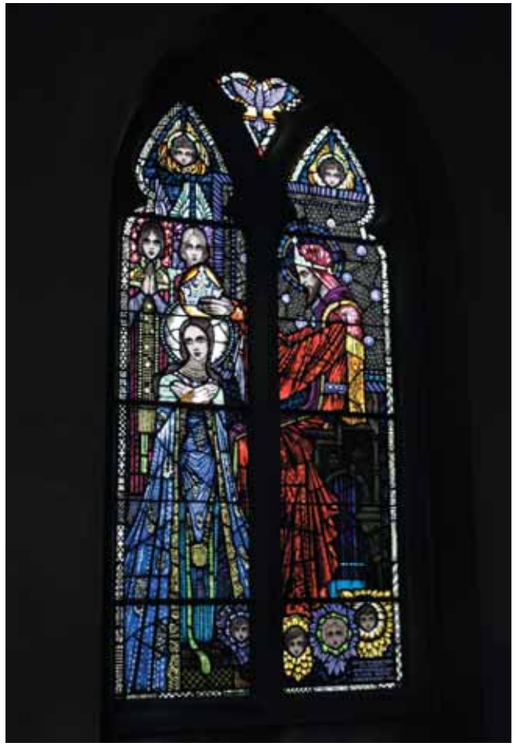
Saint Barbara, the left hand light of a three-light window, Saint Bernard and Barbara with Christ revealing his Sacred Heart, by Harry Clarke.

(fig. 148)
CHURCH OF OUR LADY OF LOURDES
Church Street
Ballinasloe
(1931-6)

This church, in the east side of Ballinasloe, is by Ralph Henry Byrne, using stone from the garrison church in Custume Barracks, Athlone.

medieval imagery and references to Ireland's spiritual past. In 1927, he completed a three-light memorial window for Tully Cross church, which had been commissioned by Mrs Oliver St John Gogarty to commemorate her parents, Bernard and Barbara Duane ***(fig. 147)***. The window, featuring the saints of the same names, has intriguing details such as galactic explosions across the back of each light, and sting rays and fish beneath Saint Bernard, who carries a book of his visions. In this window, as in many others by Clarke, the clothing of the saints is decorative and almost fashionable. The Church of Our Lady of Lourdes in Ballinasloe, built in 1931, the year of Clarke's death at the age of 41, contains further work by his studio and other windows by Patrick Pye (b.1929) ***(fig. 148)***.

William A. Scott, already mentioned, was a leading figure in Arts and Craft architecture in



CHURCH OF OUR LADY OF LOURDES

Stained glass by Harry Clarke Studio.

CHURCH OF OUR LADY OF LOURDES

Stained glass by Patrick Pye.

(fig. 149)
CILL ÉINDE
Spiddal West
An Spidéal (Spiddal)
(1904)

William Scott, one of the greatest practitioners of the Arts and Crafts movement in Ireland, designed this splendid cruciform church at the turn of the twentieth century. It incorporates Romanesque elements, typified by the doorway of diminishing arches and by the round-headed windows.

Ireland. He had spent three years with the London County Council, a centre for progressive architectural ideals of the time. He returned to Ireland in 1902 where, with the support of Martyn, he designed the new parish church at An Spidéil (Spiddal). Cill Éinde (1904) is considered one of Scott's most satisfying works and is characterised by rugged simplicity and boldness of form. The exterior has Romanesque features, with antae at each corner of the long nave, and an asymmetrically sited belfry ***(fig. 149)***. The main entrance is in the side elevation and has an external, freestanding font. In another splendid display of contemporary Irish art, there is stained glass by Catherine O'Brien and, as with Loughrea, stone carving by Michael Shortall and opus sectile Stations of the Cross by Ethel Rhind.

NIAH

(fig. 150)
SACRED HEART CHURCH
Carrowntemple
(c.1910)

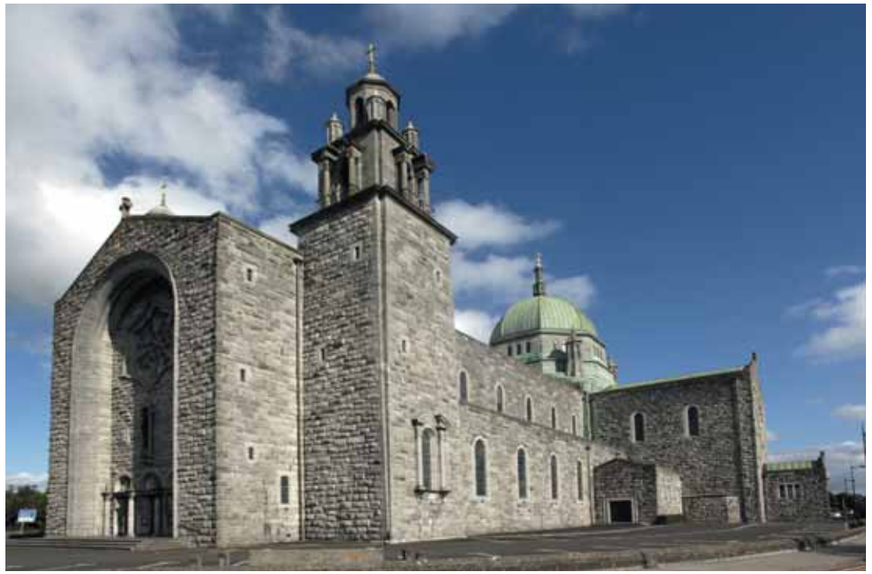
One of the few Hiberno Romanesque Revival churches in Ireland, this example is the work of William Scott. Its high-pitched roof catslides over the shallow transepts, and the variety of round and flat-headed windows adds interest to the textured elevations.

One of the few Hiberno Romanesque Revival churches in Ireland is the Church of the Sacred Heart at Belclare, near Tuam, designed by the prolific Scott ***(fig. 150)***.

In 1957, after several bleak decades, there was a burst of optimism in Galway city with the commencement of the monumental Cathedral of Our Lady Assumed into Heaven and St Nicholas. Prominently located on an island in the River Corrib, this vast structure with a copper-roofed dome was designed by John Robinson and built with walls of rusticated Galway limestone ***(fig. 151)***. Connemara marble was used extensively in the interior. Contemporary Irish art in the cathedral includes the statue of Our Lady and the Infant by Imogen Stuart, who also designed the three main doors featuring scenes from the gospels. The altar table, which is a massive single white slab of Carrara marble suitable for concelebrated masses, was presented to the cathedral by Lord Hemphill of Tullira in memory of Edward Martyn; five crosses are carved onto the surface of the altar. The

(fig. 151)
CATHEDRAL OF OUR LADY ASSUMED INTO HEAVEN AND SAINT NICHOLAS
Gaol Road
Galway
(1957-65)

Galway Cathedral, standing on the site of the city gaol, is a vast edifice with a cavernous entrance and a curious blend of styles: Greek basilican plan, Gothic rusticated walls, and with Continental references in the window openings, balconied doorways and cupolas.



The voluminous interior.

Bronze statue of the Madonna and Child by Imogen Stuart over the main entrance.

(fig. 152)
SAINT IGNATIUS'S CHURCH
Sea Road
Galway
(1956)

Mosaic of Madonna and Child by Louis Le Broquy in the chapel of Madonna della Strada.

(fig. 153)
COLÁISTE MHUIRE
Saint Mary's Road
Galway
(1910-12)

This large school building by William Scott has additions of about 1940 by Ralph Byrne and of 1958 by J.J. Robinson. Its blocky massing is relieved by the tall pilasters between bays and the advancing of the end blocks.

(fig. 154)
NURSES' HOME
University College Hospital
Newcastle Road
Galway
(1933-8, extended 1954)

The Nurses' Home, a landmark of the Art Deco in Galway is by T.J. Cullen. It has the rounded corners and sleek lines associated with the style. The block to the left of the higher central part was added in 1954.

cathedral has a traditional cruciform plan with the layout following the liturgical requirements of the 1950s. The design, according to the programme for the opening ceremony was 'influenced by the classical tradition of Galway architecture of the period of the city's greatest prosperity, the seventeenth century, and in particular by its ancient Spanish affiliations'. Galway Cathedral was dedicated with lavish ceremony in 1965.

An important group of structures is the public buildings of the county, including colleges, such as Coláiste Mhuire (1910-12) by Scott and the Nurses' Home of University College Hospital (1933-8) by T.J. Cullen and which was extended in 1954 ***(figs. 153-4)***. Buildings providing other public services include the post office at Tuam by Harold Leask of the Office of Public Works and various local authority contributions to the architectural heritage ***(figs. 155-8)***.

(fig. 155)
TUAM POST OFFICE
Circular Road
Tuam
(1912)

Harold Leask of the Office of Public Works designed the post office in Tuam, in a Georgian Revival style. Its single-storey form, breakfront and brick walling with limestone trim make it one of the most distinctive buildings in the town.

(fig. 156)
GALWAY CORPORATION WATERWORKS
Dyke Road
Galway
(1938-9)

The waterworks complex in Galway City includes a building of 1902 by James Perry and this pleasant building by Hubert O'Connor with simple detailing and good lettering of the late 1930s.

NIAH

(fig. 158)
SALTHILL
Galway
(c.1970)

Several shelters and toilets along the seafront at Salthill are constructed of concrete in a refreshingly modernist manner and add significantly to the architectural variety of the city of Galway.

NIAH

(fig. 157)
ORAN BEG
(c.1960)

Water towers of reinforced concrete became more common after the Second World War and were unique designs. However, this example, near Oranmore, is one of a group of octagonal plan.

NIAH

Domestic architecture benefited from a greater variety in available building materials in the twentieth century. The Local Government Act of 1898 established urban district councils and county councils, which became responsible for public housing in their areas. Schemes constructed during this period were usually one or two-storey terraced houses and, in subtle ways, reflected changes in architectural styles and materials with local variations. Red brick had become popular during the nineteenth century due to increased mechanisation of production. Significant developments in concrete construction in the later nineteenth century saw the steady rise in the use of this material also.

In 1910 the ubiquitous Scott re-edified Spiddal House for the second Lord Killanin, extending an existing building of a hundred years earlier ***(fig. 159)***.

Grand country houses across the country were damaged during the War of Independence and the Civil War. In the far west, Renvyle House was burnt down in 1923 when the owner, Oliver St John Gogarty, became a senator of the Free State. In the early nineteenth century, it had been the home of the O'Flahertys, who had owned the area before the Cromwellian period. In about 1810, the Blake family, another of the Tribes, took over what was a long thatched house, enlarged it and replaced the roof with slates. A first floor and two wings were added in the mid-nineteenth century. It was a plain house, weather-slated on the outside and panelled in oak inside. It was run as a hotel by the Blakes from 1883 and, in 1917, was sold to St John Gogarty, a surgeon, poet and novelist. He rebuilt it in 1928 with a higher roof to allow more bedroom accommodation and with weather-slating only on the upper floor ***(fig. 160)***. It reopened as a hotel in the 1930s. The mid-eighteenth-century house, Castle Hacket, was also burnt down in 1923. The original house had a centre block of three storeys over a basement; two-storey wings were added later in the eighteenth century. When it was rebuilt in 1929, it looked significantly different from the original: one of the wings and the top storey of the central block were omitted.

(fig. 160)
RENVYLE HOUSE HOTEL
Rusheenduff
(rebuilt 1930)

A hotel since 1883, Renvyle House had been thatched until enlarged in 1820. It was bought by Oliver St John Gogarty in 1917, but burned by anti Treaty forces in 1923 as Gogarty was then a Free State senator. Its style is mixed Edwardian and Arts and Crafts.

(fig. 159)
SPIDDAL HOUSE
Bohoona East
An Spidéal (Spiddal)
(c.1910)

An earlier building of 1805-22 was extended by William Scott in 1910 in an oriental style for the second Lord Killanin. The loggias include sculptural work by Michael Shortall.

NIAH

NIAH

(fig. 161)
THOOR BALLYLEE
Ballylee (Kiltartan By)
(restored 1917)

W.B. Yeats purchased and restored the medieval towerhouse and thatched house at Ballylee in 1917. He recorded the event with the lines:
'I, the poet William Yeats/ With old mill boards and sea-green slates/ and smithy work from the Gort forge/ Restored this tower for my wife George;/ and may these characters remain/ when all is ruin once again.'

The use of traditional materials is found in the home of W.B. Yeats (1869-1929) at Thoor Ballylee. In 1917 he took possession of a small sixteenth-century Burke towerhouse and adjoining vernacular house ***(fig. 161)***. The tower has four floors with one room on each connected by a spiral stone stairway built into the massively thick outer wall. Formerly part of the Gregory estate, it had been lived in by the Spellman family until the early twentieth century and they had built the adjoining house for younger members of the family.

The tower and house were restored and furnished by Scott. He used local materials and traditional craftsmanship, acquiring the contents of an old mill nearby to secure a supply of beams, planks and paving stones, all of which would have been difficult to obtain during the war years. He salvaged stone from old outhouses and he had the house thatched. Yeats wrote, 'My idea is to keep the contrast between the medieval castle and the peasant's cottage.' Scott died before the work was completed and a few years later Yeats abandoned the place when ill health took him abroad, after which the tower and house decayed. It was placed in the hands of a Trust in 1963 and a restored Thoor Ballylee was opened in 1965.

(fig. 162)
SAINT THERESA'S
Taylor's Hill/Maunsell Road
Galway
(c.1910)

Saint Theresa's is an attractive L-plan house with Arts and Crafts influences, evident in the sprocketing of the roof. The superficial symmetry is broken by the irregular fenestration, particularly evident in the canted entrance bow.

NIAH

(fig. 163)
MOYARD
(c.1900)

This typical two-storey Congested Districts Board house is notable for its simple, restrained exterior.

Conclusion

There is a subtlety to much of County Galway's architectural heritage. It is evident in the asymmetrical fenestration and medieval ornaments above the shopfronts in Galway city centre, and in the rather austere limestone warehouses on the narrow streets by the quays.

In rural Galway, it is displayed in the skilfully executed doorways and window-surrounds in the market towns and in the stained-glass windows of country churches. Most especially, however, it is evident in the bridges, harbours and other utilitarian structures on the Atlantic coast and along the city's abundant watersides, all built with local materials, by local craftsmen and are, in many cases, still fully functional.

The incorporation of elements of medieval architectural styles into the modern Galway Cathedral follows a long tradition of acknowledging the county's ancient heritage while embracing new ideas in design and construction. County Galway has a significant heritage of twentieth-century public buildings, ranging from hospitals to the shelters on the promenade at Salthill.

The county has contributed many fine buildings to the national collection, including cathedrals, ancient and modern, and elegant country houses. No less important, and more evocative of the history of Irish people generally, is the county's vernacular architecture. This is exemplified by thatched houses and outbuildings, most of which continue in use, maintaining a link in the twenty-first century with more ancient traditions.

In order to protect this built heritage considerable sensitivity is required when embarking on renovation, adaptation or extension of individual buildings. The choice and use of materials for repair work should be related to those traditionally used. Likewise approaches to historic demesnes, farmyards and townscapes should have regard to best conservation practice. In these ways, the richness of Galway's built heritage can be passed on safely to succeeding generations.

NIAH

(fig. 164)
ARDMORE QUAY
Ardmore (Moyrus Par.)
(c.1880)

Further Reading

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LETTER BOX
Cashel (Ballynahinch By.)
(c.1930)

Registration Numbers

The structures mentioned in the text are listed below. More information on each structure may be found by accessing the survey on the internet at: www.buildingsofireland.ie and searching by the Registration Number. Structures are listed by page number. Please note that the majority of structures included in this book are privately owned and are not open to the public. However, ecclesiastical buildings, such as churches, commercial buildings such as shops, public houses, banks, hotels, railway stations and structures such as bridges, are normally accessible. Courthouses and some other buildings have variable access. Sites which are presumed to be publicly accessible are asterisked.

08 Dún Guaire Castle*
Not in survey

09 The Kelp House
30405104

09 Beagh Beg
30404204

10 Dún Aonghasa*
Not in survey

11 Cill Cheanannach*
Carrowlisheen Td.
Not in survey

11 Na Seacht dTeampall*
Onaght Td.
Not in survey

12 Saint Brendan's Cathedral
Glebe (part of) Td.
30410102

12 Saint Mary's Church of Ireland Cathedral
Galway Road, Tuam
30331025

13 Ross Errily Friary*
Ross Td.
Not in survey

13 Clontuskert Priory*
Abbeypark Td.
Not in survey

15 Kumar
Flood Street/Spanish Arch, Galway
30319022

16 Lynch's Castle (now AIB Bank)
Shop Street/Abbeygate Street Upper, Galway
30314052

17 John Deely
Mainguard Street/Churchyard Street, Galway
30314057

17 Seaghan Ua Neachtain
Quay Street/Cross Street Upper, Galway
30319013

18 Saint Nicholas' Collegiate Church
Church Lane/Shop Street/Churchyard Street, Galway
30314049

19 Aughnanure Castle*
Aughnanure Td.
Not in survey

20 Portumna Castle*
Portumna Demesne Td.
30343048

21 Eyrecourt Castle
Eyrecourt Demesne Td., Eyrecourt
30338019

22 Clonfert House
Clonfert Demesne Td.
30410101

23 Fartamore Bridge
Fartamore/Kilcreevanty Tds.
30401611

23 Finnure Church
Finnure Td.
30409808

25 Menlough Td.
30408204

25 Derryfrench Td.
30411605

26 Ballinasloe Bridge
Bridge Street, Ballinasloe
30333029

26 Doonmacreena Bridge
Kinnakelly Td. (and Doonmacreena Td., Co. Mayo)
30400401

27 The Quiet Man Bridge
Leam East/Derryerglinna Tds.
30405305

27 Roxborough Demesne/Eskershanore/Deerpark (ED Kilchreest) Tds.
30410414

28 Streamstown Mill
Streamstown or Barratrough Td.
30402219

29 Carrownabo Td.
30404511

29 Woodford Weir
Woodford Td.
30342006

30 Eyre's Long Walk
Long Walk, Galway
30319003

31 The Grainstore
Abbeygate Street Lower/Whitehall, Galway
30314073

31 Mayoralty House
Saint Augustine Street, Galway
30319020

31 Saint Columba's Nursing Home
Cloghballymore Td.
30410352

32 Monivea Castle
Monivea Demesne Td.
Not in survey

32 Killimor Castle
Killimor Td.
30408511

33 Raford House
Raford Td.
30408514

34-5 Castle ffrench
Castle ffrench Td.
30404707

36-7 Ballynahinch Castle*
Ballynahinch Td.
30403607

38 Ballynahinch Castle Estate Bridge
Ballynahinch Td.
30403605

39 Curraveha or Birchhall Td.
30405501

39 The Volunteer Arch*
Belview or Lissareaghaun Td.
30410017

40 Tyrone House
Tyrone Td.
30410337

41 Clonbrock House
Clonbrock Demesne Td.
30406012

42 Ardfry House
Ardfry Td.
30409416

43 Coole Park House (plinth)*
Coole Demesne Td.
30412204

43 Coole Park Visitor Centre*
Coole Demesne Td.
30412206

44 Innisfail
The Mall, Eyrecourt
30338015

44 Lisdonagh House
Lisdonagh Td.
30404211

45 Moylough House
Moylough More Td.
30404503

45 Malmore
Ardbear Td.
30403509

46 Martin Mortuary Chapel*
Spiddle West Td.
An Spidéal
30327012

47 Presentation Convent
Presentation Road, Galway
30313021

47 Saint Matthew's Church of Ireland Church
Glenloughaun Td.
3048727

48 Trench Mausoleum
Moneyveen Td.
30407317

49 Killeany Td.
30411903

50 Bridge Street, Gort
30341044-46

51 Martello Tower
Esker (Longford by.) Td.
30410906

51 Dún Árann*
Oghil Td.
30411019

52 Island House*
Gaol Road, Galway
30313018

53 Nimmo's Pier
Claddagh Quay,Galway
30319004

54 Clifden Harbour
Clifden
30325017

55 John D'Arcy Tomb*
Christ Church, Sky Road, Clifden
30325034

55 John D'Arcy Monument*
Clifden Td.
3032511

56 Annaghdown Quay
Annaghdown Td.
30406903

56 South Island Lighthouse
Inisheer Td
30412012

56 Céibh Bhearna
Freeport Td.
30409307

56 Mutton Island Lighthouse
Mutton Island Td.
30409406-7

57 Ballintleva (Moycullen By.) Td.
30409012

57 Salmon Watch House
Townparks (St Nicholas' par.) Td., Galway
30318018

57 Eglinton Canal
Townparks (Rahoon par.)/Townparks (St Nicholas' par.) Td., Galway
30313013

58 Ceannt Station
Station Road, Galway
30314043

58 Meyrick Hotel*
Eyre Square, Galway
30314042

59 Ballinasloe Railway Station
Station Road, Ballinasloe
30333001

60 Athenry Railway Station
Station Road, Athenry
30332009

60 County Galway VEC
Station Road, Athenry
30332008

60 Ballynahinch Railway Station
Cloonbeg Td.
30403613

61 Banagher Bridge
Esker Td.
30410909

61 Salmon Weir Bridge
Gaol Road/Waterside/Newtownsmith, Galway
30313015

61 Ardbear Bridge
Ardbear Td.
30403513

62 Glencoaghan/Ballinafad Tds.
30403701

63 Halifax Bank
19 Eyre Square, Galway
30314039

63 F. O'Dea
Main Street, Kinvara
30339020

64 O'Connell's
Eyre Square, Galway
30314028

64 T. Lally
Market Square, Gort
30341006

64 The Crane House
Market Square, Gort
30341015

64 Tuam Town Hall*
Market Square/High Street, Tuam
30331029

65 Galway Courthouse
Courthouse Square, Galway
30314011

66 Gort Courthouse
Market Square, Gort
30341018

66 Loughrea Courthouse
Fair Green, Loughrea
30337009

67 Maam Courthouse
Moneenmore Td.
30402505

68 Ballinasloe Courthouse and Bridewell
Society Street, Ballinasloe
30333015

69 Woodford Td.
30342008

70 Saint Brigid's Hospital
Church Street, Ballinasloe
30334010

71 Saint Brendan's Hospital
Knockanima Td.
30410509

72 Gort Workhouse
Ennis Road, Gort
30341057

73 Portumna Union Workhouse
Portumna Td.
30412703

74 National University of Ireland, Galway*
University Road, Galway
30308005

75 Yeats College
College Road, Galway
30315003

76 Leam National School
Leam East Td.
30405305

76 Esker National School
Esker Td.
30410903

77 Toberroe National School
Toberroe West Td.
30400705

77 Kiltartan Gregory Museum*
Kiltartan Td.
30412203

78 Letterfrack Industrial School*
Letterfrack Td.
30329005

78 Letterfrack Industrial School workers' houses*
Letterfrack Td.
30329006

78 Old Monastery Hotel
Letterfrack Td.
30329009

79 Saint Joseph's Convent
Saint Brigid's Avenue, Portumna
30343014

79 Convent of Mercy
Cross Street, Loughrea
30337032

80 Saint Colman's Church
Ballybranagan Td.
Kinvara
30339002

81 Saint Patrick's Church
Dún Uí Mhaoilíosa
Rinmore Td.
30409408

81 Cathedral of the Assumption
Bishop Street, Tuam
30331039

82 Franciscan Church
Saint Francis Street, Galway
30314015

83 Saint Michael's Church
St Michael's Square, Ballinasloe
30333062

84 Saint Teresa's Church
Ballylara Td.
30411408

85 Saint Mary's Cathedral
Galway Road, Tuam
30331025

86 Woodlawn Church
Killaan Td.
30408607

86 Saint John the Baptist Church
Church Lane, Eyrecourt
30338002

87 Kylemore Church
Pollacappul Td.
30402310

88 Henry Mausoleum*
Lemnaheltia Td.
30402311

88 Dennis Mausoleum*
Clonbern Td.
30403109

89 Le Poer Trench Memorial*
Dunloe Hill, Ballinasloe
30333055

89 Killeany Td.*
30411120-22

90 Lough Cutra Castle
Lough Cutra Demesne Td.
30412906

91 Saint Cleran's
Saintclerans Td.
30409716

93 Castlegar
Castlegar East Td.
30406116

95 Garbally Court
Garbally Demesne Td.
30408714

96 Garbally Court stableyard
Garbally Demesne Td.
30408716

96 Garbally Court Gate Lodge
Garbally Demesne Td.
30408718

97 Garbally Court Gate Lodge
Garbally Demesne Td.
30408706

97 Garbally Court Obelisk
Garbally Demesne Td.
30408713

98 Kylemore Abbey*
Pollacappul Td.
30402306

99 Kylemore Abbey Walled Garden*
Pollacappul Td.
30402301

100 Ashford Castle*
Deerfield or Gortnavea Td.
30402719

101 Ashford Castle Bridge
Deerpark or Gortnavea Td.
30402720

101 Cong Canal
Creggaree Td.
30402722

102 Ballynahinch Castle Gate Lodge
Killeen
(Ballynahinch by.) Td.
30403608

103 Tullira Castle
Tullira Td.
30411409

104 Clifden Castle
Clifden Demesne Td.
30403502

105 Castle Ellen*
Castle Ellen Td.
30408401

105 Castle Ellen Gate Lodge
Castle Ellen Td.
30408402

106 Ballynagar House
Ballynagar Td.
30412515

106 Carheen House
Carheen Td.
30410407

107 15-16 University Road, Galway
30313007

107 18 University Road, Galway
30313005

108 5 Saint Mary's Terrace, Sea Road, Galway
30318062

108 7 Ely Place, Galway
30318049

109 Teach an Phiarsaigh*
Turlough
(Moycullen by.) Td.
30406502

109 Teach Synge*
Carrowtemple Td.
30411915

110 Headford Road, Galway
30302001

110 Killannin Td.
30406809

110 Craughwell
(Dunkellin by.) Td.
Craughwell
30336006

111 Templetogher Mill*
Pollaneyster Td.
30400604

111 Cornarona Td.
30409109

111 Cornamona Td.
30402601-2

112 Ceathrú an Teampaill/
Carrowntemple Td.
30411907-11

112 Ceathrú an Lisín.
Carrownlisheen Td.
30411921

113 Séipéal Mhuire gan Smál
Ceathrú an Teampaill/
Carrowntemple Td.
30411918

114-16 Saint Brendan's Cathedral
Barrack Street, Loughrea
30337038

117 Tully Cross Church
Derryherbert
(Ballynahinch by.) Td.
30401003

118-19 Church of Our Lady of Lourdes
Church Street, Ballinasloe
30334014

120 Cill Éinde
Spiddal West Td.
An Spidéil
30327010

121 Sacred Heart Church
Carrowntemple Td.
30404302

122 Cathedral of Our Lady Assumed into Heaven and Saint Nicholas
Gaol Road, Galway
30313016

123 Saint Ignatius' Church
Sea Road, Galway
30318052

123 Coláiste Mhuire
Saint Mary's Road, Galway
30318001

123 Nurses' Home
University College Hospital
Newcastle Road, Galway
30308006

124 Tuam Post Office*
Circular Road, Tuam
30331034

124 Galway Corporation Waterworks
Dyke Road, Galway
30408208

124 Oranmore Td.
30409511

124 Salthill, Galway
30323005

125 Spiddal House
Bohoona East Td.
An Spidéil
30327002

125 Renvyle House Hotel*
Rusheenduff Td.
30400901

126 Thoor Ballylee*
Ballylee (Kiltartan by.) Td.
30412302

127 Saint Theresa's
Taylor's Hill/Maunsell Road
Galway
30317005

127 Moyard Td.
30402203

129 Ardmore Quay
Ardmore (Moyrus par.) Td.
30407708

131 Cashel (Ballynahinch by.
30405106

136 Burke
George's Street, Gort
30341051

136 Curragh West Td.
30400502

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The NIAH has made every effort to source and acknowledge the owners of all of the archival illustrations included in this Introduction. The NIAH apologises for any omissions made, and would be happy to include such acknowledgements in future issues of the Introduction.

Please note that the majority of the structures included in the Galway County Survey are privately owned and are not open to the public.

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BURKE
George's Street
Gort
(c.1860)

CURRAGH
WEST
(c.1935)