

AN INTRODUCTION
TO THE ARCHITECTURAL
HERITAGE *of*
COUNTY WEXFORD



Cornhshaoil, Oldhreachl agus Rialtas Áitiúil
Environment, Heritage and Local Government



Preface

The fine quality of the buildings of County Wexford has been appreciated since the early days of travel writing, when the redoubtable Mr and Mrs S.C. Hall completed their three volume guide to Ireland, *Ireland: Its Scenery, Character, &c.* (1842). Reverend William Hickey's (1787-1875) *Notes and Gleanings relating to the County of Wexford in its Past and Present Conditions* (1868), written under the pseudonym Martin Doyle, is of particular local interest and George Henry Bassett's *Wexford County Guide and Directory* (1885) contains a wealth of specific, almost inventorial, detail.

However, the most appreciative and insightful commentator on the county's architectural heritage was the Wexford-born Thomas Lacy. Having explored the country through his work on the railway network, Lacy published the traveller's handbook *Home Sketches on Both Sides of the Channel* in 1852, and an expanded edition, *Sights and Scenes in Our Fatherland*, in 1863. Admitting his partiality and allocating far more space to Wexford than other parts of the country, Lacy provided detailed, if sometimes effusive, accounts of recent buildings. His evident delight in what proved to be a high point in the county's architectural history is communicated through enthusiastic notes on ongoing projects, such as the 'Twin Churches' in Wexford.

Quotations from a number of these publications will appear in the following *Introduction* and illustrate how a nineteenth-century perspective on the architectural heritage of County Wexford can, and often does still apply.

County Wexford's built heritage includes a number of spectacular buildings including a remarkable concentration of Catholic churches by the Gothic Revival architect, Augustus Welby Northmore Pugin (1812-52) whose visionary aesthetic had a lasting impact on church building in the county. The adventurous and flamboyant architect Daniel Robertson (d. 1849) also worked intensively in County Wexford, his contribution including Castleboro House and Johnstown Castle. However, the county's contribution to Ireland's architectural heritage is not confined to cathedrals and fine houses. The sash-and-overlight glazing pattern known as the 'Wexford Window' is a detail specific to the locality, as is the attractive arrangement of arched shopfront openings often referred to as the 'Enniscorthy shopfront'. These features are not high-flown architectural statements but their visual appeal and unique local character make a strong contribution to County Wexford's sense of place.



Although not a comprehensive catalogue, the National Inventory of Architectural Heritage (NIAH) undertook, from 2005-9, the largest ever survey of the post-1700 built heritage of County Wexford, some highlights of which are explored within this *Introduction*. It is hoped that, through a survey such as this, a greater awareness of and appreciation for the architectural legacy of County Wexford can be fostered. As custodians of this valuable resource, it is the responsibility of the present generation to ensure that it survives as a sustainable legacy for the generations to come.

For the purpose of this *Introduction* the spelling for all Parishes, Townlands and Towns is as set out in the *Index to the Townlands, and Towns, and Parishes and Baronies of Ireland* (1851).

The NIAH Wexford County Survey can be accessed on the Internet at:
www.buildingsofireland.ie





Introduction

County Wexford is a maritime county situated in the south east of Ireland, bounded to the south by the Atlantic Ocean with Saint George's Channel and the Irish Sea to the east. Topographically, the county shows a marked difference between its northern and southern halves. While the north merges into the hills and valleys of Wicklow, the south is low lying and windswept. The Wicklow Mountains form a natural barrier to the north and the Backstairs Mountains to the west, the middle part of the county has a scattering of volcanic and quartzite hills, including Vinegar Hill, Enniscorthy.

The River Slaney enters the county at Bunclody in the north and flows through Enniscorthy to reach the sea at Wexford Harbour; the River Barrow marks the boundary with Counties Kilkenny and Waterford to the west and merges with the River Suir at Waterford Harbour. Prior to the development of a road and rail network, the Slaney was the basis of trade between the northern and southern parts of the county. There are no lakes in County Wexford with the exception of Lady's Island Lake and Tacumshin Lake in the south, a part of the county that retained aspects of its traditional heritage far later than the rest of Leinster.

County Wexford has a range of aspects, from the great sweeps of sand at Curracloe beach to the rolling and luminous hills along its eastern border. Each landscape has generated its own architecture and the buildings tell the story of the landscape and the people who worked it. In a county with good arable soil and a kind climate it is interesting to note, for example, that the mills were largely powered by wind in the south and by water in the north.

The name Wexford derives from the Norse, *Waesfjord*, the fjord of the mudflats, and the Irish name for both town and county, Loch Garman, also refers to the broad haven of Wexford Harbour. The name may derive from the legend of Garman, thief of the queen's gold diadem, who paused to drink at a spring well which, outraged at his crime, burst forth in anger and covered the whole of the harbour area, drowning Garman in the process.

Wexford's coastline and its proximity to Britain have decisively shaped the county's settlement patterns, and both Norse and Normans have left their imprint on the landscape. The following spread shows a range of the buildings associated with County Wexford's architectural heritage prior to the eighteenth century, which is the starting point of the National Inventory of Architectural Heritage.

Pre 1700



DUNBRODY ABBEY
Dunbrody
(founded 1171-5)

The medieval Dunbrody Abbey exhibits planning and characteristics typical of the rich Cistercian tradition in Ireland and includes a nave, crossing tower, chancel, and transepts, the southern of which displays features dating from the Tudor period when the abbey was partly reconstructed for domestic use

by Sir Osborne Etchingham (d. 1546) or his descendants. The ruins were much admired by Hickey as 'noble and beautiful... They are truly magnificent. The ruins of the Abbey are unquestionably the finest in the county'.

Courtesy of the Photographic Unit, Department of the Environment, Heritage and Local Government



TINTERN ABBEY
Tintern
(founded 1200)

A photograph illustrating Tintern Abbey as it appeared when presented to the State (1959) by Lucy Colclough (1890-1986). Having lost (1562) and re-established (1575) ownership of the dissolved abbey, Anthony Colclough (1520-84), an officer in Henry VIII's (1491-1547) army, adapted the crossing tower into a fortified house. Later additions over subsequent centuries, including the reconstruction of the nave in the Georgian Gothic style, produced a unique example of country house architecture in County Wexford. An ongoing conservation programme has gradually stripped back the abbey to its Cistercian form.

Courtesy of the Photographic Unit, Department of the Environment, Heritage and Local Government

HOOK HEAD LIGHTHOUSE
Churchtown
(extant 1245)

Established by William Marshal (1146-1219) in the early thirteenth century, the 'Tower of Hook' was maintained by a colony of monks to assist safe entry into Waterford Harbour. Recalling contemporary castles in France, where Marshal spent some time, the tower has a tier of three rib-vaulted chambers accessed by a mural spiral staircase ascending through the thickness of the walls. The lantern was installed (1864) as part of a programme of work also including two houses (1867) for the lighthouse keepers and their families.





MAIN STREET
Wexford

Although excavation has uncovered subsurface archaeological remains dating back to the ninth century in the area around Main Street, the winding street patterns in Wexford date from the medieval period and were described by Hickey as 'so narrow, that two vehicles can scarcely pass at some places'. The last documented medieval domestic

building survives in the form of the much-altered Kenny's Hall, townhouse of Colonel David Sinnott (d. 1649), Governor of Wexford. Depicted as Sinnott and Sons in this photograph from the William Lawrence Collection (1880-1914), the 'hall' underwent further extensive reconstruction in 1952.

Courtesy of the National Library of Ireland



DUNCANNON FORT
Duncannon

The fortification of the promontory at Duncannon was prioritised when an invasion was staged by Italians and Spanish at Smerwick, County Kerry, in 1580. Motivated to prevent a similar invasion into Waterford Harbour, work commenced in 1587. By 1591, following the threat of the Spanish Armada of 1588, the distinctive out-

line of the present ramparts was completed, along with a small garrison. A sporadic programme of work, carried out over the ensuing centuries, corresponded more-or-less with the perceived level of threat of attack.

Courtesy of the Photographic Unit, Department of the Environment, Heritage and Local Government



DUNCANNON FORT
Duncannon
(1724 and 1856)

The royal artillery officers' barrack is the earliest surviving eighteenth-century building in the compound and was restored as an officers' mess in the mid nineteenth century. The fort was downgraded to a military training ground by the end of

the nineteenth century, closed in 1919, and substantially damaged during the Civil War (1922-3). It was recommissioned during 'The Emergency' (1939-46) and refortified with a quota of reinforced concrete pill boxes. Duncannon Fort was finally closed in 1986 and is now a heritage centre.



ENNISCORTHY CASTLE
Castle Hill,
Enniscorthy
(1588)

Occupying a site first fortified by Raymond le Gros, Enniscorthy Castle was constructed in 1588 by Sir Henry Wallop (c.1540-99) and was described by Samuel Lewis as 'a venerable quadrilateral building with a round tower at

each angle'. The *Irish Builder* (1869) indicates that the castle was remodelled as the Irish residence of Isaac Newton Wallop (1825-91), 5th Earl of Portsmouth. However, a later date stone (1903) records that the castle was 'restored from ruin' as the townhouse of Patrick J. Roche (d. 1905), during which time this photograph was taken.

Subsequently adapted as the Wexford County Museum, Enniscorthy Castle is now being refitted by the Office of Public Works with a view to reopening in 2010.

Courtesy of Wexford County Council Archive Department



BARGY CASTLE
Bargo
(post-1810 with 1591)

Bargo Castle retains the medieval Rossiter 'castle' (1591) at its core. The house was confiscated from the Harvey family as a penalty for the participation of Beauchamp Bagenal Harvey (1762-98) in the 1798 Rebellion. It was restored to the family in 1810 and subsequently restructured. The 'pointed' profile of the openings, featuring a variant on the 'Wexford Window' glazing pattern, and the toy fortifications all belong to the Georgian Gothic tradition.

KILLIANE CASTLE
Killiane
(extant 1766)

In some instances, particularly in the south of the county, early defensive structures exist cheek-by-jowl with later 'gentrified' houses. A watercolour illustrates the farmhouse built by Reverend James Harvey (1676-1760) abutting the fifteenth-century Killiane Castle.

Courtesy of the Knight of Glin





BALDWINSTOWN CASTLE HOUSE
Baldwinstown
(1810)

A view of the farmhouse built by Reverend William Stafford (1768-1848) in the shadow of a tower house described by Hickey as 'seventy feet high... [with] a wide cleft on the top and a fissure to the bottom... Mr. Herbert Hore [Wexford-born archaeologist and historian (1817-65)] states that undoubtedly it was built by the first scion of the great house of Montgomery'. The farmhouse remained in the original Stafford family ownership until the death of Maureen Stafford (d. 1984), midwife to Queen Elizabeth II (b. 1926).



BUTLERSTOWN CASTLE
Butlerstown
(Tomhaggard)
(1820)

Anecdotal evidence of a 'modern' house in the grounds of Butlerstown Castle dates back to the eighteenth century but discrete figures above one window record 1820 as the first period of reconstruction. Decorative timber work suggests a later Victorian intervention. The house was once again remodelled in 1902, after this photograph was taken, when the height of the first floor was reduced and the roof was replaced with a high pitched gabled profile.

Courtesy of the National Library of Ireland

DUNMAIN HOUSE
Dunmain
(1690/2 and 1850)

A late seventeenth-century house exemplifying the transition from fortified residences to houses without an overt defensive component and therefore more suited to a gentleman farmer. Although an annotation on the first edition of the Ordnance Survey (published 1841) confirms the estate had been neglected, Dunmain House was subsequently reconstructed from ruins and displays a slate hung surface finish regarded as a feature of the built heritage of County Wexford.



The Eighteenth Century

By the second quarter of the eighteenth century the new Protestant ruling class began to express its hegemony by restructuring the county around a new system of estates. The big house and demesne, its authority symbolically underpinned by a Protestant church, replaced the castle as the focus of the rural community. The comparative stability of the period meant that the rich no longer had to defend their homes and began to show an interest in the latest architectural fashions. However, the fine country residences of the period were often built on sites that had previously housed defensive structures. This both established a link with the medieval past and affirmed the owners' rights to estates acquired as the wages of war in the seventeenth century. Ballymore House (1670 and 1721) was built within grounds that once featured a motte and an 'ancient church held in great veneration'. The house was first built for Major John Dennison (fl. 1659-78), a Cromwellian officer, and was extended in the early eighteenth century to produce its present composition (**fig. 1**). Aspects of the design, including the high pitched roof profile, and the symmetrical arrangement of the garden front centred on a simplified pediment framing a Diocletian window, have been compared to the 'Planter Houses' of Ulster.

The size and pretensions of fine country houses were intended to reflect the aspirations of the owners. The architectural tastes of Britain and Europe filtered through to County Wexford and the fashion for Classical architecture in both proportion and detailing is reflected in many of the larger buildings of the period. Neo-Palladianism, a variant on Classicism, was introduced to Ireland in the work of Sir Edward Lovett Pearce (d. 1733) and Richard Castle (d. 1751). The style, which derived from the theories of the Italian architect Andrea Palladio (1508-80), who worked mainly in the former Venetian Republic, usually manifested as a central residential block linked by wings to pavilions. These, not unlike the Venetian prototypes, tended to house the kitchen and utilitarian ranges. By mid century, the interest in neo-Palladianism had spread to County Wexford and Monart (1733-40) survives as the earliest and prime example of the style (**fig. 2**). An elegant country pile on a surprisingly modest scale, the house adheres to the Palladian prototype in that a central residential block extends into curved screen walls terminating in pavilion blocks. Although a Classically-correct centrepiece composed of a bold Gibbsian doorcase, a Venetian window over, and a Diocletian window in the top floor indicates a skilled designer, the architect responsible for Monart is unknown.



(fig. 1)
BALLYMORE HOUSE
Ballymore Demesne
(1670 and 1721)

The origins of Ballymore House lie in a smaller seventeenth-century house, reputedly thatched. It was reconstructed in the early eighteenth century and the pedimented doorcase was installed as part of further 'improvements' in 1740. Additional ranges introduced in 1830 were removed following a fire in 1955, in response to which a house (1956), visible in the background, was built as emergency accommodation.

(fig. 2)
MONART
Bessmount
(1733-40)

The earliest and arguably the finest neo-Palladian house in the county, Monart was described by Hickey as 'handsome... [looking], in the expressive phrase "as if it had a grandfather"'. The elegant 'sweeps', originally screening yards, now minimise the visual impact of the ranges introduced (2004-6) when the house was adapted to commercial use.

*Reproduced courtesy of
Monart Destination Spa*



(fig. 3)
MONKSGRANGE HOUSE
Grange Demesne
(1769)

Monksgrange House appears to have originated in the mid eighteenth century as a three-storey pile. The Palladian composition only emerged after numerous attempts at improvement over two centuries. The northern 'sweep' was in place by the mid nineteenth century. The southern 'sweep' was begun by Edward R. Richards-Orpen (1884-1963), stalled at the outbreak of the Great War, and again during the Second World War, with work finally completed in 2003.



Monksgrange House (1769), near Rathnure, also adheres to the Palladian plan form although the present composition evolved over a considerably longer period of time (**fig. 3**). An impressive central block once again extends through curved sweeps into somewhat insubstantial pavilions. The first edition of the Ordnance Survey (published 1841), however, indicates that only the northern wing was then in place. Work on the southern wing, terminating in a neo-Classical pavilion intended as the 'new' entrance front, was begun in the early twentieth century and was eventually completed only in 2003.

Nearby, the handsome but unpretentious Woodbrook House (1780) is a fine example of a late eighteenth-century gentleman's country seat (**figs. 4-5**). It is of substantial size and follows Classical tastes of balance and proportion. The house has a symmetrically-planned principal block, centred on a relatively insubstantial portico sheltering an elegant doorcase. The generous tripartite windows on each floor are in the manner of James Wyatt (1746-1813), the architect attributed, if only by tradition, as the designer of the house.



(fig. 4)
WOODBROOK HOUSE
Woodbrook Demesne
(1780)

A country house reputedly completed by Reverend Arthur Jacob (d. 1786) on the second attempt; the first attempt, begun in 1752, was destroyed by fire. The house suffered further damage during the 1798 Rebellion, and the present composition may well result from a subsequent programme of repair. It displays an elegant arrangement of tiered 'Wyatt Windows' on each floor, a feature popular in early nineteenth-century domestic architecture.



CASTLE TALBOT
Castletalbot
(1753)

Castle Talbot shows a variant on the Palladian style with a principal block extending into curved 'sweeps', each with niches centred on a carved granite shouldered doorcase.

Following the death of Major William Talbot (b. 1789), Lacy described the house as 'a modern edifice of three stories [sic] in height...at present in a neglected state' and the screen walls may have been introduced as part of a programme of repair.

(fig. 5)
WOODBROOK HOUSE
Woodbrook Demesne

While drawing attention to the fact 'not a great deal [can] be said about staircases [in Irish country houses]', Maurice Craig points out Woodbrook House as an exception describing it as 'a spiral 'flying' staircase...a *tour-de-force* of the carpenter's craft'.

Courtesy of Giles and Alexandra FitzHerbert



In fact the architect or builder of eighteenth-century buildings, public or private, in County Wexford can rarely be traced with any certainty. The attribution of a building to a certain architect is frequently deduced from recurring motifs or stylistic features rather than documentation, which has often been lost. Such is the case with Rosegarland House (extant 1777), near Clongeen, which was rebuilt by Robert Leigh (1729-1803) in the later eighteenth century (*fig. 6*). The building abuts an earlier house and stands in the shadow of the medieval Rosegarland Castle, a tower house that was subsequently turreted as a picturesque folly. The house may be the work of the architect John Roberts (1712-96), based on the evidence of an elegant doorcase and top-lit cantilevered staircase, both very similar to Roberts' work at the contemporary Morris House, now the Chamber of Commerce in neighbouring Waterford City.



(*fig. 6*)
ROSEGARLAND HOUSE
Rosegarland
(extant 1777)

Rosegarland House has traditionally been attributed to John Roberts. It shares features in common with his design for Morris House, now the Waterford City Chamber of Commerce: both houses have similar Tuscan doorcases and comparable top-lit cantilevered staircases. The ground floor windows on the entrance front appear to have been 'dropped' at a later date in line with the Victorian taste for allowing maximum sunlight to enter the room.

Roberts is also widely accepted as the architect responsible for the reconstruction of Saint Iberius' Church (1766) in Wexford (*figs. 7-11*). The church was built on a long-standing ecclesiastical site which, before the construction of a formal quay at the turn of the nineteenth century, merged with the Slaney Estuary. In a dextrous response to the limitations of the site the nave of the church is wider than it is deep, centred on a shallow apsidal chancel. It originally presented a sober temple-like frontage on to the street, but was 'improved' by an unknown hand at some stage in the late nineteenth century. The resulting Venetian Gothic frontispiece makes an interesting foil to the elegant Classicism of the interior where the graceful Corinthian chancel arcade recalls Roberts' work at the Church of Ireland (1774-92) and Catholic (1792-6) cathedrals in Waterford City.



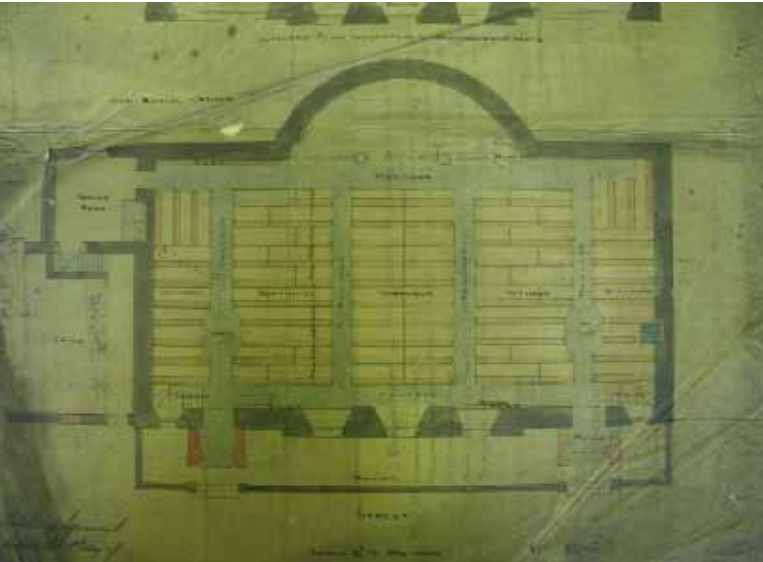
(*fig. 7*)
SAINT IBERIUS' CHURCH
Main Street North,
Wexford
(1766)

A painted glass panel illustrates the original temple-like exterior of a church that was described by Lacy as 'a spacious building...of a strong and comparatively plain appearance, in the Doric style of architecture', and dismissed by Hickey as '[presenting] no appearance whatsoever of an ecclesiastical character'.

(*fig. 8*)
SAINT IBERIUS' CHURCH
Main Street North,
Wexford

A drawing (1867), signed by William Gillespie (1812?-96?), outlines proposals for a new seating system that corresponds with the original 'temple' layout of the church and confirms that the Venetian Gothic frontage was completed some time thereafter.

© Representative Church
Body Library



(fig. 9)
SAINT IBERIUS' CHURCH
Main Street North,
Wexford

A photograph from the Lawrence Collection illustrates the remodelled entrance front. The work may have been motivated by the second 'Wexford Riots' (1883) during which *The Irish Times* noted that the church 'was again attacked, and any portions of the windows that were left whole from the previous night were smashed'.

Courtesy of the National Library of Ireland



(fig. 10)
SAINT IBERIUS' CHURCH
Main Street North,
Wexford

Arguably the best-preserved eighteenth-century interior in the county, the focal point remains the elegant arcaded chancel screen, recalling Roberts' work at the Church of Ireland and Catholic cathedrals in Waterford City. The interior was sensitively restored in 1990, during which the serpentine communion railing was salvaged from Saint George's Church (1808-14), Hardwicke Place, Dublin.



(fig. 11)
SAINT IBERIUS' CHURCH
Main Street North,
Wexford



The interior features an impressive collection of elegant Classical wall monuments. One in particular has often been mistaken for a recycled chimney-piece, but on closer inspection displays artillery detailing symbolic of the military exploits of William Perceval (1792-1813), 'Late Master's Mate in the Royal Navy', killed on board the frigate HMS *Havannah* off the coast of Istria, Croatia.



(fig. 12)
KILLURIN CHURCH
(Killurin Parish)
Killurin
(1781-5)

The standardised nature of the Board of First Fruit churches was often offset by unique internal features. At Killurin, the Lieutenant Colonel H. Jervis-White memorial window (1910) was installed to a design by Alfred Ernest Child (1875-1939). A wall monument dedicated to Lieutenant Thomas Kynaston Walker (1897-1916) of Tykillen House was salvaged from the deconsecrated Kilpatrick Church in 1971 and joins an existing collection of Classical funerary sculpture.

It is not known how the construction of Saint Iberius' Church was financed, but later churches were supported by the Board of First Fruits (fl. 1711-1833), a body established to assist the reconstruction or repair of Church of Ireland churches and glebe houses. Sometimes money was also raised by contribution from the congregation and the site donated by a local landowner, either close to or taken from the family estate. The resulting churches, often towering over small settlements largely populated by Catholics, can be seen as an expression of

power by the ruling class. Although relatively imposing in the rural landscape, many of the churches were plain structures, built of inexpensive materials, with simple Gothic detailing. Killurin Church (1781-5) is a good example of the Board of First Fruits prototype and adopts the customary nave-with-tower plan form (fig. 12). The ecclesiastical nature of the building is, also typically, communicated through architectural details, in this case Churchwarden glazing patterns and 'toy fortifications' ornamenting the parapet.



A surviving portfolio of drawings suggests that Saint Mary's Church (1775-6), Bunclody, was built entirely at the expense of Robert Maxwell (c.1720-79), 1st Earl of Farnham and landlord of the town then known as Newtownbarry. However, a restrained Gothic composition not unlike the Board of First Fruits standard prototype is discernable in the building, despite later alterations (*figs. 13-14*).



(*fig. 13*)
SAINT MARY'S CHURCH
(Newtownbarry Parish)
Church Street,
Bunclody
(1775-6 with 1869
and 1877-8)

A once-modest parish church designed by Thomas Cooley (c.1742-84), considered by James Gandon (1742-1823) as one of only two architects 'properly so called' in Dublin. The church was redeveloped in the mid nineteenth century with financial assistance from the Ecclesiastical Commission, and 'improved' by the new proprietors of Newtownbarry in 1877-8.

(*fig. 14*)
SAINT MARY'S CHURCH
(Newtownbarry Parish)
Church Street,
Bunclody

A view of the Hall-Dare Memorial Front designed by William Burges (1827-81) and dedicated to Robert Westley (1840-76) of Newtownbarry House and his brother Charles (d. 1876). The memorial was ultimately never fully realised and the frieze retains the 'temporary' dedication stating 'These Stones Shall Be For A Memorial'.

From the consolidation of English power in 1691 until well into the nineteenth century a set of deliberately sectarian statutes known as the Penal Laws drove the Catholic tradition underground, with enormous consequences for the architectural legacy of the Church. The legislation also curtailed the civil rights of the Presbyterians and the Religious Society of Friends (Quakers) and eighteenth-century Dissenter buildings are scarce. A rare example, the Enniscorthy Religious Society of Friends' Meeting House (1760), shows a simple architectural harmony in accordance with the Quaker ethos (*fig. 15*) while the Cooladine Religious Society of Friends' Burial Ground (opened 1799) is a quiet reminder of the part that the Quaker community once played in the complex social fabric of the county (*fig. 16*).



(*fig. 15*)
ENNISCORTHY
RELIGIOUS SOCIETY OF
FRIENDS' MEETING
HOUSE
Spring Valley/
Wexford Road,
Enniscorthy
(1760 and 1869)

The meeting house shows two distinct periods of construction. The domestic quality of the eighteenth-century building expresses the modest ethos of the Quakers, but may have also been dictated by the prevailing Penal system. The later hall displays an understated ecclesiastical theme with Churchwarden glazing patterns recalling the earlier Georgian Gothic tradition.



(*fig. 16*)
COOLADINE RELIGIOUS
SOCIETY OF FRIENDS'
BURIAL GROUND
Cooladine
(opened 1799)

One of a small number of burial grounds established by the Religious Society of Friends in rural County Wexford with further examples at Ballinacly (opened 1778) and New Ross (opened 1731). A burial ground was opened (1666) by the Quakers at Corlican, near Killurin, within the banks of a ring-fort known as Rahiniska. The burial ground at Forest (opened 1783), outside Taghmon, has been neglected and the simple headstones have been trampled by cattle.



As the Penal Laws were relaxed towards the end of the eighteenth century, Catholic churches were built in greater number, although their imposed status as a ‘chapel’ and the prohibition of towers confirmed Catholicism as secondary to the Established Church. The Church of Saint Francis of Assisi (1784), Wexford, reputedly incorporates the fabric of a Franciscan priory (founded 1230) and was the sole place of worship for the Catholic congregation in the town for almost a century (**figs. 17-18**). Although largely redeveloped in the mid nineteenth century, the origins of the church as a single-cell ‘barn chapel’ remain discernible to the present day. Work also began on the Church of the Blessed Virgin Mary, Saint Anne and Saint Joseph (1798-1802), Kilmore, which, in form and appearance, seems to have been inspired by the Wexford church. One of the earliest rural parish churches in the county to continue in active use, it was designed by William Day (b. 1724), a local architect of Gallagher, with a ‘barn’ nave extending into a later transept (1898).



(fig. 17)
CHURCH OF SAINT FRANCIS OF ASSISI
Francis Street/
School Street,
Wexford
(1784 with 1812
and 1861-2)

The Franciscan church, twice redeveloped in the nineteenth century, retains a late eighteenth-century ‘barn chapel’ at its core. Lack of space motivated the introduction of a transept in 1812, followed by internal galleries in 1827, while later work included the addition of a handsome tower, the summit of which was described by Lacy as ‘[partaking] in some degree of the Chinese character’.

Courtesy of the National Library of Ireland

(fig. 18)
CHURCH OF SAINT FRANCIS OF ASSISI
Francis Street/
School Street,
Wexford

The interior was remodelled by Patrick Byrne (c.1783-1864) and the Doric colonnades replaced with the present Ionic colonnades, ‘their enriched capitals, and handsome volutes [supporting] beautiful panelled ceilings... also in the enriched Grecian style’. The contractor responsible for the restoration of the church was Patrick O’Connor, according to Lacy, ‘a very rising and clever young man whose character and talents as...a worker in rich and ornamental stucco, have been tested... in the splendid decorations of Johnstown Castle’.



(fig. 19)
TOMHAGGARD
Tomhaggard
(post-1731)

The architectural legacy of Tomhaggard shows the history of Catholic worship in the village since the earliest of times. A holy well and the ruins of an early fourteenth-century

church attest to the presence of a medieval congregation, while a modest church (1813) was built in anticipation of the Catholic Relief Act, 1829. A thatched mass house survives from the intervening period during which the Penal Laws were gradually repealed.

Such churches were the exception to the rule. Rural congregations continued to worship primarily in modest mass houses which, looking more like houses than churches, were inconspicuous and thus tolerated by the Protestant ascendancy. A mass house (post-1731) in Tomhaggard survives as a legacy of the Penal system and resembles a traditional vernacular cottage with stout wall masses, constructed in a combination of fieldstone and mud, surmounted by a thatched roof (**fig. 19**).

LADY’S ISLAND
Our Lady’s Island
(ob. 1775)

The tradition of erecting headstones took hold in the eighteenth century, with numerous rural graveyards centred on ruins or sites of medieval origin. James Byrne (fl. 1775-1819) of Clone was by far the most prolific artist in the ‘Irish Churchyard Sculpture’ tradition, his work defined by scenes of The Calvary flanked by the sun and the moon or, as pictured, by busts with ‘aureoles of rayed locks’.



SAINT EDAN’S
CATHEDRAL
(Ferns Parish)
Ferns Upper,
Ferns
(ob. 1791)

An impressive collection of Irish Churchyard Sculpture survives in the graveyard surrounding Saint Edan’s Cathedral and includes work signed by James Byrne and his son, Patrick Byrne (fl. 1795-1848). A number of the headstones display damage from gunshot, however, resulting from a less than noble episode of the 1798 Rebellion.



(fig. 20)
POLLWITCH
Mayglass
(1703 or 1723
and 1831)

Fragile, like most vernacular houses, the farmhouse at Pollwitch began to deteriorate rapidly following the death of the last owner in 1996. It has been thoroughly restored by the Heritage Council (1998): the walls repaired with handmade mud or 'daub' bricks, the roof rethatched using the traditional County Wexford 'fletch' technique, and much of the original wallpaper in the parlour cleaned and restored.

Few Penal mass houses survive intact. Some were subsumed by later churches and others have succumbed to decay. The poor materials used in their construction were liable to deteriorate without proper maintenance and repair. Similarly, although once widespread throughout the country, few of the thatched homes of the eighteenth-century rural population remain intact. The buildings of the poor were fragile structures composed of stone and clay walls with straw and hedge cuttings in the roof. But, protected by a good roof, and by numerous coats of limewash, a well-made mud walled house will stand for centuries. Vernacular structures are important in that they embody the history of the 'ordinary' rather than the 'important' people. Despite their lack of formal architectural style their simple proportions, built with local materials, integrate well with their environment.

In *Notes and Gleanings* Hickey refers to a description from *The Irish Farmer's Journal* (1814):

Their habitations, though built of clay, are neat...and commodious; stone is not to be had here, except at great expense, but the expertness with which this [material] is handled makes a quarry altogether unnecessary. With a compost of moistened clay and straw, without plumb, square or level...every man is capable of erecting a house [which is] compact and perpendicular... The house, when plastered [sic]...and whitened with lime, looks fully as well as if composed of stone, and exudes the air better than ill-executed walls of that material.

Most vernacular houses are difficult, if not impossible to date, but it is said that the farmhouse at Pollwitch, Mayglass, was built either in 1703 or 1723 (fig. 20). An excellent example of the traditional Wexford style, the mud



(fig. 21)
MURPHY'S COTTAGE
Milltown
(Kilscoran)

In a pattern characteristic of the county, a thatched house is positioned perpendicular to the road, fronting on to a courtyard enclosed by a collection of outbuildings. The courtyard is entered by a gateway with cylindrical piers, the shape allowing for the use of unrefined fieldstone in the construction.

walled farmhouse displays a 'lobby entry' plan form with a central hearth dividing the house into two. The side wall of the hearth features a 'spy hole' allowing persons seated inside to observe who was entering. The farmhouse is said to have been extended in 1831 and many houses in the county show a comparable organic evolution. Unlike most other examples, the house at Pollwitch was never modernised and has no electricity or indoor plumbing. The last inhabitant, Séamus Kirwan (d. 1996), maintained his property using the tools he had inherited, patching and repairing when necessary. The farmhouse, particularly the interior, represents an astonishing survival of traditional architecture against the odds and is considered to be one of the most important vernacular sites in the country.

Just as certain building types are recognised as typical of a region, the way in which they are arranged is often specific to the locality. The pattern of a thatched house, perpendicular to the road, fronting on to a courtyard enclosed by outbuilding ranges is characteristic of County Wexford. The neat ensemble that includes Murphy's Cottage, near Tagoat, follows this configuration with the farmyard entered by way of a gateway featuring characteristic cylindrical piers (fig. 21). Both house and outbuildings were built using unrefined local materials and the frames of the small windows are now caked with generations of paint. The thatched roof displays the simple hipped profile traditional to the county, although the windbreak and outbuildings are now roofed in corrugated-iron, a material that was often adopted as the successor to thatch around the country.

(fig. 22)
WADDINGTOWN

A farmhouse in Waddingtown clearly displays two periods of construction with an elongated thatched range giving way to a later and taller portion finished with a 'permanent' purple slate roof.



Vernacular houses sometimes evolved, or were partially altered, as the fortunes of their owners rose over time. An eighteenth-century thatched farmhouse at Waddingtown displays a later slate-roofed addition that appears distinct from the earlier body of the house, but also in keeping with its humble origins (**fig. 22**). Others, particularly in the Baronies of Forth and Bargy in the south of the county, were built on a scale considered fitting for a gentleman farmer. The impressive 'thatched mansion' at Yoletown, near Tacumshane, is relatively large with a window arrangement recalling Classical tastes of contemporary architecture (**fig. 23**). The farmhouse has earthen walls, sufficiently deep to accommodate built-in interior cupboards, and forms the centrepiece of a substantial farmyard complex including a 'columbarium' that combines the functionality of outhouse and dovecote.



(fig. 23)
YOLETOWN
(Tacumshin)

An examination of archival photographs confirms that the roofs of even the largest of thatched houses were free of ornamentation. Although decorative ridge work has become an increasingly prevalent motif in County Wexford, the tradition of bobbin-making is now almost extinct. *The Irish Farmers' Journal* refers to finials 'eighteen inches high, and twelve inches at the base' once terminating the roofs of both house and out-building.



W. DOYLE
Clonamona Lower,
Craanford

A thatched house could fulfil a range of different functions and the example in Craanford shows a later Classically-detailed timber shopfront (pre-1904) that contrasts with the informal nature of the house.

GRAYROBIN
(extant 1779)

As thatch was often a by-product of farming, an examination of the compacted layers can reveal changes in agricultural activity, with crops such as wheat later giving way to oat thatch. Water reed imported from Eastern Europe has recently superseded the indigenous cereal thatch.



CLIFF COTTAGE
Cullenstown

Once a modest thatched house, Cliff Cottage was transformed by its owner, Kevin L. Ffrench (1921-2003), who encrusted almost every exterior surface, and the adjacent out-

buildings, with decorative shell work in elaborate geometrical patterns. The house, which is colloquially known as 'Shell Cottage', was repaired in 2006 with financial assistance from the Heritage Council.



CLIFF COTTAGE
Cullenstown

A detail of the decorative shell work featuring motifs of local maritime interest including Tuskar Lighthouse and "The Mexico", a Norwegian schooner run aground on the Keeragh Islands in February 1914.



WOODLANDS

An eighteenth-century house presents an attractively eccentric profile: one half thatched and the other half slated. The original house was extended in the later nineteenth century in a manner that was sympathetic to the existing building without trying to emulate it.



BALLYNASTRAW

A thatched house aspires to ‘gentrified’ architecture with a pretty radial fanlight and a surface finish that mimics ashlar stone work.



BARRY HOUSE
Pollrane

entrusted, without and within, with lime-mortar, neatly thatched, and have solid chimneys’. Thatched houses were not solely the homes of the poor, and Barry House was once the seat of the Barry family, including John Barry (b. 1845), elected Member of Parliament for South Wexford in 1885.

Remarking on the thatched houses of south County Wexford, Mr and Mrs Hall (1842) commented: ‘The dwelling-houses... are far more convenient and comfortable than most Irish houses. They are generally clay built, but dashed, or



GREEN STREET
Wexford

A photograph from the Lawrence Collection shows the ‘thatched cabins’ that once lined the narrow streets leading into the centre of Wexford, with similar vistas in The Faythe and John Street. The last two surviving thatched houses in Wexford, in Saint John’s Drive and Batt Street, were demolished in the 1990s.

Courtesy of the National Library of Ireland

While the countryside witnessed an unprecedented boom in construction, the towns of County Wexford underwent a similar, if more gradual transformation. Sophisticated houses replaced the thatched cabins that previously flanked the streets, although only a scattering of the buildings that capture the Georgian character of this period survive. Delare House (1790) in South Street, New Ross, is a striking townhouse centred on a ‘Morrison doorcase’ defined by concave reveals framing a timber architrave and decorative fanlight (*fig. 24*). This style of doorcase, prevalent in the

town, is usually associated with the architect Sir Richard Morrison (1767-1849) and his son and collaborator William Vitruvius Morrison (1794-1838) but, since they were responsible for few commissions in County Wexford, none in the vicinity of New Ross, there is no clear link between the architects and the popularity of the doorcase in the town. Delare House originated as the townhouse of the Tottenham family and was possibly built by Charles Tottenham (1716-95) who presided over the town not only as landlord, but also as Member of Parliament.



(*fig. 24*)
DELARE HOUSE
South Street,
New Ross
(1790)

The townhouse of the Tottenham family, landlords of New Ross, Delare House was adopted as a convent by the Religious Order of the Sisters of Mercy in the mid nineteenth century and was subsequently used as a school. Now in commercial use, the house boasts a wealth of decorative plasterwork ceilings.



(fig. 25)
NEW ROSS MARKET
HOUSE
Quay Street/
South Street,
New Ross
(1749 and 1806)

The 'tholsel' at New Ross originally had an open arcade at street level, supporting an assembly room overhead. A date stone confirms the building's mid eighteenth-century origins and identifies an obscure 'Carpenter and Architect', John Robinson (fl. 1806-20), as responsible for the rebuilding in 1806, when the stone work was dismantled, numbered, and reassembled according to the original design.

Courtesy of the National Library of Ireland

The Penal Laws, which limited religious activity outside the Established Church, also excluded non-conformists from the Grand Jury, an elected committee of wealthy landowners, farmers, and merchants who functioned as local government authorities and administrators of justice. Charles Tottenham and two other Members of Parliament, John Cliffe of Mulrankin Castle and John Leigh of Rosegarland House, are recorded as the builders of the eighteenth-century New Ross Market House (1749), also known as The Tholsel, the name stemming from two old English words: 'toll', meaning tax; and 'sael', meaning hall

(fig. 25). The market house was rebuilt in 1806 by John Robinson (fl. 1806-20), 'Carpenter and Architect', and is now the town hall. The Wexford Market House (1775), Cornmarket, now the Wexford Arts Centre, also occupies a central position in the town, emphasising its role as a lynchpin in the local agricultural economy (figs. 26-28). As at New Ross, the openings at street level originally formed an open market arcade with an assembly room overhead. Improvements carried out in the nineteenth century included the introduction of decorative plasterwork ceilings.



(fig. 26)
WEXFORD MARKET
HOUSE
Cornmarket,
Wexford
(1775)

The market house in Wexford may have been motivated by an attempt to reorganise trade in a central position in the town. However, as casual trade continued in four separate locations around Main Street the 'New Market' was opened (1871) in The Bullring, and the market house was repurposed as the town hall.



(fig. 27)
WEXFORD MARKET
HOUSE
Cornmarket,
Wexford

A view of the 'Pillar Room' shows the system of elegant granite ashlar Tuscan columns supporting the assembly room overhead. The market house was reopened as the first dedicated arts centre in Ireland in 1974 and the assembly room has been adapted as a theatre.



(fig. 28)
WEXFORD MARKET
HOUSE
Cornmarket, Wexford

The decorative plasterwork ceilings were introduced in the nineteenth century when the assembly room and adjoining office were adapted as a ballroom and supper room.

Two important early institutions founded by charitable sponsorship survive in New Ross. The Hospital of the Holy Trinity (1772), South Street, a pair of almshouses for elderly women, was rebuilt by Charles Tottenham as part of an ongoing royal charter (1584) granted to Thomas Gregory, merchant, during the reign of Queen Elizabeth I (**fig. 29**). A gatehouse (1809) in nearby Houghton Place survives as the last remnant of a fever hospital 'founded by the munificence of the late Henry Houghton [d. 1800] of Ballyane [sic] House'. Interestingly, coinciding with the gradual easing of the Penal Laws, the Board of Management for the hospital consisted of Catholic and Protestant members.

Transport systems of the time were generally poor, although an organised coaching system was developed as the century progressed. The two great rivers in County Wexford, the Slaney and the Barrow, encouraged a legacy of fine bridges, largely financed by the Grand Jury. The northernmost in the county, Slaney Bridge (between 1790-9), Bunclody, at the confluence of the River Slaney and the minor River Clody, clearly shows two periods of construction, the bridge having been widened in 1875. Further downriver, the elegant Ballycarney Bridge (1780) displays two distinguishing characteristics: pointed cutwaters extend to parapet level as pedestrian refuges while corbels on the underside of the bridge, at springing level, survive as evidence of the timber formwork employed to construct and shape the arches (**fig. 30**). Scarawalsh Bridge (1790), a hump back bridge that has never been widened, replaced an earlier crossing swept away in the floods of 1787 and was built by the Oriel Brothers of Hampshire (**fig. 31**). The brothers

are also credited with responsibility for Enniscorthy Bridge (1775), which, according to Samuel Lewis in 1837, was 'being widened and its roadway lowered, partly at the expense of Lord Portsmouth's trustees and partly by a Grand Jury presentment' (**fig. 32**).



(**fig. 29**)
HOSPITAL OF THE
HOLY TRINITY
South Street,
New Ross
(1772)

One of a pair of charitable houses established for elderly women, the present Hospital of the Holy Trinity dates from the eighteenth century. A prominent plaque records in copper-plate lettering: 'Trinity Hospital/Erected in the year/1772/Chars. Tottenham Esqr./Master/ Give Alms of thy Goods/And never turn thy face/from a Poor Man'.



(**fig. 30**)
BALLYCARNEY BRIDGE
Tomgarrow/Ballycarney,
Ballycarney
(1780)

A late eighteenth-century bridge and the later Ballycarney Church (1834) form a pastoral ensemble. The bridge has triangular cutwaters extending to parapet level to protect pedestrians when encountering approaching traffic.



(**fig. 31**)
SCARAWALSH BRIDGE
Coolnahorna/
Scarawalsh
(1790)

The ferry that operated at Scarawalsh in 1714 was later superseded by a timber bridge, subsequently washed away by the 'inundation' of 1787. The present Scarawalsh Bridge is distinguished by the stepped sequence of the elegant arches, which rise to produce a pronounced hump back profile.

(**fig. 32**)
ENNISCORTHY BRIDGE
Enniscorthy
(1775 and 1837)

The Oriel Brothers' original bridge over the River Slaney in the centre of Enniscorthy was later widened and its roadway lowered. However, its diminished hump back profile still accommodates the sporadic swelling of the river. This consideration has often been ignored during the design of modern bridges, which have therefore been subject to frequent flooding.

(fig. 33)
BALLYSESKIN
(1749)

One of a small collection of eighteenth-century cylindrical windmills in south County Wexford, Ballyseskin was once crowned by a pivoting roof, probably thatched. The ruined tower also features opposing doorways allowing the miller to enter and exit, irrespective of the position of the sails.



Wexford's abundant supply of rivers and strong arable farming tradition encouraged milling from the earliest times. Many stone built mills, mostly ruinous, remain on the rivers and their tributaries, along with traces of the impressive systems of weirs and culverts once required to turn the millwheels. The tradition of using windmills was strong in south Wexford, especially Forth and Bargy, where there are good wind conditions and little waterpower. The earliest known windmill in Ireland was operating in 1281 at Kilsanlan, Ballynabola, while the majority of the wind-

mills identified on the first Ordnance Survey were concentrated in Counties Down and Wexford. Surviving windmill towers fall into one of two categories: cylindrical and tapering. A rough hewn date stone confirms the mid eighteenth-century origins of the windmill (1749) at Ballyseskin (fig. 33). The ruined tower appears as a three-stage cylinder with opposing doorways and gun loop-like windows. Although they give the impression of a defensive structure, the windows were shaped in this way to ensure that the grain and flour remained dry. The industrial legacy of the county's most famous windmill, the truncated tower on Vinegar Hill above Enniscorthy, has long been eclipsed by its association with the 1798 Rebellion that brought the eighteenth century to a dramatic close.

Politics in the last years of the century were dominated by the efforts of United Irishmen to remove Irish affairs from English control. In 1793, while two townspeople who had refused to pay tithes were being escorted to prison, a violent clash took place between their supporters and loyalist soldiers at Windmill Hill, Wexford. Amongst the casualties was Major Charles Vallotton (1746-93) who is commemorated by an elegant limestone obelisk erected (1793) by the Corporation (fig. 34). Known variously as the 'Wexford Riots' or 'The First Rebellion', the incident can be interpreted as part of a pattern of unrest that was to culminate in the 1798 Rebellion, of which County Wexford became the unexpected epicentre. While the rising in Dublin and surrounding counties was largely suppressed by government forces, the Wexford rebellion was initially successful, although ultimately defeated at Vinegar Hill.



The impact of the insurrection on County Wexford cannot be over-emphasised and, in many ways, it has been the defining event in its history. Its effect on the architectural legacy was considerable. During the conflict the thatch was stripped from the houses of Wexford to prevent the spread of fire, and Samuel Lewis records the burning of Enniscorthy and the destruction of New Ross following 'a most sanguinary conflict between the king's troops and the insurgents'. Quite apart from the buildings destroyed during the conflict, the years that followed the rebellion were dogged by night-raids. Houses, both large

and small, were subject to arson and looting, and numerous chapels were destroyed, the thatched roofs proving particularly combustible. The small harbour at Fethard (1777; repaired 1798), a facility crucial to the prosperity of the area, was bombarded by naval gunboats, the *Louisa* and the *Pakenham*, during the only maritime episode in the conflict. The damage was promptly repaired by the Government in the aftermath of the rebellion. Conditions in the county only stabilised when local magistrates began to curb the activities of the night raiders.

(fig. 34)
VALLOTTON
MONUMENT
Wygram Place,
Wexford
(1793)

An elegant obelisk commemorates Major Charles Vallotton (1746-93), while standing testimony to the Wexford Riots (1793), which fuelled the political agitation that would culminate in the 1798 Rebellion. Although long erased, the monument was inscribed: *To the memory of Major Charles Vallotton murdered at Wexford in Ireland July 15th 1793 whilst in the act of expostulating with a lawless mob.*

Courtesy of Wexford County Council Public Library Service

The Nineteenth Century



(fig. 35)
WEXFORD COUNTY
GAOL
Spa Well Road/
Hill Street,
Wexford
(1807-12)

The women's prison provides the best insight into the original appearance of the Wexford County Gaol complex. It features substantial wall masses, in the pink conglomerate stone widely used throughout Wexford, with a regular pattern of openings retaining cast-iron bars in monolithic granite frames. The internal galleries also survive intact, alongside barrel-vaulted cells and faded signage instructing 'Silence'. In 1916 and during 'The Troubles' (1919-23) some cells were reopened for political prisoners.

The consequences of the 1798 Rebellion reverberated on a national scale. Instead of achieving freedom from English rule, the uprising hastened the consolidation of the existing regime, which was cemented by the Act of Union passed in the summer of 1800. In Wexford this manifested as a building programme, much of it related to government administration. This was the period of construction that defined the shape of the county's towns and villages, many of which remained largely unchanged until the prosperity of recent years. Most followed a recognisable pattern centred on a church, a police station or 'barrack', and a courthouse or 'petty

sessions house'. Three remarkably similar courthouses of the period survive in Gorey (1819), Enniscorthy (1820), and New Ross (1832), indicating that an unrecorded architect may have been working for the Grand Jury. Each is defined by a sober Classical theme, as if emphasising the gravitas of the judicial system.

In Wexford, Sir Richard Morrison was commissioned (1802) by the Grand Jury to design the County Courthouse (1803-7; destroyed 1921), Commercial Quay, and Parliamentary Papers (1808) indicate that Morrison was also responsible for the contemporary County Gaol (designed 1807; built 1812), Spa Well Road (figs. 35-36).



(fig. 36)
WEXFORD COUNTY
GAOL
Spa Well Road/
Hill Street,
Wexford
(1842-4)

Mid nineteenth-century improvements to the gaol complex were described in the *Parliamentary Gazetteer* (1846) as 'amply facilitating the adoption of the newest and most approved practices of prison discipline'. It is likely that the impressive gatehouse, which

replaced an earlier gateway, may have been part of this programme. Inscribed lettering above the gateway recalls a period of reinvention when the County Gaol was reconstructed (1909-10) as 'Saint Brigid's Female Certified Inebriates' Reformatory.



(fig. 37)
DUNCANNON
MARTELLO TOWER
(SOUTH)
Duncannon
(1816)

One of two Martello towers positioned on high ground overlooking Duncannon Fort, this is the last of the three surviving in the county to retain its original composition. Although it had been 'dismantled' by 1837 it knew two later periods of military activity: one in the aftermath of the Fenian Rising of 1867 and the other when the tower was adapted by the Irish Army as a look-out platform during 'The Emergency'.

Fears of a French invasion during the Napoleonic Wars (1803-15) motivated the improvement of defences along the Irish coastline. Waterford Harbour was considered vulnerable, and Duncannon Fort was strengthened and remodelled, including the addition of two 'bomb proofs' (1815), barrel-vaulted ammunition stores. A pair of Martello towers (1816) was built on high ground overlooking the fort. These compact, squat, two-stage circular structures, slightly tapering and with elevated doorways, followed the common pattern (fig. 37). A further Martello tower survives on the promontory at Baginbun Head, the legendary landing site of the first

Norman invaders, while Lacy records that a fourth tower, on Rosslare Point, had fallen into the sea due to coastal erosion. In tandem with the improvements being made to Duncannon Fort, a military road was built to allow the speedy transfer of troops, poor communication having been blamed for the initial success of the United Irishmen in 1798. By the time that the road was completed the Napoleonic threat had abated and two bridges (1815) crossing the Owenduff River were named to commemorate the victories of Nelson and Wellington at the Battles of Trafalgar (1805) and Waterloo (1815) respectively.



The coastguard system established in Ireland in the 1790s was largely concerned with the prevention of smuggling, and coastguard stations were established at strategic points along the coastline. A flurry of illegal activity in the mid nineteenth century motivated an improvement of the coastguard network under the auspices of the Office of Public Works. Ballymoney Coastguard Station (1874-5) conforms to the national standard of a long two-storey range accommodating domestic quarters and terminating in a watch room (figs. 38-39).



(fig. 38)
BALLYMONEY
COASTGUARD STATION
Ballymoney Lower
(1874-5)

A selection of the 'examined copies' signed-off by Enoch Trevor Owen (c.1833-81), Assistant Architect of the Office of Public Works. The coastguard station was originally designed to accommodate: '1 chief boatman; 4 men; watch room and store; general wash house'.

Courtesy of the National Archives of Ireland

(fig. 39)
BALLYMONEY
COASTGUARD STATION
Ballymoney Lower

A view of the rear elevation showing the porches defining each unit, which contained a kitchen and living room at ground floor level, the bedrooms overhead interconnecting to allow access to the watch room.

Courtesy of the National Archives of Ireland



(fig. 40)
SAINT MARY'S CHURCH
(Old Ross or Saint
Mary's Parish)
Millquarter,
Old Ross
(1800)

With an understated 'barn' composition, the battered profile of the church suggests a much earlier building within the deep wall masses. It was 'new-roofed and repaired' in 1800, following an attack (1799) in the aftermath of the 1798 Rebellion. A bicentennial monument (1998) in the graveyard marks the site of a mass grave opened for victims of the Scullabogue Barn Massacre, widely considered the low-point of the 1798 Rebellion in Ireland.

Ironically, the efforts made to improve navigation around Wexford's treacherous coastline might have assisted both smugglers and potential invaders. In 1807 a survey of the county's coast mentioned the 'terrible list of shipwrecks caused through lack of a light-house'. Construction work on the elegant tapering tower designed for the unlit Tuskar Rock by George Halpin Senior (c.1779-1854) began in 1812 but was hampered by tragedy when eleven workers were lost during a severe storm in 1813. A similar storm in the winter of 1852-3 led to the abandonment of a light-house on Coningbeg Rock, off the Saltee Islands, which never progressed beyond foundation level.

The gradual dismantling of the Penal system was met with degrees of resistance from the Ascendancy, as witnessed by an obelisk erected

(1786) by Reverend Christopher Harvey (d. 1796) in the grounds of Lonsdale House, near Wexford, commemorating the 'exertions and patriotism' of General George Ogle MP (1742-1814) who vehemently opposed the reforms that would culminate in Emancipation (1829). Similarly, the building programme financed by the Board of First Fruits, tentative at first, accelerated considerably and each parish was provided with a 'repaired' or entirely new church by mid century, as if to consolidate the increasingly precarious position of the Church of Ireland as the Established Church. Saint Mary's Church (1800), Old Ross, the only Anglican church in the county destroyed in the aftermath of the 1798 Insurrection was 'new-roofed and repaired' (fig. 40). A distinct battered wall profile suggests that the church may retain, as its basis, a much older structure, possibly of



SAINT SELSKAR'S CHURCH
Temperance Row,
Wexford
(1825-6)

Abutting a medieval tower, adapted as a vestry and bell tower, the chapel-of-ease to Saint Iberius' Church met with opposition from those who lamented the destruction of the 'ancient monastery of Saint Peter and Saint Paul' and from the Catholic population who, under a 'cess' [rate] fundraising system, were obliged to make a contribution towards the cost of construction. The 'modern' church has been attributed to John Semple (1801-82) citing stylistic similarities with his 'idiosyncratic series of churches' including Feighcullen Church (1829), County Kildare.

medieval origin. Several Church of Ireland churches in the county were built alongside medieval counterparts in an attempt to establish a link between the Anglican faith and pre-Reformation Christianity. Saint Mary's Church (1813), New Ross, not only abuts the transepts and chancel of the medieval Saint Mary's Abbey, but also retains portions of the existing nave. Saint Edan's Cathedral (1816-7), Ferns,



(fig. 41)
SAINT EDAN'S
CATHEDRAL
(Ferns Parish)
Ferns Upper,
Ferns
(1816-7)

A church and monastery were founded at Ferns by Saint Mogue (d. 625) and a later, thirteenth-century cathedral was destroyed in 1575. Following successive attempts at reconstruction, the cathedral was dismissed as 'small, and quite plain' in a report in 1810. The present cathedral is aligned on an axis with its medieval predecessor, and

retains some of its fabric. The cathedral was once again 'restored' in 1901 when the Chapter House was adapted as a vestry.



(fig. 42)
SAINT EDAN'S
CATHEDRAL
(Ferns Parish)
Ferns Upper,
Ferns

The 'restoration' by James Franklin Fuller (1835-1924) might well be called a total reconstruction and entailed the construction of an elegant chancel arch, the remodelling of the 'East Window' as five stepped lancets with *vesicae* [pointed lozenges] overhead, and the installation of a distinctive pitch pine roof construction.



(fig. 43)
SAINT EDAN'S
CATHEDRAL
(Ferns Parish)
Ferns Upper,
Ferns
(ob. 1835)

A wall monument dedicated to Thomas Elrington (d. 1835), Bishop of Leighlin and Ferns, and signed by John Smyth ARHA (c.1773-1840) of Dublin.

occupies a site with ecclesiastical origins dating back to the seventh century and incorporates the fabric of a reconstructed medieval nave (rebuilt 1577) (figs. 41-44). Despite its status, the cathedral conforms to the standard Board of First Fruits pattern, apart from a Chapter House adjoining the tower. Described by Lewis



(fig. 44)
SAINT EDAN'S
CATHEDRAL
(Ferns Parish)
Ferns Upper,
Ferns
(1902)

A view of the Jervis White memorial window supplied by Heaton, Butler and Bayne (established 1862) of London, featuring a thirteenth-century French quatrefoil pattern.

as 'a small structure, in the later English style', the pointed profile of the openings was a further attempt to convey a long-standing ecclesiastical legacy but, lacking true archaeological conviction, the style of architecture is today defined as Georgian Gothic or 'Gothick'.

The Board of First Fruits was also responsible for financing the glebe houses or rectories that accompanied each church, and most parishes were provided with a suitable residence by the end of the first quarter of the nineteenth century. However, where most nineteenth-century churches were built in the Gothic style, glebe houses tended to adopt a serene Classical appearance. Killann Glebe

House (1798-9) survives as a prime example of the type (**fig. 45**). The present gable-fronted composition of Killinor Glebe House (1819), which was occupied by the rector serving at Kilpipe Church in neighbouring County Wicklow, displays a vaguely Tudor Revival theme that probably stems from later improvements to the original construction (**figs. 46-47**).

(**fig. 45**)
KILLANN GLEBE HOUSE
Killann
(1798-9 and 1829)

This fairly typical glebe house was praised by Hickey as having ‘much grand mountain landscape within its view...giving to the principal side of the house the style of ‘mansion’; and a little pond...distinguishing it from the ordinary fashion of glebe houses’.



(**fig. 46**)
KILLINOR GLEBE HOUSE
Glebe
(Limerick)
(1819)

A more unusual glebe house, the appearance of which likely stems from ‘improvements’ undertaken in the later nineteenth century, the vaguely Tudor gabled roofline evoking comparisons with later rectories at Kilrush (1870) and Ballycarney (1914).



(**fig. 47**)
KILLINOR GLEBE HOUSE
Glebe
(Limerick)

A detail of the ‘Wexford Window’ glazing pattern, characteristic of the county and appearing as a standard sash window with a fixed overlight. The design probably had a practical origin, allowing for the even distribution of weight in the sashes.



KILLANN SCHOOL
Killann
(1823)

One of the earliest-surviving purpose-built schools in the county, Killann School later received support from the Church Education Society (established 1839), an organisation formed by members of the Church of Ireland as an alternative to the Commissioners for National Education (established 1831). The school knew a period of military activity on two occasions; in 1833 as an outpost established in response to agrarian unrest by a local faction known as ‘The Whitefeet’, and in 1923 as an outpost for Free State Forces.

Emancipation in 1829 allowed for an unparalleled spate of Catholic church building and Lacy remarked on ‘...witnessing the erection of so many houses of worship within such a comparatively brief space of time...’ While the modest ‘barn’ churches of the countryside reflected the relative poverty of the rural population, those built in the towns spoke of a new Catholic prosperity. The county has an unusually fine legacy of nineteenth-century ecclesiastical architecture, most notably the churches of Augustus Welby Northmore Pugin. A convert to Roman Catholicism, Pugin saw his architecture as an expression of faith, and was a strong proponent of the correct revival of ancient architecture with a profound love of medieval Gothic in its purest form. Pugin arrived in Ireland at the invitation of John Hyacinth Talbot MP (1794-1868), of Ballytrent House, who was related through marriage to

Pugin’s most important English patron, John Talbot (1791-1852), 16th Earl of Shrewsbury.

A seminary for the training of Catholic priests in the Diocese of Ferns had been founded in 1811 but the college quickly outgrew its modest accommodations in Michael Street, Wexford. In 1818, with the assistance of Talbot, the Redmond house (1790) in Summerhill Road was purchased and extended, and the new Saint Peter’s College was opened in 1819 (*figs. 48-49*). Through Talbot, Pugin secured the design of the college chapel (1838-41) and the architect was present at the laying of the foundation stone in 1838. The large Gothic Revival building is solidly built in local sandstone with minimal ornamentation apart from an impressive rose window. The single-cell plan, and slender lancet windows between prominent buttresses set the chapel apart from contemporary churches.



CHURCH OF THE ASSUMPTION
Clonmore,
Bree
(1838-9)

Pugin’s simplest Irish church was nevertheless set apart from its ‘barn’ contemporaries by a liturgically correct east-west alignment, and the expression of the nave and polygonal apse under two separate roofs. The external stone work has been concealed, however, a move that would have been criticised by the architect who noted ‘We should never make a building erected to God appear better than it really is by artificial means. These are showy worldly expedients, adapted only for those who live by splendid deception, such as theatricals, mountebanks, quacks, and the likes’.



(*fig. 48*)
SAINT PETER’S COLLEGE
Summerhill Road,
Wexford
(opened 1819)

One of the most impressive architectural ensembles in County Wexford, the complex features the earliest urban chapel built in Ireland by Augustus Welby Northmore Pugin. The adjoining collegiate wing (1832-7) was undergoing completion to a design by Richard Pierce (1801-54) when Pugin visited the town to attend the blessing of the foundation stone of the chapel: Pierce, as clerk-of-works, oversaw the construction of all of the Pugin projects in Ireland from that point until 1850. A substantial wing (1934-8), seen on the left, was built to a design by Thomas Joseph Cullen (1879-1947).



(*fig. 49*)
SAINT PETER’S COLLEGE
Summerhill Road,
Wexford
(1838-41)

A view of the interior missing its rood screen, removed in 1958, but retaining the highly-gilt altar regarded by Roderick O’Connor as Pugin’s ‘most important surviving church furnishing in Ireland’. Overhead, the rose window is believed to have been cut by James Foley (fl. 1818-53), a local mason, and was filled with stained glass by Michael O’Connor (1801-67) of Dublin.



CHURCH OF SAINT MICHAEL THE ARCHANGEL
Saint Michael's Road, Gorey (1839-42)

The church at Gorey represented a departure for Pugin, resurrecting the Romanesque style for the third, and ultimately last, time in his career. Although a sermon given at the dedication of the church in 1843 suggested that Pugin drew on Dunbrody Abbey for inspiration, the church arguably bears closer comparison to Tintern Abbey, particularly in the 'Irish' battlements embellishing the crossing tower. Further indigenous detailing includes the 'Round Tower' *tourelle* adjoining the north transept.

LORETO ABBEY
Saint Michael's Road, Gorey (1842-4)

Pugin's first and only domestic commission in the county, the design for an 'abbey' for the Loreto order recalls his contemporary scheme (1841-8) for the Presentation order in Waterford City.

Courtesy of Wexford County Council Public Library Service



CHURCH OF SAINT MICHAEL THE ARCHANGEL
Saint Michael's Road, Gorey

A photograph illustrating the Byzantine-like 'diaper work', or stencilling, once embellishing the elegant Romanesque arcades and crossing. The destruction of the original decorative scheme began as early as

1858 when the baptismal font designed by Pugin was replaced: it now stands, lichen-covered, adjoining the sacristy.

Courtesy of the National Library of Ireland



SAINT MARY'S CHURCH
Grahormack, Tagoat (1843-8)

Pugin's great Irish benefactor, John Hyacinth Talbot MP, was not only responsible for securing the commission for the new church at Tagoat, but also paid for it, which is why such a large-scale project could coincide with the outbreak of the Great Famine. Again, the church is set apart by the arrangement of its individual components with the nave separated from the chancel not by the expected crossing, but by an uninterrupted transept lit at each end by a 'Trinity' window arrangement reputedly modelled on Dunbrody Abbey.

CHURCH OF THE BLESSED VIRGIN MARY AND SAINT ALPHONSUS LIGUORI
Ballygowman, Barntown (1844-51)

Described by Roderick O'Donnell as 'the only complete expression in Ireland of one of Pugin's favourite building types, the small village parish church', the design for the church at Barntown was reputedly based on the medieval Long Church at Stanton, Cambridgeshire.



SAINT MARY'S CHURCH
Grahormack, Tagoat

Since the sanctuary of Saint Mary's escaped extensive reordering following the Second Vatican Council, the interior of the church has been less altered than those of the other Pugin churches in County Wexford. Alongside decorative encaustic tile work supplied by Herbert Minton (1795-1858) of Stoke-upon-Trent, the church retains a small collection of stained glass supplied by John Hardman and Company (founded 1838). This Birmingham-based church furnishings company was in such demand in Ireland, following promotion by Pugin, that a branch office was opened in Dublin in 1853.



(fig. 50)
SAINT AIDAN'S
CATHEDRAL
Cathedral Street,
Enniscorthy
(begun 1843)

One of just two Irish cathedrals undertaken by Pugin, Saint Aidan's Cathedral is cited as the best example of the architect's work on a monumental scale in Ireland. The cathedral, modelled 'after' Tintern Abbey, Wales, is built in an attractive blue-green stone salvaged from the ruins of the Franciscan Friary (founded 1460; dismantled 1843-7) in nearby Abbey Square. Lacy's account of the cathedral notes 'the spire...has still to be added, which, when completed, will be the consummation of a work of which...the entire Catholic population of the diocese, will have reason to be proud'. In light of concerns pertaining to the stability of the crossing, James Joseph McCarthy (1817-82) supervised a reconstruction of the tower, eliminating the top stage, although preserving the profile that Pugin had intended.

Pugin's most important commission in the county was for Saint Aidan's Cathedral (begun 1843), Enniscorthy (**figs. 50-51**). The brainchild of Bishop James Keating (1783-1849), the cathedral was built in the medieval manner around its deteriorating predecessor (1808-9), which continued to serve until the nave and transepts of the new church were completed. The older structure was then removed. Work on the cathedral was suspended in 1846, due to the Great Famine (1845-9), and resumed in



(fig. 51)
SAINT AIDAN'S
CATHEDRAL
Cathedral Street,
Enniscorthy

Following piecemeal 'improvements', the interior was described by Maurice Craig as 'all white plaster except for the granite shafts... The roof is all black and white'. A restoration of the cathedral was completed in 1994 and reinstated the decorative 'diaper work', using archival photography and paint tests to determine the original vibrant colour scheme. The *cathedra* [bishop's throne] and pulpit were reinstalled, and some decorative Minton encaustic tile work was revealed.

1850. Occupying a constrained site, the cathedral is a beautiful example of Pugin's Gothic Revival style with buttresses, piers, and spire – the latter completed at the second attempt in 1873 to a modified design – combining to create an impression of soaring verticality. Pugin, who found that the Irish clergy did not share his respect for historical correctness, wrote to his English patron:

The cathedral I built, at Enniscorthy, has been completely ruined. The new bishop has blocked up the choir, stuck the altars under the tower!! and the whole building is in a most painful state of filth... I see no progress of ecclesiastical ideas in Ireland... It is quite useless to attempt to build them true churches, for the clergy have not the least idea of using them properly.

Pugin's influence on the Gothic Revival in County Wexford continued long after his untimely death, reputedly from exhaustion, and was initially reflected in the work of Richard Pierce, who was introduced to the English architect at Saint Peter's College and supervised all of Pugin's projects in Ireland until 1850. Pierce's developing architectural maturity can be traced in the progression of his church designs in the

county. One of his earliest attributable commissions, Saint Mary Magdalene's Church (completed 1831), Kilmyshall (**fig. 52**), and the later All Saints' Church (1840-2), Castledockrell, both adhere to the simple 'barn' plan form with 'pointed' detailing, a style firmly rooted in the Georgian Gothic tradition and in keeping with many contemporary churches throughout the county.



(fig. 52)
SAINT MARY
MAGDALENE'S CHURCH
Ballyphilip,
Kilmyshall
(completed 1831)

Richard Pierce's earliest surviving church conforms to the 'barn chapel' tradition and is entered through a Georgian Gothic frontispiece surmounted by a simple cut-granite bellcote. The church is similar to Pierce's later All Saints' Church (1840-2), Castledockrell, and the lost Saint Mary Magdalene's Church (1825-6), Bunclody, during the demolition of which in 1970 the inscription 'Rd. Pierce' was discovered behind the altar.

(fig. 53)
CHURCH OF THE
ASSUMPTION
Joseph Street/
Bride Street,
Wexford
(1851-8)

Pierce's education in the Gothic Revival during his employment on the Pugin churches had dramatic repercussions on his designs for the 'Twin Churches'. In contrast to the simplified 'barn' chapels previously defining his rural output, large urban congregations necessitated a comparatively complex arrangement featuring an oblong nave extending through arcaded screens into side aisles with each aisle allocated a porch. Although none of the Irish Pugin churches features a comparable entrance tower, the 'West Window' above the deeply rebated splayed doorcase is a near-direct quotation of the 'West Window' at Saint Aidan's Cathedral; the 'East Window' elicits similar comparisons.



(fig. 54)
CHURCH OF THE
ASSUMPTION
Joseph Street,
Bride Street,
Wexford

A photograph from the Lawrence Collection illustrates the original decorative scheme at Bride Street Church, including the intricate Puginian stencil work, the vibrancy of which transcends the

limitations of a monochrome reproduction. The sanctuary was radically reordered in the wake of the Second Vatican Council, with results that met with such disapproval from the parish that similar work proposed for the sister church was dramatically scaled back.

Courtesy of the National Library of Ireland



(fig. 55)
CHURCH OF THE
ASSUMPTION
Joseph Street/
Bride Street,
Wexford
(1919)

Among the surviving artistic highlights in the church, the Lieutenant William Henry O'Keefe Memorial Window (1919) is considered an early masterpiece by the renowned Harry Clarke (1889-1931). Depicting *Our Lady and Child* adored by *Saint Aidan of Ferns* and *Saint Adrian*, the diptych has been described by Nicola Gordon Bowe as the epitome of Clarke's work in the Art Nouveau style where 'the intricacy of detail is never sacrificed to the fluid integrity of the composition'.

Courtesy of Lynda Harman

In 1851, as the country emerged from the famine years, Father James Roche (1801-83) commissioned Pierce to build Wexford's 'Twin Churches' (1851-8), the Church of the Assumption, colloquially 'Bride Street Church' (figs. 53-55), and the Church of the Immaculate Conception, or 'Rowe Street Church' (figs. 56-57). The churches were, on the instruction of Bishop Myles Murphy (d. 1856), intended as

near-identical facsimiles. According to *The Builder* (1858), this was 'to prevent jealousy and unpleasant comparisons amongst the town people'. Both are clearly indebted to Pugin's Gothic Revival style and boast impressive spires that have become a hallmark of the Wexford skyline. The churches were completed posthumously under the direction of James Joseph McCarthy, since styled the 'Irish Pugin'.



(fig. 56)
CHURCH OF THE
IMMACULATE
CONCEPTION
John Street Lower/
Rowe Street Upper,
Wexford
(1851-8)

Although regarded as 'Twin Churches', the challenges posed by the steep gradient of the site for Rowe Street Church demanded a number of significant differences.

The porches in the side aisles are approached by perrons of cut-granite steps and the sacristy is elevated above a raised basement. Echoing Pugin's stance on the use of local materials, both churches are built in a tuck pointed pink conglomerate stone from the quarry at Park, near Ferrycarrig, with dressings in a contrasting granite from neighbouring County Wicklow.



(fig. 57)
CHURCH OF THE
IMMACULATE
CONCEPTION
John Street Lower/
Rowe Street Upper,
Wexford

The interior of Rowe Street Church was subject to a less radical interpretation of the liturgical reforms of the Second Vatican Council than its twin. Pugin's influence on Pierce extend-

ed to the decoration of the interior space and, included in his meticulous description of the church, Lacy notes 'the decoration and embellishments of the interior have been carried out by the celebrated Birmingham artisans, under the immediate direction of Mr. Early [Thomas Early (1819-93)], of the firm of Hardman and Company'.



(fig. 58)
CHURCH OF OUR LADY
OF THE ASSUMPTION
Eardownes Great,
Our Lady's Island
(1863-4)

The working relationship between Pugin and Pierce was briefly revived by the next generation for the new parish church at Our Lady's Island. Designed by Pugin's son, Edward Welby Pugin in partnership with George Coppinger Ashlin, the contractor responsible for overseeing the construction was Pierce's son, Richard Pierce (1831-64).



(fig. 59)
CHURCH OF OUR LADY
OF THE ASSUMPTION
Eardownes Great,
Our Lady's Island

A view of the interior shows the vaulted ceiling with slender ribs resting on Middleton red marble colonettes. At the time of photography the stained glass had been removed from the sanctuary for repair by the Abbey Stained Glass Studios (founded 1944) of Old Kilmainham, Dublin, as part of an extensive restoration of the church, financially assisted by the Heritage Council.



CHURCH OF THE
ASSUMPTION AND
SAINT MALACHY
Ballymurn Lower,
Ballymurn
(1860-1)

Pugin and Ashlin were also responsible for the mausoleum commissioned in memory of John Maher (1802-60) of Ballinkeele House. In scale and silhouette the mausoleum evokes memories of indigenous Early Christian oratories but with 'medieval' detailing rooted firmly in the contemporary Hard Gothic fashion. The interior was furnished by Hardman and Company and features an array of wall monuments and stained glass dedicated to successive generations of the Maher family.

SAINT ANNE'S CHURCH
Grange Upper,
Rathnure
(1859-60)

An emphasis on the bellcote as an agent of ornamentation was taken to unusual lengths in the grounds of Saint Anne's Church, one of five churches built in the region with financial assistance from the Carew family of Castleboro House. In contrast to the church, a simple 'barn' with modest Gothic embellishment, the Triumphal gateway is a celebration of the so-called 'Renaissance Revival' style and rises in crow-stepped tiers to a bellcote, each tier terminating in cut-granite finials.



In 1860 Pugin's son, Edward Welby Pugin (1834-75) entered into partnership with George Coppinger Ashlin (1837-1921) and together they designed the Church of Our Lady of the Assumption (1863-4), Our Lady's Island, in the Gothic Revival style with a lofty nave opening into an apse, and side aisles defined by pointed arch colonnades (figs. 58-59). A tower, rising to an abbreviated spire, surmounts the main entrance while the interior shows a sophisticated rib vaulted ceiling.



(fig. 60)
KILPATRICK CHURCH
(Kilpatrick Parish)
Kyle Upper
(1844)

One of a spate of churches built following the establishment of the Ecclesiastical Commission (1833), the church succeeded the medieval Kilpatrick Church in the grounds of Saunders Court: it is on record that Christopher George Harvey (b. 1797) who donated the new plot did so ‘under the proviso that no burials take place within the church grounds’. While the porch, or ‘narthex’, is almost certainly a later addition, provisions for a transept, indicated by an elegant Tudor relieving arch in dressed granite, were never fully executed.

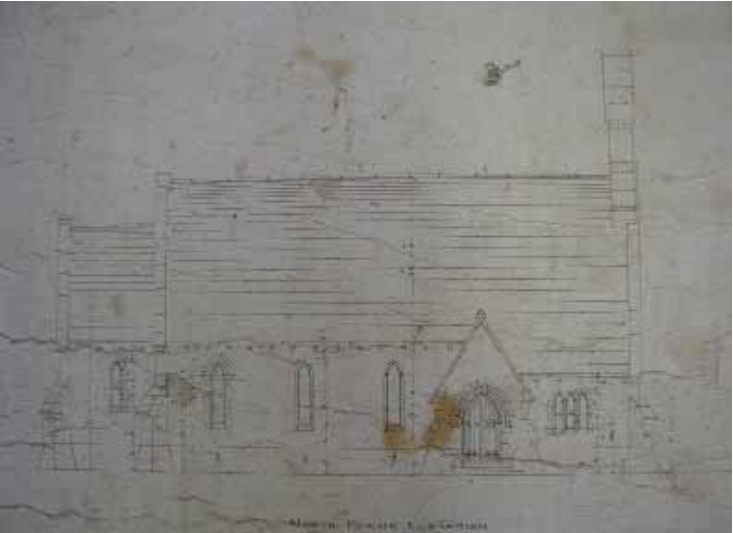
Pugin’s influence on ecclesiastical architecture in County Wexford extended also to Anglican and Dissenter churches. After the abolition of the Board of First Fruits in 1833, church building for the Established Church devolved to the Ecclesiastical Commissioners (fl. 1833-71) and the support of local landlords. Two churches built in the immediate aftermath of the reorganisation, Saint David’s Church (1840-3), Mulrankin, and Kilpatrick Church (1844), off Kyle Crossroads (*fig. 60*), exemplify the gradual transition from the Georgian Gothicism of the Board of First Fruits churches. Solidly constructed in distinctive ‘Old Red Sandstone’, both churches display slender lancet window openings and a minimum of ornamentation limited to a granite ashlar corbelled bellcote.

Once capitalisation was not restricted to financial assistance from the Commission, church buildings began to display a greater freedom in their architectural forms. The creative potential of church building that became possible in the latter half of the century is exemplified by three churches in the county, each the work of a renowned architect. Saint James’s Church (1856-9), co-sponsored by Strangman Davis-Goff (1810-83) of Horetown House, was built to a design by Joseph Welland (1798-1860), architect to the Ecclesiastical Commissioners (appointed 1843) (*figs. 61-63*). The contemporary Church of Saint John the Evangelist (1860-2), near Riverchapel, was designed by George Edmund Street (1824-81), famed for his work on the Royal Courts of Justice (1868-82), London, and was one of only

(fig. 61)
SAINT JAMES’ CHURCH
(Horetown Parish)
Horetown South
(1856-9)

An excerpt from the surviving folio of drawings for the new ‘Horetown Church, Diocese of Ferns’ signed by Joseph Welland, architect to the Ecclesiastical Commissioners.

© *Representative Church Body Library*



(fig. 62)
SAINT JAMES’ CHURCH
(Horetown Parish)
Horetown South

Saint James’ Church is one of a few nineteenth-century buildings in County Wexford where contemporary photography documents the various stages of construction.

Amongst the collection of photographs by Strangman Davis Goff is one of the existing church; the new church complete to foundation level (dated May 28th 1857); the walls undergoing completion (May 7th 1858); and the roof awaiting the slate finish (June 11th 1858).

Reproduced courtesy of Sir Robert Goff



(fig. 63)
SAINT JAMES’ CHURCH
(Horetown Parish)
Horetown South

A contemporary photograph shows Saint James’ Church after a sympathetic restoration programme assisted by the Heritage Council.



four projects completed by him in Ireland (*figs. 64-65*). The church is small, but exceptionally pretty, with *opus incertum* stone work, Knockavocka stone dressings, and Courtown red brick detailing. It is dramatically sited on the cliffs overlooking Saint George's Channel. The last of the three churches, All Saints' Church (1877-8), near Duncannon, also displays a lively appearance with 'Old Red Sandstone' walls offset by silver-grey granite dressings (*fig. 66*). The only Anglican church built in the county following the Disestablishment of the Church of Ireland (1871), the design was prepared by James Franklin Fuller (1834-1924) and the project was financed largely by Harry Spencer Chichester (1821-1906) of nearby Dunbrody House.

CHRIST CHURCH
(Gorey Parish)
Main Street,
Gorey
(1858-61)

In many respects Saint James' Church can be interpreted as a reduction of Welland's contemporary Christ Church, taking the place of a Board of First Fruits church (1819) condemned by Lacy as 'of a vague and unseemly character'. Forming the centrepiece of the unofficial 'English Quarter' in Gorey, the church references the Catholic church at the opposite end of the town by way of the 'round tower' turret.

CHRIST CHURCH
(Gorey Parish)
Main Street,
Gorey

Among the commemorative stained glass in the church is the window (1922) dedicated to Percival Lea-Wilson (1887-1920), District Inspector with the Royal Irish Constabulary, assassinated outside his home on the orders of Michael Collins (1890-1922). Working to a commission by Maria Lea-Wilson (1887-1971), the window was designed by Harry Clarke and depicts *Saint Stephen*, the first Christian martyr.



(*fig. 64*)
CHURCH OF SAINT
JOHN THE EVANGELIST
(Ardamine Parish)
Middletown
(1860-2)

The diminutive church, dramatically sited on a cliff-top, shows polychromatic stone work characteristic of the High Victorian period matched by alternating bands of fish scale-profile and square-cut purple slate in the roof. A blind arcade on the north front, intended to be punched-through into an aisle to make more space within the church, ultimately proved optimistic in light of a diminishing Church of Ireland congregation.

(*fig. 65*)
CHURCH OF SAINT
JOHN THE EVANGELIST
(Ardamine Parish)
Middletown

A view of the interior features an array of wall monuments and stained glass (1859-64) supplied by Clayton and Bell (formed 1857) of London. These, following the destruction of nearby Ardamine House in 1921, recall the original status of the church as a memorial to the Richards family.



(*fig. 66*)
ALL SAINTS' CHURCH
(Killesk Parish)
Clonsarragh
(1877-8)

All Saints' Church is the only Anglican church built in County Wexford following the Disestablishment of the Church of Ireland in 1871. It has recently undergone a sympathetic

restoration and retains a wealth of stained glass including work by Franz Meyer and Company (founded 1847) of Munich, an elegant 'Rose Window' (1884) by Clayton and Bell of London, and the Donegall Memorial Window (1997) by Meg Lawrence (b. 1953).



In contrast to the imposing structures of the county's main denominations, Methodist and Presbyterian churches tended to follow an exceedingly plain architectural pattern with their ecclesiastical role indicated by the subtlest of Gothic detailing. The simple design of the Presbyterian Church (1843-4), Wexford, a single-cell hall, is lifted by pointed window openings with cut-stone dressings framing timber Y-mullion glazing bars (**fig. 67**).

Assured of their position in society following the Act of Union, the landed gentry continued to develop their properties. Although existing houses were sometimes 'improved' to keep pace with current trends, the majority opted to build anew, often using a well-known architect. On succeeding to the estate in 1802, John Christopher Beauman (1764-1836) commissioned Sir Richard Morrison to prepare designs for Hyde Park House (1807) (**fig. 68**).

(**fig. 67**)
WEXFORD
PRESBYTERIAN CHURCH
Anne Street,
Wexford
(1843-4)

A photograph from the Lawrence Collection illustrates the creeper-covered Presbyterian church, the last of three Dissenter churches built in Wexford following the Methodist church (1835) and the Religious Society of Friends' Meeting House (1842; closed 1927). Both the Presbyterian and Methodist churches were designed by Thomas Willis (c.1782-1864), a Protestant architect and builder who subsequently designed Saint Ibar's Church (1855), Castlebridge.

Courtesy of the National Library of Ireland



(**fig. 68**)
HYDE PARK HOUSE
Hydepark
(1807)

An understated neo-Classical villa built to a design by Sir Richard Morrison, Hyde Park was admired by Lewis as 'a handsome mansion, in grounds tastefully laid out, and commanding a fine view of the sea, and of the escarpment of Tara Hill'. The restrained interior features decorative plaster-work attributable to James Talbot (fl. 1801-16), the stuccadore favoured by Morrison for domestic commissions.



(**fig. 69**)
CLOBEMON HALL
Clobemon
(1820)

A watercolour, dated August 20th 1826, illustrates the new family seat at Clobemon Hall. Built to a design by Tomas Alfred Cobden, the house is regarded as the finest example of the chaste Greek Revival style in County Wexford, based on a resurgence of interest in the Doric and Ionic periods of Hellenic architecture.

Reproduced from the The O'Grady Collection courtesy of Eliza Lloyd

The resulting country villa is characterised by an elegantly restrained Classical theme, with a granite porch supported by four Doric columns and Wyatt type windows in elliptical recesses, and has been favourably compared to Morrison's work in other parts of the country. On a picturesque site commanding views over the River Slaney, Clobemon Hall (1820), near Ballycarney, was built for Thomas Richards De Rinzy (1785-1869), one-time High-Sheriff of County Wexford (fl. 1809) (**fig. 69**). Lewis' description of the house as 'a handsome modern mansion of the Grecian Doric order, erected from a design by Mr. Cobden', identifies Thomas Alfred Cobden (1794-1842) of Carlow and London as the architect.



EDERMINE HOUSE
Edermine
(1838)

The impressive collection of buildings at Edermine, once the estate of the famous Power distilling family, is possibly the most interesting domestic architectural ensemble in County Wexford. Edermine

House was unenthusiastically described by Lacy as 'erected more with a view to internal comfort than external ornament' but is now considered a fine example of the Greek Revival style. The curvilinear glasshouse (extant 1860) was designed by Richard Turner (c.1798-1881) but cast by James

Pierce (1813-68) of the Pierce Iron Foundry, Wexford. It originally housed a grapery and a peachery in wings centring on a bowed conservatory with 'a magnificent pyramidal stand of plants and flowers' but, sadly, is now in ruins. A similar fate has met the renowned *porte cochère-cum-jardinière*

(extant 1860) cast by Pierce for Castlebridge House, Castlebridge.

Courtesy of the National Library of Ireland



EDERMINE HOUSE
Edermine

The architect responsible for the private chapel at Edermine has long been disputed and it has been attributed to Edward Welby Pugin and James Joseph McCarthy respectively. Citing intermarriage between the Power and the Talbot families as evidence, it has lately been suggested that the chapel is creditable to the elder Pugin and that the construction, belatedly begun by Sir James Power (1800-77), was supervised by his son or by McCarthy.

EDERMINE HOUSE
Edermine

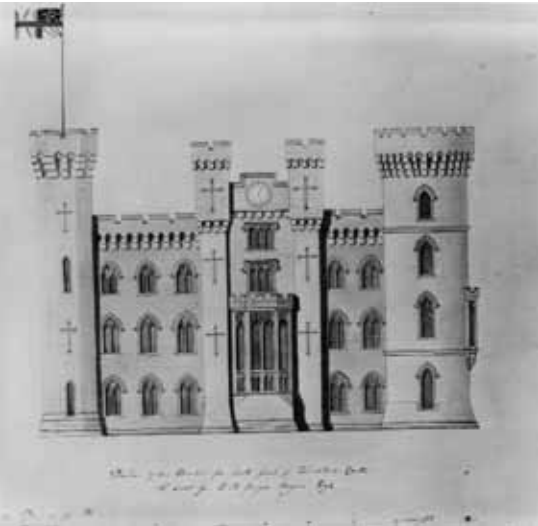
A view of the remarkably well preserved interior retaining not only the rood screen, a late medieval feature reintroduced to Ireland by Pugin, but also the decorative 'diaper work' embellishing the walls and the complex 'medieval' hammerbeam roof construction.





(fig. 70)
JOHNSTOWN CASTLE
Johnstown
(1836-72 with 1811-5)

An impressive nineteenth-century mansion stands as a monument to the enthusiastic renovations commissioned by Hamilton Knox Grogan Morgan and his descendants. A surviving drawing indicates that James Pain (1779-1877) had some input in the early development of the house. However, Daniel Robertson, assisted by Martin Day (d. 1861), transformed the existing house, externally and internally, into the present 'castle' that is much admired today. The *bone fide* medieval fabric was dramatically depleted with the demolition of a sixteenth-century tower house: its position is marked on the entrance front by mass concrete quoin stones. On the garden front a cylindrical turret has recently been the subject of some interest and archaeological investigation might confirm or disprove the theory that it originated as the flanker tower of a bawn walled enclosure.



(fig. 71)
JOHNSTOWN CASTLE
Johnstown

A drawing signed by Martin Day, labelled 'Design of an Elevation for North front of Johnstown Castle – the seat of H.K. Grogan Morgan Esq.', outlines proposed improvements. Its focal point, a tower featuring an oriel window, was intended to light the stair hall succeeding the original entrance hall. The near symmetry of the composition was interrupted by the new wing introduced by Jane Colclough Forbes (1840-72), intended to house the maids' rooms and nursery.

Reproduced from the
Sherwood Collection courtesy of John Sherwood

County Wexford's legacy of fine houses built in the second quarter of the nineteenth century was immeasurably enhanced by the work of the Scottish-born architect Daniel Robertson, a prolific designer of country houses, the majority in the Tudor style, a robust and often castellated offshoot of the Gothic Revival. Robertson arrived in Ireland in 1830, having left Oxford under a cloud, and it was suggested that 'the reason for his departure is no subject for private discussion'. Robertson's letters reflect a man of a charismatic but ill-disciplined character, both his propensity for sherry and affliction from gout have entered into lore, and his buildings seem to reflect some of this wayward personality.



(fig. 72)
JOHNSTOWN CASTLE
Johnstown

Granted unlimited access to the interior of Johnstown Castle, Lacy repaid his host with effusive praise of the artistic virtues of the house. He noted: 'The entrance-hall has a fine appearance; the oak panelling and carving are of the most costly description; amongst other beautiful specimens of carving, both by the hand and by machinery, are the Apostles and the family coat of arms. Nothing can be more truthful and natural than the apostolic figures; the folds of the drapery will enable the most incompetent person to form a judgment of their merit'.

(fig. 73)
JOHNSTOWN CASTLE
Johnstown

Moving on to the central hall, Lacy remarked: 'The grand hall presents a massive and truly characteristic appearance; so much so, that if an intelligent person was brought thither in his sleep, he would, upon waking, be at once

convinced that he was within the hall of some grand castle or stately palace... This hall is surrounded by two magnificent galleries, one on each story [sic], formed of oak, and of the finest workmanship; they are at once strong and beautiful, and perfectly in keeping with the character of the Castle...'





(fig. 74)
JOHNSTOWN CASTLE
Johnstown

Occupying the space of the old entrance hall, the arcaded staircase was attributed by Lacy to Thomas Hopper (1776-1856), ‘an English architect of no mean pretensions’. The victim of dry rot, the staircase was among the first features of Johnstown Castle to be dismantled upon the transferral of ownership of the house to the Department of Agriculture. The portrait (1833) of the Grogan Morgans now hangs in the dining room and is signed by Edmond Thomas Parris (1793-1873), ‘Historical Painter To Her Majesty Queen Adelaide’.

Reproduced courtesy of
Patrick Bowe and Irish Arts
Review

(fig. 75)
JOHNSTOWN CASTLE
Johnstown

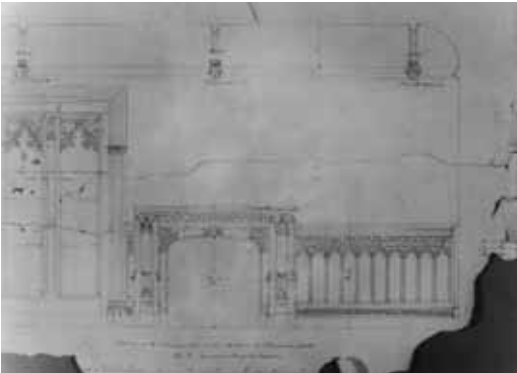
The grand drawing room also elicited an effusive appraisal from Lacy who stated: ‘Among the latest ornamental decorations of the interior of the castle are a series of splendid Parisian mirrors, three in number... They are set in magnificently carved frames, manufactured by machinery in London, and richly gilt by Barnascone, an Italian artist, for some years resident in Wexford, and are probably the largest to be seen in this country...’



(fig. 76)
JOHNSTOWN CASTLE
Johnstown

A view of the ceiling of the adjoining ‘second drawing-room’ which originally opened *en suite* from the

grand drawing room by way of ‘an ingeniously-contrived door, the front of which is a large mirror. A stranger would never imagine that an entrance existed’.



(fig. 77)
JOHNSTOWN CASTLE
Johnstown

An unsigned drawing, entitled ‘Section of the chimney sides of the Boudoir at Johnstown Castle H.K. Grogan Morgan Esquire’, outlines the decorative scheme for the boudoir opening off the ‘second drawing-room’. The portrait

bosses, labelled ‘Bishop’, ‘Baron’, ‘Nun’, ‘Baronet’, and ‘Knight’ contribute to the medieval or ‘Norman’ theme while evoking connotations with chess, a popular pastime with the leisurely gentlemen of the period.

Reproduced from the
Sherwood Collection courtesy
of John Sherwood



(fig. 78)
JOHNSTOWN CASTLE
Johnstown

A view from the fishing turret looking over the lake to the garden front of the castle. Robertson's reputation as a landscape architect in Ireland, where house and gardens are treated as a holistic entity, is second only to Edwin Landseer Lutyens (1869-1944) and the grounds surrounding Johnstown Castle reveal the architect's theatrical expertise at manipulating picturesque vistas.

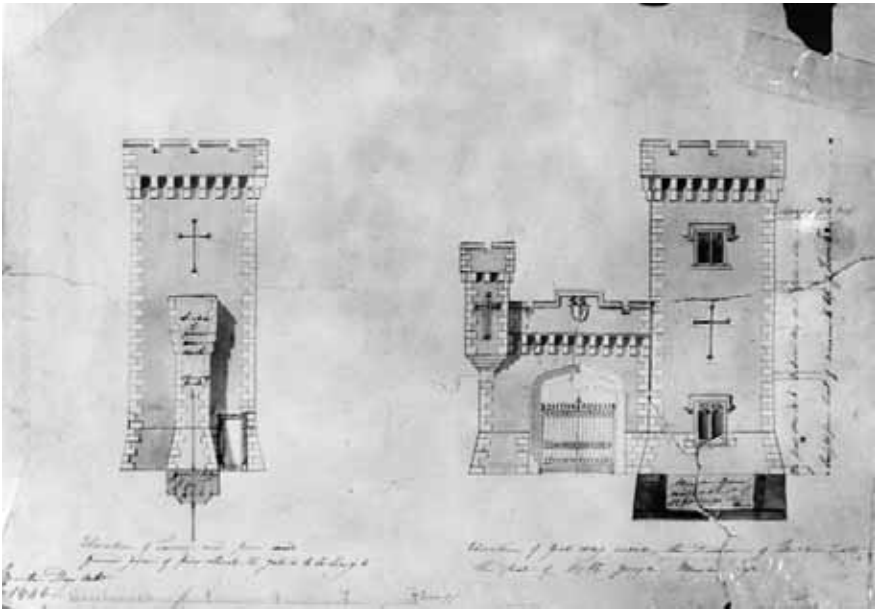
work on a 'ball-room [occupying] the lower story [sic] of the new building erected by the late Mr. Morgan for a laboratory, he being adept in chemical science'. In the tradition of scientific experimentation, Johnstown Castle was gifted to the State under the Johnstown Castle Agricultural College Act, 1945. Although the medieval tower house was deemed unsafe and demolished, and the interior considerably altered, much of the internal decorative detailing survives together with a small quantity of the original fittings and furnishings.



(fig. 79)
JOHNSTOWN CASTLE
Churchtown
(Rathaspick)/
Johnstown
(between 1811-40)

A mid nineteenth-century photograph shows the original neo-Norman theme of the 'grand gateway' praised by Lacy in 1852 as 'rich and peculiar in appearance'. Writing in 1885, George Henry Bassett noted that the gateway 'formerly a very picturesque structure...has been re-modelled' and the lodges today present an understated Classical style.

*Reproduced courtesy of
Patrick Bowe and Irish Arts
Review*



(fig. 80)
JOHNSTOWN CASTLE
Johnstown (1846)

A drawing, signed by Day, illustrates the gateway and porter's lodge proposed to adjoin a new network of walled gardens on the Johnstown estate. The design recalls Robertson's contemporary 'turret' lodge (pre-1840) at Shankill Castle, County Kilkenny.

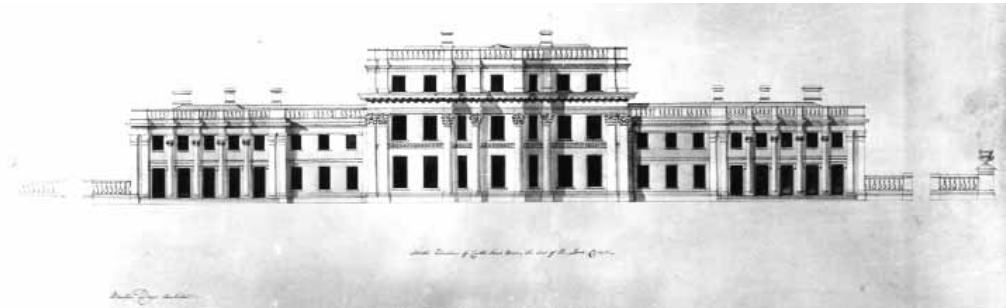
*Reproduced from the
Sherwood Collection
courtesy of John Sherwood*



(fig. 81)
CASTLEBORO HOUSE
Castleboro Demesne
(1840-58)

The existing eighteenth-century 'modern mansion' (1783) having been destroyed by fire in 1839, Robert Shapland Carew (1787-1856) commissioned Robertson to reconstruct and extend the house. The resulting mansion was oddly archaic in form, the neo-Palladian arrangement considered *passé* by the turn of the nineteenth century. Despite the £84,000 expenditure on the project, the balustraded parapets in this drawing signed by Day were never completed.

Reproduced from the Sherwood Collection courtesy of John Sherwood



(fig. 82)
CASTLEBORO HOUSE
Castleboro Demesne

A drawing of the reverse front, centred on a handsome half-octagon that recurred as a favourite motif throughout Robertson's career, irrespective of the architectural style chosen by his patrons. The centrepiece had previously appeared in a battlemented Gothic form at Johnstown Castle, would feature as a graceful bow at Ballinkeele House, and in a Tudor Gothic guise at Cahore House.

Reproduced from the Sherwood Collection courtesy of John Sherwood

The magnificent, but now ruinous Castleboro House (1840-58), near Clonroche, is unusual among Robertson's houses in that it was designed in the Classical style, although its theatricality is entirely in keeping with the body of his work (*figs. 81-86*). An impressive *porte cochère* defines the official entrance front, although the owner preferred visitors to enter

through a half-octagonal central bow on the reverse, or garden front, so that the sequence of terraces descending to an artificial lake could be properly admired. This aspect of the composition recalls Robertson's contemporary gardens (begun 1843) at Powerscourt House, County Wicklow.

(fig. 83)
CASTLEBORO HOUSE
Castleboro Demesne

A photograph from the Lawrence Collection depicting the entrance front in a sparse parkland setting. The most impressive feature of the house, the *porte cochère*, was also one of its greatest failings: facing north, and with a solid roof, the double-height entrance hall behind was almost always in perpetual darkness.

Courtesy of the National Library of Ireland



(fig. 84)
CASTLEBORO HOUSE
Castleboro Demesne

A photograph from the A.H. Poole Collection (1884-1945) showing the reverse front and once impressive gardens admired by George Henry Bassett, who remarked: 'Seen from the river, at the back, the effect [of the house] is very fine, the Corinthian pillars...and a landscape garden of seven great terraces, connected by granite steps, aiding it very much. The garden is really the sight of Castle Boro. It is the result of a lavish expenditure'.

Courtesy of the National Library of Ireland

(fig. 85)
CASTLEBORO HOUSE
Castleboro Demesne

A view of the impressive ruins of Castleboro House regarded by Maurice Craig as 'one of the most magnificent ruins in Ireland'. Left empty but for a minimum of household staff and identified as a potential garrison for Free State troops, the house was destroyed by arsonists on the 5th of February 1923.



(fig. 86)
CASTLEBORO HOUSE
Castleboro Demesne

A view of the ruined garden front includes the remnants of the terraces. A tiered fountain, which once marked the midpoint of the terraces, now stands in the grounds of Park House, near Wexford. The gateway (1862) was moved to Farmley House, north of Enniscorthy, where the intertwined double 'C' monogram of Carew and Cliffe, or Carew and Castleboro, can still be seen.



(fig. 87)
CASTLEBORO HOUSE
Castleboro Demesne
(1815)

The earlier stable complex has traditionally been attributed to Martin Day, albeit without documentary evidence. It displays an elegant Classical formality belying the functional purpose of the ranges and arguably represents a more satisfactory interpretation of neo-Palladianism than is seen at the nearby country house.



(fig. 88)
CASTLEBORO HOUSE
Castleboro Demesne

A view of the carved stone dressings contributing to the surprising formality of the stable complex.



(fig. 89)
BALLINKEELE HOUSE
Ballinkeel,
Ballymurn
(1840-8)

Ballinkeele House, designed for John Maher (1801-60), is a scaled-down version of Castleboro House with which it shares a number of defining features including an impressive *porte cochère*, in this instance

employing the Doric order, and an elegant bow on the garden front. The prototype suggests that Robertson was more reluctant to experiment with Classicism than with the Gothic and Tudor styles.

Courtesy of John and Margaret Maher

Robertson was assisted at Johnstown and Castleboro by Martin Day (d. 1861), the Gallagher-born architect who also designed a number of projects under his own name, including Horetown House (1840-3), near Foulkesmill. Day has been credited with the earliest work on both projects, including the stable complex (1815) at Castleboro (figs. 87-88) and the neo-Norman nucleus of Johnstown, and ultimately supervised completion of work on both houses following

Robertson's death. Robertson was probably entirely responsible for Ballinkeele House (1840-8), Ballymurn, a project that was completed within his lifetime (figs. 89-91). Like a smaller version of Castleboro House, Ballinkeele House, which remains in the original family ownership, is dominated by a heavy *porte cochère* and a garden front centred, in this instance, on an elegant bow.



(fig. 90)
BALLINKEELE HOUSE
Ballinkeel,
Ballymurn

The elegantly restrained entrance hall features a *scagliola* Corinthian columnar screen.



(fig. 91)
BALLINKEELE HOUSE
Ballinkeel,
Ballymurn

A view of the staircase hall featuring a cantilevered staircase terminating in a pedestal upholding a cast-bronze *Winged Mercury*.



WELLS HOUSE
Wells
(1836-45)

Wells House, Robertson's only known brick-faced house and the only one in the Elizabethan Manorial style, is distinctly English in character. The client, Robert Doyne (1782-1850), had previously deliberated over proposals for a Classical house (1819) by Cobden and a 'vaguely Jacobean' house (pre-1836) by Morrison. As at Castleboro House and Johnstown Castle, Robertson was responsible for an integrated setting including a straight avenue, on axis with the centre of the house, and an Italianate terrace in the garden.



CAHORE HOUSE
Cahore
(1841-4)

Cahore House, designed for John George QC (1804-71), gives the misleading impression of an archaeological antecedent, centring on a 'tower house' with a faintly battered profile and battlemented parapets. In form and appearance, the house is the best County Wexford example of the 'modest' Tudor Gothic villas that Robertson designed in neighbouring counties, including Castletown House (pre-1835) and Ballydarton (pre-1835), both in County Carlow.

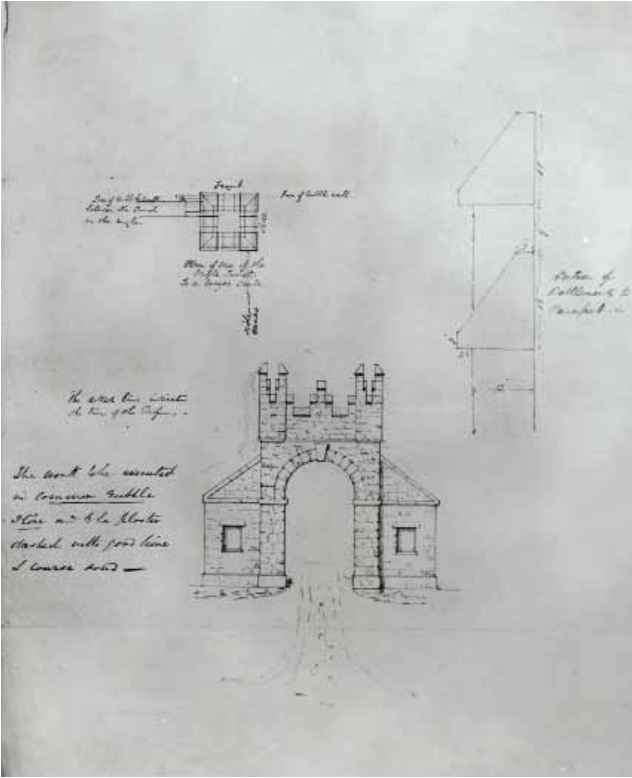
In a letter to a client in 1835, Robertson appears to take credit for introducing the Tudor Revival style to Ireland. However, he is likely to have been familiar with the earlier Coolbawn House (1823-39), a spectacular building designed by Frederick Darley junior (1798-1872) and not far from Castleboro (fig. 92). Faced entirely in granite 'procured on the neighbouring mountains', Coolbawn's ruinous carcase is distinguished by battlemented and gabled parapets and a plethora of slender minarets.

(fig. 92)
COOLBAWN HOUSE
Coolbawn Demesne
(1823-39)

The ruins of the impressive house built to a design by Frederick Darley junior (1798-1872) in a picturesque Tudor Revival style. The house was burnt in 1923, an account in *The Irish Times* noting that the mansion was 'composed of fine cut stone, and elaborately ornamented with pinnacles and spires... it was locally known as "Bruen's Folly", so much money was spent on its erection'.



Where great houses have fallen victim to decay or vandalism, they are often survived by ancillary structures like farm buildings and gate lodges, which often remain as the only tangible record of past estates. An impressive farm-yard quadrangle (1834) near Caim has outlasted Ballyhighland House, the seat of the Howlin family, which was vacated in 1926 and demolished thereafter (**fig. 93**). Although Courtown House (1726; demolished 1948-9) has also been lost, a fine Classical gate house (extant 1840) recalls an estate that once ranked as the third largest landholding in the county (**fig. 94**). The gate house is part of an evocative grouping of buildings, including the eighteenth-century Kiltennell Church (1770) (**figs. 95-96**), at what was once the main entrance to the grounds. A pretty *cottage orné* (1865-7) has been attributed to the architect William Burn (1789-1870), who carried out improvements to Courtown House in the mid nineteenth century (**fig. 97**).



(**fig. 93**)
BALLYHIGHLAND HOUSE
Ballyhighland
(1834)

Although Ballyhighland House has long since disappeared, a handsome quadrangle centred on a stately pedimented gateway remains, its fine aesthetic indicating the architectural quality of the country house built for John Howlin (1797-1857).

(**fig. 94**)
COURTOWN HOUSE
Courtown
(1846)

A drawing, signed in an illegible hand, outlines a proposal to transform the Classical gate screen at the entrance to the grounds of Courtown House with Georgian Gothic embellishments mirroring the adjacent church. However, the scheme was never realised.

Reproduced courtesy of the Molumby family of Gorey, County Wexford



(**fig. 95**)
KILTENNEL CHURCH
(Kiltennell or Courtown Parish)
Courtown
(1770 and 1879-80)

One of the earliest rural Church of Ireland churches in active use in County Wexford, Kiltennell Church underwent extensive reconstruction in the late nineteenth century. On both occasions the cost was defrayed by the presiding Earl of Courtown. The church retains evidence of its 'primitive' Georgian Gothic origins with later appendages displaying a mature, archaeologically-grounded Gothic Revival theme.



(**fig. 96**)
KILTENNEL CHURCH
(Kiltennell or Courtown Parish)
Courtown

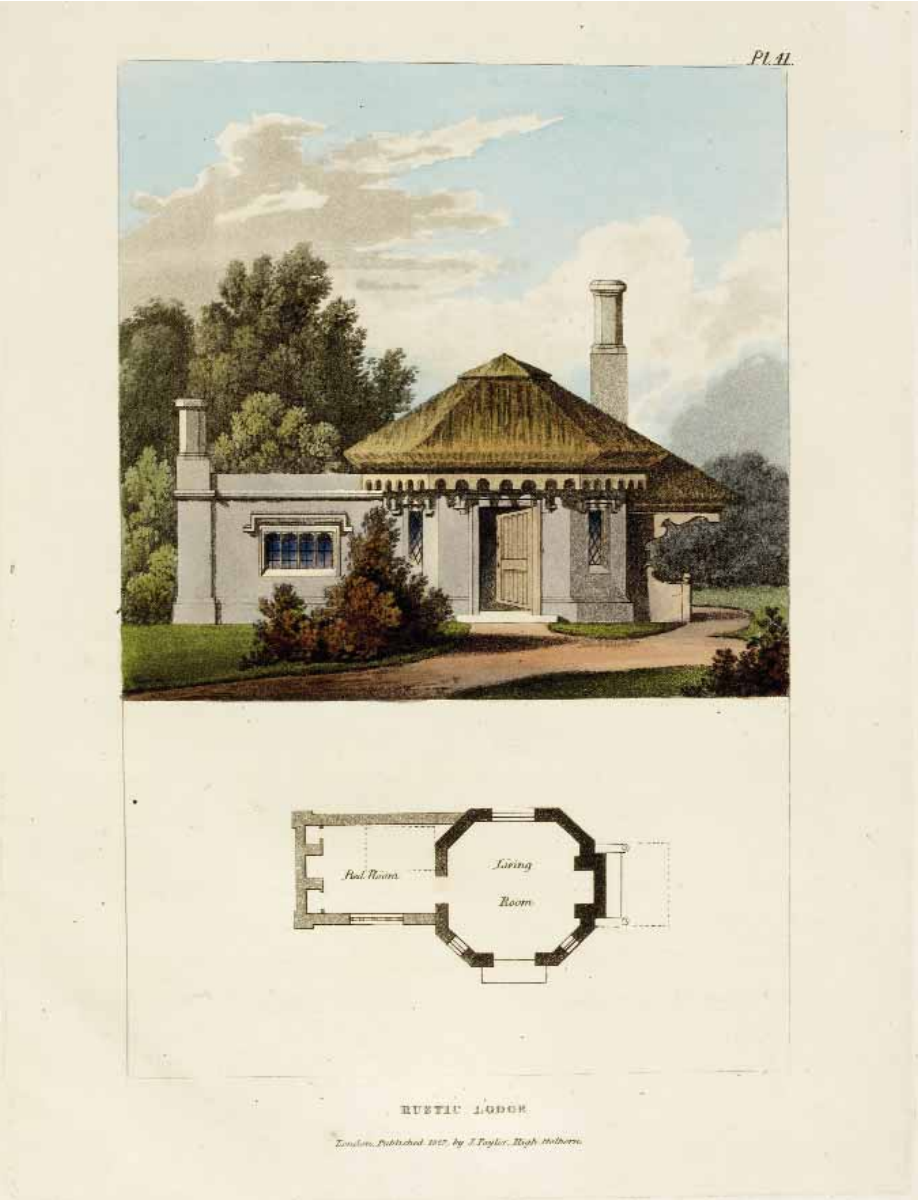
The 'chantry' intended by James Stopford (1823-1914), 5th Earl of Courtown, as a memorial to his mother. An effigy (1836) depicting the recumbent Lady Stopford was executed by Thomas Campbell (1798-1858) while, overhead, an *opus sectile* diptych (1894) features a design by Ada Curry (1852-1913).

© Representative Church Body Library



(**fig. 97**)
COURTOWN HOUSE
Courtown
(1865-7)

A thatched cottage displaying refined characteristics – a construction using red brick, a 'blind arcade' framing the window openings, and an overhanging roof profile – which set it apart as belonging to the *orné* [ornamental], rather than the vernacular tradition.



THE DEEPS originally
NEWTOWN HOUSE
Newtown Lower

The only documented example of pattern book design in County Wexford can still be seen in the grounds of The Deeps. Inspired by *Retreats* (1827), published by James Thomson (1800-83), the "Rustic Lodge" was 'designed not merely to provide for the absolute necessities to human existence, but to characterise the hospitable hand for which the English country gentleman is so eminently distinguished'. Although now a neglected ruin, much of the detailing survives including 'a pair of large grotesque cantilevers made to support a lean-to covering, under which is placed a bench for the recreation of its owner'. The ornamental quality of the lodge reflects, on a diminutive scale, the distinctive appearance of the main house nearby; dating back to the mid eighteenth century, The Deeps was 'improved' in the nineteenth century, possibly in 1836, and presents itself as a Colonial villa with a Classical garden colonnade terminating in mild Gothic glazing panels. A restoration of the house and estate has been underway since 2003.

© The British Library Board (788.f.7)

In contrast to the wealthy landowners, who were in a position to experiment with the latest architectural trends, the modest houses of the rest of the population continued to follow long established patterns. An example at Cooladine is typical of the county and shows a rectilinear range with expressed lobby, and a hipped roof with oat thatch finish (**fig. 98**). A

contemporary range in Blackwater is unusual in that its exterior walls are encrusted with shells, arranged in an artistic but loosely executed pattern (**fig. 99**). A comparatively substantial house at Ballyhought was once a prominent stop on the mail coach route between Wexford and Dublin, its lack of enclosed curtilage a reminder of a time before



(fig. 98)
COOLADINE

A nineteenth-century thatched house displays a limewashed finish that not only maintained the 'neat' appearance of the farmyard, but was also promoted by the Cholera Board (created 1832) as an effective disinfectant preventing the transmission of cholera, an outbreak of which devastated the survivors of the Great Famine in 1849.



(fig. 99)
BALLYNAGLOUGH
Blackwater

Although lacking the artistry seen at the earlier Cliff Cottage in Cullenstown, decorative shell work singles this house out as a picturesque landmark in the centre of Blackwater.



motorised traffic (**fig. 100**). The larger vernacular houses of the nineteenth century were often built in styles that mimicked the work of contemporary architects and Clougheast Cottage (1826), near Carne, is a prime example of the so-called 'thatched mansion', designed to a Classical plan form but built in the traditional materials of mud and straw (**fig. 101**). As the century drew to a close, the Board of Guardians

(fl. 1838-1925) established a new vernacular in the form of social housing built under the Labourers (Ireland) Act, 1883, often in remote rural settings. A pretty example at Woodtown (extant 1903), near Mayglass, shows a simple but distinctive design aesthetic with a window on either side of an expressed central porch (**fig. 102**).

(**fig. 100**)
BALLYHOUGHT

A roadside house conforms to the typical vernacular house outlined in *The Irish Farmers' Journal*: 'The scale varies with the circumstances of the proprietor; the elevation never. It in general consists of two stories [sic]...every house has a porch...and in the centre, invariably, rises a chimney of brick...the roof is of a steep pitch, thatched in general with wheaten straw, and with as much attention to the neat appearance as to the durable execution of the work.'



(**fig. 101**)
CLOUGHEAST COTTAGE
Clougheast
(1826)

Marrying symmetry of form and Classical proportions with a traditional thatched roof finish, Clougheast Cottage was reputedly built by John Waddy on his return from self-imposed exile in Bermuda following the 1798 Rebellion. During the Rebellion an incomplete house adjoining the medieval Clougheast Castle, visible in the background, was torched.



(**fig. 102**)
WOODTOWN
(Mayglass)
(extant 1903)

A Board of Guardians' 'cottage' showing two characteristics of the vernacular tradition in County Wexford: a central wind-break-like porch below the chimneystack, and lime-washed cylindrical piers.

The economic gulf between rich and poor was tragically highlighted by the Great Famine. Although County Wexford was not as badly hit as other parts of the country, the population still fell from 202,033 in 1841 to 104,104 in 1901. Many landlords operated relief initiatives within their own estates and Robert Shapland Carew, addressing the House of Lords in 1847, commented: 'there is general distress [in County Wexford], and this distress is daily increasing among the small farmers...[but] there has not been an unemployed able-bodied pauper in this district for two and a half years'. Drainage and road improvement schemes also provided employment to the poor and the impressive Ballinatray Bridge (1847) was constructed as part of a famine relief measure organised (1846) by James Thomas Stopford (1794-1858), 4th Earl of Courtown (*fig. 103*). As the crops failed, and in search of alternative methods of feeding the poor, there were attempts to promote fishing by improving harbour facilities along the coastline. Harry Spencer Chichester (1821-1906) applied for Government assistance to improve the harbours on the Dunbrody estate and new or improved piers were developed at Arthurstown, Ballyhack and Duncannon. Slade Harbour (1847), on the Hook Peninsula, was similarly developed. In 1822 a subscription fund was established in England for the Relief of Distress in Ireland, and specifically for loans for fishery purposes. Two years later, the population of Courtown, under the direction of the Earl of Courtown, applied for Government funding for harbour facilities so that the fishermen could land their catches for transport to convenient markets. An initial scheme drawn up by the prolific engineer Alexander Nimmo



(*fig. 103*)
BALLINATRAY BRIDGE
Kilbride/Courtown/
Ballinatray Lower,
Courtown
(1847)

A postcard captures the densely wooded setting surrounding the viaduct-like bridge built by James Thomas Stopford, 4th Earl of Courtown, as a famine

relief measure consisting of 'drainage and making of a road southward from Ballymoney Crossroads to join Gorey and Courtown Harbour Road'.

*Courtesy of Wexford County
Council Public Library
Service*



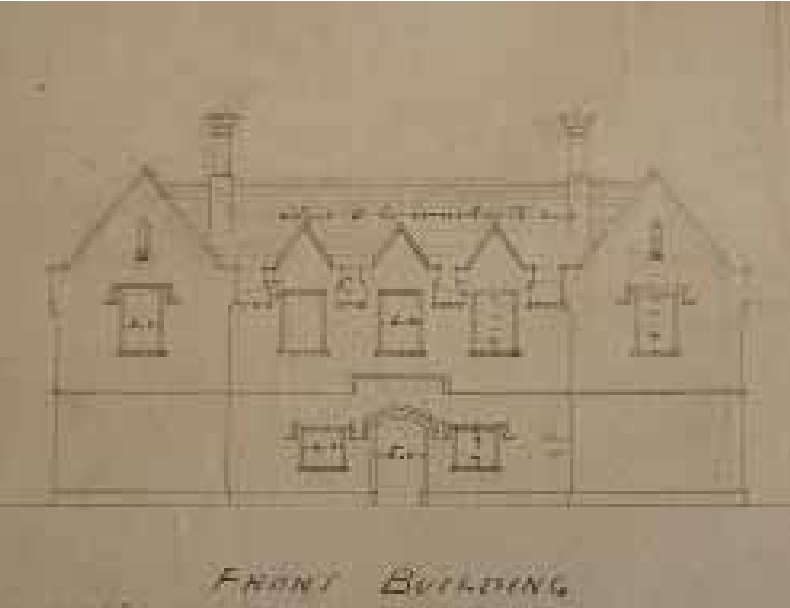
(*fig. 104*)
COURTOWN HARBOUR
Ballinatry Lower/
Seamount,
Courtown
(1834-47 with 1824-5)

Although a design by Alexander Nimmo (1783-1832) was approved in 1819, royal assent was required before work could commence on Courtown Harbour in 1824. A report (1825) by George Halpin correctly predicted that the silting of harbour would result in the failure of

Nimmo's design. Despite concentrated efforts to complete the harbour during the Great Famine the expected maritime trade failed to materialise. Instead, the village prospered as a fashionable seaside resort with Hickey noting 'the influx of bathers in the summer season has induced... houses of good description being erected'.

*Courtesy of Wexford County
Council Public Library
Service*

(1783-1832) proved problematic as the harbour silted up while still under construction, and had been partially washed away by 1833. The present Courtown Harbour (1834-47) was built under the direction of the engineer Francis Giles (1788-1847) but was not deep enough for merchant ships (*fig. 104*).



(fig. 105)
WEXFORD UNION
WORKHOUSE
Carricklawn,
Wexford
(1840-2)

When George Wilkinson (1814-90) was assigned responsibility for designing and supervising the construction of the workhouses, his brief stated: 'The style of building is intended to be of the cheapest description compatible with durability... all mere decoration being studiously excluded'. An extract from a set of drawings for the proposed Wexford Union Workhouse includes the now-lost 'Front Building' once containing administration offices with a meeting room for the Board of Governors overhead.

Courtesy of the Irish
Architectural Archive

(fig. 106)
WEXFORD UNION
WORKHOUSE
Carricklawn,
Wexford

An extract illustrating the 'Main Building' shows all of Wilkinson's hallmarks including symmetry of form, mullioned windows, and a gabled roofline 'framed' by eye-catching water towers. Adapted as the County Hospital in the early twentieth century, the workhouse has been the victim of neglect and vandalism since its closure in 1992.

Courtesy of the Irish
Architectural Archive



WEXFORD COUNTY
LUNATIC ASYLUM
Killagoley,
Enniscorthy
(1863-6)

A network of district lunatic asylums was established across Ireland as an extension of the Irish Poor Law system. While most asylums adopted an institutional Tudor Revival theme akin to the union workhouse, that built by James Bell (1829-83) and James Barry Farrell (1810-93) overlooking the River Slaney outside Enniscorthy is distinguished by a Classical style and the construction using vibrant red and yellow brick. Meanwhile, the eye-catching towers were likely adopted as a symbol of patriotism, the Italianate tower having been popularised following its appearance at Osborne House (1845-51), the royal summer house on the Isle of Wight.



Apart from a poignant scattering of paupers' burial grounds across the county, the union workhouses are the most enduring architectural legacy of the poverty of the time. Under the Irish Poor Law Relief Act, 1838, County Wexford was divided into four Poor Law Unions, namely Enniscorthy, Gorey, New Ross, and Wexford (**figs. 105-106**). Built to a standard

design by George Wilkinson (1814-90) in a forbidding institutional Tudor Revival style, the complexes tend to occupy elevated positions in the outskirts of the towns and follow a recognisable pattern of entrance and administration block, accommodation block, chapel and dining hall, and infirmary with 'Idiot Wards'.

The economic turmoil was not limited solely to the poor, and a number of the landed gentry entered into insolvency. Under pressure from a dramatic reduction in rent from tenants and in debt from ill-timed improvements to their estates, a number of owners ceded their properties under the Incumbered Estates (Ireland) Act, 1848, among them Camolin Park House (sold 1852), Macmine Castle (sold 1852), Woodfield (sold 1854), and Farmley House (sold 1855).

(fig. 107)
WELLINGTON BRIDGE
CONSTABULARY
BARRACK
Maudlintown,
Wellington Bridge
(1863)

In an attempt to improve relations with a hostile community, the Irish Constabulary introduced a number of policies including the construction of barracks in a domestic style appropriate to a village setting. A date stone confirms that the

barrack at Wellington Bridge was in place to respond to the Fenian Rising (1867), the efficient suppression of which was recognised by the conferring of Royal status on the constabulary by Queen Victoria.



The period of economic recovery following the Great Famine was interrupted by sporadic outbreaks of political unrest, including the Fenian Rising of 1867, which precipitated a programme of constabulary barrack building throughout the county (fig. 107). International conflict also impacted the county by default, and a monument (1857-8) erected on high ground overlooking the River Slaney at Ferrycarrig commemorates Wexford-born soldiers lost during the Crimean War (1853-6) (fig. 108). However, for the vast majority, life settled into a routine that would remain unchanged until the early twentieth century.

(fig. 108)
CRIMEAN MONUMENT
Newtown
(1857-8)

Occupying a picturesque outcrop overlooking the River Slaney, the Crimean Monument illustrates the contemporary fixation with indigenous architecture and was described by Lacy as 'a *fac-simile* of the ancient round towers of Ireland'. Built to a design by Edwin Thomas Willis (1835-1905), the monument can claim an archaeological legacy by default; the stone work used in its construction was uprooted from the FitzStephen ringwork on the site, described by the Mr and Mrs Hall as 'the first castle that was built by the Anglo-Normans in Ireland'.



The shifting sandbanks and shallow entrance of Wexford Harbour, with its tendency to silt, have been recorded throughout the history of the port, which was described (1937) by Robert Lloyd Praeger (1865-1953) as ‘an extensive mud-filled arm of the sea, suitable for the Norsemen’s shallow ships, but fit for steamers only of small draught’. Proposals for the improvement of the harbour were divided between those concerned with its commercial development for shipping, and those focused on the reclamation of the land to either side. Early attempts to reclaim the mudflats of Wexford Harbour had been defeated by high tides but in 1846 the Wexford Harbour

Improvement Company, championed by John Edward Redmond MP (1806-65), set about enclosing the north slob of the harbour. Under the direction of James Barry Farrell (1810-93), County Surveyor, and with the construction of a pumping station, by 1849 the North Slob had been won from the sea (**fig. 109**). Similar work was completed on a smaller scale on the south slob in the 1850s including the construction of a pumping station (1857) at Bogganstown Lower. Although in terms of land reclamation the project was largely successful it is probable that the project contributed to the further silting of the harbour.



(fig. 104)
NORTH SLOB PUMPING
STATION
North West Slob
(1846-52)

Attempts to reclaim land from Wexford Harbour dated back to the early nineteenth century when a bank constructed (1814) along the south wing by the Thomas Brothers proved unstable and was breached by high tide in 1816. Having attained an Act of Parliament in 1846, the Wexford Harbour Improvement Company successfully enclosed the north wing. Engineering work included the construction of a pumping station to ensure the satisfactory drainage of the reclaimed land. Restored by the Office of Public Works in 1991, the pumping station features a replacement set of mechanisms installed in 1967-9.

(fig. 110)
SALT BRIDGE
Seafield/Gibberwell/
Riverstown/Blackstone
(1850-3)

Land reclamation was also undertaken at Ballyteige by John Rowe who was, Hickey noted, ‘the originator of the undertaking in the famine period, when public and private works were of paramount necessity, in order to employ the distressed peasantry’. Two canals draining the reclaimed land encouraged the construction of a collection of handsome bridges, including Salt Bridge, which recalls the contemporary bridge (1854) crossing the Drinagh Canal outside Wexford.



A contemporary programme of work in the south of the county was initiated by John Rowe (b. 1809) of Ballycross House with a view to reclaiming the land in the district of Ballyteige. A five mile-long canal (1850-3), branching off as Ballyteige Canal to the south, and Bridgetown Canal to the west, is remarkable for a series of bridges whose fine stonework gives them a distinctive presence in the landscape (**fig. 110**). The canal not only helped to drain the land but also aided the transport of ‘seasand and seaweed...fish...and coals’ towards convenient markets.

The earlier (1810) partial canalisation of the River Sow at Castlebridge, forming a shortcut into the Slaney at high tide, allowed sailing cots to transport grain to Wexford with the benefit of avoiding tolls on Wexford Bridge. Castlebridge immediately flourished as a corn milling industry so successful that, in 1837, the grainstores were able to hold 40,000 barrels of corn (**fig. 111**). As the century progressed the main activity in the village changed from milling corn to malting barley.

(fig. 111)
CASTLEBRIDGE MILLS
Castlebridge
(1806)

A date stone records N. [Nicholas] Dixon as the builder of the present Castlebridge Mills. The mills, combined with the canal cut by James Dixon, encouraged farmers from the entire northern district of the county to deposit their crops at Castlebridge. However, the monopoly

thus created could not prevent the bankruptcy of the Dixons in 1826. In 1837, when Lewis noted ‘an extensive trade in corn...[with] very extensive stores, mills, and malt houses’, the business was then owned by Patrick Breen.



Increased ease of transportation stimulated the industrial development of the county especially, in rural areas, the construction of mill buildings. Foulkesmill Corn Mill (1851) was erected by Richard Purcell as the successor to an eighteenth-century mill (1743) in the grounds and retains a fine waterwheel (**fig. 112**). Some mills of the period incorporated decorative elements which give the surviving buildings an aesthetic value that outlives their

functional redundancy. A mill (1876) at Kilcarbry has an unusually sophisticated tower-like profile and an elegant arrangement of openings accented in red brick (**fig. 113**). The complex knew two phases of reinvention in the early twentieth century when adapted first as a generator providing power to the County Lunatic Asylum and, secondly, as an Orinoco tobacco curing station prior to its closure in 1939.



(fig. 112)
FOULKESMILL CORN
MILL
Raheenduff,
Foulkesmill
(1851)

A cut-limestone plaque records Martin Bowes as the builder responsible for the handsome nineteenth-century corn mill at Foulkesmill and identifies Richard Purcell as the proprietor. A rough hewn

stone, inscribed 'MC 1743', appears to have been salvaged from an earlier mill in the grounds. One of the last working mills in County Wexford, a cast-iron breast shot waterwheel survives intact although the timber blades have begun to deteriorate since the complex was closed in the late twentieth century.



(fig. 113)
KILCARBRY CORN MILL
Sweetfarm
(1876)

Described in the 1970s by Craig as 'a massive, derelict group of mill buildings', the once impressive industrial complex at Kilcarbry has since been subject to piecemeal demolition. The last built mill survives largely intact and displays an uncommonly formal architectural quality with Italianate arched openings that reference the profile of the now-lost waterwheels.

The strong winds on the exposed southern coast of the county powered the windmill (1846) at Tacumshane, a tapering circular tower that was restored as a functioning national monument in 1952 (**fig. 114**). Wind power was also essential for the limestone works at Drinagh, in the southern suburbs of Wexford, where a ruined tower (pre-1840) survives as part of an engine house required for the drainage of the quarries.



The site was reopened (1871) as the Drinagh Cement Works, manufacturing 'Portland Cement' and 'Roman Cement', and proved so successful that the Associated Portland Cement Manufacturers Company (founded 1900), a London-based syndicate, purchased and promptly shut down the complex to prevent competition to production along the Thames and Medway estuaries (**fig. 115**).

(fig. 114)
FENCE
Tacumshane
(1846)

A mid nineteenth-century windmill belonging to the tapering prototype, as indicated by the pronounced battered silhouette. A thatched conical roof houses the vertical shaft driving two sets of milling stones below and retains the tail pole and wheel necessary to pivot the sails. Industrial activity at Tacumshane ended only in 1932 and the windmill was restored in 1952 by the Office of Public Works as the first functioning National Monument in Ireland.

CAIM LEAD MINES
Aughathlappa, Caim
(1836)

A pair of tall tapering red brick chimneys survives as a reminder of the lead mines reopened by John Howlin at the edge of his estate at Ballyhighland. Hickey notes that, as a by-product of the mining process, gravel thrown up during excavations was 'drawn away to the numerous avenues and garden walks of the gentry...who use it as the best material for gravelling, from its anti-vegetating quality'.



(fig. 115)
DRINAGH CEMENT
WORKS
Drinagh South
(opened 1871)

A tapering octagonal chimney rising from dense undergrowth survives as a monument to the Drinagh Cement Works opened by Harry Cooper (fl. 1871-1918) for the manufacture of 'Portland Cement' and 'Roman Cement'.

The economic prosperity of the countryside had a considerable impact on the commercial development of the towns of County Wexford, the streets of which were transformed by a pre-vailing fashion for carved and brightly painted shopfronts. New Ross, which has escaped the rigorous changes of more prosperous parts of the county, is particularly rich in decorative

shopfronts (*fig. 116*). The shopfront of J. Byrne, 13 Quay Street, shows a typically understated ornamentation (*fig. 117*) while that of J. Bailey, 59 South Street, follows a Classical theme with fluted Ionic columns framing the display windows and doorways (*fig. 118*).



(*fig. 116*)
SOUTH STREET
New Ross

Commenting on a visit to New Ross, Mr and Mrs S.C. Hall noted in 1842 that the failure to develop the port as a viable competitor to the port at nearby Waterford was impeding the commercial interests in the town. However, a report in *The Event: Bassett's Illustrated Paper for the County of Wexford* (1897) noted that 'the improvements [to the town] have been confined to the re-modelling of shop-fronts. A fair amount of such improvements has been done'. A photograph from the Lawrence Collection illustrates a fine collection of resplendent shopfronts, many of which survive.

Courtesy of the National Library of Ireland

(*fig. 117*)
JAMES BYRNE
13 Quay Street,
New Ross

The impressive collection of traditional shopfronts in New Ross was noted by Maurice Craig, who commented that 'there seem to be more classical shopfronts in New Ross than in any other town in Ireland... They seem to be appreciated and well looked after, and certainly deserve to be as they are a distinctive mark of local identity'.



(*fig. 118*)
J. BAILEY
59 South Street,
New Ross

Surviving nineteenth-century shopfronts often reveal a degree of fine craftsmanship. Elegant fluted Ionic columns, seen in this example in South Street, are a recurrent motif in the town suggesting the output of a skilled local carpenter or joiner.





(fig. 119)
19-20 MARKET SQUARE
Enniscorthy
(1844)

A terrace of six near-uniform houses was constructed (1840-4) on the south side of Market Square, each one with a date stone bearing the initials of the respective lease holder. The terrace may have been the outcome of a reorganisation (1822) of the Portsmouth estate to include the setting up of ‘plots of ground for building...at very low rents...provided good buildings were erected on such plots’. The harmony of the terrace was interrupted by the construction of the branch office of the Munster and Leinster Bank (1923-5).

The ‘Enniscorthy shopfront’, a local pattern characterised by a series of elliptical- or round-headed openings at street level, has become increasingly rare in that town. A few fine examples remain: 19 and 20 Market Square (1844) each show a series of four elliptical-headed openings on cut-granite piers (**figs. 119-120**). The shopfront at McDonald, 21 Slaney Street, displays a similar rhythmical pattern of openings and apparently retains the original joinery throughout (**fig. 121**).



(fig. 120)
19-20 MARKET SQUARE
Enniscorthy

A detail of the distinctive and elegant shopfronts considered a feature unique to Enniscorthy, the shopfront arcades referencing earlier trading centres such as the nearby market house (extant 1813).

(fig. 121)
McDONALD
21 Slaney Street,
Enniscorthy

A particularly fine example of the so-called ‘Enniscorthy shopfront’ featuring separate entrances for the household and the public centred on an elegant display window retaining the increasingly-rare protective timber shutters with traditional painted lettering overhead.



J. HOGAN
69 South Street,
New Ross

A Classically composed shopfront retaining both the slender glazing bars often missing from neighbouring display windows, and the increasingly rare ‘marbleised’ lettering.



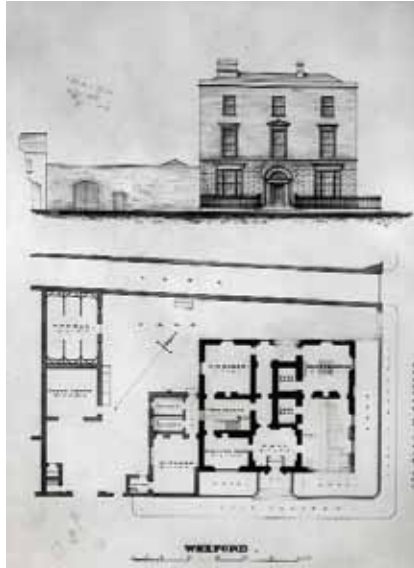
McNULTY'S
27 South Street,
New Ross

One of a terrace of four identical units built with commercial space at street level and residential accommodation overhead. Each retains its original shopfront with angular panelled consoles framing the fascia.



FRENCH
28 Main Street,
Gorey

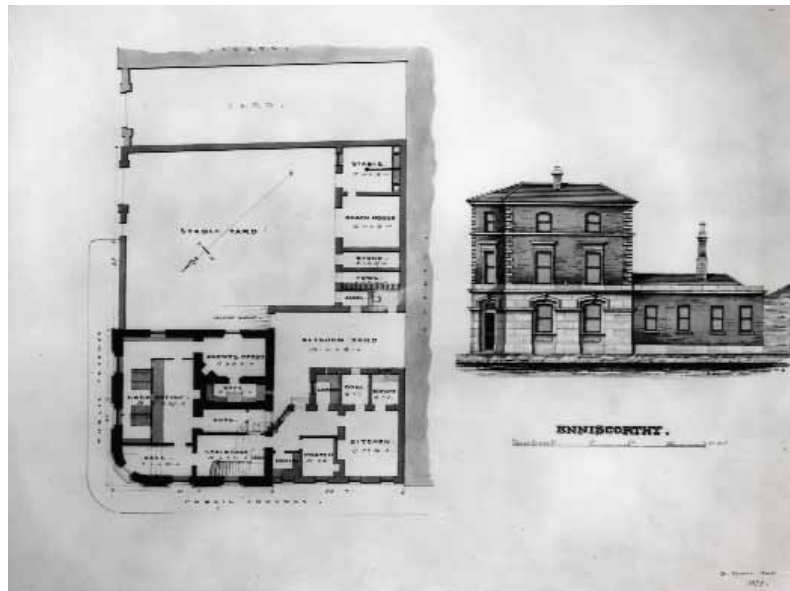
An eighteenth-century townhouse adapted to commercial use at street level in the later nineteenth century with the introduction of a pair of Classically-detailed shopfronts. The attractive painted lettering overhead survives as evidence of a once-popular, but increasingly endangered, method of advertising.



(fig. 122)
BANK OF IRELAND
Crescent Quay/Custom
House Quay,
Wexford
(1832)

A survey drawing from an album by Sandham Symes outlines the plan and elevation of the Wexford Bank of Ireland, designed by John Howard Louch (1797-1867) of Dublin. Apart from the triangular pediment above the central first floor window, the design is a near facsimile of Louch's earlier scheme (1826) for a branch office at Newry, County Down. Lacy suggests that the bank was in turn the inspiration for the nearby Chamber of Commerce (1838).

*Courtesy of the Irish
Architectural Archive*



(fig. 123)
BANK OF IRELAND
Abbey Square/Mill Park
Road,
Enniscorthy
(1878-80)

A further extract from the album of survey drawings illustrates the branch office at Enniscorthy, the design for which had previously appeared (1868) at Arklow, County Wicklow. The bank is distinguished by the combination of silver-grey granite and vibrant red brick, the latter material supplied by the Courtown Brick and Tile Works (established 1847) opened by the 4th Earl of Courtown as a famine relief measure.

*Courtesy of the Irish
Architectural Archive*



(fig. 124)
NATIONAL BANK
OF IRELAND
Custom House Quay,
Wexford
(1864)

Appointed architect to the National Bank of Ireland in 1853, William Francis Caldecott was responsible for an impressive collection of banks throughout the country and, like Symes, his tendency to build to a formula is reflected in the similar design of the branch offices at New Ross (1861) and Wexford.

(fig. 125)
NATIONAL BANK
OF IRELAND
Custom House Quay,
Wexford

Underling the impact the maritime activities on the opposing quays had on the commercial success of the bank, each doorcase not only features a 'rope twist' moulding, but also a Riverine keystone recalling the Custom House (1781-91) in Dublin.



The county's banks date largely from the later nineteenth century and were often built using Italianate detailing that links the buildings to the Florentine origins of banking. The earliest surviving purpose-built bank in the county, the Bank of Ireland (1832) on the corner of Crescent Quay and Custom House Quay, Wexford, is a handsome building constructed, according to Lacy, entirely of silver-grey granite 'brought from the neighbourhood of Dalkey, near Dublin' and with a Wyatt-style tripartite window pattern at street level (*fig. 122*). It was not unusual for later banks to follow a standardised prototype and the Bank of Ireland (1860), New Ross, is almost identical to its later counterpart (1875) in Waterford City. Sandham Symes (1807-94), resident architect for the Bank of Ireland, was responsible for the branch office (1878-80) in Enniscorthy, which had appeared earlier (1868) at Arklow, County Wicklow (*fig. 123*). Similarly, the National Bank of Ireland (1864), Wexford, was built to a design proposal by William Francis Caldebeck (c.1824-72) (*figs. 124-125*) and recalls his contemporary branch (1861) in New Ross.

Not every bank building adhered to this sober interpretation of Classicism. The Provincial Bank of Ireland (1881-2) on the corner of Custom House Quay and Anne Street, Wexford, attributed to Sir Thomas Newenham Deane (1827-99), displays an eclectic variety of Classically-derived features applied with a theatrical panache and executed in a polychromatic blend of red brick and granite.

The rise of the merchant middle class from the mid nineteenth century also changed the pattern of existing urban centres with the building of smart townhouses continuing apace alongside the development of the suburbs. An early scheme of four terraced townhouses (1838) in Henry Street, New Ross, was named Victoria Place in honour of the coronation (1837) of Queen Victoria (1819-1901). A later group of five terraced houses (1864) in Rowe Street Upper, Wexford, reputedly instigated as a speculative venture by the Rowe family of Ballycross House, is enlivened by the finish in render at street level with red brick overhead.

Brightly coloured brickwork defines the output of Mary O'Connor (1837-1927), a building

contractor who inherited a company from her husband and oversaw the construction of terraced townhouses and suburban villas in the outskirts of Wexford. Glена Terrace (1891-2), a collection of eight not-quite-uniform houses in Spa Well Road, exemplifies the late Victorian urban style and features fashionable bay windows extending through two floors (**fig. 126**). The nearby Ardrúadh (1893) is a flamboyant rendition in the High Victorian style, built in distinctive yellow brick with decorative terracotta and timber work dressings. Its plan form encompasses many projections including picturesque battlemented bay windows, and an expressed entrance incorporates a distinctive oversailing canopy.



(fig. 126)
GLENA TERRACE
Spa Well Road,
Wexford
(1891-2)

Having advertised a 'China Glass and Earthenware Establishment' in the *Wexford Independent* (1880), Mary O'Connor (née Maguire) entered into the building trade on the death of her husband in 1881. One of the earliest projects attributed to Mrs O'Connor is the elegant Glена Terrace built on the Spa Well Fields. Glенаvilla (1891), the first house completed, is distinguished from the remainder of the scheme by the symmetrical composition centred on a handsome bay window.

Courtesy of the National Library of Ireland

SELSKAR STREET/
GEORGE'S STREET
LOWER
Wexford
(1894)

At the behest of her brother-in-law, the solicitor Michael J. O'Connor (1863-1937), Mrs. O'Connor entered into the commercial field with the construction of a purpose-built office to a design by Joseph Kelly Freeman (b. 1865). The office met with considerable favour from *The People*, which noted it as '[effecting] a wonderful improvement in that particular part of the street [Main Street]... A magnificent red brick building...the front "made out" in Bridgewater [sic] first quality brick, the corbelling being in white Bridgewater [sic] to correspond... [It] is domestic Gothic in design freely treated...' The office uncovered in its construction 'old walls of particularly ancient construction...supposed to belong either to an old abbey or to have been the sea walls of the quays'. A minimalist extension (2006-7) designed by Mahon Fox shows clean geometric lines and expansive glazed surfaces standing in contrast to the intricate detailing of the original late Victorian design.



SELSKAR STREET/
GEORGE'S STREET
LOWER
Wexford

A detail of the 'white Bridgewater' dressings, imported from Bridgewater, Somerset, contributing to a vibrant visual palette characteristic of the late Victorian period.



RAMSFORT HOUSE
Ballyteganpark

An extraordinary architectural *mélange*, Ramsfort House was once described by Hickey as ‘a handsome structure...embellished by taste in every portion’. If no longer regarded as quite so beautiful, the

house is nevertheless remarkable as a testimony to the Victorian preoccupation with the latest architectural trends. The original house, a Regency villa built by Stephen Ram (1818-99), is recognised by half-octagonal bows. Having purchased the estate in 1870, William M.

Kirk commissioned Thomas Henry Wyatt (1807-80) to extend the house in an idiosyncratic style described as ‘severe *François Premier*’. The house was once again extended (1871-2) by Benjamin Thomas Patterson (1837-1907) in a composite style known as Italianate Tudor and a surviving

drawing suggests it was once contemplated to embellish the entire house with similar esoteric detailing.

Courtesy of the National Library of Ireland



(fig. 127)
NEWTOWNBARRY
HOUSE
Carrhill,
Bunclody
(1863-9)

In contrast to the eclectic designs of many of the great houses in the nineteenth century, Newtownbarry House displays a solemn Italianate restraint. It is constructed in rock-faced Mount Leinster granite with sheer dressings providing an interplay of light and shade in the otherwise monochromatic palette.

Courtesy of the National Library of Ireland

Although the landed gentry continued to refine or redevelop their properties, they did so at a decelerated rate. Woodfield, the Maxwell ancestral seat described by Lacy as ‘of cottage-like character, in the Grecian style of architecture’ was acquired in 1854 by Samuel Ashton, a Manchester-based speculator, through the Encumbered Estates Court but was allowed to deteriorate thereafter. In 1862 Robert Westley Hall-Dare (1817-66) bought the Newtownbarry estate from Ashton. The new Newtownbarry House (figs. 127-128) was designed by Lanyon, Lynn and Lanyon (formed 1860) of Belfast with an elegant restraint.

(fig. 128)
NEWTOWNBARRY
HOUSE
Carrhill,
Bunclody

A view of the impressive top-lit stair hall featuring a screen of elegant Tuscan columns, recalling the contemporary output of the firm of Lanyon, Lynn and Lanyon at Stradbally Hall (1866-7), County Laois.



Occupying an elevated position overlooking the River Slaney outside Enniscorthy, Brownswood (1894-6) was built to a design (1889) by William Mansfield Mitchell (1842-1910) when Eveleen Smith (née Pounden) (1841-1918) succeeded to the title Lady Gray (**fig. 129**). The house draws from a variety of architectural styles, their features anarchically composed and rendered in the glaring palette

of the High Victorian era. Although comparatively chaste in external appearance, the public response to Loftus Hall (1870-1), the new seat of John Henry Wellington Graham Loftus (1849-89), 4th Marquess of Ely, proved contentious and prompted an attack (1882) on the accompanying gate lodge during the so-called 'Land War' (**fig. 130**).



(**fig. 129**)
BROWNSWOOD
Brownswood
(1894-6)

A gaudy country house stands as a monument to the questionable taste of its builder, Eveleen Smith, Lady Gray. The little admired house was once the family home of the internationally-lauded architect and designer, Eileen Gray (1878-1976). Although Gray never lived in the house, and disposed of it at the earliest possible opportunity, it has been suggested that the clean lines of her work as a Modernist designer were a reaction against her mother's ostentatious excess at Brownswood.



(**fig. 130**)
LOFTUS HALL
Loftushall
(1870-1)

Upon succeeding to the title in 1857, the 4th Marquess of Ely proceeded to 'improve' the family seat at Loftus Hall, razing in the process the seventeenth-century Redmond Hall (extant 1666), scene of the notorious 'Legend of the Hall'. Styled the Irish Osborne House, the concept for Loftus Hall was reputedly suggested by Jane Loftus (1821-90), Dowager Marchioness of Ely, who, until 1889, served as Lady of the Bedchamber to Queen Victoria. Left idle, the house was eventually adapted as a convent, first by the Benedictine order (1916) and later by the Rosminian Sisters of Providence (1937). Opened thereafter as a seasonal hotel, the house has lately been the victim of neglect and vandalism.

*Photograph by Bryan Meade
courtesy of The Sunday
Times*



As the century drew to a close, the 1798 Centennial was commemorated with the erection of several monuments around the county. The 1798 Monument (1898; unveiled 1901), Oulart, is an eccentric concoction supporting a small High Cross and showing a clear Celtic Revival influence (*fig. 131*). Two of the finest 1798 commemorative pieces in the county, both by the artist Oliver Sheppard (1865-1941), RHA, occupy central positions in Wexford and

Enniscorthy respectively. In The Bullring, Wexford, the monument (cast 1903; erected 1905) is identified by the life-size 'Pike Man' bearing the agricultural instrument improvised as a weapon during the insurrection (*fig. 132*). Meanwhile, the later monument (cast 1905; unveiled 1908) in Market Square, Enniscorthy, once again features a 'Pike Man' accompanied by the figure of Father John Murphy (1753-98), a prominent leader during the rebellion (*fig. 133*).

(*fig. 131*)
1798 MONUMENT
Kyle,
Oulart
(1898; unveiled 1901)

A centennial monument, erected in memory of Father John Murphy (1753-98) 'and the men of North Wexford who fought and won the Battle of Oulart Hill', melds the Classicism of traditional commemorative sculpture, rendered with an intensity bordering on the Baroque, with distinctly Celtic Revival detailing. These details include, alongside the diminutive High Cross, a crossed camán and torch, a subtle shamrock motif throughout, and the Harp of Brian Boru. Unveiled in 1901, the monument occupied a politically provocative position in front of the constabulary barrack, later reopened (1927) as the Garda Síochána station.



(*fig. 132*)
1798 MONUMENT
The Bullring,
Wexford
(1903-5)

An aquatinted postcard illustrates the 1798 Monument shortly after its installation in front of the 'New Market'. The selected site had strong political resonances as the scene of the massacre stemming

from the Sack of Wexford (1649) by Oliver Cromwell (1599-1658) during which 2,000 Irish troops and 1,500 civilians were killed and much of the town destroyed by fire. The cast-bronze statue is discreetly signed *Oliver Sheppard RHA Dublin 1903*.

Courtesy of Wexford County Council Public Library Service



(*fig. 133*)
1798 MONUMENT
Market Square,
Enniscorthy
(1905-8)

The monument erected in the centre of Enniscorthy, also cast by Sheppard, is in many respects a facsimile of the earlier statue in the county town. In this instance the Pike Man is accompanied and guided by Father John Murphy of Bolevogue [Boolavogue], a Catholic clergyman and prominent agitator in the 1798 Rebellion in County Wexford.

Courtesy of the National Library of Ireland

The Twentieth Century

The twentieth century has not been kind to the architecture of County Wexford. The early part of the century was marked by conflict, both national and international, which did not create an advantageous climate for building, while the latter half fostered a spate of construction that often failed to respect either its antecedents or the surrounding landscape.

Initially the accelerated building campaign begun in the previous century continued and much of the built heritage of the early twentieth century can be interpreted as an attempt to put the finishing touches to outstanding projects, demonstrating continuity rather than departure in terms of architectural style. A



TEMPLETOWN CHURCH
(Templetown Parish)
Templetown
(ob. 1917)

A number of so-called 'Commonwealth Graves' record the role of County Wexford on the periphery of international conflict in the twentieth century. Amongst a small collection in the graveyard at Templetown Church is a headstone dedicated to a deck hand identified as T.M. Fyfe, killed aboard H.M. Trawler "George Milburn", torpedoed on the 12th of July 1917.

spate of post office building included branch offices in New Ross (1904-5), to a design by Thomas John Mellon (d. 1922) of the Office of Public Works, and Enniscorthy (1905-6) by B.W. Webster (fl. 1904-15). Contemporary post boxes dispersed throughout the county survive as interesting examples of mass-produced cast-iron work and make an inconspicuous contribution to their surroundings (*figs. 134-137*). Furthermore, their insignia mark the progress of Ireland's colonial past with raised lettering recording the reigns of Queen Victoria (1837-1901), King Edward VII (1901-10) and King George V (1910-22).



(fig. 134)
NORTH STREET
New Ross
(between 1866-79)

A rare example of a distinctive type of post box known as the 'Penfold Hexagonal', designed by John Wornham Penfold (1828-1909), survives in New Ross. Following complaints that letters were easily caught up in the corners of the hexagon, the model was superseded by the now-familiar 'pillar box'. The royal cipher and coat-of-arms of Queen Victoria (1819-1901; r. 1837-1901) remain clearly visible under the numerous coats of green paint applied following Independence in 1922.



(fig. 136)
SCHOOL STREET
Wexford
(between 1901-10)

A 'pillar box' post box shows the royal cipher of King Edward VII (1841-1910; r. 1901-10). The base is embossed with the stamp of the firm of McDowall Steven and Company (fl. 1862-1909) of London and Glasgow who operated the Milton Iron Works in Falkirk, Scotland.



(fig. 135)
CASTLEELLIS
(between 1881-1901)

A 'wall box' post box supplied by W.T. Allen and Company (fl. 1881-1955) of London not only displays the royal cipher of Queen Victoria, but also, in a curious juxtaposition, the Saorstát Éireann monogram introduced by the Free State in 1924.



(fig. 137)
PRIESTHAGGARD
Priesthaggard
(between 1910-22)

A 'lamp box' post box, intended for installation in remote villages requiring minimal postal service, displays the royal cipher of King George V (1865-1936; r. 1910-36). While the foundry is not identified, this type of post box was primarily made by A. [Andrew] Handyside and Company (fl. 1853-1933) of Derby and London, a firm later known as the Derby Casting Company.



Commercial premises tended to follow established patterns with residential space over the shop. 54 Main Street North (1919), Wexford, survives as an excellent example of the period and retains a pretty shopfront with decorative timber work detailing (*fig. 138*).

Where the economic upheavals of the nineteenth century had previously precluded improvement or reconstruction, existing chapels, considered unfit for worship, were replaced with new churches of suitable size and architectural aspirations. Proposals for a new church at New Ross had been made as early as 1849, motivated by a desire for a worthy architectural peer to the churches of Enniscorthy, Gorey and Wexford, but the chapel (1806) in South Street was deemed suitable for continued use. It was therefore not until the 1890s that Reverend Michael Kavanagh (d. 1915) commissioned a new parish church and, upon completion, the Church of Saint Mary and Saint Michael (1894-1902) took the title as the largest church in the county, even surpassing the Diocesan cathedral in scale (*fig. 139*). Designed by Walter Glynn Doolin (1850-1902), who died without seeing his work completed, the church has been described by Jeremy Williams as giving 'new vigour to an exhausted elderly Gothic Revival'.

(*fig. 138*)
54 MAIN STREET NORTH
Wexford
(1919)

An early twentieth-century shopfront features sizeable panes of plate glass for display purposes and decorative mosaic work on the threshold inscribed: 'Established/By/Mr & Mrs MJ O'Connor/in/1860'. Raised lettering overhead reads 'Bread Is Still The

Staff Of Life' and records the origins of the building as a bakery, while curvilinear parapets represent a rare surviving example of the 'Dutch' gables once defining the streetscape in the environs of The Bullring.



(*fig. 139*)
CHURCH OF SAINT
MARY AND SAINT
MICHAEL
Cross Street,
New Ross
(1894-1902)

Despite Reverend Kavanagh's penchant for the Romanesque, which was gaining a foothold as the preferred style for church building across the country, the Gothic Revival style was selected by popular consensus for the new church at New Ross, the robust embellishments defining Walter Glynn Doolin's scheme executed by John A. O'Connell of Saint Patrick's Works, Cork.

Courtesy of the National
Library of Ireland

Building on such as scale thereafter was no longer viable and two parish churches begun within a decade of New Ross illustrate a dramatic reduction in both scale and costly architectural detailing. The Church of Saint Patrick and Saint Bridget (1912-18), Sion, the work of William Henry Byrne (1844-1917), shows an Edwardian perspective on the familiar Gothic Revival style (*fig. 140*). The contemporary Saint

Moling's Church (1912-3), Ballycanew, by George Luke O'Connor (d. 1947), not only exemplifies a parish church of modest size stripped of all unnecessary embellishment, but also represents a rare experimentation in the Romanesque style in County Wexford. The interior is ornamental in comparison, with delicate stained glass panels reflecting a complementary Celtic Art Nouveau theme (*fig. 141*).



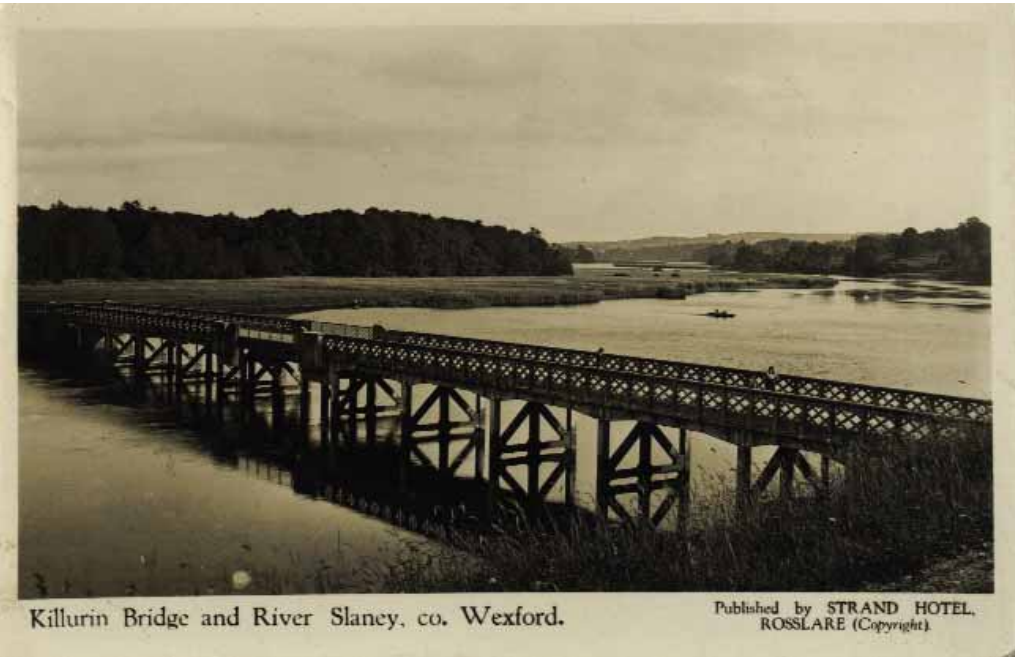
(*fig. 140*)
CHURCH OF SAINT
PATRICK AND SAINT
BRIDGET
Sion
(1912-18)

Unsuccessful in securing the commission at New Ross, William Henry Byrne later designed the parish church neighbouring Crossabeg. The church shows a muted polychromatic palette with bands of granite and deep blue limestone dressings. The soft pink conglomerate stone may have been salvaged from the demolished Saunders Court (demolished 1891-2).



(*fig. 141*)
SAINT MOLING'S
CHURCH
Ballycanew (1912-3)

A church at Ballycanew, begun in 1840, was aborted in 1846. Reverend Nicholas Mernagh (d. 1937) staged a competition to select a new design and George Luke O'Connor emerged as the successful candidate. While the church represents a rare foray in the Romanesque style in the county, the stark exterior may have been an attempt to curb expenditure.



Killurin Bridge and River Slaney, co. Wexford. Published by STRAND HOTEL, ROSSLARE (Copyright).

Deficiencies in transport infrastructure continued to be identified and addressed and included a competition for the replacement of the nineteenth-century timber trestle bridge (1842-4) built by James Barry Farrell at a crossing over the River Slaney at Killurin and The Deeps. The successful candidate for the new Deeps Bridge (opened 1915) was Alfred Dover Delap (1871-1943) whose innovative design not only included a bascule lifting central section, but also a construction technique using British Reinforced Concrete Fabric (*fig. 142*).



(*fig. 142*)
DEEPS BRIDGE
Killurin/Deeps
(1913-5)

The first reinforced concrete bridge in County Wexford replaced its deteriorating timber trestle predecessor (1842-4). The new bridge at The Deeps was built by the British Reinforced Concrete Engineering Company (formed 1905) and features a lifting span, now fixed, supplied by the Cleveland Bridge and Engineering Company (founded 1877) of Darlington.

Courtesy of Wexford County Council Public Library Service

MOUNT GARRETT
BRIDGE
Mountelliot
(1925-30)

The age of the timber bridge in County Wexford came to an end during 'The Troubles' with the destruction in 1921 of the bridge (1794) designed by Lemuel Cox (1736-1806), an American-born engineer. Having proven his proficiency at Deeps Bridge, Delap was awarded the contract for the present bridge distinguished by the eye-catching rolling-lift bascule span patented by William Scherzer (1858-93) of Chicago.

Since attempts at improving the port at Wexford Harbour had proved unsuccessful, Rosslare Port was the best potential harbour for international shipping. As early as 1885, George Henry Bassett indicated that it was proposed to develop the nascent port as the 'New Wexford', replete with 'stores, warehouses and shops'. Traces of this, and earlier, work were largely eradicated by the redevelopment of the harbour in the 1980s. Keen to exploit the potential for cross-channel commercial and passenger services, the Fishguard and Rosslare Railways and Harbours Company was formed in 1894 with a view to opening a railway connection with the city and port of Waterford. The development of a railway network in County Wexford had been underway since the mid nineteenth century when a station was opened (1862) at Ballywilliam. A piecemeal approach to the network, however, meant that a direct service to and from Dublin opened only as far as Enniscorthy in 1863, finally reaching the county town almost a decade later in 1872. Lacy noted in the interim that it had been contemplated to link Enniscorthy and Wexford via a canal along the River Slaney.

Work began on the Fishguard and Rosslare Railway line in 1902 and, upon completion in 1906, an array of bridges and impressive viaducts made a dramatic statement in the low-lying south County Wexford landscape. The impressive Barrow Bridge (1902-6), Greatisland,

was ranked the longest bridge in Ireland at the time of completion and remains the third longest railway bridge in Britain and Ireland (**fig. 143**). It was designed by Sir Benjamin Baker (1840-1907), with steel work supplied by Sir William Arrol (1839-1913), a partnership that had proven its credentials with the internationally lauded Forth Bridge (1883-90) in Scotland. Further east, the elegant Taylorstown Viaduct (1904-6), spanning the Owenduff River valley, makes a striking impression in a leafy setting with lofty arches springing from slender piers supporting parapets with corbelled pedestrian refuges (**fig. 144**). The vibrant red brick, however, masks the innovative construction technique employing mass concrete, as opposed to reinforced concrete, a hallmark of the engineering projects supervised by Sir Robert 'Concrete Bob' McAlpine (1847-1934), contractor, who was entrusted with responsibility for the construction of the line. In contrast to such bold engineering statements, evidence of thrifty economy elsewhere can still be seen at Wellington Bridge Railway Station (1906), the last station surviving intact on the line (**fig. 145**). A timber-frame structure, the station is clad in corrugated-iron, a building material generally intended as a temporary measure but which, thanks to successive layers of paint, has endured long beyond its projected lifespan.



(**fig. 143**)
BARROW BRIDGE
Greatisland
(1902-6)

While most bridges on the Fishguard and Rosslare Railway line mask their mass concrete basis behind a conventional brick or rendered finish, the impressive Barrow Bridge proudly displays the complex rhythm of riveted steel members at the heart of its construction, making an unashamedly industrial statement against a rural backdrop.

Courtesy of Wexford County Council Public Library Service



(**fig. 144**)
TAYLORSTOWN VIADUCT
Taylorstown/
Loughnageer
(1904-6)

The vibrant red brick finish largely conceals the innovative mass concrete construction at Taylorstown. The sharpness of the impost detailing has eroded considerably while the 'hearting' has also leached through, presenting as cascades of white upon the piers. The viaduct was reconstructed (1923) following extensive damage during 'The Troubles'; evidence of the attack remains to this day in debris scattered across the field below.



(**fig. 145**)
WELLINGTON BRIDGE RAILWAY STATION
Ballyowen,
Wellington Bridge
(1906)

An 'island platform' station survives as the last manned stop on the Fishguard and Rosslare Railway line engineered by James Otway (1843-1903). Archival photographs of the now-lost complex at Bridgetown (1906; demolished post-1975) confirm that the station at Wellington Bridge was built to a standardised prototype with 'economic' corrugated-iron fixed on to a timber frame, and an oversailing roof doubling as a shelter for passengers.

The 1916 Rising threw the existing social order into turmoil and, like the 1798 Rebellion, brought much destruction of property in its wake. Many buildings in the county were damaged or destroyed during the War of Independence (1919-21) and the ensuing Civil War (1922-3). Strategic targets like the constabulary barracks at Gorey (burnt 1922) and Fethard (burnt 1923) were torched, while a Dublin Castle report (1921) recorded that the County Courthouse was ‘bombed, set on fire, and destroyed’ in June 1921. The signal box at Enniscorthy Railway Station was attacked (1922) to prevent the transfer of Government troops from Rosslare Harbour to Dublin; Inch Railway Station was damaged on two separate occasions; and a bomb intended to destroy just one arch of the Taylorstown Viaduct ultimately led to a near-total collapse of the bridge.



(fig. 146)
WILTON CASTLE
Wilton
(1838-44)

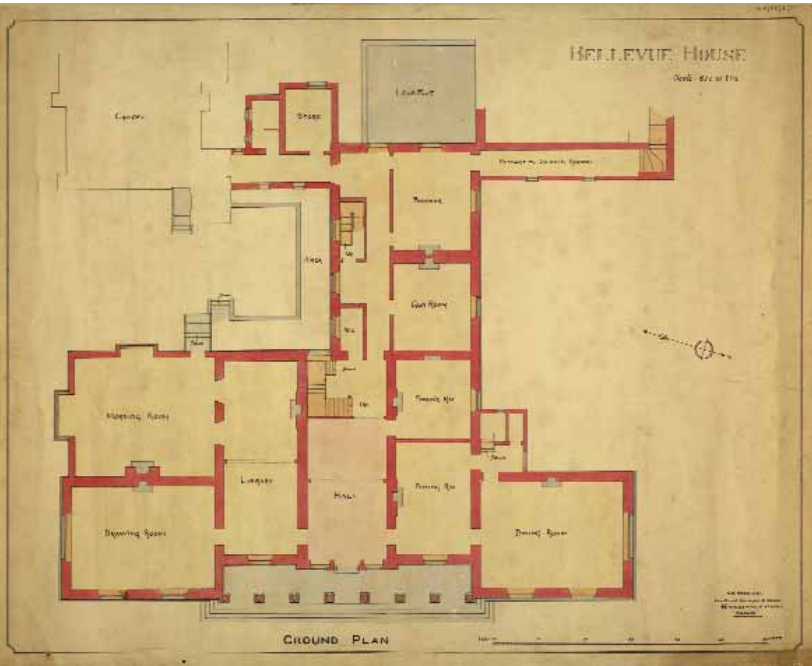
An impressive nineteenth-century castle, built to a design by Daniel Robertson, absorbed an eighteenth-century house that Hickey criticised as being ‘in the dull style of the period of William and Mary’. Attacked on the 5th of March, 1923, *The Irish Times* recorded: ‘Nothing remains of the beautiful building but smoke-begrimed, roofless walls, broken windows, and a heap of smouldering debris’. The picturesque ruins have now been partially reconstructed with support from the Heritage Council.

In anticipation of the conflict a number of Anglo Irish families had left for England, leaving their properties unattended and several houses in County Wexford were destroyed, the arsonists condemned in an editorial in *The People* (1923) as forming ‘part of the campaign against the Free State Government [making] Ireland distinctly poorer’. Castleboro House was burnt in February 1923 and neighbouring Coolbawn House met with the same fate by month’s end. Wilton Castle (1838-44), another Daniel Robertson-designed house, was also burnt (fig. 146). All three houses survive as magnificent ruins and have been described as of greater architectural interest now than when they were complete.

(fig. 147)
BELLEVUE
Ballyhoge
(1827-37 with 1737)

Bellevue was attacked on the 31st of January, 1923, and according to *The People* ‘the flames spread through the building, and in a short time the beautiful residence was reduced to ruins’. An extract from a set of drawings prepared by H.M. Wood, chartered surveyor and valuer of Dublin, outlines the ground floor apartments of the house in support of a suit lodged under the Damage to Property (Compensation) Act, 1922. It would appear that a reconstruction was never considered and a notice published within a month of the fire advertised the sale of architectural salvage including ‘Building Material, quantity of Lead...Windows, Timber and Slates’.

Courtesy of Wexford County Council Archive Department



(fig. 148)
BELLEVUE
Ballyhoge
(1858-60)

The report in *The People* also mentions that, on converting to Catholicism in 1856, the Cliffes had built a chapel for private use, which ‘the armed men detached...[so] the fire was contained to the building proper’. While the architect responsible for the chapel has long been disputed, a notice in *The Building News* (1859) claimed that: ‘A new church has lately been erected by A. Cliffe...from the designs of A. Welby Pugin; it is designed in the Early Decorated period and is well executed by a local builder’.

Bellevue (1825-37; burnt 1923), Ballyhoge, was subsequently demolished (figs. 147-148), as were Ardamine House (1842; burnt 1921), near Riverchapel, and Upton House (1873-4; burnt 1923), Kilmuckridge. Other houses damaged during ‘The Troubles’ were rebuilt or replaced.



(fig. 149)
ARTRAMON HOUSE
Artramon
(1928-32)

Another casualty of 'The Troubles', the attack on Artramon House destroyed the eighteenth-century Le Hunte ancestral seat described in *The Irish Weekly Times* (1923) as: 'one of the finest two-storey structures of its kind in the county'. One of the few houses in County Wexford expressly targeted with the intention of removing the estate from the ownership of the English landlord, a report in *The People* (1923) remarked: 'There was an agitation in the immediate neighbourhood for a distribution of the lands of Artramont [sic], and a grazing auction advertised to be held proved abortive'.

Artramon House (1771-83) was reconstructed (1928-32) to a design by Patrick Joseph Brady (d. 1936), apparently on the footprint of its eighteenth-century predecessor (fig. 149). Ballynestragh House (post-1767), however, was built anew (1937) to a design by Dermot St John Gogarty (b. 1908) (figs. 150-151).



(fig. 150)
BALLYNESTRAGH HOUSE
Ballynestragh Demesne
(post-1767)

A photograph from the Lawrence Collection illustrates the eighteenth-century Esmonde seat, 'improved' over the course of the nineteenth century. Adopted as a postcard for distribution worldwide, it conveyed the prestige of the Irish landed ascendancy. Likewise, the smouldering ruins of the mansion, attacked on the 9th of March, 1923, came to symbolise the end of the old order and the emergence of an independent Ireland.

Courtesy of Wexford County Council Public Library Service



(fig. 151)
BALLYNESTRAGH HOUSE
Ballynestragh Demesne
(1937)

Having initially taken the news of the destruction of his house philosophically, describing the event as 'all in a day's work', Senator Sir Thomas Henry Grattan Esmonde grew increasingly frustrated with the protracted legal dispute arising from his claim for compensation. Sir Laurence Grattan Esmonde (1863-1943) later adopted the project, commissioning Dermot St John Gogarty to design an entirely new house in the conservative neo-Georgian style, but with a colonnade of recycled granite ashlar pillars from the portico of the old Ballynestragh House.



WHITE WALLS
Ballymoney Lower
(1933)

In the light of the national reluctance to embrace Modernism, the wave of innovation transforming contemporary European architecture, White Walls was considered a 'radical' departure. While the clean Cubist lines are today regarded as an exemplar of the International Modern style, the house met with disavour from the builder's nephew, Niall Rudd (b. 1927), who remarked that 'in the setting of Ballymoney, Whitewalls was an embarrassing lapse of taste. Luckily there was a line of trees...which hid it from passers-by'.



(fig. 152)
CARRICKBYRNE GARDA
SÍOCHÁNA STATION
Scullabogue,
Carrickbyrne
(1936)

At Carrickbyrne, a conservative neo-Georgian 'domestic' station reflected the role of the Garda Síochána as an unarmed civilian force; the prototype had previously appeared in identical form at Campile (1927) and Castlebridge (1932).

On the foundation of the Irish Free State in 1922 the Royal Irish Constabulary was disbanded and the Garda Síochána took over the responsibility of policing the nation. The 1930s saw the construction of stations to accommodate the new police force, which are among the earliest purpose-built civic institutions established following Independence. The fledgling state, however, did not express its authority by using new architectural styles and appeared to adhere to the Irish Constabulary policy of building in a domestic style integrated with a

village setting. Carrickbyrne Garda Síochána Station (1936), built to a standardised design supplied by the Office of Public Works, epitomises the somewhat regressive tradition and displays a Classical theme underpinned by traditional Georgian-style glazing patterns (fig. 152). The insistence on nostalgic design loosened as the century progressed and, unlike many of its counterparts, New Ross Garda Síochána Station (1952), Cross Street, references the Modern Movement in many of its characteristics (fig. 153).



(fig. 153)
NEW ROSS GARDA
SÍOCHÁNA STATION
Cross Street,
New Ross
(1952)

The Office of Public Works was responsible for a spate of new urban buildings in the mid twentieth century including, at New Ross, a innovative station with an interesting plan form, varied wall surface finishes, porthole and 'strip' windows featuring metal fittings, and flat and curvilinear roof profiles, all showing an awareness of the contemporary Modern movement.

Education and the provision of adequate schooling facilities was one of the priorities of the new State, and primary schools were erected throughout the county, most continuing to function under the National School system established in 1831. Again, those schools built to designs approved or supplied by the Office of Public Works tend toward a simple design aesthetic with large windows, to ensure adequate internal lighting, and separate entrances for boys and girls. Private practices, or their clients, were similarly reluctant to embrace

contemporary European architectural developments and Gorey Technical School (1932), the work of the architectural partnership (formed 1925) of John Joseph Robinson (1887-1965) and Richard Cyril Keefe (c.1889-1965), displays symmetry, uniform proportions, and resurrected the characteristic 'Wexford Window' glazing pattern (*fig. 154*). An interesting footprint aside, Adamstown Technical School (1935-6), built at the height of International Modernism, also conforms to a stolidly conservative neo-Georgian aesthetic.

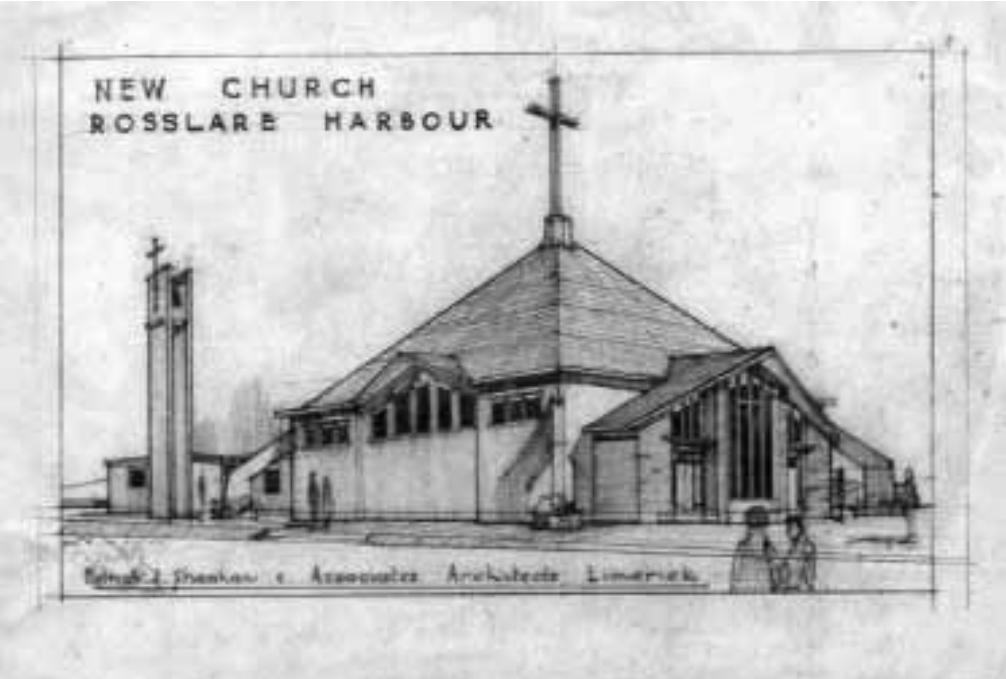


(*fig. 154*)
GOREY TECHNICAL
SCHOOL
The Avenue,
Gorey
(1932)
Some very minor detailing
aside, the design for Gorey
Technical School by the
partnership of John Joseph
Robinson and Richard Cyril
Keefe is symptomatic of
Ireland's overriding reluc-
tance to embrace
Modernism and shows a
symmetrical plan form and
uniform proportions rooted
in the long-established
Classical tradition. The
school is distinguished by
the revisitation of the
'Wexford Window' glazing
pattern.

In the economic downturn of the mid twentieth century, significant architectural projects were often ecclesiastical in nature and included Saint Bridget's Church (1955-6), Clologe, the successor to an early nineteenth-century chapel (1801) in the village (*fig. 155*). Attributable to Herbert Thomas Coleman (b. c.1908) of the firm of Ashlin and Coleman (formed 1903), Dublin, the church displays an attempt to marry long-standing liturgical traditions with contemporary detailing and conforms to a traditional 'barn' plan form with openings producing a so-called 'Modern Pointed' theme. It was



(*fig. 155*)
SAINT BRIDGET'S
CHURCH
Clologe Little,
Clologe
(1955-6)
Superseding an earlier
chapel (1801) on an adja-
cent site, also dedicated to
Saint Bridget, the new
church at Clologe merges
detailing belonging to the
so-called 'Modern Pointed'
style with a traditional
'barn' plan form.



not until the last quarter of the century, following the liturgical reforms sanctioned by the Second Vatican Council (1962-5), that ecclesiastical architecture finally broke with tradition and began to adopt radical architectural forms. Saint Patrick's Church (1969), Rosslare Harbour Village, is one of the earliest and most successful examples in the county (**fig. 156**). Square in plan, but pyramidal in profile, the church features a mosaic salvaged in 1968 from the *Saint Andrew*, a steamship that served as a hospital carrier during the Second World War.

(**fig. 156**)
SAINT PATRICK'S
CHURCH
Ballygillane Little,
Rosslare Harbour Village
(1969)

The first church in the Diocese of Ferns to respond to the liturgical reforms of the Second Vatican Council, Saint Patrick's replaced an obsolete corrugated-iron chapel (1911) in neighbouring Rosslare Strand. The reinforced concrete trusses produce a distinctive pyramidal silhouette, plunging into the ground in an interesting play on the flying buttresses of thirteenth-century French Gothic architecture.

Reproduced from Images of Ireland: Rosslare Harbour (2008) courtesy of Leo Coy, Brian Cleare, John Boyce, Brian Boyce and Rev. Diarmuid Desmond

As the twentieth century drew to a close, the bicentennial anniversary of the 1798 Rebellion was commemorated by the erection of a number of monuments. *Tulach a' tSolais* (1998), or 'Mound of Light', an austere beautiful memorial on Oulart Hill designed by Ronald Tallon of Scott Tallon Walker Architects, with sculpture by Michael Warren, was awarded the Royal Institute of the Architects of Ireland (RIAI) Gold Medal 2000 and was nominated for a Mies van der Rohe Architecture Prize in 2001 (**fig. 157**).



(**fig. 157**)
TULACH a' tSOLAIS
Oulart
(1998)

A radical departure from the Celtic High Crosses and Pike Men previously erected as symbols of the 1798 Rebellion, the bicentennial monument on Oulart Hill appears as a raised mound split through by two cast-concrete fins, its aperture symbolically aligned on an axis with Oulart to the east and Vinegar Hill, Enniscorthy, to the west.

Photograph by Peter Cooke courtesy of Scott Tallon Walker Architects

Conclusion

(fig. 158)
BROWNE CLAYTON
COLUMN
Carrigadaggan
(1839-41)

Occupying a dramatic outcrop, the impressive column, known variously as ‘The Pillar’ or ‘The Pinnacle’, or derided as ‘Browne Clayton’s Folly’ or ‘Browne Clayton’s Nonsense’ was erected by General Robert Browne Clayton (1771-1845). A testimonial to Sir Ralph Abercromby (1734-1801), under whom Browne Clayton had served in Egypt, the column was intended to be a facsimile of the so-called ‘Pompey’s Pillar’ (AD 297), Alexandria, and is cited as the only internally accessible Corinthian column in existence.

Photograph by Donal Murphy courtesy of Howley Hayes Architects



(fig. 159)
BROWNE CLAYTON
COLUMN
Carrigadaggan

The column was struck by lightning in 1994. It has since been acquired by the Wexford Monument Trust (established 2001) and was restored in two stages. The stabilisation and strengthening of the undamaged shaft was completed in 2002 and the repair of the damaged capital in 2003.

Photograph by Donal Murphy courtesy of Howley Hayes Architects



(fig. 160)
BROWNE CLAYTON
COLUMN
Carrigadaggan

A detail of the column following restoration shows new sections of Mount Leinster granite. The restoration, managed by Howley Harrington Architects, was awarded the Opus Architecture and Construction Award for Heritage and the RIAI Best Practice in Conservation Award, both in 2005.

Photograph by Donal Murphy courtesy of Howley Hayes Architects

The recent period of prosperity in Ireland has had a dramatic impact on the architectural legacy of County Wexford and has reshaped the built environment with a vigour not seen since the aftermath of the 1798 Rebellion. While it is possible to dwell on the negative effects of accelerated development on the architectural heritage of the county, it is important to remember that, where a lack of financial resources might previously have made a restoration impossible, the economic boom has allowed for the sensitive repair of a small number of houses and public buildings.

Had the damage caused by lightning occurred at any other time in the twentieth century it is almost certain that the renowned Browne Clayton Column (1839-41) would have been demolished (*figs. 158-160*). The formation of the Wexford Monument Trust in 2001, grants from An Taisce, the Heritage Council, Wexford County Council, and the World Monument Fund, and a careful restoration under the supervision of Howley Harrington Architects, have all ensured that ‘The Pillar’ will command the attention of the passer-by for generations to come.

(fig. 161)
RATHASPICK HOUSE
Rathaspick
(1900)

Known variously as ‘The Chalet’ or ‘The Doll’s House’, the gate lodge of the seventeenth-century Rathaspick House is one of the county’s most cheerful buildings, presenting a medley of finishes, all painted in ice-cream colours, and a fanciful array of roof structures. A restoration of the somewhat deteriorated gate lodge is now underway, with assistance from the Heritage Council.

The Heritage Council has also assisted a number of smaller projects in the county through a series of grants for conservation or research and work is ongoing on the restoration the doll’s house-like gate lodge (1900) marking the entrance on to the grounds of Rathaspick House (fig. 161).

The past glories of Saunders Court (demolished 1891-2), near Ferrycarrig, are recalled by a magnificent triumphal gate screen (between 1773-1815) and, writing in *The Irish Tourist* (1815), A. Atkinson noted the imposing character of the composition in his description of the abandoned estate:

I proceeded toward Saunderscourt, the once respectable residence of the late Earl of Arran... I arrived within view of the splendid arch and lodges, which on an elevated position above the public road, form a grand outpost to this concern... I felt my heart impelled by a sentiment of sympathy...by the neglected and ruinous aspect of Saunderscourt, no longer the seat of nobility, nor of that munificence and national hospitality for which it was once so remarkable.



Having stood largely forgotten and forlorn, the gate screen was adopted by The Irish Landmark Trust and a restoration programme is ongoing (fig. 162). Upon completion the gate screen, like other properties restored by the Trust, will be adapted to self-catering holiday accommodation.



(fig. 162)
SAUNDERS COURT
Saunderscourt
(between 1773-1815)

While Saunders Court (demolished 1891-2) has largely disappeared, the impressive gate screen remains, albeit in poor repair and screened from public view by dense undergrowth. The centre-piece of the gate screen, a

stately Triumphal Arch, was described by Sean Rothery as ‘one of the most enduring architectural symbols since it was invented by the Romans in the first century BC’. Adopted by the Irish Landmark Trust, a restoration of the gate screen is supported by both private and public financial bodies, including the Heritage Council.

The largest publicly-funded architectural project of the twenty-first century so far, the Wexford Opera House (2005-8), has already been recognised for its architectural merit, winning the Royal Institute of British Architects (RIBA) Award 2009 and the RIAI Best Cultural Building Award 2009. The opera house will no doubt form part of the architectural heritage we pass down to future generations (*fig. 163*).

(*fig. 163*)
WEXFORD OPERA
HOUSE
High Street,
Wexford
(2005-8)

Built to designs by the Office of Public Works Architects with Keith Williams Architects, the Wexford Opera House has been described as 'one of Ireland's most important

cultural projects of recent times'. Although the impact of the box-like silhouette and skewed fly-tower on the distinctive Wexford skyline has divided opinion, the acoustics and visual aesthetics of the auditorium, clad entirely in North American black walnut, have met with universal acclaim. Within a year of its opening the architec-

tural significance of the opera house was awarded the Opus Award for Architecture and Construction 2008, the Royal Institute of British Architects (RIBA) Award 2009 and the RIAI Best Cultural Building Award 2009.

Photograph by Ros Kavanagh courtesy of Wexford Opera House



CHURCH OF SAINT
PETER AND SAINT PAUL
Borleagh, Killinierin
(1865-72)

Remarking on work under-way at Killinierin to a design by the partnership of Pugin and Ashlin, the *Dublin Builder* noted (1865) that the new church was 'extremely severe and simple'. Anecdotal evidence suggests that the original internal decoration was compromised early in the twentieth century while the sanctuary was a casualty of an over-zealous interpretation of the liturgical reforms sanctioned by the Second Vatican Council. This drawing, one of a set of proposals by Sheridan and Tierney Architects, outlines a scheme for the restoration of the sanctuary in a style sympathetic to the Gothic Revival theme of the church and has been inspired in part by the contemporary Pugin and Ashlin church at Our Lady's Island.

Reproduced courtesy of Michael Tierney, Conservation Architect (RIAI)

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JOHNSTOWN CASTLE
Johnstown

The ceiling of the 'tower boudoir' admired by Thomas Lacy in 1852 as '[a] temple of all that is chaste and delicate...the fitting abode of the pure and refined genius, to whose exquisite taste...it owes its existence'.

Registration Numbers

*The sites mentioned in the text are listed below. Additional information on each site may be found by accessing the survey on the Internet at: **www.buildingsofireland.ie** and searching by the Registration Number. Sites are listed by page number.*

06	Dunbrody Abbey, Dunbrody <i>Not included in survey</i>	16-17	Woodbrook House, Woodbrook Demesne <i>15701805</i>	24	Church of the Blessed Virgin Mary, Saint Anne and Saint Joseph, Main Street, Kilmore <i>15620004</i>	30	Barry House, Pollrane <i>15705216</i>
07	Tintern Abbey, Tintern <i>Not included in survey</i>	18	Rosegarland House, Rosegarland <i>15704040</i>	25	Mass house, Tomhaggard, Tomhaggard <i>15704775</i>	31	Delare House, South Street/Michael Street, New Ross <i>15605135</i>
07	Hook Head Lighthouse, Churchtown <i>15705414</i>	18-20	Saint Iberius' Church, Main Street North/Church Street, Wexford <i>15503033</i>	25	Graveyard at Tomhaggard Church, Tomhaggard <i>15704774</i>	32	New Ross Market House, Quay Street/South Street, New Ross <i>15605049</i>
07	Lighthouse keepers' houses at Hook Head Lighthouse, Churchtown <i>15705415 - 15705416</i>	21	Killurin Church (Killurin), Killurin <i>15703701</i>	25	Church of Saint James and Saint Anne, Tomhaggard, Tomhaggard <i>15704776</i>	32-33	Wexford Market House, Cornmarket, Wexford <i>15502021</i>
08	27-29 Main Street South, Wexford <i>15503051</i>	22	Saint Mary's Church (Newtownbarry), Church Street, Bunclody <i>15602059</i>	25	Graveyard at Lady's Island Church, Lady's Island <i>15705308</i>	33	New Market, The Bullring/Common Quay Street, Wexford <i>15503024</i>
09	Duncannon Fort, Duncannon <i>15618001 - 15618015</i>	23	Enniscorthy Religious Society of Friends' Meeting House, Spring Valley/Wexford Road, Enniscorthy <i>15603200</i>	25	Graveyard at Saint Edan's Cathedral (Ferns), Ferns Upper, Ferns <i>15612001</i>	34	Hospital of the Holy Trinity, South Street, New Ross <i>15605119 - 15605120</i>
10	Enniscorthy Castle, Castle Hill, Enniscorthy <i>15603115</i>	23	Cooladine Religious Society of Friends' Burial Ground, Cooladine <i>15702644</i>	26-27	Farmhouse, Pollwitch, Mayglass <i>15704754</i>	34-35	Slaney Bridge, Carrhill/Ballinapark/Newtownbarry/Bunclody, Bunclody <i>15602015</i>
11	Bargy Castle, Bargy <i>15704770</i>	23	Ballinclay Religious Society of Friends' Burial Ground, Ballinclay <i>15701119</i>	27	Murphy's Cottage, Milltown (Kilscoran) <i>15704814</i>	34-35	Ballycarney Bridge, Tomgarrow/Ballycarney, Ballycarney <i>15701509</i>
11	Killiane Castle, Killiane <i>15704278</i>	23	New Ross Religious Society of Friends' Burial Ground, Butlersland, New Ross <i>15702920</i>	28	Farmhouse, Waddingtown <i>15704133</i>	34-35	Ballycarney Church (Ballycarney), Ballycarney, Ballycarney <i>15701510</i>
12	Baldwinstown Castle House, Baldwinstown, Baldwinstown <i>15704712</i>	23	Corlican Religious Society of Friends' Burial Ground, Corlican <i>15703212</i>	28	Farmhouse, Yoletown (Tacumshin) <i>15705307</i>	34-35	Scarawalsh Bridge, Coolnahorna/Scarawalsh <i>15702002</i>
13	Butlerstown Castle, Butlerstown (Tomhaggard) <i>15704780</i>	23	Forest Religious Society of Friends' Burial Ground, Forest <i>15703614</i>	29	Farmhouse, Grayrobin <i>15704739</i>	34-35	Enniscorthy Bridge, Enniscorthy <i>15603154</i>
13	Dunmain House, Dunmain <i>15703938</i>	24	Church of Saint Francis of Assisi, Francis Street/School Street, Wexford <i>15502159</i>	29	Cliff Cottage, Cullenstown <i>15704615</i>	36	Windmill, Ballyseskin <i>15704737</i>
14-15	Ballymore House, Ballymore Demesne <i>15701612</i>			30	Farmhouse, Woodlands <i>15703251</i>	36	Windmill, Vinegar Hill, Templeshannon, Enniscorthy <i>15603203</i>
14-15	Monart, Bessmount <i>15701931</i>						
16	Monksgrange House, Grange Demesne <i>15701801</i>						
16	Castle Talbot, Castletalbot <i>15702732</i>						

36-37	Vallotton Monument, Wygram Place, Wexford <i>15502062</i>	42	Saint Mary's Church (Old Ross or Saint Mary's), Millquarter, Old Ross <i>15703009</i>	52	Saint Aidan's Cathedral, Cathedral Street, Enniscorthy <i>15603011</i>	62	Wexford Presbyterian Church, Anne Street, Wexford <i>15503042</i>
37	Fethard Harbour, Ramstown, Fethard <i>15619016</i>	43	Saint Mary's Church (New Ross), Church Street/Mary Street Upper, New Ross <i>15605191</i>	53	Saint Mary Magdalene's Church, Ballyphilip, Kilmyshall <i>15700905</i>	62	Wexford Methodist Church, Rowe Street Lower/Mallon Street, Wexford <i>15503102</i>
38	Gorey Courthouse, Main Street, Gorey <i>15601017</i>	43	Saint Selskar's Church, Temperance Row, Wexford <i>15502043</i>	53	All Saints' Church, Mountfin Upper, Castledockrell <i>15701428</i>	62	Wexford Religious Society of Friends' Meeting House, High Street, Wexford <i>15503126</i>
38	Enniscorthy Courthouse, Court Street/Friary Hill, Enniscorthy <i>15603066</i>	43-45	Saint Edan's Cathedral (Ferns), Ferns Upper, Ferns <i>15612001</i>	53	Saint Mary Magdalene's Church, Carnew Road, Ballinapark, Bunclody <i>15602077</i>	62	Saint Ibar's Church, Chapel Hill, Castlebridge <i>15614008</i>
38	New Ross Courthouse, Priory Street/Cross Street, New Ross <i>15605110</i>	46	Killann Glebe House, Killann, Killann <i>15701814</i>	54-55	Church of the Assumption, Joseph Street/Bride Street, Wexford <i>15505043</i>	62-63	Hyde Park House, Hydepark <i>15700329</i>
38	Wexford Courthouse, Commercial Quay, Wexford <i>Demolished</i>	46-47	Killinor Glebe House, Glebe (Limerick) <i>15700302</i>	54-55	Church of the Immaculate Conception, John Street Lower/Rowe Street Upper, Wexford <i>15502138</i>	63	Clobemon Hall, Clobemon <i>15701501</i>
38-39	Wexford County Gaol, Spa Well Road/Hill Street, Wexford <i>15500044 - 15500046; 15502048 - 15502049</i>	47	Kilrush Rectory, Ballyrankin <i>15700917</i>	56-57	Church of Our Lady of the Assumption, Eardownes Great, Our Lady's Island <i>15704859</i>	64	Edermine House, Edermine <i>15702627</i>
40	Duncannon Fort, Duncannon <i>15618001 - 15618015</i>	47	Ballycarney Rectory, Corah, Ballycarney <i>15701513</i>	57	Maher Mausoleum at Church of the Assumption and Saint Malachy, Ballymurn Lower, Ballymurn <i>15702664</i>	64	Glasshouse at Edermine House, Edermine <i>15702629</i>
40	Duncannon Martello Tower (North), Duncannon, Duncannon <i>15704413</i>	47	Killann School, Killann, Killann <i>15701816</i>	57	Saint Anne's Church, Grange Upper, Rathnure <i>15701819 - 15701820</i>	64	Glasshouse at Castlebridge House, Castlebridge, Castlebridge <i>15614007</i>
40	Duncannon Martello Tower (South), Duncannon, Duncannon <i>15618025</i>	48	Church of the Assumption, Clonmore, Bree <i>15703116</i>	57	Saint David's Church (Mulrankin), Churchtown <i>15704721</i>	65	Chapel at Edermine House, Edermine <i>15702628</i>
40	Baginbun Head Martello Tower, Ramstown <i>15705009</i>	48-49	Saint Peter's College, Summerhill Road, Wexford <i>15504012 - 15504017; 15504025 - 15504027</i>	58	Saint Anne's Church, Grange Upper, Rathnure <i>15701819 - 15701820</i>	66-70	Johnstown Castle, Johnstown <i>15704226</i>
40	Wellington Bridge, Ballyowen/Maudlintown, Wellington Bridge <i>15704045</i>	48-49	Chapel at Saint Peter's College, Summerhill Road, Wexford <i>15504014</i>	58	Saint David's Church (Mulrankin), Churchtown <i>15704721</i>	70	Fishing Turret at Johnstown Castle, Johnstown <i>15704232</i>
40	Nelson's Bridge, Clonmines/Ballylannan <i>15704044</i>	50	Church of Saint Michael the Archangel, Saint Michael's Road, Gorey <i>15601096</i>	58	Kilpatrick Church (Kilpatrick), Kyle Upper <i>15703232</i>	71	'Grand Gateway' at Johnstown Castle, Churchtown (Rathaspick)/Johnstown <i>15704239</i>
41	Ballymoney Coastguard Station, Ballymoney Lower <i>15700738</i>	50	Loreto Convent, Saint Michael's Road, Gorey <i>15601097</i>	58-59	Saint James' Church (Horetown), Horetown South <i>15704101</i>	71	Gate Lodge at Johnstown Castle, Johnstown <i>15704242</i>
42	Tuskar Lighthouse, Tuskar Rock <i>15705327</i>	51	Saint Mary's Church, Grahormack, Tagoat <i>15704816</i>	58-61	Church of Saint John the Evangelist (Ardamine), Middletown (Ardamine) <i>15701225</i>	72-74	Castleboro House, Castleboro Demesne <i>15702503</i>
42	Ogle Monument at Lonsdale House, Kyle Lower <i>15703229</i>	51	Church of the Blessed Virgin Mary and Saint Alphonsus Liguori, Ballygoman, Barntown <i>15703738</i>	60	Christ Church (Gorey), Main Street, Gorey <i>15601016</i>	74	Fountain at Park House, Ballyboggan, Wexford <i>15607033</i>
				60-61	All Saints' Church (Killesk), Clonsharragh <i>15704409</i>	74	Gateway at Farmley House, Farmley or Skeahanagh <i>15701522</i>

75-76	Stable block at Castleboro House, Castleboro Demesne <i>15702504</i>	84-85	Clougheast Cottage, Clougheast, Churchtown <i>15705322</i>	91	Crimean Monument, Newtown (Wexford) <i>15703727</i>	99	French, 28 Main Street, Gorey <i>15601029</i>	103	Selskar Street/George's Street Lower, Wexford <i>15502042</i>	111	'Pillar Box' post box, School Street, Wexford <i>15502161</i>	118	Fethard Constabulary Barrack, Main Street, Fethard <i>15619005</i>	122	Campile Garda Síochána Station, Ballyvelig, Campile <i>15703932</i>
76-77	Ballinkeele House, Ballinkeel, Ballymurn <i>15702655</i>	84-85	Clougheast Castle House, Clougheast, Churchtown <i>15705321</i>	92	North Slob Pumping Station, North West Slob <i>15703805</i>	99	J. Hogan, 69 South Street, New Ross <i>15605050</i>	104	Ramsfort House, Ballyteganpark <i>15700711</i>	111	'Lamp Box' post box, Priesthaggard, Priesthaggard <i>15703905</i>	118	Wexford Courthouse, Commercial Quay, Wexford <i>Demolished</i>	122	Castlebridge Garda Síochána Station, Ballyboggan Lower, Castlebridge <i>15614005</i>
77	Horetown House, Horetown South <i>15704102</i>	84-85	House, Woodtown (Mayglass) <i>15704745</i>	92	South Slob Pumping Station, Bogganstown Lower <i>15704302</i>	99	McNulty, 27 South Street, New Ross <i>15605127</i>	105	Woodfield, Carrhill, Bunclody <i>Demolished</i>	112	Frank O'Connor, 54 Main Street North, Wexford <i>15503022</i>	118	Signal box at Enniscorthy Railway Station, Templeshannon, Enniscorthy <i>15603190</i>	123	New Ross Garda Síochána Station, Cross Street, New Ross <i>15605111</i>
78	Wells House, Wells <i>15702132</i>	86	Ballinatray Bridge, Kilbride (Courtown)/Courtown/Ballinatr ay Lower <i>15611001</i>	93	Salt Bridge, Seafield/Gibberwell/Riverstown/Blackstone <i>15704644</i>	100-101	Bank of Ireland, Crescent Quay/Custom House Quay, Wexford <i>15503008</i>	105	Newtownbarry House, Carrhill, Bunclody <i>15602001</i>	112-113	Church of Saint Mary and Saint Michael, Cross Street, New Ross <i>15605113</i>	118	Inch Railway Station, Killybegs <i>15700322</i>	124	Gorey Technical School, The Avenue, Gorey <i>15601088</i>
78	Cahore House, Cahore <i>15701735</i>	86	Arthurstown Harbour, Mersheen, Arthurstown <i>15616020</i>	93	Bridge at Drinagh Canal, Bogganstown Lower <i>15704301</i>	100-101	Wexford Chamber of Commerce, Crescent Quay, Wexford <i>15503007</i>	106	Brownswood, Brownswood <i>15702621</i>	114	Church of Saint Patrick and Saint Bridget, Sion, Sion <i>15703238</i>	118	Taylorstown Viaduct, Taylorstown/Loughnageer <i>15704015</i>	124	Adamstown Technical School, Adamstown, Adamstown <i>15703110</i>
79	Coolbawn House, Coolbawn Demesne <i>15702406</i>	86	Ballyhack Harbour, Ballyhack, Ballyhack <i>Not included in survey</i>	93	Castlebridge Mills, Castlebridge, Castlebridge <i>15614018</i>	100-101	Bank of Ireland, Abbey Square/Mill Park Road, Enniscorthy <i>15603102</i>	108	1798 Monument, Kyle, Oulart <i>15702119</i>	114	Saint Moling's Church, Ballycanew, Ballycanew <i>15610001</i>	118	Castleboro House, Castleboro Demesne <i>15702503</i>	125	Saint Brigid's Church, Clologe Little, Clologe <i>15701604</i>
80	Ballyhighland House, Ballyhighland <i>15701908</i>	86	Duncannon Harbour, Duncannon, Duncannon <i>15618017</i>	94	Foulkesmill Corn Mill, Polldoon, Foulkesmill <i>15704024</i>	100-101	Courtown Brick and Tile Works, Kilbride (Courtown) <i>15701224</i>	108	Oulart Garda Síochána Station, Kyle, Oulart <i>15702118</i>	115	Deeps Bridge, Killurin/Deeps <i>15703218</i>	118	Coolbawn House, Coolbawn Demesne <i>15702406</i>	126	Saint Patrick's Church, Ballygillane Little, Rosslare Harbour Village <i>Not included in survey</i>
80	Quadrangle at Ballyhighland House, Ballyhighland <i>15701909</i>	86	Slade Harbour, Slade, Slade <i>15705410</i>	94	Kilcarbry Corn Mill, Sweetfarm <i>15702606 - 15702612</i>	100-101	Courtown Brick and Tile Works, Kilbride (Courtown) <i>15701224</i>	108-109	1798 Monument, The Bull Ring, Wexford <i>15503028</i>	115	Mount Garrett Bridge, Mountelliott <i>15702907</i>	118	Wilton Castle, Wilton <i>15702561</i>	127	Tulach a' tSolais, Oulart <i>Not included in survey</i>
80-81	Courtown House, Courtown <i>15701216</i>	86-87	Courtown Harbour, Ballinatr ay Lower/Seamount, Courtown <i>15611016</i>	95	Windmill, Fence, Tacumshane <i>15705304</i>	101	Bank of Ireland, 12 The Quay, New Ross <i>15605239</i>	108-109	New Market, The Bulring/Common Quay Street, Wexford <i>15503024</i>	116	Ballywilliam Railway Station, Ballywilliam, Ballywilliam <i>15702403</i>	119	Bellevue, Ballyhoge <i>15703206</i>	128-	Browne Clayton Column, Carrigadaggan <i>15703510</i>
80-81	Gate house at Courthouse House, Courtown <i>15701221</i>	88-89	Wexford Union Workhouse, Carricklawn, Wexford <i>15607045 - 15607046</i>	95	Windmill at Drinagh Cement Works, Drinagh South <i>15704273</i>	101	National Bank of Ireland, Custom House Quay, Wexford <i>15503012</i>	108-109	1798 Monument, Market Square, Enniscorthy <i>15503143</i>	116	Enniscorthy Railway Station, Templeshannon, Enniscorthy <i>15603189</i>	119	Chapel at Bellevue, Ballyhoge <i>15703207</i>	129	Browne Clayton Column, Carrigadaggan <i>15703510</i>
80-81	Kiltennell Church (Kiltennell), Courtown <i>15701220</i>	89	Wexford County Lunatic Asylum, Killagoley, Enniscorthy <i>15604052</i>	95	Chimney at Drinagh Cement Works, Drinagh South <i>15704271</i>	101	National Bank of Ireland, 20 The Quay, New Ross <i>15605236</i>	110	1798 Monument, Market Square, Enniscorthy <i>15503143</i>	116	Enniscorthy Railway Station, Templeshannon, Enniscorthy <i>15603189</i>	119	Ardamine House, Parknacross <i>15701229</i>	130	Gate lodge at Rathaspick House, Rathaspick <i>15704222</i>
80-81	<i>Cottage orné</i> at Courtown House, Courtown <i>15701222</i>	90	Wexford County Lunatic Asylum, Killagoley, Enniscorthy <i>15604052</i>	95	Chimney at Drinagh Cement Works, Drinagh South <i>15704271</i>	101	National Bank of Ireland, 20 The Quay, New Ross <i>15605236</i>	110	Graveyard at Templetown Church (Templetown or Kilcloghan), Templetown, Templetown <i>15704901</i>	116	Wexford Railway Station, Redmond Square, Wexford <i>15500034</i>	119	Upton House, Upton, Kilmuckridge <i>15702209</i>	130-131	Gate screen at Saunders Court, Galbally East <i>15703766</i>
82	"Rustic Lodge" at The Deeps originally Newtown House, Newtown Lower <i>15703744</i>	90	Camolin Park House, Camolin Park, Camolin <i>15701101</i>	95	Caim Lead Mines, Caim Crossroads, Caim <i>15701912</i>	101	Provincial Bank of Ireland, Custom House Quay/Anne Street, Wexford <i>15503011</i>	110	New Ross Post Office, Charles Street/Back Lane/Conduit Lane, New Ross <i>15605235</i>	116-117	Barrow Bridge, Grestisland <i>15704901</i>	120	Artramon House, Artramon <i>15703769</i>	132	Wexford Opera House, High Street, Wexford <i>Not included in survey</i>
82	The Deeps originally Newtown House, Newtown Lower <i>15703742</i>	90	Macmine Castle, Mackmine <i>15703201</i>	96-97	J. Bailey, 59 South Street, New Ross <i>15605055</i>	102	1-4 Victoria Place, Henry Street, New Ross <i>15605093 - 15605096</i>	110	New Ross Post Office, Charles Street/Back Lane/Conduit Lane, New Ross <i>15605235</i>	116-117	Taylorstown Viaduct, Taylorstown/Loughnageer <i>15704015</i>	120-121	Ballynestragh House, Ballynestragh Demesne <i>15700705</i>	133	Church of Saint Peter and Saint Paul, Borleagh, Killinierin <i>15700316</i>
83	House, Cooladine <i>15702645</i>	90	Woodfield, Carrhill, Bunclody <i>Demolished</i>	96-97	James Byrne, 13 Quay Street, New Ross <i>15605048</i>	102	1-5 Rowe Street Upper, Wexford <i>15503110 - 15503114</i>	110	Enniscorthy Post Office, Mill Park Road/Castle Hill, Enniscorthy <i>15603101</i>	116-117	Wellington Bridge Railway Station, Ballyowen, Wellington Bridge <i>15704046</i>	120-121	Ballynestragh House, Ballynestragh Demesne <i>15700706</i>	122	White Walls, Ballymoney Lower <i>15700737</i>
83	House, Ballynaglogh, Blackwater <i>15613011</i>	90	Farmley House, Farmley or Skeahanagh <i>15701520</i>	98	19-20 Market Square, Enniscorthy <i>15603077 - 15603078</i>	102	Glena Terrace, Spa Well Road, Wexford <i>15500016 - 15500023</i>	111	'Penfold Hexagonal' post box, North Street, New Ross <i>15605032</i>	117	Bridgetown Railway Station, Bridgetown South, Bridgetown <i>Demolished</i>	122	Carrickbyrne Garda Síochána Station, Scullaboge, Carrickbyrne <i>15703520</i>	123	
84	House, Ballyhought <i>15702726</i>	90	Wellington Bridge Constabulary Barrack, Maudlintown, Wellington <i>15704533</i>	98-99	McDonald, 21 Slaney Street, Enniscorthy <i>15603124</i>	102	Ardruadh, Spa Well Road, Wexford <i>15500027</i>	111	'Wall Box' post box, Castleellis <i>15702722</i>	118	Gorey Constabulary Barrack, Main Street, Gorey <i>Demolished</i>				

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