

AN INTRODUCTION  
TO THE ARCHITECTURAL  
HERITAGE *of*

---

COUNTY  
MONAGHAN



**An Roinn**  
***Ealaíon, Oidhreachta agus Gaeltachta***  

---

**Department of**  
***Arts, Heritage and the Gaeltacht***



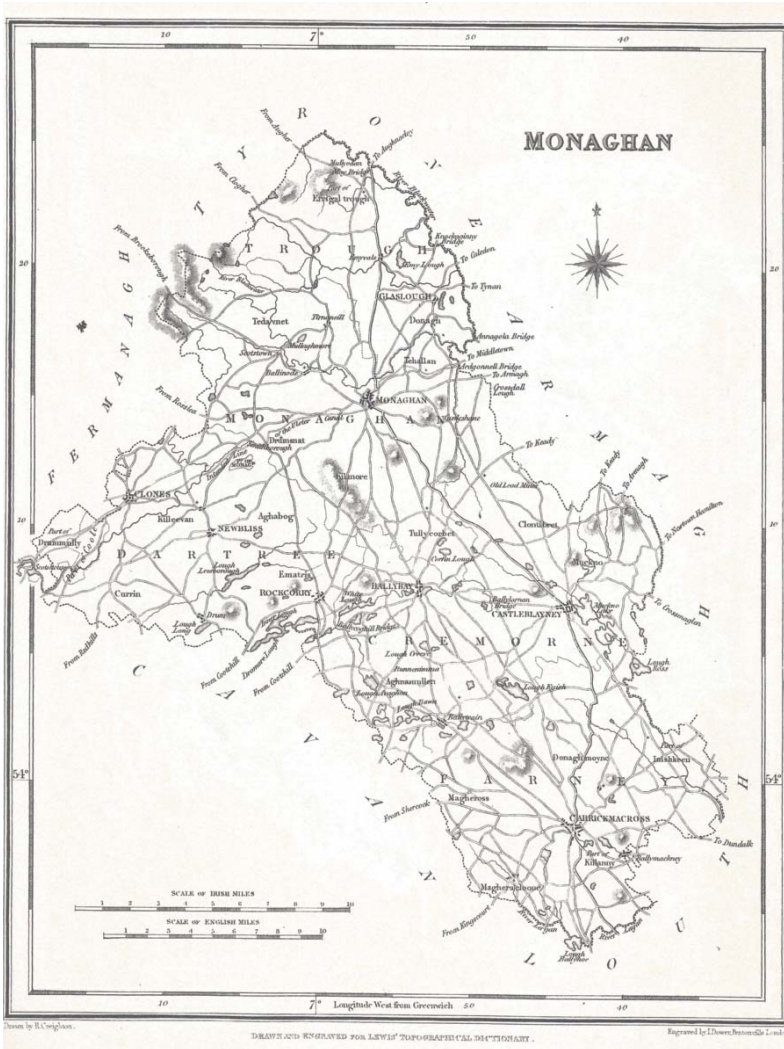
DRUMLIN SCENERY ON ROAD  
BETWEEN CLONES AND  
MONAGHAN TOWN

## Foreword

The Architectural Inventory of County Monaghan took place in two stages, the towns being surveyed in 2011 and the rural areas in 2012. In total, over 1,350 structures were recorded.

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

The NIAH survey of the architectural heritage of County Monaghan can be accessed on the internet at:  
[www.buildingsofireland.ie](http://www.buildingsofireland.ie)



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

## Introduction

Monaghan, an inland county in south Ulster, lies across the great drumlin belt formed by the movement and melting of a retreating ice sheet some 15,000 years ago. This process deposited mounds of boulder clay, and dense poorly draining soil in a great tract between Donegal Bay and Strangford Lough. This concentration of small hills, frequently interspersed with lakes, gives a pleasing and ever changing character to the local topography. Indeed, the very name of the county, Muineachán, meaning ‘abounding in hills’ neatly encapsulates this predominant physical characteristic. This is not therefore a landscape of extremes; lakes, though plentiful, are never of great extent, there are no broad rivers and no mountains – only with Mullyash and Slieve Beagh do contours exceed 300 metres. Consequently the county has a gentle picturesque quality contrasting the close and sheltered horizons amongst the folding hills with the generous and captivating panoramas gained from their summits. These physical characteristics have made Monaghan a landscape of small farms, their lyrical qualities memorably evoked in the writings of the Inishkeen poet Patrick Kavanagh. The abiding impression is predominantly one of neat sheltered farmsteads in a patchwork of hilly fields, ‘tilled and tame’, attained by meandering lanes hemmed in by high hedges. This landscape provides a setting that is perfect for everyday buildings, for the most part modest structures that have evolved slowly over time, using local materials in a way that gives them a firm sense of belonging to the



small fields, just as a bird’s nest belongs to the hedgerows. The ubiquitous tidy farmhouses set amidst a cluster of barns represent building forms that are perfectly suited to the quiet, easy nature of this landscape. But equally there are many instances of more prominent buildings – spired parish churches, rubble-stone mills, limekilns, bridges and the associated groups of buildings at rural crossroads or about the country house demesne; all these are readily received in this generous landscape. Even the towns and villages of the county take their place with ease in the natural environment.

MAIN STREET, CARRICKMACROSS,  
LOOKING NORTH TOWARDS THE  
COURTHOUSE

Although the abiding impression of the Monaghan landscape is a picturesque one, the historic reality of a difficult inland terrain defined its early history. Its place in the



(fig.1)  
SAINT PATRICK'S CHURCH OF  
IRELAND  
Ardragh  
(1865-8)

Local alabaster was used for this colourful lectern in the Church of Ireland church at Ardragh, near Carrickmacross. The topmost part is Caen stone and the base is pale sandstone.

borderlands of south Ulster made it vital to the independence of the province and to its defence as a frontier between Gaelic Ulster and the Anglo-Norman 'Pale'. Consequently the lack of sustained peaceful settlement through the later medieval period curbed the opportunities for building; this means an almost total absence of masonry buildings or urban settlements before 1600, and indeed nothing like the rich medieval heritage so readily associated with the neighbouring southern counties of Louth and Meath which lay within the Pale. The towns of Monaghan, which are well dispersed across the county, are

therefore all relatively modern and small by Irish standards. Dependent on the agricultural hinterland, local market centres developed through the eighteenth and nineteenth centuries, and with their colourful and diverse buildings they continue to thrive as important commercial centres today. Clones in the west, hard against the Fermanagh border, is alone in tracing its origins to an early Christian monastery. The county town of Monaghan, which lies in the north of the county, evolved from its strategic importance as a centre of local power through the late medieval period, though it only acquired its substance in the

late seventeenth century in the aftermath of the Tudor conquest. Castleblayney, in the east close to County Armagh, and Carrickmacross, further south, were both founded as part of the Ulster Plantation; a century later Ballybay, in the agricultural heartland of the county, was developed to serve a growing linen market.

The building materials of the county largely derive from its diverse geology, eagerly and imaginatively exploited to give a rather rich complexion to its architectural profile. Limestones and sandstones predominate, most of it good quality and suitable for building. In the county town the pale Devonian sandstones that give a deserving prominence to its public buildings derive from Slieve Beagh, quarried at Eshnaglogh (Ais na gCloch, a meadow or low ground of the stones). The best limestones occur around Carrickmacross where they add purity to the town's proudly spired parish church. Nearby at Derrynascobe a rich vein of pure gypsum, an essential ingredient in plaster and cements, was discovered in the nineteenth century and is still mined there today. The quarry first yielded a distinctive grey and pink alabaster which, worked into a polished mineral, was exploited commercially, though

with only limited success; it occurs in several notable instances in architectural furnishings and decorative enrichments (*fig. 1*). In the eighteenth century, when stone was unavailable or unsuitable, locally burnt brick was used as a successful alternative. In 1838 it was stated that the local sedimentary stone around Rockcorry was 'so exceedingly irregular and fissile in its cleavage as to render the building of stone houses expensive to the people.' The very pure clay that was available instead was found to offer 'a most valuable substitute for stone...[which] accounts for the universal appearance of mud and brick-built houses upon its surface'. Red brick predominates on the architecture in and surrounding Dawson Grove (now Dartrey) Demesne, representing a local tradition that reflects some of the distinctiveness to be found amongst the buildings of the county (*fig. 2*).





(fig.2)

**KILCROW RECTORY**

Kilcrow

(c. 1860)

Brick was used in County Monaghan more than in most counties. It is especially prevalent in the vicinity of Dartrey (Dawson Grove) Demesne, between Rockcorry and Cootehill.

## Pre 1700

The natural characteristics of the county defined by impenetrable bogs and thickets did not prove unsuited to human occupation or agricultural endeavour. There is evidence that farming has been sustained in Monaghan since Neolithic times, though it is represented now only by a few scattered megaliths, principally court tombs and wedge tombs like those at Lisnadarragh, near Shercock, and Carnbane, near Drumsnatt. In the pre-Christian Iron Age Monaghan formed part of the kingdom of the Ulaidh, a dynastic group that gave Ulster its name. The heroic epics of this era are celebrated in the early Irish literature of the Ulster Cycle, including the saga of the Táin Bó Cuailgne and the texts of this extraordinary tale are said to have been first written down in the monastery of Drumsnatt at the beginning of the eighth century. Associated with Saint Molua, Drumsnatt was one in a small number of early Christian foundations in the region. Clones was the most significant, founded by Saint Tighearnach whose death and burial here in 586 is associated with an exceptionally rare shrine tomb. Carved from a single block of sandstone, it is of particular interest because its shape is suggestive of the form of the early timbered oratories of the Celtic church. The perishable nature of such structures, vulnerable to looting invaders – the first recorded Norse raid occurred here in 836 – means that today the remains of the monastery at Clones comprise a virtually complete tenth-century round tower and the twelfth-century ‘abbey’, a modest single-cell church, now in ruins, with a



distinctively ashlar west gable. A single high cross, now standing tall on the upper Diamond, is the familiar iconic type with a pierced nimbus, all splendidly carved with a rich display of Celtic ornament and religious iconography (*fig. 3*).

From the seventh century the territory associated with Monaghan constituted the kingdom of Airgialla (Oriell) which included modern Armagh and Louth. Its extent was reduced following the invasion of the Anglo-Normans (1169-72) who succeeded in unseating the Louth-based O'Carroll kings but failed to successfully penetrate south Ulster, being fiercely resisted in this region by the MacMahons who claimed the reduced Oriell kingship for themselves. The instances of Anglo-Norman incursions in the county are, therefore, confined to a few short-lived motte

### WEDGE TOMB

Lisnadarragh, near Shercock  
(c. 2500BC)

This Early Bronze Age megalithic tomb is part of Monaghan's modest share of the island's 1500 or so megaliths. These impressive remains offer an engaging demonstration of the ambition of early peoples in Monaghan to express themselves by building permanent stone structures. *Courtesy Con Brogan, Department of Arts, Heritage and Gaeltacht*





**CRANNÓG**  
Kilcorran  
(c. 700-1000)

The artificial island in Kilcorran Lough comprises a stone platform over a substructure of radially set beams with large oak pegs and piles.

*Courtesy Con Brogan, Department of Arts, Heritage and Gaeltacht*

and bailey castles, including the impressive earthworks at Donaghmoyne (Manann Castle), erected in 1197 by Gilbert Pipard, and that at Clones, built by the Justiciar John de Gray in 1211 as a later attempt to bring English control to mid-Ulster; it failed and both sites passed into native hands. For the remainder of the medieval period the MacMahons stood amongst the 'Great Irishry', secure among the drumlins and a threat to the Pale. With the defence of the region served well by its topography the MacMahon lords had little need for masonry strongholds, and so that icon of the medieval world, the towerhouse, is unknown here. Instead, the ringforts, widespread in Ireland since the Iron Age, persisted, with the large enclosure at Lurgans



(fig.3)

**CLONES HIGH CROSS**  
The Diamond  
Clones  
(c. 900)



**CLONES  
HIGH  
CROSS**

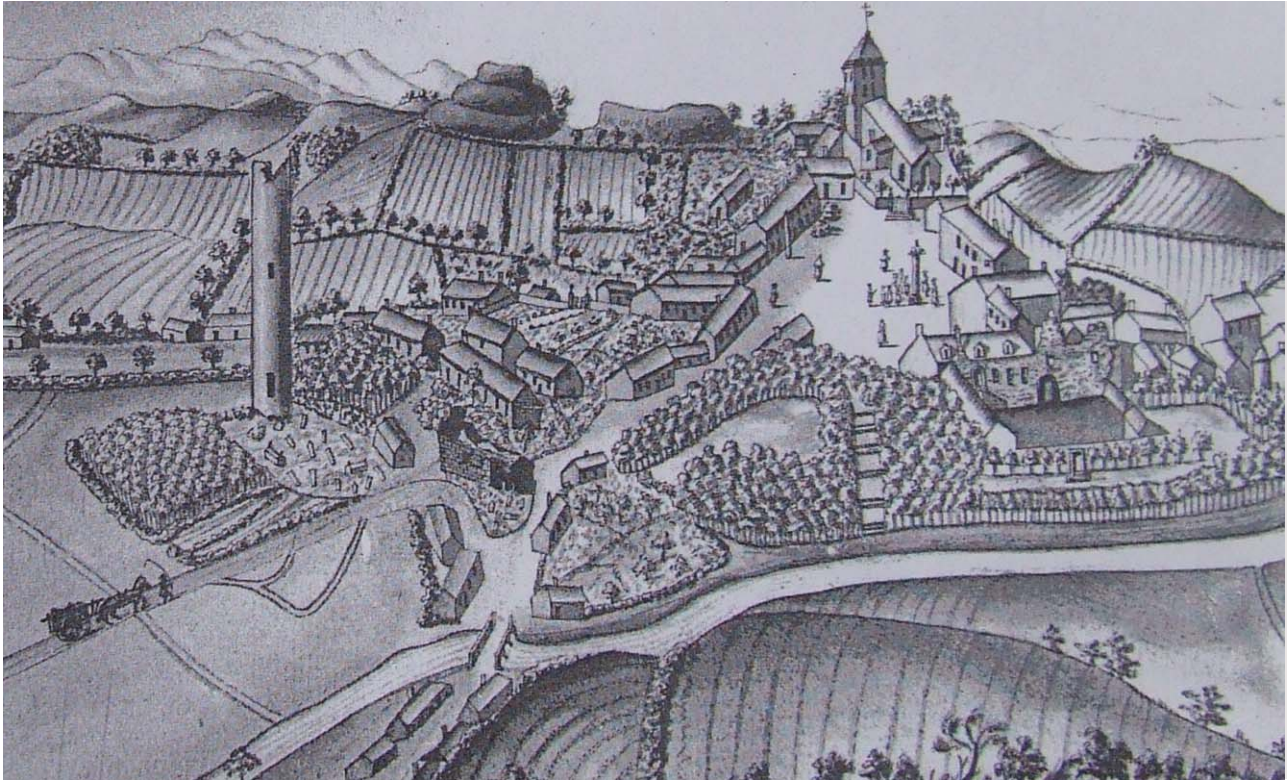
Saint Tighearnach founded a monastery at Clones in the sixth century. Its remains comprise the fine round tower, a church ('abbey') and the high cross. The ringed head of the latter was originally part of another cross. In this view is the biblical story of Adam and Eve. The cross is part of a group of Ulster crosses that includes Arboe and Donaghmore in Tyrone.



**CLONES ROUND TOWER**  
Off Cara Street  
Clones  
(c. 1000)

The round tower at Clones is one of two in Monaghan, the other truncated tower being at Inishkeen.

*Courtesy Con Brogan, Department of Arts, Heritage and Gaeltacht*



near Carrickmacross providing rare evidence for the existence of a structured late medieval society in south Monaghan. Crannogs offered even more effective security, with many of these artificial islands providing watery fastnesses from which the MacMahons chose to maintain their independence.

Once Henry VIII claimed sovereignty over all Ireland the pursuit of a settlement in Ulster preoccupied the Tudor age. In 1585 the modern county of Monaghan came into being after Lord Deputy Sir John Perrot established a commission to shire the 'unreformed' parts of Ulster. However, with crucial victories for the

Gaelic Irish at Clontibret in 1595 and at the Yellow Ford in 1598, it was only when Queen Elizabeth's brilliant strategist Lord Mountjoy pushed north in 1600 that the subjugation of Monaghan was finally achieved. Reflecting the advances in the use of artillery in warfare in Europe, Mountjoy had an eight-pointed star fort built in Monaghan about 1602, close to the former MacMahon seat of power.

Coinciding with the Plantation of Ulster, initiated by James I in 1610 to promote a lasting settlement in the region, Monaghan was planted privately and shared in the concerted building campaigns undertaken

#### CLONES IN 1741

This early depiction of Clones shows Saint Tighearnach's Church and the high cross in The Diamond, the stepped Anglo-Norman motte at left, round tower to centre left, ruined 'abbey' to its right, and the castle (now gone) at centre right.

*Courtesy of National Library of Ireland*



BARTLETT MAP OF MONAGHAN,

showing the plantation fort and the crannog in Convent Lake  
*Courtesy of the National Library of Ireland*



(fig.4)  
**MAGHEROSS CHURCH**  
 Magheross Road  
 Carrickmacross  
 (c. 1550, rebuilt 1682)

across Ulster as part of the scheme. Consequently stone castles and fortified houses first begin to make an appearance in the county, coinciding with the establishment of towns. Captain Edward Blayney, the first governor of Monaghan fort, obtained a lease in 1606 of the incomplete castle and town, then no more than 'a few scattered cabins', but by 1613 had developed it into a well-fortified settlement. To secure the supply communication between Newry and Monaghan, Blayney was also granted lands surrounding Lough Muckno in 1612 in return for building a castle 'at his own charge'. He

developed a town, Castleblayney, here and the underlying characteristics of its formal plan can still be detected in the modern town. The same is true at Carrickmacross, initiated in the same period, which comprises one great street with long narrow curtilages laid out on either side. Within each of these towns the planter's house or castle naturally held the most prominent position and was built of stone although the prevailing building technology was represented by timber. This was evident in the influx of carpenters and the distinctly English half-timbered 'cage houses' of the period that helped to establish the colonial accent of these

A church is understood to have occupied this site since the seventh century; it was destroyed in the rebellion of 1642 and was rebuilt in 1682. It is an early example of the hall and tower type.



#### CASTLEBLAYNEY CASTLE

Sir Edward Blayney, seneschal of Monaghan, having been granted the surrounding lands in 1612, was obliged to erect a castle here to secure the supply route between Monaghan and Newry. It was captured in 1641 and destroyed, eventually disappearing in the nineteenth century. It had Scottish bartizans but a more typically English H-plan. *Courtesy of Monaghan County Museum.*

new towns. However the choice of combustible materials meant that the days of these buildings were numbered once the insurrection begun by Sir Phelim O'Neill in October 1641 swept through the county.

The Reformation brought a period of crisis to the Irish church. The most important sites, the abbey at Clones that had endured into the sixteenth century under MacMahon patronage, and the Franciscan friary in Monaghan founded by Phelim MacMahon in 1462, were forfeited under the Dissolution and left to decay. Although older parish churches were frequently claimed and adapted for the established state church, the Plantation provided the chief impetus for the construction of new ecclesiastical buildings, although most of these in turn would be rebuilt after the rebellion of 1641. At Castleblayney the foundations of the church built in 1622 are still evident, while in Carrickmacross the old parish church is a 1682 rebuilding of its predecessor

that had been destroyed in 1642. Its remains today are those of a long, low undivided nave with a forestanding square battlemented tower and a conical spire; it represents one of the earliest known instances in Monaghan of the hall and tower type that was to dominate church design in the two succeeding centuries (*fig. 4*).

Castleblayney, described when built as 'a fayre and spacious house', failed to withstand the assault of Hugh MacDubbh MacMahon at the outbreak of the rising in 1641. Before it disappeared completely in the nineteenth century, its ruin showed evidence of a typical plantation castle rising to three storeys over a basement with wide mullioned windows. Although it adopted a more typically English H-plan, the high corner bartizans to the gables represented a feature that was typically Scottish in origin and occurred in many of the fortified houses built across Ulster at this time.



**CASTLE LESLIE**  
Glaslough  
(c. 1665)

Sir Thomas Ridgeway was granted MacMahon lands at Glaslough in 1608 and built a castle that was described as 'magnificent...flanked by circular towers with moat and drawbridge'. It was replaced by this structure after 1665 when it was bought by Bishop John Leslie, the builder of the much earlier palace at Raphoe; it was remodelled by his son in 1720.  
*Courtesy of Samantha Leslie*

Today it is only with Maghernacloy near Carrickmacross that we find anything close to a complete castle surviving in the county (*fig. 5*). More properly a fortified house it was built by John Hadsor in 1618 complete with battlements, machicolations, gun-loops and a slight batter to the base of the walls. However, its architectural character resonates with the typical Irish towerhouse, albeit its profile here expands horizontally rather than vertically, making it much lower than the conventional towerhouse with just two storeys over a basement. Its oblong plan is elaborated by a



flanker on one corner and by a stair tower projected on the north façade.

Maghernacloy leaves the impression that buildings of the sixteenth and seventeenth century in Monaghan had barely advanced from earlier medieval traditions. However, surviving images of the old house, rebuilt at Glaslough after 1665 and remodelled in 1720, record a formidable and solid-looking house with advancing gabled end wings, narrow eight-pane sashes and an extraordinary shaped gable to the centre, not curvilinear but semi-circular, with a character that is quite unique in Ireland or Britain and probably inspired by French architecture. Here was a suggestion that the spread of new ideas in architecture, inspired by European classicism had, by the end of the seventeenth century, gradually begun to reach County Monaghan.

(*fig. 5*)  
**MAGHERNACLOY CASTLE**  
Maghernacloy  
(1618)

John Hadsor built this fortified house near Essexford in the early seventeenth century. It compares closely to Sir Nicholas Bagnall's castle at Newry, built in the mid-sixteenth century. Battlements, machicoulis and gun loops add to the defensive character of its oblong plan, elaborated with a flanker on one corner, and a stair tower on the north façade where the original entrance was located.

## The Eighteenth Century

In the eighteenth century established proprietors and the new landlords of the ascendancy were compelled to invest and to build after the turmoil of the previous century. Gradually, agricultural advances, new industries, infrastructure and markets transformed an underdeveloped countryside and sponsored the growth of towns and villages, all under the watchful eye of the country house, the symbol by which proprietors asserted themselves on their estates (*figs. 6-7*).



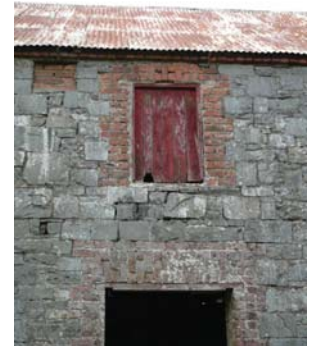
(*fig.7*)  
**CORCULLIONCREW MILL**  
Corcullioncrew  
(c. 1800 and c. 1880)

Standing on the River Fane close to Cullaville, Co. Armagh and originally erected to grind corn about 1800, this mill complex was refurbished and converted for processing flax about 1880.



(*fig.6*)  
**AGHAFAD**  
(c. 1700)

Windmills built before 1770 tended to be cylindrical three or four-storey structures equipped to power two pairs of millstones, the opposing doors maintaining access when the sails were operating. The wooden gearing of this mill, near Carrickmacross, has disappeared as has the rotating cap, which may have been thatched. Most windmills had fallen out of use before 1840.





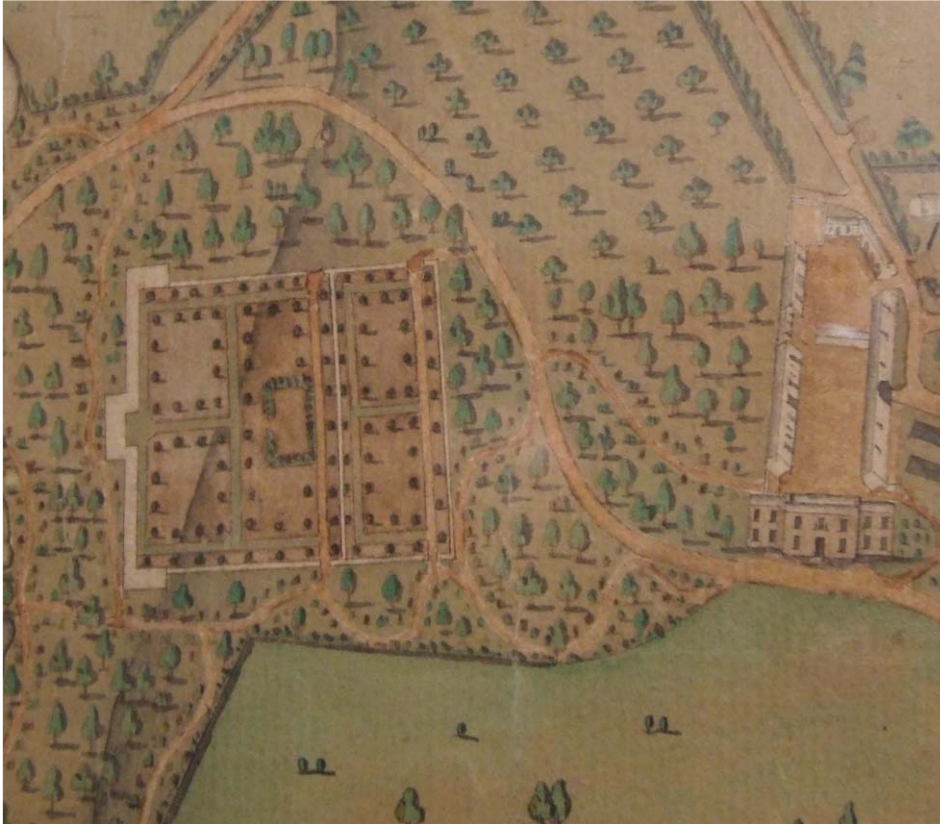
(fig. 8)  
**HILTON PARK**  
 Hilton Demesne  
 (c. 1650, 1734 and 1872-5)

Hilton Park, at Scotshouse, was a house of largely 1734 with two storeys over a basement. It was remodelled in the 1870s, the basement converted to a ground floor by means of excavating the ground around the building.  
 Courtesy of John Madden.

Dr Samuel Madden, a leading advocate of improvement, acquired the Hilton Park estate in 1734, and he or his younger son built the house which survives as the core of the present buildings (*fig. 8*). As a five-bay block set between sizeable three-bay wings, it possessed a stately bearing and was for its time the largest house in the county. While architecturally sophisticated and pleasing, it appears conservative, an understated classical design relying on matters of poise, proportion and scale rather than on complicated detail to achieve its power.

The classical attributes of harmony, restraint and authority that satisfied the architectural ideals of the eighteenth-century country house

were largely inspired by the sixteenth-century Italian architect Andrea Palladio, whose successful combination of practical and aesthetic qualities was to become particularly appealing in Ireland and Britain during the eighteenth century. Gola, near Scotstown, demolished save for one wing, represents the earliest instance of a house prominently displaying motifs that can be considered overtly Palladian. Traditionally said to have been built by Joseph Wright in 1703, it was in many ways an old-fashioned five-bay block with steep end gables. Its classicism was represented by blocked quoins, moulded string courses and an eaves cornice that broke in the centre into a low open pediment.



MAP OF HILTON DEMESNE,  
1783, BY JOHN PIERS

Hilton Park, with its demesne intact, still remains one of the finest embodiments of the later eighteenth-century country house Arcadia in Ireland.  
*Courtesy of John Madden.*

Heightened sophistication however is displayed by the kind of Venetian-style tripartite openings popularized by Palladio that appear in the single-storey wings, on the doorcase and, more prominently, in a most remarkable lantern-topped attic tower that straddled the roof.

Palladian motifs remained popular as the century progressed and appeared in a more developed way on Dawson Grove, a highly architectural house in red brick that, had it survived, would stand amongst the finest

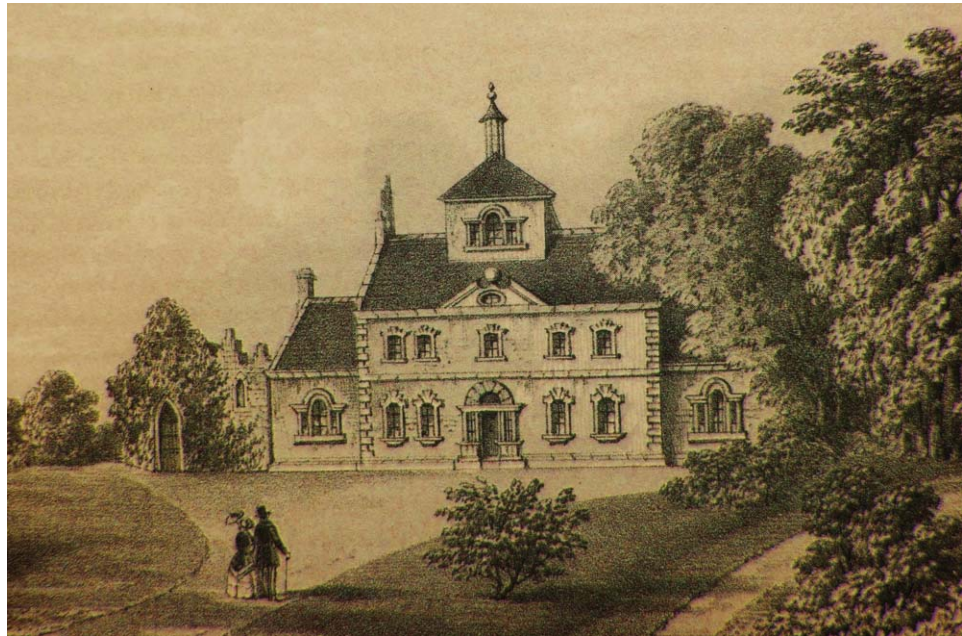
Palladian villas. It was built for Thomas Dawson, later enobled as Baron Dartrey and Viscount Cremorne, a noted patron of the arts. He began the house following his return from the grand tour, the principal conduit by which artistic and architectural tastes were developed in the eighteenth century. On the garden front the dependable Palladian window was expressed with columns set into the wall surface to embody an altogether lighter, purer form of classicism that was just then gaining hold.



**GOLA**  
Gola English  
(c. 1703)

An early Georgian house destroyed in 1921, Gola was important for its innovative display of Palladian motifs and its rather striking rooftop tower. The windows on the ground floor had bold architraves whose cambered heads were more common in the late seventeenth century.

*From John Burke's A visitation of seats and arms...Great Britain and Ireland, 1854.*



**DAWSON GROVE**  
Dawson Grove Demesne  
(c. 1765)

Dawson Grove was built about 1765, remodelled about 1844 and demolished about 1950. It was a solid-looking compact brick house whose elevations were recorded in a survey by the Scottish architect William Burn in 1843. It offered the most assured classical details of any house in the county, each element carefully measured in a way that pointed towards the knowing refinements that gradually developed with neoclassicism. A narrow canted bay added to the presence of the building while on either side the elaborate Venetian windows confirmed its Palladian credentials.

*By Thomas Roberts, c. 1770  
Courtesy of William Laffan.*



(fig.9)

**HILTON PARK**  
Hilton Demesne  
(c. 1780)

The stableyard to the rear of Hilton Park, with the later horse ride of about 1835 in the middle.

The integration of agricultural and domestic buildings, often in a single design, was an essential part of the Palladian tradition. At Hilton, the close relationship between the house and its ancillary farm buildings follows the usual hierarchy, immediately evident in the prominent, forestanding position of the house with farm building disposed symmetrically behind (fig. 9). Externally, these are neat, common-sense arrangements – long roughcast ranges that offer nothing to architectural indulgence – whereas inside the vaulted brick stables are stylishly borne on Tuscan columns carved from limestone, a hint of the levels of prestige afforded to the horse in eighteenth-century society. The same treatment was found at Dartrey, where a greater sense of grandeur accompanied the now forlorn façades of the distinctive three-sided brick stable court built in the 1760s for Dawson Grove (fig. 10).



(fig.10)

**DAWSON GROVE**  
Dawson Grove Demesne  
(c. 1765)

The quality of detail in the farm buildings associated with early Georgian houses is well represented in the stables found at both Hilton and here at Dartrey, with brick walls having cut-limestone dressings to the openings. There is vaulting to the interior, supported on limestone Doric columns in a manner found only in the best eighteenth-century buildings.

Courtesy of Kevin Mulligan

Today, the neatest example of the classic Palladian layout exists at Anketell's Grove, a later Georgian house that was built for Matthew Ancketill in 1781. Here the central block stands between pedimented wings, the buildings integrated with the house and farm, the link between them expressed in elegantly curved sweeps (*fig. 11*). Layouts of this kind were made popular through the promotion of model farms, and the use of pretty Gothick glazing in the wings enhances the sense of a fitting bucolic composition. Despite the grandeur of the plan, it has all the proportions

and appearance of an average-sized Georgian farmhouse, although the use of ashlar sandstone and the central pediment make for noticeable refinements – indeed the 1850s Italianate tower that rises over the roof adds a certain pomp and was perhaps a conscious attempt to invoke the formal power of Gola.

(*fig. 11*)  
**ANKETELL GROVE**  
 Gortmonee  
 (1781)

Anketell Grove, at Corracrin, was built in 1781 for Matthew Ancketill. Perhaps inspired by the rooftop curiosity that once existed at Gola, a prominent Italianate tower was added behind the main block in 1852 which, from the front, has the visual effect of seeming to rise from the roof ridge as part of the main house.



Enthusiasm for classicism is prominent also in the buildings of the Established Church, though there now exist just a few eighteenth-century examples. The classical aedicule in the Victorian church at Aghnamullan that celebrates the military exploits of Josiah Campbell, who died in 1722, provided an outlet for the prevailing interest in bold classical design (*fig. 12*). It is signed by J. Lamont, a sculptor otherwise unknown but distinguished here for his creation of a graceful swan-neck pediment and a detailed display of military trophies. The church built on the Diamond in Monaghan in 1725, shown on a town map of 1787 with semi-circular bows on opposing sides, was tantalisingly referred to by the Revd Daniel Beaufort as a building of ‘Casselian style’, in a clear allusion to the classical architecture of Richard Castle. Some of the fabric at Saint John’s Church at Dartrey belongs to the brick church built by Richard Dawson in 1729 and, while much of its original character has been subsumed by successive Gothic remodelling, the prominent timber mutule blocks that carry the eaves are an unmistakable reference to its classical character (*fig. 13*).



(*fig.12*)  
**CHRIST CHURCH**  
 Aghnamullan

Wall monument to Josiah Campbell, 1722.



(*fig.13*)  
**SAINT JOHN'S CHURCH**  
 Dawson Grove Demesne  
 (1729, altered 1771, 1815, 1840  
 and 1870)

Saint John's Church at Dartrey,  
 near Rockcorry, has a cruciform  
 plan with a semi-circular apse.  
 Courtesy of Kevin Mulligan

Similarly, an emphatic moulded eaves cornice to the nave of Saint Salvator's in Glaslough confirms its rebuilding in a classical style in 1763 (*fig. 14*).



(*fig.14*)  
**SAINT SALVATOR'S CHURCH**  
 Glaslough  
 (1670, rebuilt 1763)

Saint Salvator's Church, in the demesne of Castle Leslie, was built as an estate church in 1670, the date of its formidable tower. The building was remodelled in 1763 and enlarged in c.1880.



**SAINT SALVATOR'S CHURCH**  
 Coat of arms of the Leslie family  
 Courtesy of Kevin Mulligan



(fig.15)  
**SAINT  
FINBARR'S  
CHURCH**  
Main Street  
Carrickmacross  
(1788-92)

The apsidal chancel is typical of late eighteenth-century churches.  
*Courtesy of Kevin Mulligan*



The interest in classicism did not remain alive, however, and the parish church at Carrickmacross, built on a new site closer to the town centre, adopted for its windows and doors the pointed arches and simplified Y-tracery typical of the eighteenth century and usually referred to as Gothick to distinguish it from the more exacting treatments of the style that followed in the nineteenth century (fig. 15). As a plain hall and tower it introduced the preferred type for the more concerted building campaigns of the early nineteenth century, although its apsidal chancel would remain particular to late eighteenth-century examples. Other hall and tower churches of this era include those of Ballybay and Bellanode, both later elaborated with transepts (fig. 16).

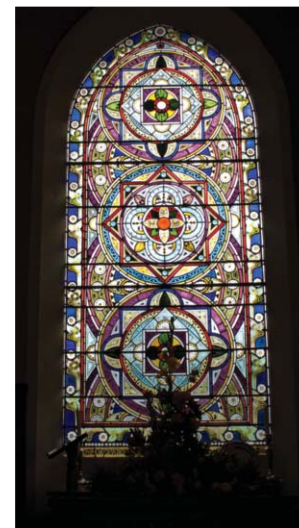
(fig.16)  
**CHRIST CHURCH**  
Church Street  
Ballybay  
(c. 1796, altered 1822 and 1881)

Ballybay's Church of Ireland church was rebuilt in 1844 to a design by John Brandon, rebuilt again in 1864 by James Maclean of Belturbet to a design by Welland & Gillespie, and yet again in 1881 by Irwin Brothers of Ballybay to a design by John Fullerton. The tower is from the earliest phase.



The more modest example of 1787 at Tyholland preserves the best late-Georgian interior, with an apsidal chancel, and is spare, but with an endearing simplicity (*fig. 17*). The interior of Saint Cillian's Church is notable for the large number and variety of marble wall plaques commemorating local families. The tower was added in 1827.

SAINT CILLIAN'S CHURCH



(*fig. 17*)  
SAINT CILLIAN'S CHURCH  
Templetate  
(1787, tower 1827)



(fig. 18)

**DUNGILLICK HOUSE**

Dungillick

(c. 1720, extended c. 1780)

Dungillick, near Emyvale, is the best preserved example of a small early Georgian house in Monaghan. It was built in about 1720 for a member of the Anketill family. Later enlarged and later again reduced in size, it stands today as a modest roughcast rendered house with an L-plan, and the only architectural emphasis is its stone doorcase, later made into a window.

The architectural characteristics of the larger Georgian houses filtered down to more modest houses. The early Georgian farmhouse at Dungillick perfectly bridges formal and vernacular traditions by sharing the interest in pleasing proportions, the free interpretation of classically inspired detail and the effective use of tried and tested materials (fig. 18). Built as a solid roughcast block, it has properly scaled six-pane sashes and a classically inspired doorcase, formed as a simple blocked surround in limestone, although later made into a window. The satisfying qualities of the building largely derive from its easygoing attitude to the rules of order and symmetry, attitudes that endured even when it was remodelled a century later.

However, most dwellings in Monaghan were more modest and shared the essential qualities of a vernacular tradition shaped by the use of local materials with little evidence of progression over the centuries, as needs remained simple, determined by convenience and economy. Richard Bartlett's depiction of Monaghan in the early seventeenth century shows a form of thatched house that was similar to later eighteenth and nineteenth-century examples. This is endorsed by early nineteenth-century topographical books that employed the same descriptive formula for most of the ordinary buildings of Monaghan, demonstrating the endurance of the same reliable traditions. These houses were characterised as neat, built of mud, stone or



(fig. 19)

**KILLYBRESSAL**

(c. 1800)

The pleasing disregard for the rules of symmetry here contrast with a more formal elevation to the rear with just three windows, fitted with sashes of a Georgian type arranged with six panes over three. The four stepped buttresses are a later addition.



brick, finished in roughcast then whitewashed and usually thatched, with slate only becoming dominant in towns, or on the houses of more prosperous farmers, as the century progressed. Once prevalent, thatched houses are exceptionally rare now in Monaghan, especially as many were replaced with corrugated iron. The importance of building well with such perishable materials was vital for longevity. This was highlighted in the Ordnance Survey Memoir for Aghabog in the 1830s where houses built with a combination of clay and straw could be expected to last a ‘great length of time’ once the materials were

mixed well together to form walls two feet thick with an external coat of roughcast; otherwise a poorly built house might not be expected to last much more than fifteen years. Even with limited materials the vernacular buildings of Monaghan proved distinctive and individual. The two-storey house at Killybressal, near Emyvale, was built of rubble stone, coated in roughcast, and is now slated after having its original thatched roof raised. It presents a typically asymmetrical front with irregular fenestration, illustrating, perhaps, the slow evolution of the building over time (fig. 19).



The same gradual evolution can be traced in the two-storey farmhouse at Greaghlonge, originally a lower house built with lofts under a thatched roof (*fig. 20*). The house was first raised on one end only and given a slate roof, and later made fully two storey. The linear arrangement of the plan continues with two outbuildings extended from the west gable, each nicely stepped back and lowered in scale. A freestanding barn at the opposite end of the yard brings variety and an intimate quality to a group that characterises the best of vernacular architecture.

(*fig. 20*)  
GREAGHLONE  
(c. 1800)

This house was originally single storey with a loft.



**JOHN (JUAN) MCKENNA**  
(1771-1814)

*Reproduced by kind permission of  
An Post ©*

*(fig.21)*  
**WILL VILLE**  
Aghananimy  
(c. 1764)

Will Ville was the childhood home of Juan MacKenna (1771-1814) who later became a hero of the Chilean War of Independence, along with Bernardo O'Higgins.  
*Courtesy of Kevin Mulligan*

The numerous middle-sized country houses of the eighteenth century in Monaghan were also designed anonymously, built by artisans for proprietors and tenants of high social standing who inevitably contributed to the design. Will Ville, built about 1764, finds acclaim largely through its association with General Don Juan MacKenna, military engineer and hero of the Chilean War of Independence, who was born here in 1771 (*fig. 21*). Otherwise the house has a modest formality, its status raised above that of a farmhouse by the alternative use of round-headed openings to the central bays. The careful articulation of the façade in this way offers a clue to the arrangement of the rooms inside, with the wider spacing each side of the central bay revealing the existence of a tripartite plan centred on the entrance hall. The upper round-headed window was probably intended to light the landing and stairs. Lisdoogan, now fronted by a large late-Victorian block, is a house with twin end gables where the rear façade shows a tall round-headed window to the centre, confirming the location of the stairs in their usual position, on axis with the hall (*fig. 22*).

*(fig.22)*  
**LISDOOGAN**  
Tullycroman  
(c. 1800 and c. 1870)

Some of the most interesting historic houses show evidence of the work of different periods, as at Lisdoogan, near Bellanode, where an older block stands behind the later front block.





(fig.23)  
**CRAIG'S CASTLE**  
Derryvally  
(c. 1780)

The raised basement and *piano nobile* add grandeur to Craig's Castle (formerly Hillcrest), near Ballybay.

Rocksavage near Inishkeen, whose gables outline those of an older house but follows this typical layout, has long low proportions, explained by the absence of a basement. But where a basement is provided and only partly sunken, as at Craig's Castle (Hillcrest) near Ballybay, it can give greater poise and presence to the building (fig. 23). The same attributes apply to Derryolam Glebe, a brick house built in 1776 for the Bishop of Clogher, near Carrickmacross (fig. 24).



(fig.24)  
**DERRYOLAM  
GLEBE**  
Derryolam  
(1776)

Derryolam Glebe, near Carrickmacross, was built in 1776 for the Bishop of Clogher and has a distinctive brick frontage.





(fig.25)

**KILCORRAN HOUSE**

Kilcorran  
(1756)

At Kilcorran, near Smithborough,  
the basement is fully exposed.

(fig.26)

**CARNAVEAGH HOUSE**

Carnaveagh  
(c. 1750)

This was one of a group of large houses built by the Jackson family, the others being Creevelands, Cremorne and Drumfaltra. Hugh Jackson (1709-77), who had the market house in Ballybay constructed in 1757, was a Presbyterian who was in favour of Catholic Emancipation and family members were prominent in the Irish Volunteers in the 1780s. The house passed out of family hands in the early nineteenth century when the flax industry collapsed.

*Courtesy of Kevin Mulligan*

**CARNAVEAGH HOUSE**

*Courtesy of  
Kevin Mulligan*

Kilcorran House, near Smithborough, where the basement doorcase is inscribed with the date 1756, strives successfully for the same effect by having its basement exposed entirely (fig. 25). Later in the century the idea seems to reach maturity with several tall houses. Carnaveagh, built two decades later for a prosperous miller repeats the formula for a three-bay façade where its broad frontage accommodates a generous, fanlit doorcase worthy of a Dublin town house (fig. 26).

The interiors of most of the surviving eighteenth-century houses in Monaghan are noticeably plain and reasonably consistent in quality. Typically decoration is confined to heavy moulded cornices on ceilings, lugged or shouldered surrounds to doorcases and windows with raised and fielded panels to doors and shutters, eventually giving way to finer and simpler mouldings as the century progressed. The best joinery was always produced for the stairs and the finest is found, not in the country, but on Hill Street in

Monaghan where Aviemore, a large early-Georgian town house built for Sir James Hamilton possesses all the qualities of a decent country house (*fig. 27*). Behind the later Victorian façade there are good Georgian interiors with a dog-leg staircase in the centre, occupying the conventional place behind the hall, handsomely formed and reliably solid with tightly grouped balusters, ramping handrails and richly carved tread ends.



(*fig. 27*)

**AVIEMORE**  
6 Hill Street  
Monaghan  
(c. 1760 and c. 1840)

Aviemore is easily the most impressive of a series of houses on Hill Street in Monaghan Town. It was owned by the land agent Dacre Hamilton. Its impressive façade, which displays good render detailing, was added only c. 1840. The well-designed doorway is set off by the tall flight of steps and the fine cast-iron railings. Its site was once considered for the town's cathedral.

The quality of Hamilton's house and its neighbours on Hill Street demonstrates the rising prosperity of towns in eighteenth-century Monaghan as the promotion of textile working, and of the linen trade in particular, augmented thriving agricultural markets (*fig. 28*). However, because so much of the linen production was essentially a cottage industry and in rural areas, urban population growth did not figure prominently; thus most towns in the county remained relatively small even when reasonably prosperous. The development of Monaghan was keenly advanced by its principal owners, lords Clermont and Rossmore, with the earliest improvements concentrated around the market square and the Diamond, triangular spaces linked to form the town centre where the important public buildings – the parish church, market house and gaol – were concentrated, set amongst the tall solidly built houses that composed its narrow streets. The market place also provided the primary focus in Carrickmacross, but in contrast to Monaghan, it dominated at the centre of the wide, formally laid out Main Street. Like Monaghan, its growth was progressed under two patrons, the Thynne (Viscounts Weymouth) and Shirley families, to whom the barony of Farney had descended. The division of the property, along the very centre of the main street, encouraged a competitive aspect to its development. That was evident in 1773, when two local builders, Henry Byrne and John Green, sent their design for a brick house to George Shirley, built to satisfy his intention to make his portion of the town 'as much improved as Lord Weymouth's'.



MONAGHAN TOWN CENTRE

Monaghan, shown here by the Ordnance Survey (1907), is notable for its interesting sequence of public spaces, comprising the rectangular Diamond, irregular Church Square and triangular market square, with a further triangular space at the north end of Dawson Street.



(*fig.28*)  
LAUREL LODGE  
7 Hill Street  
Monaghan  
(c. 1800 and  
c. 1840)

Laurel Lodge was also given a new façade, with a castellated porch and a flight of fine sandstone steps, about the year 1840.

Their competent design, with its long front built in Flemish-bonded red brick and handsome pedimented stone doorcase, still figures prominently on Main Street (*fig. 29*).



(*fig. 29*)  
MAIN STREET  
Carrickmacross  
(1773)

**CASTLEBLAYNEY MARKET HOUSE**  
Market Square  
Castleblayney  
(c. 1790)

George DuNoyer sketched the market house in Castleblayney in 1848, prior to the addition of the courthouse. In 1837 Samuel Lewis had written that Castleblayney only took on the appearance of a town with the establishment of the linen market and the rebuilding of the houses with stone in the late eighteenth century, by the eleventh Lord Blayney.





By this date however neoclassicism had begun to take hold, an architectural style characterised by its elegance, most noticeably where decorative details become highly refined. With the expansion of Monaghan town, a new market place was designated before the end of the eighteenth century and it received a new market house in 1792, a singularly attractive, modestly scaled rectangular building in limestone set at the top of the sloping market place (*fig. 30*). It was built for Robert Cunninghame, designed by his friend Samuel Hayes, a Wicklow squire and a talented amateur architect. Constructed from local limestone it presents four fronts, each with pediments, the understated rustication to the narrower ends and the well-placed rectangular panels in Portland stone above each bay being typical attributes of the neoclassical taste that Hayes had helped to promote.



(*fig. 30*)  
**MONAGHAN MARKET HOUSE**  
 Market Street  
 Monaghan  
 (1792)

Monaghan's classical market house was designed by the gentleman amateur architect, Colonel Samuel Hayes of Avondale, Co. Wicklow and gifted by the Rt. Hon. Lieutenant General Robert Cuninghame to the people of Monaghan. It is built in limestone with Portland stone detailing. The ornate festooned panels and paterae are similar to those applied to Hayes's own house. Its siting is interesting, set in the middle of a sloping square, with glimpses from Church Square and Hill Street.



**MONAGHAN MARKET HOUSE**

The purest expression of neoclassicism in Monaghan is the Dawson Mausoleum, built by Lord Dartrey as a temple to the memory of his first wife, Lady Anne (fig. 31). Given full scenic advantage on a prominent island site, set to face the house of Dawson Grove from across the lake, it is a windowless red brick cube with a stylised temple front and a domed roof. Its design is attributed to James Wyatt, an architect whose subtle approach to architectural detail gives an exquisite air to the measured articulation of the crisp limestone features, an effect best realised with the temple front which is only barely projected forward from the brickwork. Inside, set into a curved recess that is expressed externally in a graceful bow, is one of the grandest monuments of the neoclassical age, a moving sculptural group by Joseph Wilton, installed here in 1774, portraying the stricken Lord Dartrey and his son with an intercessory angel. The emotional power of the monument is heightened by the



#### DAWSON MAUSOLEUM

Drawing of mausoleum  
by James Wyatt.  
*Courtesy of the Irish  
Architectural Archive*

#### DAWSON MAUSOLEUM

The sculptural group.  
*Courtesy of the Victoria and  
Albert Museum*

(fig. 31)

#### DAWSON MAUSOLEUM

Black Island  
(c. 1774)

Lord Dartrey had this funerary monument erected to commemorate his wife, Lady Anne Dawson. It was designed by James Wyatt, the renowned English architect, and modelled on the Pantheon in Rome, its interior lit by a central oculus. Inside is a fine sculpture of 1774 by James Wilton portraying the stricken Lord Dartrey and his son with an intercessory angel. The structure has recently been extensively restored and reroofed after two unfortunate episodes of neglect and vandalism. The site was very carefully chosen in order to face Dawson Grove from across the lake.





(fig.32)  
**DAWSON COLUMN**  
 Dawson Grove Demesne  
 (c. 1807)

This impressive sandstone Doric column to the memory of Richard Dawson originally stood just inside the demesne wall of the Dartrey estate at the turn of the nineteenth century. It now stands in an island formed by a realignment of the public road. An inscription reads: 'This column was erected by the free and independent electors of the county of Monaghan to perpetuate the memory of Richard Dawson who was unanimously returned by them to five successive parliaments. He died their faithful representative on the 3rd of September 1807 aged 44 years'.

architecture, with atmospheric lighting made to penetrate solely from the central oculus in the dome that evokes the Pantheon in Rome. The building was completed as Wyatt was gaining more commissions in Ireland, and it is likely that he also designed the prominent sandstone Doric column, erected in 1800, that now stands outside the demesne walls (fig. 32). Nearby, at Freame Mount, Wyatt is evoked in a different way on the handsome brick villa built in 1772 for Charles Mayne, the agent to Lord Dartrey (fig. 33). If its tripartite Palladian doorcase seems old fashioned for its date, the large tripartite windows are a noticeable development, a form of opening made fashionable by Wyatt that brought the building perfectly up to date with neoclassical tastes.



(fig.33)  
**FREAME MOUNT**  
 Freame Mount Demesne  
 (1772)

This fine brick-faced house was built by Charles Mayne, a land agent, and was named Freame Mount at the request of Philadelphia Hannah Freame, wife of Thomas Dawson of Dawson Grove. Her own first name commemorated the founding of the province of Pennsylvania in the United States by her grandfather, William Penn, and under whose auspices the city of Philadelphia was planned and developed.



By the time the new Castleblayney House was designed in 1799 for Andrew, Lord Blayney, late-Georgian neoclassicism had progressed to a new phase under the regency of the Prince of Wales. The great innovator of the period was Sir John Soane and this important neoclassical villa was designed by his pupil, Robert Woodgate. Woodgate's debt to his master was prominently displayed in the design, though this now seems barely legible under Victorian stucco enrichments and is frustrated even more by the loss of its brilliant interiors (see *fig. 116*).

Even with limited enforcement of the penal laws and widespread continuation of religious activity, the presence of eighteenth-century Catholic churches in the county is largely absent in the building record. Historic sources frequently refer to 'mass-houses' – the thinly disguised vernacular structures of mud or stone and thatch that eventually disappeared as they were replaced by buildings of greater pretension. However, two important chapels survive – Latlorcan, Monaghan, of the 1780s and Drumcattan, near Inishkeen, built in 1792, the year before the last Catholic Relief Act was passed (*figs. 34*). Although both display later alterations, they remain as modest gable-fronted halls with just two bays and simple pointed windows.



(*fig. 34*)

**LATLORCAN CEMETERY CHAPEL**  
Aghananimy  
Monaghan Town  
(c. 1785)

The chapel at Latlorcan, at the southern edge of Monaghan Town, is a rare example of a pre-Emancipation Catholic church.

(fig. 35)

**CAHANS PRESBYTERIAN CHURCH**

Lisnaveane

(1779 and c. 1840)

The first church at Cahans, near Tullycorbet, was built in 1779 on the site of or incorporating an older building of c.1740 that accommodated the first seceder congregation in the county. The Irish Presbyterian training college was located at Cahans from 1798 to 1814. The church was enlarged in 1840 and renovated in 1915. In 1764, Thomas Clark led three hundred members of his congregation to New York as pioneer settlers, an event known as 'the Cahans exodus'.



**CAHANS PRESBYTERIAN CHURCH**

The datestone does not necessarily relate to the erection of the building.





(fig.36)  
**FIRST PRESBYTERIAN CHURCH**  
Derryvalley  
(1786)

Built at the end of the eighteenth century, this church is typical of the Presbyterian type. Its plain unadorned elevations, a reflection of the Presbyterian ethic, are complemented by its barn-style roof and enlivened by round-headed window openings. In 1800 a disagreement in the Derryvalley congregation concerning the appointment of a new minister resulted in the construction of a second church only 200 metres north-east, but the two were reunited in 1909 and the later building became a community hall.



The influx of Scottish settlers to Ulster in the seventeenth century is reflected in the spread of Presbyterianism. Although the settlers were subjected to tithes and discriminations similar to those of their Catholic counterparts, the strength of their church is evident in the buildings erected in the eighteenth century. Those surviving also display a modest character and a preference for plain halls. Cahans, near Tullycorbet, is a large four-bay hall of about 1800, enlarged in 1846, and is important for its intact interior which retains complete rows of box pews (*fig. 35*). Outside Ballybay the plain Georgian hall of 1786 at Derryvalley is an exemplary building with half-hipped gables – indications perhaps

of a roof that was formerly thatched – and big Gothic sashes; the same roof form can be seen at Frankford near Castleblayney (*fig. 36*). The former Methodist church at Rockcorry (1807)

conforms to the same understated architecture with a neat little roughcast hall and handsome round-headed Georgian windows (*fig. 37*).



(*fig. 37*)  
**ROCKCORY METHODIST CHURCH**  
 (1807)

Although built in the first decade of the nineteenth century Rockcorry's Methodist church was executed in the same modest architecture of the eighteenth century that had been applied to the Presbyterian meetinghouses. Over the doorway is a plaque that reads 'AD 1807 Methodist Chapel Under the patronage T.C. Steuart Corry Esqr. M.P.', marking the link with the village's founding family.



## The Nineteenth Century

Periods of sustained economic growth, rising national confidence and political reforms all contributed to the nineteenth century becoming a period of prolific building activity. At a local level the grand juries greatly progressed improvements to the transport infrastructure. The bridge at Inishkeen is typical of some of its more routine work, a satisfyingly simple five-arch structure in rubble with its carriageway effortlessly skewed to follow the line of the road (*fig. 38*). Still serving its purpose today, it was built by P. Halpen in 1801; he discreetly recorded his achievement on a stone randomly set beneath the parapet copings. The designer and builder are not recorded on the New Bridge of 1804, but its graceful single arch, which spans the Dromore River and the Cavan border at Dromore West close to Dartrey, probably reflects the aesthetic influence of local landlords who comprised the membership of the jury (*fig. 39*).



(*fig. 38*)  
**INISHKEEN BRIDGE**  
 Inishkeen Glebe  
 (1801)

The bridge over the River Fane was designed or built by 'P. Halpen', whose name appears on a stone in the parapet.



(*fig. 39*)  
**NEW BRIDGE**  
 Aghafad/Tullyraine  
 (1804)

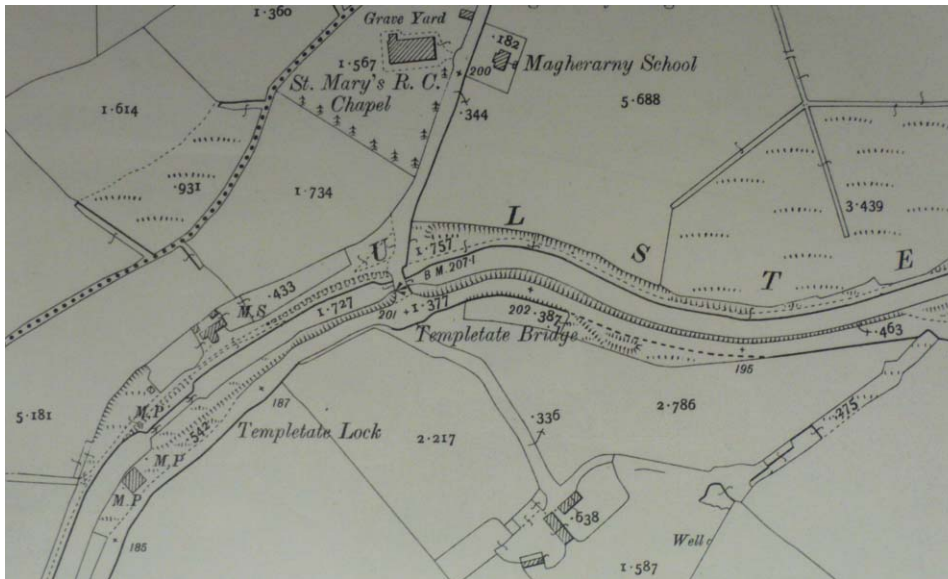
New Bridge, on the Longfield River, was built in 1804, as displayed in a framed panel set into the face of its parapet. The digits are inscribed in Roman numerals to accord with the sophistication of the design.



In fulfilling its role in improving transport communications in the county, the Monaghan grand jury wrote in 1817 to the Lord Lieutenant 'advocating that a line of canal be laid to connect Lough Neagh and Lough Erne' (*fig. 40*).

Although not begun until 1830, the 74-kilometre long Ulster Canal navigation cut across Monaghan, passing through Clones and Monaghan Town, with most of its twenty-six

locks located in the county, seven of these forming a staircase of locks ascending to the summit level at Monaghan town. The lock-keepers' houses were built to a standard design, with a canted front that allowed the occupant to monitor activity on the canal (*fig. 41*). However, the decision to minimise costs by making the locks narrower affected the viability of the canal and it was abandoned after less than a century of use (*figs. 42-3*).



(*fig. 40*)  
 TEMPLETATE  
 (1830-40)

The Ulster Canal, as mapped by the Ordnance Survey in 1907. The tow-path, a lock, lock-keeper's house and a bridge are shown.



(fig.41)  
**TEMPLETATE**  
(1830-40)

The lock at Templetate, now stranded within a field, is a poignant sight. The T-plan lock-keeper's house, built of squared limestone masonry, has a deep canted bay that provided the lock keeper with a clear view to monitor activity on the canal.

(fig.43)  
**KILLYKEERAGH**  
(c. 1840)

One of the locks on the Ulster Canal, near Smithboro.



(fig.42)  
**PIPER'S BRIDGE**  
Killeef  
(c. 1840)

A typical bridge, near Castleshane, over the Ulster Canal.



The natural watercourses around Ballybay, feeding the Creeve lakes and Lough Avaghon, had long been recognised as suitable for water power. Until 1828 the Irish Linen Board was responsible for providing incentives to the industry and by 1835 there were eight mills in the district that helped to modernise the finishing processes of linen fabrics. Though these have long fallen silent, the surviving buildings stand as impressive rubble-built blocks whose architectural character shows little variation except in matters of scale (*figs. 44-6*).



(*fig.44*)  
**INISHKEEN MILLS**  
 Drumass  
 (c. 1830, extended c. 1870)

This extensive complex was powered by the River Fane and stands at the east edge of Inishkeen village.



(*fig.45*)  
**TULLYGILLEN MILL**  
 Tullyard  
 (c. 1850)

Formerly called Finlay's Mill, this former corn mill and kiln, now converted to a dwelling, retains its cast-iron and timber water wheel. It is three storey on its downslope elevation.



(fig. 46)

**CORWILLIN MILL**

Corwillin

(c. 1790, extended c. 1850)

This seven-bay four-storey mill, one of several owned by the Jackson family, began as a beetling mill until converted to a corn mill c.1850. It was originally three storeys with its mill wheel housed internally. Beetling involved pounding the flax with beechwood 'beetles' to give a smooth sheen to the cloth as an essential part of the finishing process. The fabric was hung up out of direct light in lofts fitted with louvres for ventilation.

The smaller buildings include scutch mills, a form of mill peculiar to Ulster that was used to extract the fibre from raw flax, while the largest examples include beetling mills, associated with the finishing processes. The villages of Mullan and Laragh represent more ambitious nineteenth-century linen enterprises, both formally planned with rows of workers' houses focused on spinning mills (*fig. 47*). In 1825 ten power looms were installed at Laragh by F.&A. Davison, the first of their kind in Ulster and in 1837 the weaving factory was said to employ more than 300 people, many accommodated in neat rows of workers' houses. However, utterly dependent on the industry, the once-vibrant settlements at Laragh and Mullan were subject to the vagaries of economy: they all but died with the closing of the mills.



(*fig. 47*)  
MULLAN  
Mullan  
(c. 1850)

View of street from south



MULLAN

Rear elevation of the western terrace.



(fig. 48)

**CREEVELANDS**

Creeve  
(c. 1780)

Creevelands is understated, with architectural emphasis given only to the ground floor where a broad fanlit doorcase with engaged Ionic columns is set between wide tripartite windows in carved stone frames. The house, which is accompanied by gate lodges, a stableyard, walled garden and a bell tower, as well as ruins of flax mills, is part of a group of former Jackson family properties that included Cremorne House, Drumfaltra, Carnaveagh House and various mill buildings.

Between spring and autumn the process of bleaching linen involved laying the textile out in the open on bleach greens, usually the grass areas surrounding the miller's house where the process could be closely monitored. The mill houses of the Creeve district are substantial buildings that attest to a prospering linen industry. Both Creevelands and Drumfaltra were built for members of the Cunningham

family and correspond closely to the many smaller-scale houses built after 1800 as country seats and rectories. Typically these were well-proportioned villas with three-bay, two-storey fronts with large windows often of tall proportions, or with wide tripartite arrangements; low-hipped roofs reflected a preference for plans two or more rooms deep (fig. 48).

With pleasing simplicity the same basic qualities apply to Drumbrean near Newbliss (*fig. 49*). Built as a solid farmhouse, coated in roughcast with a steep hipped roof, its front is symmetrical, the handsome proportions

realised in its sash windows with the entire arrangement made thoroughly satisfying by its timber doorcase, a moderate flight of fancy with tall geometric sidelights and a webbed elliptical fanlight.



(*fig. 49*)

**DRUMBREAN COTTAGE**

Drumbrean

(c. 1780)

Drumbrean Cottage is a farmhouse with a notable timbered doorcase and unusual cast-iron chimneypots.



More serious architectural ambition is found in the timbered doorcase on Cloncallick, near Clones, a Greek design complete with fluted Doric columns and a full entablature from which the guttae hang like hags' teeth (*fig. 50*). Evidently the work of a local enthusiast, similar doorcases can be found on the houses of Cloncurrin and Killycoonagh.



(*fig.50*)  
**CLONCALICK HOUSE**  
Cloncallick  
(c. 1860)

The timber doorcase at Cloncallick is very fine, with full classical entablature. The image predates the removal of a later porch.

(*fig.51*)  
**LOUGHOONY HOUSE**  
Loughoony  
(c. 1790)

In contrast to the usual square villa proportions, Loughoony adopts an L-plan with a long, low single-storey front built in neat ashlar blocks with elegant voussioired arches over tall sash windows. Even taller proportions were applied to the slender engaged Tuscan columns that extend well above the door with a short entablature tucked up into wide eaves.







(fig.52)  
**GLYNCH HOUSE**  
 Glinch  
 (c. 1815)

Glynch displays cleanly rendered neoclassical façades and a temple-front porch.

Such exacting concern for architectural detail corresponded with an improved understanding and appreciation of antiquity, which gradually introduced the purer forms of Greek classicism embodied by the Doric order. Glynch, a pristine stuccoed villa, presents a sophisticated porch in the form of a temple front complete with podium in which unfluted Doric columns are set in antis beneath a pediment (*fig. 52*). Its ground-floor windows are set in shallow arched recesses that, with wide bracketed eaves, represent recurring motifs in the enduring neoclassicism of the regency style and became widely popular amongst architects at this time, including Sir Richard Morrison, with whom Glynch has sometimes been associated. Thornhill, near Smithborough, is a simplified variation of Morrison's compact villas at Bellair and Cangort in Offaly, sharing with them such distinctive features as a concave entrance set in a tightly composed three-bay façade and a shallow bow in the centre of the longer side



(fig.53)  
**THORNHILL HOUSE**  
 Thornhill  
 (c. 1820)

This house is similar to houses designed by Richard Morrison in County Offaly. The bowed entrance and tightly composed façade are distinctive.

elevation (*fig. 53*). Thornhill's plan, centring the main stairs to one side off an axial hallway, also compares with Morrison's villa plans. The same arrangement recurs at Killygorman (Bessbrook), and at Scarvy, a sophisticated villa made assertively classical by its perfectly-scaled

Tuscan portico (*fig. 54*). However, despite these striking similarities, there exists an unexecuted plan for Thornhill by William Farrell, suggesting that in fact he may have been the architect of the house.



(*fig.54*)  
**SCARVY HOUSE**  
Scarvy  
(c. 1840)

Scarvy's wide eaves and finely detailed Tuscan portico lend it a distinct sophistication and elegance.



(fig.55)

**MONAGHAN COURTHOUSE**  
Church Square  
Monaghan  
(1827)

The monumental courthouse at Monaghan, designed by Joseph Welland, was renovated recently by the Office of Public Works. The stone and metal monument to the front left commemorates the seven people killed in the car bomb explosion nearby on 17 May 1974.

The interest in Greek architecture after 1800, and its association with civic authority is well represented in the Monaghan courthouse of 1827 on Church Square (*fig. 55*). It is a rare classical work by Joseph Welland where the giant fluted Doric order, pediment and channelled rustication invest this clean ashlar block with a fitting gravitas. It appears that William Deane Butler had his design rejected because it lacked this very quality. Despite this concern however, the later courthouses built at Carrickmacross and Clones are wholly restrained classical works, both

following closely a standard plan that is often attributed to Butler's pupil, William Caldbeck but found throughout the country in seemingly endless variations (*fig. 56*). These share the same astylar design, a bulky two-storey hall in ashlar with tall windows and a pronounced eaves cornice and with matching entrances set back on either side. The earliest recorded example of this type is at Carrickmacross, dated 1837 and attributed to the county surveyor Edward Forrest; with little variation the same design was used again at Clones in 1840.



(fig.56)

**CLONES COURTHOUSE**

McCurtain Street

Clones

(c. 1842)

The courthouse at Clones is a standard design attributed to William Calbeck, the architect and civil engineer. There is a similar one in Carrickmacross.



**CARRICKMACROSS COURTHOUSE**

Market Square

Carrickmacross

(1837)

The courthouse at Carrickmacross dominates the vista at the north end of Main Street. Its design is attributed to Edward Forrest, county surveyor.



(fig.57)  
**CHURCH OF SS PETER AND PAUL**  
 Knocknacran East  
 (1823)

The church at Magheraclooke was entered through doors at each end of the long west wall. Internally there are galleries to each gable and the altar is on the long east wall.

The gradual relaxation of the penal laws at the end of the eighteenth century encouraged the belief that the Act of Union would bring about full religious emancipation. In anticipation of that freedom the Catholic Church began to renew itself more openly with new buildings. Two church types predominate in Monaghan, the plainest essentially a continuation of the simple mass-house, in the form of a hall with nominal Gothic detail, and with its altar usually placed on the long east wall between galleries set under each gable. This arrangement is still evident at Saints Peter and Paul's, Magheraclooke and at the former church of Saint Mary at Inishkeen (fig. 57). Saint Mary's church, Lisdoonan (1812) and Saint Patrick's, Tyholland (1827) are other examples, each built before the Catholic Emancipation Act of 1829, according to the individually distinctive stone plaques displayed on them, and each embellished since (fig. 58).



**CHURCH OF SS PETER AND PAUL**

The position of the altar, on a long wall rather than at a gable, is now rare and makes this church particularly instructive for the history of Catholic churches.



(fig.58)  
**SAINT MARY'S CHURCH**  
 Lisdoonan  
 (1812)



(fig.59)  
**HOLY TRINITY  
CHURCH**  
Carsan  
(1841)

The distinctive gable-front of Holy Trinity, with tall windows flanking the main doorway, is typical of the earlier Catholic churches.

The endurance of this single-cell form is found in the exceptionally well-preserved chapels of Carsan, near Dartrey (1841), and Saint Alphonsus' Church, Clontask ('The Connons') (1844), near Scotshouse (fig. 59).



**HOLY TRINITY  
CHURCH**

The interior is a simple rectangular box, the plainness lifted by the Ionic reredos to the altar end.

The basic hall at Saint Patrick's church ('The Rock Chapel'), Carrickashedoge, was enlarged to form a T-plan and is the perfect evocation of the iconic country chapel with its bell-coted entrance gable, lace-like iron windows and the scumbled paintwork with its broken colour effect in its interior (*fig. 60*).

(*fig. 60*)  
**SAINT PATRICK'S CHURCH**  
 Carrickashedoge  
 (c. 1830, extended 1886)

This church, near Coolderry, was remodelled in 1910 to a design by John McGahon of Dundalk.  
*Courtesy of Kevin Mulligan*



**CHURCH OF THE SACRED  
 HEART**  
 Aghmakerr  
 (c. 1850)



(fig.61)  
SAINT MARY'S CHURCH  
Castleblayney  
(c. 1814, 1851-6, 1869 and 1929)

The Catholic church at Castleblayney was built in the mid-nineteenth century to designs by James Hughes. It was modified by John Murray of Dundalk in 1869 and extended in 1929 by P. Donnelly of Carrickmacross to designs by John McGahon.

The chapels at Carrickroe and Tullynamalra reaffirm the popularity of the form as a fitting rural type and with Saint Mary's in Castleblayney it was to be preferred for an urban context, keeping the same form even when enlarged in later periods (*fig. 61*).





(fig. 62)  
**SAINT MOLUA'S CHURCH**  
 Camaghy  
 (1824)

The Revd P.M. Cumming was the vicar when St Molua's Church was built.

For the Church of Ireland the Gothic style also held sway with the hall and tower type. Saint Molua's at Camaghy, and Crossduff, offer two examples of the compact two-bay nave and three-stage battlemented tower that was popular, even for large parishes, during the concerted building campaigns financed by the Board of First Fruits in the early decades of the century (fig. 62).



**SAINT MOLUA'S CHURCH**

The present building is the successor to an earlier building, as attested to by the presence of eighteenth-century gravestones in the surrounding burial ground.

Greater sophistication was provided by the churches of William Farrell, who in 1823 was appointed architect to the province of Armagh. In 1831 he designed the larger Saint Patrick's Church that stands prominently in the centre of Monaghan, its tall and elegant spired tower fronting the nave and aisles of a broad plan (*fig. 63*). Built in fine sandstone, its bulkiness is effectively broken up by a battery of pinnacled buttresses that greatly enliven the silhouette, although its decoration is otherwise measured and a little stiff.

Inside, a lighter touch prevails with plaster rib vaults carried on clustered columns that define the aisles and support continuous galleries, a design that, despite its date, might still be considered regency and similar to Farrell's work at Clones, designed a decade before (*fig. 64*).

#### SAINT PATRICK'S CHURCH

Placed on each side of the chancel arch, the baronial and Episcopal closet seats are exceptionally fine examples of Regency Gothic design, elegant fancies in mahogany with delicate open fretwork and pinnacles; one bears a mitre the other the Rossmore coronet. There is also a fine plaster vault and an extraordinary array of memorials, including important figurative works by sculptors Thomas Kirk, Joseph Robinson Kirk and John Lewis. The pulpit and reading desk in Caen stone with polished Irish marbles are high-victorian works designed by James E. Rogers, and carved by Charles Harrison in 1865.



(*fig. 63*)

**SAINT PATRICK'S CHURCH**  
Church Square  
Monaghan  
(1831-6)

Designed by William Farrell, Saint Patrick's has a galleried interior with clustered columns. Its setting, at the heart of the town of Monaghan, includes the courthouse, Bank of Ireland, Dawson Memorial and other notable structures.





(fig.64)

**SAINT TIGHEARNACH'S CHURCH**

The Diamond

Clones

(1823-5, 1857-8)

A plantation church was built at Clones in 1641 and was rebuilt in 1696. In 1823-5 it was replaced by the present structure designed by William Farrell, architect for the Board of First Fruits. The building was extended in 1857-8 for use as a pro-cathedral for the diocese of Clogher. The chancel, very unusually, is in the west tower.





Farrell was decidedly more adventurous at Newbliss, a large chapel of ease built in 1838. Here needle-like pinnacles on each of the tower's three diminishing stages invest the design with a wild, spiky profile that is quite unique and representative of the kind of whimsical, impure Gothick that would soon become utterly offensive to exponents of the Gothic revival (*fig. 65*).



(*fig. 65*)  
NEWBLISS CHURCH OF IRELAND  
CHURCH  
Lisalea  
(1838)

William Farrell's Newbliss Church of Ireland church is larger and more detailed than most Board of First Fruits churches. It features spiky finials to the tower and angled buttresses with gable details to their tops.



The new confidence of the Catholic Church gave rise to the building of Saint Macartan's College in the decade after Emancipation. In his design for a prominent rural hilltop outside Monaghan, the Newry architect Thomas Duff adopted a stern astylar building that in its appearance vacillates between domestic and public architecture – evidence perhaps of the architect's difficulty in dealing with a relatively new building type (*fig. 66*). Executed in squared limestone with dressed trim and

considered in its time 'a noble structure well calculated to excite the warmest admiration', it was evidently influenced by the architecture of the Maynooth seminary. It adopts the characteristics of a Georgian country house for the central President's House block where its three central bays are advanced and pedimented, whereas its institutional function is made more explicit in the extent of its two-storey wings and three-storey terminal blocks.

(*fig. 66*)

**SAINT MACARTAN'S COLLEGE**  
Mullamurphy  
(1840-8, 1908)

Saint Macartan's College was built as the seminary for the diocese of Clogher. The central president's block has the appearance of a country house. The flanking blocks were extended to the rear in 1908.



(fig. 67)

**CASSANDRA HAND CENTRE**

Ball Alley

Clones

(1859)

Cassandra Hand, who arrived in Clones in 1847, was the wife of the local Church of Ireland rector. She was patron of crochet lacemaking in the town and funded the construction of this school building, for infants and girls, from the proceeds of that enterprise. The building is still in church ownership and continues to have a public role.

In contrast to this educational giant the former Cassandra Hand girls' school in Clones is a diminutive and picturesque Gothic building, built in 1858 to a design by Roderick Gray who, since 1834, had been county surveyor for Fermanagh (fig. 67).

The architectural diversity that characterised the nineteenth century was in part a result of the enthusiasm of architects and their patrons to explore more deeply the potentials of the two principal styles.





(fig. 68)  
**THE GOTHIC LODGE**  
 Mullyjordan  
 Glaslough  
 (c. 1812)



(fig. 69)  
**THE GOTHIC  
 LODGE**

This gate lodge and its accompanying gateway were apparently designed by John Nash for Colonel Charles Leslie of Castle Leslie. The crenellations, buttresses and Gothic window are typical details of high-status early nineteenth-century buildings.

The rise of romantic sensibilities in art and literature made Gothic popular for country house design and, rivalling classicism, was now chosen for the most ambitious seats. The imposing Tudor Gothic gate-screen at Castle Leslie, and the complementary frontispiece that gives an ecclesiastical air to the lodge, are works attributed to the great regency architect John Nash, whose practice characterised the deftness with which early nineteenth-century architects could express themselves in differing styles

(figs. 68-9). As with classicism, the rise of scholarly attitudes improved the knowledge of architectural details, and in Gothic architecture this was assisted by the archaeological approach of Thomas Rickman, author in 1817 of *An Attempt to Discriminate the Styles of English Architecture from the Conquest to the Reformation*, a vital work which devised a classification for the styles of Gothic architecture that is still valid today.



(fig.70)  
LOUGH FEA  
Doohatty  
(1827-1848)

Lough Fea, one of the largest houses in County Monaghan, was designed by Thomas Rickman for Evelyn John Shirley to commemorate the grant of lands here to his ancestors by Queen Elizabeth I. William Walker, who designed the market house in Ballybay, completed the building and many of its associated estate buildings in a modest Tudor style.  
*Courtesy of the National Library of Ireland*

Lough Fea is Rickman's principal Irish building, designed in partnership with Henry Hutchinson for Evelyn John Shirley and begun in 1827. Like Rossmore Park begun just a few years before, it displays a blend of Jacobean and Tudor ideas, no doubt here intended to reflect the Shirleys' association with the Earl of Essex who was granted the estate in 1576. The building was completed in the 1840s by William Walker who, in association with George Sudden, added the chapel and baronial hall. Walker abandoned Rickman's more reticent approach by introducing gables and a greater indulgence in the decoration (*fig. 70*).



LOUGH FEA

'The View' at Lough Fea is the spectacular garden vista looking north-westwards towards the country house.  
*Courtesy of the Irish Architectural Archive*



LOUGH FEA

The hall, from an engraving of about 1850, by Edmund Walker.  
*Courtesy of Kevin Mulligan*





(fig.71)  
**DARTREY HOUSE**  
 Dawson Grove Demesne  
 (1846)

Dawson Grove, built about 1770, was replaced in 1846 by an Elizabethan-style mansion. It was demolished about 1950 and only the base now survives. From a lithograph of 1866-8 by A.F. Lydon.

*Courtesy of the Irish Architectural Archive.*



(fig.73)  
**LAKE LODGE**  
 Lough Fea House  
 Losset  
 (c. 1845)

Well-made limestone walls and Tudor details enhance this gate lodge at Lough Fea.



(fig.72)  
**DARTREY HOUSE LODGE**  
 Dawson Grove Demesne  
 (c. 1860)

The Tudor-Revival style was employed for the gate lodges at Dartrey to reflect the design of the country house.

A similar approach was also evident in William Burn's extravagant remodelling of Dartrey in 1846 as a great Elizabethan-Revival mansion (*figs. 71-2*).

As with most country house demesnes a synthesis of the same architectural ideas prevailed beyond the mansion, often proof of a single designer but more purposefully conceived as a way, in effect, to livery the

buildings associated with a particular estate. At Lough Fea the same Tudor style prevails, branding the numerous gate lodges and workers' houses which, even when greatly varied in scale and purpose, still share the same attributes: with kneelered gables, hood-mouldings and diagonal glazing (*fig. 73*).



(fig.74)  
**LOSSET SCHOOL**  
Losset  
(c. 1860)

The former estate-built school at Lough Fea continues the Tudor style of the demesne's architecture.



(fig.75)  
**DERRYLAVAN MILL**  
Derrylavan  
(c. 1840)

The estate infrastructure at Lough Fea included the mill complex at Derrylavan. The main mill building had the appearance of a five-bay three-storey country house. The miller's house displays the same Tudor design as many of the estate buildings.



Outside the demesne walls the former school at Losset with its handsome open loggia (fig. 74) and the corn mill at Derrylavan with its attendant buildings (fig. 75), both adopting the same understated Tudor style, as does the singularly delightful model farm nearby.

The growth of agricultural markets stimulated at the very beginning of the century by the Napoleonic war, provided an incentive to urban improvements as trade developed. The rise in the production of quality linens in the county meant that by 1824 linen sales had doubled over the previous fifty years. In response to the favourable economic climate Rockcorry was newly developed by the landlord Thomas Corry, who planned a model village around a pleasing small market house, built in



**CASTLEBLAYNEY MARKET HOUSE/COURT HOUSE**  
Market Square  
Castleblayney  
(c. 1790, 1856)

This Lawrence Collection photograph of about 1890 shows the market house-cum-court house at Castleblayney on its steeply sloping site, with the entrance gates of Hope Castle in the background.

*Courtesy of National Library of Ireland*

1805, possibly to a design by Benjamin Hallam. Its simple pedimented frontispiece was a usual trait on market houses; examples existed at Castleblayney and Clones before 1840 and this was the model followed by William Walker at Ballybay in 1848 when, perhaps to revitalise the linen markets that had begun to decline at this time, he designed a new building to replace an eighteenth-century predecessor (*fig. 76*).



(*fig. 76*)  
**BALLYBAY MARKET HOUSE**  
Lower Main Street  
Ballybay  
(1848)

Ballybay's market house has the pedimented façade with arcade so typical of this kind of public building. This example is particularly well preserved.





(fig.77)  
**CLONES MARKET HOUSE**  
The Diamond  
Clones  
(1844)

The market house at Clones is perhaps the most impressive of the fine series in County Monaghan. It is most visually striking when viewed from Fermanagh Street and to a lesser extent from Saint Tighearnach's Church of Ireland church.

**THE DIAMOND,  
CLONES**  
c.1890

This photograph of the main square in Clones shows the market house in the background, complete with its original cupola. Courtesy of National Library of Ireland



The formidable market house of 1844 that commands the Diamond in Clones, with its tall proportions and rich detail, leaves behind the old restraint: it shows the growing vigour now given to classical buildings in a highly finished Italianate design by William Deane Butler (fig. 77). Built entirely in ashlar, it displays rather expressive details from the heavy modillions carrying the eaves cornice to the ironwork filigree that occupies the ground-floor arches, each bearing the initials and the crest of the landlord, Thomas Barrett-Lennard.



(fig.78)  
**NEWBLISS MARKET HOUSE**  
 Main Street  
 Newbliss  
 (c. 1830)

The attractive market house in Newbliss displays the two dominant building materials of County Monaghan – limestone and brick. The deeply recessed arcaded middle bays with their wide roof overhang, and the flanking round-headed end bays, make a fine architectural statement.



(fig.79)  
**CARRICKMACROSS MARKET HOUSE**  
 Market Square and Main Street  
 Carrickmacross  
 (1861)

This market house was built by the Bath estate in 1861 and stands on the opposite side of the street to the toll house built by the rival Shirley estate. Forming a market yard, it is one of a distinctive type, there being others in Clones and in Lisnaskea in neighbouring County Fermanagh.



(fig.80)  
**CARRICKMACROSS MARKET TOLL HOUSE**  
 Market Square and Main Street  
 Carrickmacross  
 (1861)

This toll house, unique in Monaghan and rare in Ireland, is a highly decorative structure. It was built by the Shirley estate and stands directly opposite the U-plan market house. One long elevation has a doorway, the other a window.





(fig.81)  
**THE DIAMOND**  
Clones  
(c. 1780)

This substantial and well-preserved house on the Diamond in Clones was formerly used as an RIC barracks.



(fig.82)  
**THE DIAMOND**  
Clones  
(1760)

The fine doorway to another house on the Diamond, with a keystone inscribed with a date of 1760.

The tall proportions of the market house in Clones were no doubt set by the terrace of large three-storey houses that had begun to occupy the south side of the Diamond in the early nineteenth century, distinguished principally by the individuality of their doorcases (figs. 81-2). The same proportions add dignity to the main streets of Carrickmacross and Ballybay. At Ballybay one especially well-preserved house is noteworthy for its façade of Flemish bonded red brick, the diminishing proportions of its windows that still retain their sashes and, most of all, for its two different, equally fine, doorways on the ground floor (fig. 83).



(fig.83)  
**BALLYBAY CIVIC CENTRE**  
Upper Main Street  
Ballybay  
(c. 1840)



(fig.84)  
**CARRICKMACROSS WORKHOUSE**  
 Shercock Road  
 Carrickmacross  
 (1841)

The workhouse at Carrickmacross is well preserved and was built to the designs of George Wilkinson.



The impact of a fast-rising population, intermittently stricken by famine from the very beginning of the nineteenth century, improved attitudes towards social responsibility. Government action was directed into building projects and almost a decade before the devastation of the Great Famine the Irish Poor Law Act, which brought the workhouse system to Ireland, was introduced. Workhouse buildings were devised to a common plan by George Wilkinson, architect to the Poor Law Commissioners. The building at Carrickmacross is the best preserved of the four examples in the county (the others are located at Clones, Castleblayney and Monaghan). Fronted by a



(fig.85)  
**GRIFFITH ALMSHOUSES**  
 Rockcorry  
 (1847)

County Monaghan is notable for the many instances of benevolent housing. The terrace of four almshouses at Rockcorry was built by Joseph Griffith, a local landowner, for 'destitute widows'.



gabled administrative building into which destitute families were received (beneath a first-floor boardroom), its reticent Tudoresque design was the most formal in aspect, with more austere accommodation set in long ranges behind (fig. 84). Private concern for the poor and needy is manifest in the group of almshouses for indigent widows built in 1847 at Rockcorry and provided for by Joseph Griffith (fig. 85). These five rather spacious houses, each divided between two occupants, form a handsome composition, nominally classical in style with pedimented gables to the end bays, which provides a fitting contribution to its attractive village setting.



(fig. 86)

**BLAYNEY ALMSHOUSES**

Carrickmacross Road  
Castleblayney  
(1879)

The complex of almshouses at the southern entry to Castleblayney represents one of the finest and most picturesque examples in Ireland. It comprises two back-to-back terraces of ten houses, an almoner's house and a fine communal garden to the road frontage.



**BLAYNEY ALMSHOUSES**

The almshouses were built in high-quality brickwork with excellent detailing whose textures and hues, and the pleasantly interrupted facade, make for a visually striking architectural setpiece.



A larger and more formal group of houses in Castleblayney was built thirty years later through a legacy from the last Lord Blayney. Conceived in red brick enriched with terracotta ornament, they reflect the growing vibrancy of Victorian architecture and the use of mass-produced materials (fig. 86).



**CADWALLADER DAVIS MEMORIAL**

Carrickmacross Road  
Castleblayney  
(1879)

A Celtic cross dedicated to Cadwallader Davis, twelfth Lord Blayney, who had died some years earlier. It was he who had endowed the almshouses.





(fig.87)  
**SAINT DAVNET'S HOSPITAL**  
 Armagh Road  
 Monaghan  
 (1864-7)

The District Asylum in Monaghan, now Saint Davnet's Hospital was John McCurdy's winning competition entry of 1863. It is a sprawling institutional complex with more than 1,000m of corridor. Plainly built in squared limestone and red brick, it sacrifices details of architectural style for the order and economy that its function demanded. It is arranged symmetrically in long two-storey blocks brought together by a glazed canopy extending across the façade.

(fig.88)  
**SAINT DAVNET'S HOSPITAL**  
 Armagh Road  
 Monaghan  
 (1864-7)

Within the complex McCurdy displayed less restraint when using the same materials for the former chief medical superintendent's house, to provide a mildly picturesque Italianate building asymmetrically massed around a showy campanile.



The prosperity that returned to the towns and villages in the second half of the nineteenth century is vividly evoked in commercial buildings still in use today. Although architectural styles generally became richer and more diverse, Italianate classicism was favoured by banks for its reassuring orderliness and aptness for inspiring consumer confidence. William Caldbeck, as architect to the National Bank, adopted a reliable palazzo type that he used widely, including at Carrickmacross in 1856, giving the imposing three-storey limestone block, now the Bank of Ireland, even greater presence by having it set back between curtain walls (*fig. 89*). Thomas Jackson simplified the formula twenty years later on the same street to achieve similar prominence for his Ulster Bank (*fig. 90*).



(*fig.90*)  
**ULSTER BANK**  
 Main Street  
 Carrickmacross  
 (1873)

A tall form and relatively simple detailing was chosen for the Ulster Bank in Carrickmacross. The keystone over the main entrance features a hand, representing the legendary Red Hand of Ulster.



(*fig.89*)  
**BANK OF IRELAND**  
 Main Street  
 Carrickmacross  
 (c. 1855)

William Caldbeck designed this building in Carrickmacross and another similar, but rendered, one in Moate, Co. Westmeath, in the style of an Italian palazzo. Typically for their era, their classical form and detailing were reassurance of a solid institution for the customer's financial transactions.

In Monaghan the former Hibernian Bank by O'Neill and Byrne adopts a more eclectic approach to style with a forceful Gothic building that gains from its clever response to a triangular site between Dawson Street and Church Square (*fig. 91*). The highly textured stonework has rich sculptural detail incorporating Hiberno-Romanesque motifs that give it an ecclesiastical air, a conscious allusion that was intended to convey the nationalist and Catholic ethos of the bank. At the end of the century Millar and Symes reverted to the reliable Palazzo type when they remodelled the Bank of Ireland in Clones, giving the usual prominence to the first floor with segmental pediments on consoles to taller windows, all intended suggest the idea of a piano nobile – ordinarily the principal floor of a palazzo (*fig. 92*).



(*fig. 91*)  
**BANK OF IRELAND**  
 Church Square  
 Monaghan  
 (1874)

John O'Neill and William Byrne of Belfast were the architects of the Bank of Ireland (formerly Hibernian Bank) in Monaghan, one of the town's most ornate structures and a visual catalogue of stonemasonry and decorative devices. The corner site allowed for two different façades meeting at a curved edge, using a Romanesque design incorporating religious and nationalist symbolism to assert the ethos of the Hibernian Bank.



(*fig. 92*)  
**BANK OF IRELAND**  
 The Diamond  
 Clones  
 (1892)

This bank, adjacent to the market house, mimics many features of the latter.



(fig.93)  
WESTENRA ARMS HOTEL  
The Diamond  
Monaghan  
(c.1872)

This fine red brick hotel was designed by William Hague.

While the Westenra Arms Hotel is clearly an elaborate building (fig. 93), the majority of commercial premises evolved out of relatively plain houses with shopfronts in the ground floor. Most business premises were of this kind and McEneaney's on Parnell Street, Carrickmacross represents the classic Irish type, although it is now increasingly rare (fig. 94) Here an informed interpretation of the rules of classicism achieves a design that is both eminently practical and deeply satisfying. It simplifies the Tuscan order, its entablature providing a generous frieze for the nameboard while thin, chamfered pilasters are unevenly distributed to frame the double-leaf door, set to one side of the large shop window, its plate glass protected against bicycle handlebars by a discreet iron bar.



(fig.94)  
MC ENEANEY'S  
5 Parnell Street  
Carrickmacross  
(c. 1850)



(fig.95)  
MATTHEW'S  
The Diamond  
Clones  
(c. 1900)

This shopfront of about 1900 was applied to a building of about 1860.



(fig. 96)  
**TULLYRAIN**  
 Shantonagh  
 (c. 1860)

This house and disused shop at the crossroads in the small village of Shantonagh displayed a shopfront to two elevations.

(fig. 97)  
**W. SLOAN**  
 Rakeeragh  
 Swann's Cross  
 (c. 1840)

Swann's Cross, a rural crossroads on the Newbliss-Ballybay road, is given an appealing prominence by Sloan's house and shop with their excellent render detailing and the retention of historic joinery with attractive lettering to the shopfront. Its name derives from Robert Swann who was in possession of a house, offices and a corn mill here in the mid-nineteenth century.



**W. SLOAN**  
 Decorative slatehanging adds to the architectural interest of Sloan's house at Swann's Cross.

Outside the busy commercial centres examples are even simpler and have survived well. The appealing virtues of restraint are found on adjoining fronts to a former shop in the crossroads village of Shantonagh (fig. 96),

and at Swann's Cross where the W. Sloan premises was once part of a larger complex of buildings centred on an important intersection between Newbliss and Ballybay (fig. 97).



(fig.98)  
**HALL'S SHOP**  
Shanco  
Killeevan  
(c. 1850)

The crossroads in Killeevan is considerably enhanced by a vernacular house that was partly converted to a shop.



(fig.99)  
**JOHN ANDERSON**  
Drum  
(c. 1860)

This house and shop in the village of Drum was apparently once a coaching inn. Its steeply sloping site has resulted in a single-storey frontage and two-storey rear elevation.



(fig.100)

**SAINT MACARTAN'S CATHEDRAL**

Dublin Road

Monaghan

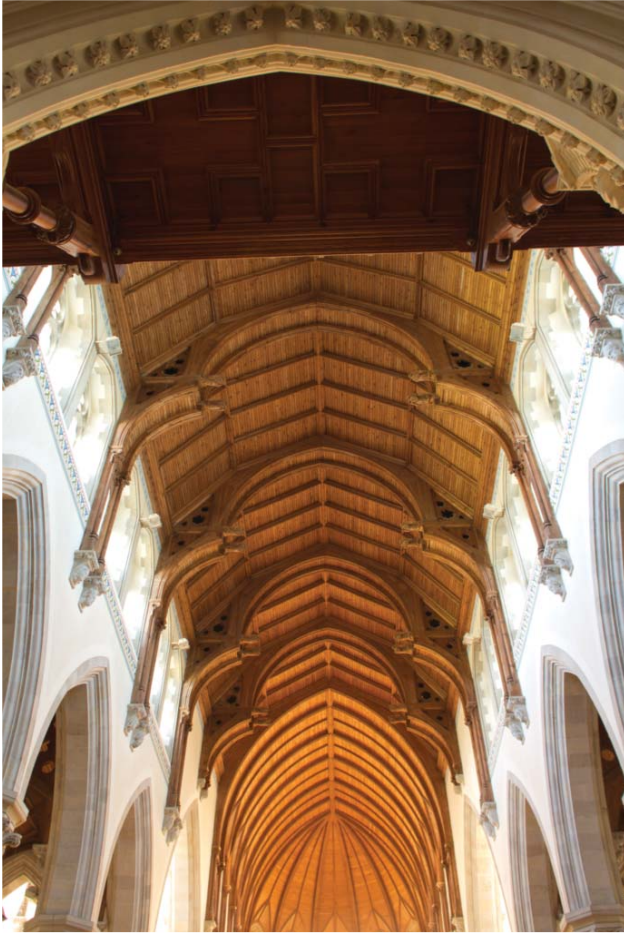
(1861-92)

The foundation stone for Monaghan's cathedral was laid on 21 June 1861, but the building was not consecrated until 21 August 1892. The structure was designed by the most prolific architect of late nineteenth-century Catholic churches, J.J. McCarthy, and the shell was standing by 1868. After McCarthy's death, William Hague of Cavan took the baton, adding the spire in 1881-3 and embellishing the interior.

**SAINT MACARTAN'S CATHEDRAL**

Illustration from *The Irish Builder* for 12 September 1868, showing the view from the south-east.

*Courtesy of Kevin Mulligan*



SAINT MACARTAN'S CATHEDRAL

The nave has an impressive hammerbeam roof.



SAINT MACARTAN'S CATHEDRAL

The spectacular organ was built by the firm of William Telford of Dublin and was restored in 2004.

The English architect and theorist A.W.N. Pugin, for whom the regeneration of medieval ideals became a creed, promulgated the Gothic styles categorised by Rickman as Early English and Decorated. Rising interest in the Gothic revival during the 1840s coincided with the early career of James Joseph (J.J.) McCarthy, who befriended Pugin and became his leading Irish advocate. McCarthy was fortunate to develop his career just as the building aspirations of the Catholic Church were being realised, two important commissions in Monaghan followed his appointment in 1853 to complete Saint Patrick's Cathedral in Armagh where works had been stalled by the Great Famine and by the death of the architect, Thomas Duff. Saint Macartan's Cathedral in Monaghan (*figs. 100-101*) and





(fig.101)

**SAINT MACARTAN'S CATHEDRAL**  
(1858-92)

The gates to the cathedral precinct are most decorative.

Saint Joseph's parish church in Carrickmacross (*fig. 102*) were begun in 1861 when McCarthy was at the height of his success. Both designs adopted Pugin's core concern for clearly articulated plans where nave, aisles, transepts and side chapels are differentiated and hierarchically ordered, with asymmetry and the picturesque possibilities of the plan enhanced by an offset tower. Exploiting the best of local stones, the quality of the detail and the rich geometry of the tracery invests these buildings with extraordinary vigour, while the preference for Decorated Gothic resonated with the ambitions of the resurgent church, providing

exultant buildings full of symbolic power. Saint Macartan's High-Victorian spire was completed after McCarthy's death in 1882 by William Hague. Hague was a Cavan-born architect whose first significant commission was Saint Patrick's Church, Ballybay, begun in 1859 when he was just twenty-three years old. This big-aisled church, with its Early English detail, asserted Hague's affiliation to Puginian ideals, an attachment which he kept alive to the very end of his career with the Church of the Sacred Heart in Clones, begun in 1891 (*fig. 103*).



(fig.102)

**SAINT JOSEPH'S CHURCH**

O'Neill Street  
Carrickmacross  
(1861-82)

Saint Joseph's Catholic church was designed by J.J. McCarthy. The dramatic tower, a landmark in the district, was added by George Ashlin in 1895-8. The church was completed by McCarthy's son, Charles, after the death of his father in 1882.



**SAINT JOSEPH'S CHURCH**

The great seven-light east window was made by Earley & Powell of Dublin.



(fig.103)  
**CHURCH OF THE SACRED HEART**  
Church Hill  
Clones  
(1891-7)

Patrick Nolan of Monaghan built the church in Clones to a design by William Hague. The tower was added in 1897.

The interior is much as it was when built, with a host of well-crafted features and details.

**CHURCH OF THE SACRED HEART**

Sculpture of the Last Supper, within the altar.



As architect to the Ecclesiastical Commissioners from 1843 until his death in 1860, Joseph Welland readily brought Puginian principles into his work for the Church of Ireland. This is most evident in the logic of his planning at the large-aisled churches built at Castleblayney and Killeevan in 1858, which are closely matched designs that use broach spires to achieve a decidedly picturesque profile (*fig. 104*). Architects with no direct affiliation to the Commissioners ensured additional variety to the parish churches of the period. In 1847 the English brothers J. Raphael and Joshua A. Brandon, designers of several London churches and authors of important books on medieval architecture, brought style and energy to the staid hall and tower at Aghnamullan when they added an aisle with rich late-medieval tracery (*fig. 105*). Another Londoner, William Slater, architect of Kilmore Cathedral in 1857, designed a perfect small Gothic-Revival church at Ardragh in 1866. Two years later, on the eve of the disestablishment of the Church of Ireland and in partnership with Richard Carpenter, he produced designs in the same robust Gothic style for a new south aisle and polygonal apse that would have transformed Saint Finbarr's Church in Carrickmacross (*fig. 106*).



(*fig.104*)  
**SAINT LAEBAN'S CHURCH**  
 Killeevan Glebe  
 Killeevan  
 (1848)

Joseph Welland is credited with the design of Saint Laeban's, a somewhat similar church to Saint Maeldoid's in Castleblayney.



SAINT LAEBAN'S CHURCH



(fig.105)

**CHRIST CHURCH**

Aghnamullan

(c. 1820, c. 1845 and 1864)

A simple nave and tower church at Aghnamullan was enlarged about 1847 through the provision of a south aisle and a vestry.

(fig.106)

**SAINT FINBARR'S CHURCH**

Main Street

Carrickmacross

(1788-92, 1845 and 1853-4)

Saint Finbarr's Church replaced the plantation church at Magheross on the Kingscourt Road. It was remodelled internally in 1845 and the vestry, dating to the 1850s, was added by Joseph Welland.



An architect from Newry, William Barre, designed Saint James's Church in Rockcorry in 1854 (fig. 107). This is a small rugged church in pitch-faced masonry whose compact plan, with diagonally opposed vestry and porch and a neat spired tower offset beside the entrance, reflects Puginian concerns, as does the simple interior where exposed timber trusses honour the notion of structural honesty. Four years later Barre displayed more earnest Gothic detailing in the small church in Clones (fig.

108) while for Glennan in 1874, the Belfast architect John Boyd designed a highly textured Gothic church complete with transepts and a rather severe tower (fig. 109). The last major building work for the Presbyterian Church is by William Roome & Robert Boag, a Belfast partnership who in Monaghan kept the taste for spirited Gothic buildings alive when they recast the old Tudor-style hall in 1902 (fig. 110).



(fig. 107)

SAINT JAMES'S CHURCH

Rockcorry  
(1854-61)

William Barre's church at Rockcorry is notable for its rugged stonework and finely-detailed tower.

(fig. 108)

**SAINT LAEBANS'S CHURCH**

Monaghan Street

Clones

(1858)

The Presbyterian church in Clones, by William Barre, is a relatively sober building that is enhanced by its detailed bell-cote.



(fig. 109)

**GLENNAN PRESBYTERIAN**

**CHURCH**

Letloonigan

(1874)

John Boyd's Presbyterian church at Glennan is pleasantly sited with its lawned graveyard between it and the road.



(fig.110)

**MONAGHAN FIRST PRESBYTERIAN CHURCH**

Old Cross Square

Monaghan

(1827 and 1899-1902)

This intriguing building began as a meeting-house of 1745. It was rebuilt in 1827 and greatly enlarged in 1900 when the early nineteenth-century structure was provided with a first floor and the exterior refaced, a vestibule was built and steps provided to the street. A tall spire had been intended for the tower.



**MONAGHAN FIRST PRESBYTERIAN CHURCH**

View from south-west.



Public monuments and memorials were a feature of the age and Monaghan Town, in particular, is graced by several fine examples dedicated to members of the local landed élite (*figs. 111-12*).



(*fig.111*)  
**DAWSON MEMORIAL**  
 Church Square  
 Monaghan  
 (1857)

This obelisk, by William Barre, commemorating Lieutenant Colonel Thomas Dawson, who died at the Battle of Inkerman during the Crimean War.



(*fig.112*)  
**ROSSMORE MEMORIAL**  
 The Diamond  
 Monaghan  
 (1876)

This exotic monument to the tragic Lord Rossmore was possibly designed by Edward J Tarver who designed his mausoleum at Rossmore Park. An octagon with a fountain in its base, it rises in three arched stages, each diminishing towards the spirelet. Its High-Victorian values are evident in the decorative richness and the contrasting sandstones and polished marbles.



(fig.113)  
**BESMOUNT PARK**  
Drumrutagh  
(1868-9)

John Hatchell, his daughter Frances, and her husband, William Henderson, transformed what had been a plain late Georgian house into a Gothic extravaganza. The vaguely ecclesiastical 'music hall' of 1868, with graded Gothic windows and elaborate bargeboards, set to one side, reinforces the asymmetry of the design.



BESSMOUNT PARK

The humorous depictions of flora and fauna in the virtuoso carvings of the capital affirm Ruskin's theory that architecture is made beautiful when adorned with art inspired by nature.

The rich possibilities of High-Victorian artistry, which evolved with the Gothic Revival, are displayed at Bessmount, a remarkable Gothic fantasy that is the result of an ambitious remodelling of a late-Georgian house and sometimes attributed to Barre (*fig. 113*).

In the 1860s it was transformed by the addition of an extra storey and an array of expressive architectural devices in the form of steep-gabled projections, mullioned windows, turrets and an imposing square entrance tower, all worked up in bands of red and yellow brick and rich stone carving. The entrance tower, where the richest polychromatic detail is concentrated, is finished off in a dizzying pyramid roof with fish-scale slating, truncated by an elaborately railed platform. The tower is preceded by a short gabled porch on which the carved stonework includes the crests and mottoes of the Hatchell and Henderson families and lively portraits of the patrons themselves.

The structural polychromy and the free virtuoso carvings from nature found on the capitals at the entrance are both distinctive traits, undoubtedly inspired by the writings of the influential theorist John Ruskin.

Other instances where existing houses were brought up to date with current architectural tastes include Annaghmakerrig, given a light, but sincere, Tudoresque mantle in about 1860 by George Henderson and Albert Murray and which barely conceals the late-Georgian

farmhouse (*fig. 114*). The slightly later workers' houses and lodges at Annaghmakerrig are a finely-detailed accompaniment (*fig. 115*). At Hope Castle, sometime before 1863, Robert Woodgate's sophisticated villa was enlarged and radically disguised under bold, frivolous stuccowork, constituting an utterly strange confection of detail inspired by Elizabethan and Jacobean designs (*fig. 116*).



(*fig.114*)  
**ANNAGHMAKERRIG HOUSE**  
Mullaghmore  
(c. 1860)

An older house was given a Tudoresque mantle by George Henderson and Albert Murray.



(*fig.115*)  
**ANNAGHMAKERRIG ESTATE HOUSES**  
Crappagh  
(c. 1880)

The pairs of semi-detached workers' houses at the edge of the demesne at Annaghmakerrig have pleasantly contrasting red brick and snecked rubble limestone walls. The catslide porch roofs are an interesting feature.



(*fig.116*)  
**HOPE CASTLE**  
Market Square  
Castleblayney  
(1799, 1834 and remodelled  
c. 1860)

Robert Woodgate, a pupil of Sir John Soane, one of the most prominent architects of the period designed Castleblayney House for Andrew, eleventh Lord Blayney, in 1799. The original design now seems barely legible under Victorian stucco enrichments and the loss of its early interiors. *Courtesy of the National Library of Ireland*



(fig.117)

**HILTON PARK**

Hilton Demesne  
(1872-8)

In 1872 the architect William Hague made the original basement level into a new ground floor, making the appearance of Hilton Park seem more imposing.

More ambitiously, though without substantially enlarging the house, William Hague adroitly aggrandised Hilton Park when in 1872 he recast the old house as a more sophisticated classical building. By excavating and exposing the entire basement, Hague masterfully gave the front a more imposing prominence, encasing it in freestone from Dungannon and finishing its upper walls in ashlar above richly channelled and vermiculated rustication (*fig. 117*).



This allowed the first floor to become a proper piano nobile, fully expressed as such with pediments floating over the tall bay windows and all made complete by a grandiose porte cochère, a strong Italianate design spread across the three central bays on two storeys. Internally, Hague was able to indulge his taste for atmospheric Gothic spaces with moderation, providing a new entrance hall in the old basement with a low barrel-vaulted space floored in encaustic tiles, ascending to the stair hall fitted out in dark timber and illuminated by stained glass.

(fig.118)

**CASTLE LESLIE**

Glaslough  
(1874-8)

Castle Leslie is undoubtedly one of Monaghan's most splendid country houses. The present building, designed by William Lynn, is a cornucopia of late nineteenth-century architectural features and details. The foundations of the seventeenth-century house probably lie under the garden to the rear.



**CASTLE LESLIE**

The monumental entrance porch, dated 1878.



The Belfast architect Sir Charles Lanyon had been consulted about Hilton before Hague. In 1874, his former partner, William H. Lynn, designed a brooding Tudor-Revival house for Charles Leslie, the latter having decided to replace entirely the venerable old Castle Leslie. It displays a more developed, richer sense of historical styles, blending Tudor and Renaissance details while the tall proportions, angular, irregular massing and the textured and contrasting stonework all give it an imposing severity typical of later Victorian designs (*fig. 118*). On the main garden front symmetry and

steep gables with tall bay windows make for a pleasing façade enhanced by a conservatory to one side that occupies a closed arcade to resume at right angles into an elegant Italianate garden loggia extending along one side of the terrace garden. Around the demesne is a range of estate structures, including a boathouse, gate lodges and gateways, and on the main street of Glaslough is the elaborate monument to Charles Powell Leslie, also by Lynn, with a bust carved by his brother, Samuel (*figs. 119-22*).



CASTLE LESLIE  
Loggia to garden.



CASTLE LESLIE  
View from south-east.



(fig.119)  
**CASTLE LESLIE**  
Glaslough  
(c. 1885)

The boathouse at Castle Leslie has batted timber sides on a limestone plinth.



(fig.120)  
**CASTLE LESLIE**  
Drumbanagher  
(c. 1880)

The entrance to Castle Leslie from the west.



(fig.121)  
**CASTLE LESLIE**  
Glaslough  
(c. 1880)

The double gate lodge at the principal approach to the demesne from Glaslough village.





(fig. 122)  
**LESLIE MEMORIAL**  
Main Street  
Glaslough  
(c. 1871)

Memorial to Charles Powell Leslie  
MP (1821-71). The water spout  
takes the form of a dragon.



Much more sombre in spirit is the highly idiosyncratic mausoleum designed by E.J. Tarver and built for the young Lord Rossmore, tragically killed while steeplechasing in Windsor in 1874 (*fig. 123*). Set in the woods at Rossmore Park and atmospherically perched on a rocky outcrop, it is a heavy building in limestone with a formidable gabled front, low side walls and a big sweeping tiled roof. From the rear an extraordinary domed cylindrical

tower rises with a domical stone roof and a fine traceried window set in a gable overlooking the wild gorge below. The interior is laid out like a miniature chapel, with nave and aisles separated by an arcade with pointed arches of moulded brick on limestone columns, and with screening to bays in which coffins were placed. Richly patterned Minton tiles and stained glass by the firm of Heaton Butler & Bayne added to the High-Victorian richness of the interior.

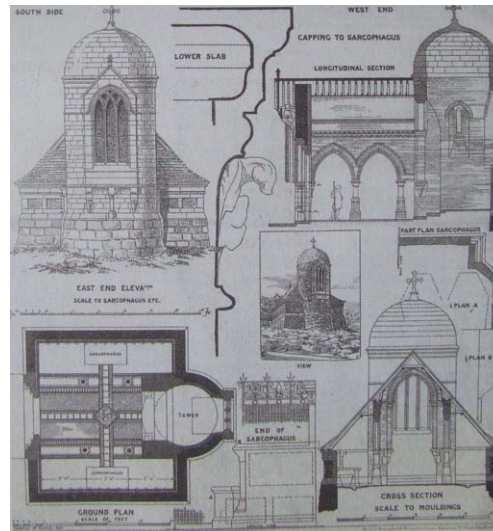


(fig.123)

**ROSSMORE MAUSOLEUM**

Tullyard  
(1876)

The Rossmore Mausoleum was designed by E.J. Tarver by commission of the fifth Baron Rossmore. It commemorates the death of the fourth Baron Rossmore, who died after a hunting accident at Windsor Castle in 1874, aged 23. Built on a rocky outcrop over a small river and waterfall, the picturesque mausoleum fell into disrepair and was victim to theft and graffiti in the late twentieth century. It is currently being painstakingly conserved by the voluntary Rossmore Mausoleum Conservation Group. This idiosyncratic building exhibits many interesting features of architectural and artistic value, in particular the cast-iron screens to the interior and the remains of the stained-glass windows designed in 1874 by Heaton, Butler & Bayne, an English stained glass firm. The terracotta tiled roof, skirt hip and unusual projecting apex to the gable are iconic of the Germanic-medieval style of the Arts and Crafts movement, while the domed cap to the tower references more classical architectural leanings.



Drawings by E.J. Tarver, from the *Building News*, 7 April 1876.  
Courtesy of Kevin Mulligan.

The great Victorian engineer Thomas Telford had advised on the Ulster Canal and it was his pupil John MacNeill, as engineer to the Dublin and Drogheda Railway Company, who brought the first railway to Monaghan in 1849 by creating a branch line from Dundalk to Castleblayney. Later MacNeill designed the station at Monaghan, which opened in 1862, for the Portadown to Clones line of the Ulster Railway (*fig. 124*). It is a bold Italianate design

with a long façade in the kind of polychromatic brickwork that so strongly evokes the functional and hard-wearing qualities of industrial buildings. The architectural refinements of its stocky central block, expressed with handsome arcades and bold eaves cornice, are continued into the longer and lower wings that flank it to achieve an imposing and assured building typical of the age.

(*fig.124*)  
MONAGHAN RAILWAY STATION  
North Road  
Monaghan  
(1862)

The strongly horizontal façade of the now disused railway station in Monaghan is reminiscent of its counterpart in Galway, though in polychrome brick instead of limestone. Its arcaded openings give a strongly classical appearance. The station was closed to passengers in 1957 and to goods in 1960.





(fig.125)

**GLASLOUGH RAILWAY STATION**  
Tullyree  
(c. 1860)

Now derelict, the railway station at Glaslough was a well-crafted building, with good-quality masonry, finely detailed chimneystacks, and carved timber bargeboards. The Leslie family had a separate waiting room.



(fig.126)

**TULLYHUMPHRY**  
(c. 1860)

A finely built cut-limestone railway bridge taking the Clones to Cavan railway over the River Finn.



**GLASLOUGH  
RAILWAY  
STATION**



(fig. 127)  
**DRUMNOLAN/TELDAYDAN/GLASLOUGH**  
(c. 1850)

One of a series of similar monumental railway bridges at Glaslough, that served the now disused Monaghan to Armagh railway line.



Limekilns represent a ubiquitous form of rural industrial architecture, especially in the south of the county where the industry was actively encouraged by local landlords. They were typically squat, square-plan structures of rubble masonry used in the production of lime for building works as the principal constituent in mortars, renders and limewash, and for land

improvements as a rich manure. The limekiln at Laragh has twin furnace chambers, with the corners of the stout rubble structure strengthened by massive buttresses (fig. 128). It was built in 1862, its date displayed on the adjoining building, carved on an armorial shield with a coronet and a 'B' for Bath.

(fig. 128)

LARAGH

(c. 1800)

An impressive double limekiln, showing the ramp to the rear giving access to the top of the flue. The corner buttresses may have been necessitated by the height of the structure



The Bath estate insignia becomes a ubiquitous motif on various but consistently fine stone buildings in and around Carrickmacross, all dated to the tenure of William Steuart Trench, an improving land agent who, having served briefly as agent to the Shirley estate before the Famine, returned to Carrickmacross in 1851 to transform the Bath estate, and was employed here until his death in 1872 (*figs. 129-30*).



(*fig. 129*)

**GARLEGOBBAN**

Essexford  
(1869)

Once common in every locality, often at crossroads, forges provided the needs of everyday metalworking from making nails, latches and gates to sharpening tools and shoeing horses. The example at Essexford is part of the more formal architecture associated with the Bath estate during the agency of William Steuart Trench. Its function is playfully referenced in the horseshoe-shaped arch entrance and the cast-iron tethers to each side.





(fig.130)  
**SAINT JOSEPH'S TERRACE**  
Carrickmacross  
(1870)

Part of a terrace of workers' houses on the Bath estate at Carrickmacross. The polychrome stonework, and the articulation of door and window-openings make these modest houses distinctive.





Innovation in new materials, which characterised the nineteenth century, was embodied in the development of the railways through the successful use of cast iron. The potential of this material – a hard brittle alloy of iron and carbon with enormous strength and capable of being moulded into various architectural forms – was used to good effect throughout the county, principally for gates and railings and, in a notable instance, for an ornamental avenue bridge at Dartrey (*fig. 131*). Even before the arrival of the railways the material's durability and strength made it especially attractive in buildings, principally for structural members. William Farrell favoured a form of pierced iron roof truss in several of his smaller churches, including Saint Muadhan's at Errigal Truagh. Much the same structural element is found in the horse ride at Hilton Park, an extraordinary structure, rather like a Greek stoa, where the decorative qualities that could be drawn out of the material are most evident in the series of Tuscan columns that so nobly support it (*fig. 132*). It would be quite unlike any other building in the region were there not another at Castle Leslie, albeit less formal. This latter has a gable-front of stone and it too is lined with columns, but here these are altogether more slender and typical of those used later in the late nineteenth century for hay barns and on railway station platforms. Stable blocks of the period were constructed of good-quality masonry (*fig. 133*).



(*fig.131*)

**ISLAND BRIDGE**

Dawson Grove Demesne/Black Island  
(c. 1775)

An elegant cast-iron bridge was erected over the narrow channel between Lough Dromore and Inner Lough to provide access to Black Island and the mausoleum of Lady Anne Dawson. The piers are of carved sandstone.



(*fig.132*)

**HILTON PARK**

Hilton Demesne  
(c. 1835)

This unusual covered walkway was built by James Jones for Colonel John Madden, apparently for the exercising of hackney horses without getting wet. There is a similar structure at Castle Leslie.



(fig.133)  
**CASTLE LESLIE**  
Kiltybegs  
(c. 1860)

Castle Leslie's farmyard stands almost a kilometre east of the country house and comprises a large courtyard of two-storey dressed-limestone buildings.





A much more ubiquitous alloy is corrugated iron, a strong and versatile material invented for roofing larger spans and first patented in London in the early nineteenth century. As a practical and cost-effective material it remains familiar, in the hay barns of almost every Irish farmstead but, being well suited to prefabrication, it was also used for entire structures. Its most ambitious and interesting architectural use is found amongst the many 'tin tabernacles' built in the late nineteenth century and of these the steepled church of Saint Peter's, Laragh represents one of the most ornate examples in Ireland (*fig. 134*). Built for the mill-owning McKean family, its exterior is fully ecclesiastical in appearance, complete with Gothic tracery and is entirely clad in these rigid, rippling sheets, with more elaborate repoussé panels to the tower.



(*fig. 134*)

**SAINT PETER'S CHURCH**

Laragh  
(1890)

The church at Laragh is one of the most interesting and finely detailed of all corrugated-iron churches in Ireland. It may have been produced by William Cooper Ltd, the firm responsible for a similar church at Bath in England. Its attached tower is also reminiscent of the church at Rearcross, Co. Tipperary.



(fig. 135)  
GLENNAN  
SCHOOL  
HOUSE  
Glennan  
(c. 1850)

Many schools in Monaghan are domestic-scale structures with simple detailing (fig. 135). The government-operated national school system was established in 1831 but often local landlords, or the churches, were the patrons and builders, using the services of architects working in styles fashionable at the time (fig. 136). As time went on, religious orders and the state itself became more involved in the construction of schoolhouses (figs. 137-8).



(fig. 136)  
SULIS HOLISTIC CENTRE  
Castle Street  
Carrickmacross  
(c. 1845)

This former school was apparently erected by the Shirley estate. Its Tudor-Revival detailing was fashionable in the mid-nineteenth century.





(fig.138)  
**MODEL NATIONAL SCHOOL**  
 North Road  
 Monaghan  
 (1860)

This model school was designed by James Owen, a Board of Works architect. It was opened on 9 October 1861 and catered for infants, boys and girls. It is today a co-educational school. Owen's design reflected the progression of architectural tastes inspired by the Gothic Revival demonstrated in a wilful use of asymmetry and a more considered attitude to medieval detail.



(fig.137)  
**SAINT LOUIS CONVENT**  
 Lake View  
 Monaghan  
 (c. 1909)

Part of the extensive Saint Louis convent and school complex in Monaghan town.





(fig. 139)  
JOHNSTON AND MADDEN  
MEMORIAL ORANGE HALL  
North Road  
Monaghan  
(1882)

This otherwise simple two-storey building is made distinctive by its unusual corner tower. The polychrome brick is typical of Monaghan town.



(fig. 140)  
AUGHNAMULLEN  
ORANGE HALL  
Aghnamullen  
(1886)

The lack of a chimneystack, coupled with the stone plaque, distinguishes this Orange hall from an ordinary house.



(fig. 141)  
MASONIC HALL  
Cara Street  
Clones  
(c. 1900)

Clones Masonic Hall was designed as a temple, in keeping with the symbolism of Freemasonry. The trees and ornate garden gate add further grandeur to the sloping site.

The Orange halls of Monaghan comprise an eclectic range of buildings. The Johnston and Madden Memorial Hall in Monaghan, built in 1883, is one of the more ornate examples, in an Arts and Crafts style, displaying high-quality polychrome brickwork and a distinctive

corner tower (fig. 139). In the countryside, Orange halls are more akin to domestic dwellings or schoolhouses (fig. 140). Clones and Monaghan have Masonic halls with good detailing (fig. 141).



(fig.142)  
LISATILLISTER  
(c. 1800)

An example of a house that was partly raised to two storeys, perhaps in the later nineteenth century, with a pleasant arrangement of accompanying outbuildings.



(fig.143)  
CORLEA (ED DRUMCARROW)/  
BALLAGHNAGEARN  
(c. 1800)

A farmyard whose buildings form a 'street' on a rural road in south Monaghan.

Vernacular buildings continued to be built or adapted into the nineteenth century, new buildings adopting the same preference for sheltered sites and traditional materials as earlier ones, although with an eye also to newer materials, such as brick and slate, which were discreetly introduced on established

building types (*figs. 142-3*). The houses, outbuildings and other small-scale structures of the Monaghan countryside, its villages and hamlets, all contribute in large measure to the pleasing integration of human activity in the landscape, evoking the living places of many and the backdrop for all rural life.

## The Twentieth Century

The earliest buildings of the twentieth century in Monaghan reflect the endurance of traditions. The two chapels at Saint Davnet's Hospital, Monaghan display a considered interplay of render and brick detailing (*fig. 144*). The gaily painted stuccoed façade of the Catholic Hall in Carrickmacross, built in 1905, conveys the playful attitude adopted by designers who continued to experiment with the rich architectural vocabulary of classicism (*fig. 145*).

A similar, altogether more mannered approach is found in the many post offices built by the Office of Public Works, whose architects frequently looked to Georgian models to set the standard of this new civic architecture. The designs for Clones (1903) and

Monaghan (1907) are rather circumspect (*fig. 146*). Clones is the more elaborate of the two, its four-bay façade snugly set into the street terrace but set apart from its neighbour by its low curvilinear parapet, rusticated pilasters and pronounced blocking around the windows on the ground floor, and a segmental-hooded doorway. A similar doorway is present at the Bank of Ireland in Ballybay, a building that is distinguished by a classical pediment and a pleasant contrast between its brick walling and channelled render bank front.

(*fig. 144*)

### SAINT DAVNET'S HOSPITAL

Armagh Road  
Monaghan  
(1897 and 1900)

Saint Davnet's Hospital in Monaghan has two fine chapels, designed by Thomas McNamara of the firm of Hague & McNamara of Dublin. Built at the turn of the twentieth century, they nevertheless hark back to traditional models. The plain wall surfaces are variably articulated by red brick.







(fig.145)  
CATHOLIC HALL,  
O'Neill Street  
Carrickmacross  
(1905)

Here, a showy baroque idiom is put forward with stylised detail including sparsely fluted pilasters and a deep, carefully modulated parapet, inset by a blind balustrade and topped by a segmental pediment and big urns.



(fig.146)  
**CLONES POST OFFICE**  
The Diamond  
Clones  
(1903)

Clones Post Office was a colourful addition to the Diamond. It was built at the turn of the twentieth century and was designed by Robert Cochrane and George Crowe of the Office of Public Works, following the standard use of red brick and dressed stone, a combination which gives greater emphasis to eighteenth-century-inspired classical detail.



(fig.147)  
**BANK OF IRELAND**  
Main Street Upper  
Ballybay  
(1926)

A conservative, somewhat nostalgic neo-Georgian style was adopted for the Bank of Ireland in Ballybay.

Architectural tradition was central to the Arts and Crafts movement. Begun as a reaction against mass production in the late nineteenth century, it advanced the ideals of the Gothic Revival by promoting the virtues of traditional building, its materials and workmanship. Though strictly speaking not a style, Arts and Crafts buildings drew inspiration from English domestic architecture. Crystalbrook, a rural house near Ballybay, and reminiscent of a typical suburban Edwardian house, goes

beyond the ideals of traditional craftsmanship to give effect to the notion of an Arts and Crafts style, picturesquely composed with mock half-timbered gables, bay windows, veranda and casement windows with Art-Nouveau leaded panels (*fig. 148*). Further south, Donaghmoyno House was enlarged in 1894 by the Dundalk architect R.P.T Logan, who introduced half-timbered gables, transforming a typical mid-Georgian house into a more picturesque evocation of Tudor vernacular architecture.



(*fig. 148*)  
CRYSTALBROOK  
Monantin  
(c. 1900)

Arts and Crafts detailing is evident in this house, near Rockcorry.



(fig.149)

**THE DIAMOND**  
Clones  
(1905)

William Scott was much influenced by the Arts and Crafts architect C.F.A. Voysey in the design of this distinctive terrace, whose domestic scale is somewhat at odds with the larger and more formal buildings around the principal public space in Clones.

A more sincere attitude to the movement is evident in the work of William A. Scott whose distinctive terrace of three houses on the Diamond in Clones, built in 1905, reflects his enthusiasm for Charles F.A. Voysey, a leading exponent of the movement (*fig. 149*). The houses share Voysey's interest in achieving informal and picturesque domestic buildings with subtle asymmetry and simple materials.

An Arts and Crafts aesthetic was also applied to the toy-like Protestant Recreation Hall in Clones, interesting more as a building constructed of mass concrete, which was still a novel material in 1922 (*fig. 150*). It was designed by a local engineer, William Potts, whose early career involved harbour works in Singapore. Also in Clones, Frederick A. Champion, the chief engineer to the Great Northern Railway, designed the singular



(fig.150)  
**PROTESTANT RECREATION HALL**  
 Cara Street  
 Clones  
 (1922)

The gable-front of this Protestant recreation hall is a feature of several halls in County Monaghan.

locomotive shed of 1925 (*fig. 151*). Here he brilliantly exploited reinforced concrete for an impressive vaulted space – a great worm-like arc with wide external ribs. The engineering possibilities of the material appear to good effect again at Mullaghtishaughlin where the tall water tower has an elegant polygonal stem pierced by slit windows filled with glass bricks (*fig. 152*).



(fig.151)  
**CLONES RAILWAY STATION**  
 Church Hill  
 Clones  
 (1925)

The curving plan of this exceptional and innovatively designed building contained radial bays ('roads') for directing twelve locomotives onto their respective tracks by means of an external turntable. It is a reinforced-concrete structure with a felted timber Belfast truss roof supported by concrete piers and beams. A similar building at Portadown, Co. Armagh, has been demolished.



(fig.152)  
**MULLAGHTISHAUGHLIN**  
 (c. 1960)

A finely-detailed mid-twentieth-century water tower, near Bellanode.

Another concrete structure, the exotic-looking tower added to Saint Livinius, Killeevan in 1910, is one of several noteworthy alterations to parish churches in the county undertaken by William A. Scott, who benefited from the continuing building activities of the Catholic Church in the early twentieth century. Scott's architecture becomes more personal when examined in the ecclesiastical commissions which eventually dominated his career. Saint Michael's church, Annayalla, designed in 1919 and one of his last buildings, brings an individual approach to an ostensibly conventional Gothic design, displayed in the rough-hewn qualities of the stonework and the rather blunt massing that identifies much of his work (*fig. 153*). Finished to a remarkably high standard, it is worthy of his genuine interest in quality materials.

After Scott's death in 1921, Saint Michael's was completed by Rudolf Butler, whose own Church of the Immaculate Conception in Scotshouse, which followed it in 1925, acknowledged the rugged traits of Scott's approach while asserting Butler's own individuality. Although the materials are traditional and all highly worked and the plan conventional, with a gabled nave and aisles, the use of flat roofs for the aisles is rather bold, a reflection perhaps of the growing influence of modernist architectural forms. Design details display a newly awakened interest in the architecture of the early Irish church that was then gaining popularity, expressed on the antaed west gable where chastely interpreted Hiberno-Romanesque elements, including the gabled doorway, were inspired by the twelfth-century church of Saint Cronan in Roscrea, Co. Tipperary. Another example of the penchant for antiquity is seen in the monument to the Fenian James Rice at Tyholland (*fig. 154*).

(*fig. 153*)**SAINT MICHAEL'S CHURCH**

Annayalla  
(1919)

Saint Michael's was designed by William Scott in a clearly symmetrical style with rugged stonework.

(*fig. 154*)**JAMES RICE MEMORIAL**

Saint Patrick's Church  
Leitrim  
Tyholland  
(1908)

The elaborate monument to James Rice is adorned with devices of antiquity and mythology, such as the ringed cross, harp, wolfhound, round tower and the Red Hand of Ulster, and of history, in the form of weapons of war. The use of Cló Gaelach (Gaelic script) is typical of such monuments.



(fig. 155)  
**SAINT ENDA'S HALL**  
Derryveagh  
Carrickroe  
(c. 1940)

The hall at Carrickroe has the simple rectangular form and detailing found with most corrugated-iron buildings, although the roof vents are a feature of the more public buildings.



(fig. 156)  
**SCOTSTOWN ROAD**  
Monaghan  
(c. 1930)



(fig. 157)  
**CASTLESHANE**  
Castleshane Demesne  
(1836)

This Elizabethan-Revival castle was burnt in 1920 and stands as a gaunt ruin.

The establishment of the Irish Free State in 1921 placed Monaghan along the border of the newly formed Northern Ireland. The period of transition was, for a time, more conducive to the loss of architecture than to its creation. The plight of landlords who lost political power, as well as their landed estates, is reflected in the destruction of several of their country houses. Castle Shane was burnt in 1920, leaving just the tottering wall of the great stuccoed Elizabethan-Revival castle, and a quirky bellcote nearby (fig. 157). At Ballybay, only a surviving gate lodge marks the former existence of John B. Keane's large and sophisticated Greek-Revival mansion that was

(fig. 158)  
**SAINT MARY'S CHURCH**  
Drumdesco (tower 18th century)

The top of the tower of Scotstown church was built using stonework from Gola House, the latter destroyed by fire in 1921.  
*Courtesy of Kevin Mulligan*



burnt in 1921. Gola, similarly destroyed, is now partly recalled in the disembodied tower that rises over the Catholic church at Scotstown, rebuilt using the Gibbsian surround of the doorcase and the oculus from the pediment (fig. 158). Deprived of a viable economic existence, other houses like Dartrey, Newbliss and Rossmore were sold and demolished a few years later. Cornacassa, sold in 1933, had its stone used for a modest classical building, erected for the Sisters of Saint Louis in 1946 at Saint Macartan's College; the only overt reference to its previous incarnation is a stocky Doric doorcase (fig. 159).





(fig. 159)

**SAINT MACARTAN'S COLLEGE**

Armagh Road

Monaghan

(1946)

This former convent, built by the Sisters of Saint Louis in 1946, features the doorway that formerly graced the front of Cornacassa, an early nineteenth-century country house some 4km north-west.

The Alcohol Factory in Carrickmacross, one of six designed for the new Irish state in 1935 by the Dutch architect J.D Postma, is a lone if fitting instance of the new functional ideals of modernism aroused in European architecture of the 1920s and associated with the so-called International Style (*fig. 160*). Even though its steel-frame construction and strip windows are now concealed by later cladding, its cubic forms still express the elemental and utilitarian ideals that completely dissociated this architecture from the achievements of the past. Beyond this example the influence of modernism is only nominally evident in the schools, hospitals and public housing schemes that comprise the significant State architectural commissions of the mid-century (*fig. 161*). This becomes evident only in so far as functional concerns, principally for economic

reasons, gradually begin to dominate in design, with the result that overt expressions of style only gradually fade from prominence. This is certainly the impression given by the Monaghan County Hospital of 1932 by John McGahon and William Byrne, a clearly functional building, sparing in detail, but conventional in its symmetrical and hierarchical ordering of the plan and elevations. Its classical inspiration is stated without apology in the tetrastyle portico to the entrance. The large red brick and sandstone mental hospital (1937-42), erected in the environs of Saint Davnet's Hospital, Monaghan and designed by the Belfast architect Cormac MacLynn is a more animated building that leans towards a spare modernist aesthetic. This aesthetic is broadly Art Deco in spirit, though it too retains historical references in its



(fig.160)  
**ALCOHOL  
FACTORY**  
Carrickmacross  
(1935-8)

This factory is a rare example of modern movement architecture in County Monaghan, and was designed by the Dutch architect J.D. Postma.



(fig.161)  
**SCOIL MHUIRE**  
Tullyree  
Glaslough  
(1959)

This school building near Glaslough typifies the state's approach to educational provision in a neat and practical design that demonstrates the pleasing results possible with a conservative approach.



(fig.162)  
**SAINT DAVNET'S HOSPITAL**  
Armagh Road  
Monaghan  
(1937-42)

Saint Davnet's Hospital has some notable twentieth-century additions by Cormac MacLynn.



(fig.163)  
**W.S. BLACK**  
Mill Street  
Monaghan  
(c. 1830, with later shopfront)

Black's premises in Monaghan town has a vitreolite fascia of about 1950 over a more recent limestone front.

massing, and in the stylised treatment of classical details (fig. 162). The typically streamlined qualities of the Art-Deco style was noticeably popular for commercial architecture and a modish, if modest, display of this spare

aesthetic is represented on the W.S. Black chemist's shop in Monaghan, with its sleek black vitreolite nameboard elegantly wrapping around the building with clean chrome lettering (fig. 163).



(fig.164)  
**CHURCH OF OUR MOTHER OF  
 MERCY**  
 Edenamo  
 Inishkeen  
 (1974)

The influence of the Swiss architect, Le Corbusier, is clearly evident in the Catholic church at Inishkeen, designed by Carr, Sweeney and O'Farrell, but the use of uPVC, perspex and laminated timber all reflect novel materials of the period.



After 1950 new church commissions continued to provide scope for ambition and occasionally for creativity. At Inishkeen, the Church of Our Mother of Mercy (1974) by Carr, Sweeney and O'Farrell breaks entirely with all typical conventions in a design inspired by Le Corbusier's iconic 1954 church at Ronchamps in France. Devised with a daring, spiralled plan that seems perfectly adapted for its rural drumlin setting, its form allows the building to ascend in graceful lines into a three-storey bell tower set behind the altar (fig. 164).



**CHURCH OF OUR MOTHER OF  
 MERCY**

The free-flowing laminated timber beams animate the roof while long perspex roof-lights above them atmospherically illuminate the sanctuary.



CHURCH OF OUR MOTHER OF MERCY  
Detail of the exterior



(fig. 165)

### CLONES LIBRARY

'98 Avenue

Clones

(2008)

The new library building in Clones displays more recent echoes of the ideas of Le Corbusier and is a dramatic addition to the town's building stock.

Half a century after his death, architects continue to be influenced by Le Corbusier, as witnessed at the start of the new millennium with the Clones Library by Keith Williams Architects of London, opened in 2008. It is a stark work that adopts Le Corbusier's angular purity of form, show-stopping suspension of façades and open plans; all this might rightly

be considered old-fashioned now but here in its newness it still has the power to impress (fig. 165). The effect is enhanced because the building is an architectural outsider within the traditional weave of its deeply historic environment, set apart on the periphery, literally turning its back on the rich architectural traditions of the past.

## Conclusion

It is a human instinct to adapt, and buildings attest to that fact. In this varied and at times challenging landscape the inhabitants of Monaghan have over the centuries responded well to local conditions, using the resources available to provide for their basic need for shelter and to pursue their livelihoods. The evolving building traditions have accrued a valuable architectural heritage in which the technical, artistic, cultural and historical facets of society are all well represented. It is an inheritance that is recognised as worth cherishing for our own descendants.

The challenge of balancing the needs of the present with those of the future lies at the heart of sustainability. For most of the twentieth century the population of County Monaghan fell consistently, but from the mid-1990s to 2011 it increased by about 25 percent; although still only at the level of the 1930s and just a third of its size in 1841, it does constitute very concentrated demographic growth and,

coinciding with fast-paced economic growth, its affects have been transforming. Once again building has provided the strongest indicator of change, with new developments radically altering the complexion of towns and the countryside over a very short period. As we look to the future it is important that we recognise the fundamental qualities of the built heritage that surrounds us, and find within it the many lessons that it has to offer. Included amongst the significant assets we possess are the quality and diversity of our historic buildings and other features of the manmade environment, urban and rural. This heritage offers vital evidence for the successes of human endeavour, demonstrating its capacity to enrich our lives and our environment. Sustained efforts to conserve and to continue to improve on the great building and craft traditions of the past will ensure that the built heritage of Monaghan remains a worthy legacy for the future.



BESMOUNT HOUSE  
Detail of the tower

## Further Reading

- Bardon, Jonathan  
*A History of Ulster*  
(Belfast, 1992)
- Bence-Jones, Mark  
*A Guide to the Country Houses of Ireland*  
(London, 1988)
- Brett, Charles E. B.  
*Court Houses and Market Houses of the Province of Ulster*  
(Belfast, 1973)
- Coote, Sir Charles  
*Statistical Survey of the County of Monaghan*  
(Dublin, 1801)
- Deane, J.A.K.  
*The Gate Lodges of Ulster: A Gazetteer*  
(Belfast, 1994)
- Brindley, Anna L.  
*Archaeological Inventory of County Monaghan*  
(Dublin, 1986)
- Brown, Lindsay T.  
*Shepherding the Monaghan Flock: The Story of First Monaghan Presbyterian Church, 1697-1997*  
(Monaghan, 1997)
- Collins, Peter  
*County Monaghan Sources in the Public Record Office of Northern Ireland*  
(Belfast, 1998)
- Delaney, Ruth  
*A Celebration of 250 years of Ireland's Inland Waterways*  
(Belfast, 1992)
- Duffy, Patrick J.  
*Landscapes of South Ulster: A Parish Atlas of the Diocese of Clogher*  
(Belfast, 1993)
- Gould, Michael H. Gould  
*The Workhouses of Ulster*  
(Belfast, 1983)
- Griffin, Eltin (ed.)  
*A Cathedral Renewed: St Macartan's, Monaghan*  
(Blackrock, 1998)
- James, Kevin J.  
*Handloom Weavers in Ulster's Linen Industry 1815-1914*  
(Dublin, 2007)
- Johnston, Jack (ed.)  
*Monaghan: Studies in Local History*  
(Monaghan, n.d.)
- Kirkpatrick, Lawrence  
*Presbyterians in Ireland, An illustrated History*  
(Belfast, 2006)
- Livingstone, Peadar  
*The Monaghan Story*  
(Monaghan, 1980)
- McCutcheon, W.A.  
*The Industrial Archaeology of Northern Ireland*  
(Belfast, 1980)
- McMahon, Theo  
*Old Monaghan*  
(Monaghan, 1995, revised 2002)
- Mulligan, Kevin V.  
*South Ulster: the counties of Armagh, Cavan and Monaghan*  
(London, 2013)
- Rossmore, Lord  
*Things I could Tell*  
(London, 1912)
- Rushe, Denis Carolan  
*Historical Sketches of Monaghan*  
(Dublin, 1895)
- Rushe, Denis Carolan  
*Monaghan in the Eighteenth Century*  
(Dundalk, 1916)
- Sheehy, Jeanne  
*J.J. McCarthy and the Gothic Revival in Ireland*  
(Belfast, 1977)
- Shirley, Evelyn Philip  
*A History of the County of Monaghan*  
(London, 1879)
- Ulster Architectural Heritage Society  
*List of Historic Buildings, Groups of Buildings, Area of Architectural Importance in the Town of Monaghan*  
(Belfast, 1970)



# Registration Numbers

The structures mentioned in the text are listed below. Further information on each structure may be found on the website: [www.buildingsofireland.ie](http://www.buildingsofireland.ie) and searching by the Registration Number. The structures below are listed by page number. Please note that most of the structures included in this book are privately owned and are not open to the public. However, structures marked with an asterisk (\*) which include public buildings, museums, churches, railway stations and commercial properties are normally accessible.

05	St Patrick's Church* Ardragh Reg. 41402727	18	Dawson Grove Dawson Grove Demesne Reg. 41402220	28	Craig's Castle Derryvally Reg. 41401828	38	First Presbyterian Church* Derryvally Reg. 41401827
07	Kilcrow Rectory Kilcrow Reg. 41402213	19	Anketell Grove Gortmoney Reg. 41400610	28	Derryolam Glebe Derryolam Reg. 41310001	39	Rockcorry Methodist Church* Boyher Reg. 41306003
08	Lisnadarragh wedge tomb Lisnadarragh Not included in survey	20	Christ Church* Aghnamullan Reg. 41400737	29	Kilcorran House Kilcorran Reg. 41400805	40	Inishkeen Bridge* Inishkeen Glebe Reg. 41309007
09	Crannóg Kilcorran Not included in survey	20	St John's Church* Dawson Grove Demesne Reg. 41402306	29	Carnaveagh House Carnaveagh Reg. 41402409	40	New Bridge* Aghafad/Tullyraine Reg. 41402217
09	Clones round tower Clones Not included in survey	21	St Salvator's Church* Glaslough Reg. 41301022	30	Aviemore 6 Hill Street, Monaghan Reg. 41303085	42	Ulster Canal lock* Templetate Reg. 41401016
09	Clones High Cross* The Diamond, Clones Reg. 41304037	22	St Finnbar's Church* Main Street, Carrickmacross Reg. 41310063	31	Laurel Lodge 7 Hill Street, Monaghan Reg. 41303083	42	Piper's Bridge* Killeef Reg. 41401002
11	Magheross Old Church* Magheross Rd, Carrickmacross Reg. 41310080	22	Christ Church* Church Street, Ballybay Reg. 41307037	32	Main Street, Carrickmacross* Reg. 41310016	42	Ulster Canal lock Killykeeragh Reg. 41401249
13	Maghernacloy Castle Maghernacloy Reg. 41403420	23	St Cillian's Church* Templetate Reg. 41401009	33	Monaghan Market House* Market Street, Monaghan Reg. 41303099	43	Inishkeen Mills Drumass Reg. 41309017
14	Windmill Aghafad Reg. 41403140	24	Dungillick House Dungillick Reg. 41400311	34	Dawson Mausoleum Black Island Reg. 41402308	43	Tullygillen Mill Tullyard Reg. 41401318
14	Corcullioncrew Mill Corcullioncrew Reg. 41402516	25	Killybressal Reg. 41400310	35	Dawson Column* Dawson Grove Demesne Reg. 41402302	44	Corwillin Mill Corwillin Reg. 41402317
15	Hilton Park Hilton Demesne Reg. 41401620	26	Greaghlonge Reg. 41403015	35	Freame Mount Freame Mount Demesne Reg. 41402215	45	Mullan Reg. 41400406-13
18	Hilton Park (outbuildings) Hilton Demesne Reg. 41401621	27	Will Ville Aghananimy Reg. 41400983	36	Latlorcan Cemetery chapel* Aghananimy Reg. 41400977	45	Mullan Reg. 41400415-19
		27	Lisdoogan Tullycroman Reg. 41400931	37	Cahans Presbyterian Church* Lisnaveane Reg. 41401809	46	Creevelands Creeve Reg. 41402402

- |    |   |    |   |    |  |       |   |
|----|---|----|---|----|--|-------|---|
| 47 | Drumbreen Cottage<br>Drumbreen<br>Reg. 41401834                             | 59 | St Tighearnach's Church*<br>The Diamond, Clones<br>Reg. 41304032            | 69 | Carrickmacross Market Toll<br>House<br>Market Square/Main Street,<br>Carrickmacross<br>Reg. 41310008       | 76    | McEneaney's<br>5 Parnell Street, Carrickmacross<br>Reg. 41310020                      |
| 48 | Cloncallick House<br>Cloncallick<br>Reg. 41401607                           | 60 | Newbliss Church of Ireland<br>Church*<br>Lisalea<br>Reg. 41305018           | 69 | Carrickmacross Market House*<br>Market Square/Main Street,<br>Carrickmacross<br>Reg. 41310009              | 76    | Matthew's*<br>The Diamond, Clones<br>Reg. 41304038                                    |
| 48 | Loughoony House<br>Loughoony<br>Reg. 41401203                               | 61 | St Macartan's College*<br>Mullamurphy<br>Reg. 41302003                      | 70 | The Diamond, Clones<br>Reg. 41304044   | 77    | Tullyrain<br>Reg. 41402718  |
| 49 | Glynch House<br>Glinch<br>Reg. 41305005                                     | 62 | Cassandra Hand Centre*<br>Ball Alley, Clones<br>Reg. 41303058               | 70 | The Diamond, Clones<br>Reg. 41304045   | 77    | W. Sloan<br>Rakeeragh<br>Reg. 41401820  |
| 49 | Thornhill House<br>Thornhill<br>Reg. 41401205                               | 63 | The Gothic Lodge (gateway)*<br>Mullyjordan<br>Reg. 41301010                 | 70 | Ballybay Civic Centre*<br>Upper Main Street<br>Reg. 41307032   | 78    | Hall's Shop*<br>Shanco<br>Reg. 41401246   |
| 50 | Scarvy House<br>Scarvy<br>Reg. 41401708                                     | 63 | The Gothic Lodge (lodge)<br>Mullyjordan<br>Reg. 41310009                    | 71 | Carrickmacross Workhouse*<br>Shercock Road, Carrickmacross<br>Reg. 41310002                                | 78    | John Anderson<br>Drum<br>Reg. 41402206  |
| 51 | Monaghan Courthouse*<br>Church Square, Monaghan<br>Reg. 41303123            | 64 | Lough Fea House<br>Dooahatty<br>Reg. 41403126                               | 71 | Griffith Almshouses<br>Boyher<br>Reg. 41306014-017   | 79-80 | St Macartan's Cathedral*<br>Dublin Road, Monaghan<br>Reg.                             |
| 52 | Clones Courthouse*<br>McCurtain Street, Clones<br>Reg. 41304062             | 65 | Dartrey House<br>Dawson Grove Demesne<br>Reg. 41402341                      | 72 | Blayne Almshouses<br>Carrickmacross Road,<br>Castleblayney<br>Reg. 41308069-75                             | 81    | St Macartan's Cathedral (gates)*<br>Dublin Road, Monaghan<br>Reg. 41303171            |
| 52 | Carrickmacross Courthouse*<br>Market Square, Castleblayney<br>Reg. 41310005 | 65 | Dartrey House gate lodge<br>Dawson Grove Demesne<br>Reg. 41402212           | 72 | Cadwallader Davis Cross*<br>Carrickmacross Road,<br>Castleblayney<br>Reg. 41308074                         | 82    | St Joseph's Church*<br>O'Neill Street, Carrickmacross<br>Reg. 41310034                |
| 53 | SS Peter and Paul Church*<br>Knocknacran East<br>Reg. 41403009              | 65 | Lake Lodge<br>Losset<br>Reg. 41403132                                       | 73 | St Davnet's Hospital<br>Armagh Road, Monaghan<br>Reg. 41303050   | 83    | Church of the Sacred Heart*<br>Church Hill, Clones<br>Reg. 41304003                   |
| 53 | St Mary's Church*<br>Lisdoonan<br>Reg. 41402809                             | 66 | Losset School<br>Losset<br>Reg. 41403133                                    | 73 | Chief Medical Superintendent's<br>House<br>St Davnet's Hospital, Armagh<br>Road, Monaghan<br>Reg. 41303043 | 84    | St Laeban's Church*<br>Killeevan Glebe<br>Reg. 41401243                               |
| 54 | Holy Trinity Church*<br>Carsan<br>Reg. 41402301                             | 66 | Derrylavan House and mill<br>Derrylavan<br>Reg. 41403119-20                 | 74 | Bank of Ireland*<br>Main Street, Carrickmacross<br>Reg. 41310010   | 85    | Christ Church*<br>Aghnamullan<br>Reg. 41402325  |
| 55 | St Patrick's Church*<br>Carrickashedoge<br>Reg. 41403403                    | 67 | Castleblayney Market House<br>Market Square, Castleblayney<br>Reg. 41308026 | 74 | Ulster Bank*<br>Main Street, Carrickmacross<br>Reg. 41310037   | 85    | St Finnbar's Church*<br>Main Street, Carrickmacross<br>Reg. 41310063                  |
| 55 | Church of the Sacred Heart*<br>Aghmakerr<br>Reg. 41402420                   | 67 | Ballybay Market House<br>Lower Main Street, Ballybay<br>Reg. 41307035       | 75 | Bank of Ireland*<br>Church Square, Monaghan<br>Reg. 41303118   | 86    | St James's Church*<br>Rockcorry<br>Reg. 41306018                                      |
| 56 | St Mary's Church*<br>Dublin Road, Castleblayney<br>Reg. 41308068            | 68 | Clones Market House<br>The Diamond, Clones<br>Reg. 41304053                 | 75 | Bank of Ireland*<br>The Diamond, Clones<br>Reg. 41304052   | 87    | St Laeban's Church*<br>Monaghan Street, Clones<br>Reg. 41304041                       |
| 57 | St Molua's Church*<br>Camaghy<br>Reg. 41403301                              | 69 | Newbliss Market House<br>Main Street, Newbliss<br>Reg. 41305012             | 76 | Westenra Arms Hotel*<br>The Diamond, Monaghan<br>Reg. 41303110   | 87    | Glennan Presbyterian Church*<br>Letloonigan<br>Reg. 41400705                          |
| 58 | St Patrick's Church*<br>Church Square, Monaghan<br>Reg. 41303125            |    |   |    |  | 88    | Monaghan First Presbyterian<br>Church*<br>Old Cross Square, Monaghan<br>Reg. 41303137 |

89 Dawson Memorial* Church Square, Monaghan Reg. 41303132	102 Laragh Reg. 41402811	113 Catholic Hall* O'Neill Street, Carrickmacross Reg. 41310035	122 St Davnet's Hospital Armagh Road, Monaghan Reg. 41303045
89 Rossmore Memorial* The Diamond, Monaghan Reg. 41303115	103 Garlegobban Reg. 41403114	114 Clones Post Office The Diamond, Clones Reg. 41303036	122 W.S. Black* Mill Street, Monaghan Reg. 41303120
91-1 Bessmount Park Drumrutagh Reg. 41400935	104 St Joseph's Terrace, Carrickmacross Reg. 41310047-55	114 Bank of Ireland* Main Street Upper, Ballybay Reg. 41307023	123-4 Church of Our Mother of Mercy* Edenamo Reg. 41400902
92 Annaghamakerrig House Mullaghmore Reg. 41401724	105 Island Bridge Dawson Grove Demesne/Black Island Reg. 41402307	115 Crystalbrook Monantin Reg. 41401818	125 Clones Library* '98 Street, Clones Not included in survey
92 Annaghamakerrig Estate Houses Crappagh Reg. 41401716-19	105 Hilton Park (horse walk) Hilton Demesne Reg. 41401621	116 The Diamond, Clones Reg. 41384029-31	
92 Hope Castle Market Square, Castleblayney Reg. 41308065	106 Castle Leslie (farmyard) Kiltybegs Reg. 41301012	117 Cara Street, Clones* Reg. 41304057	
93 Hilton Park Hilton Demesne Reg. 41401620	107 St Peter's Church Laragh Reg. 41402801	117 Clones Railway Station Church Hill, Clones Reg. 41304005	
96 Castle Leslie Glaslough Reg. 41301017	108 Glennan School House Glennan Reg. 41400703	117 Mullaghtishaughlin Reg. 41400909	
96 Boathouse Glaslough Reg. 41301063	108 Sulis Holistic Centre Castle Street, Carrickmacross Reg. 41310061	118 St Michael's Church* Annyalla Reg. 41401904	
96 Castle Leslie (west gates) Drumbanagher Reg. 41301014	109 St Louis Convent Lake View, Monaghan Reg. 41303156	118 James Rice Memorial* Leitrim Reg. 41401013	
96 Castle Leslie (lodges) Glaslough Reg. 41301033-34	109 Model National School North Road, Monaghan Reg. 41303059	119 St Enda's Hall Derryveagh Reg. 41300306	
97 Leslie Memorial* Main Street, Glaslough Reg. 41301049	110 Johnston and Madden Memorial Hall North Road, Monaghan Reg. 41303073	119 Scotstown Road, Monaghan Reg. 41303008	
98 Rossmore Mausoleum Tullyard Reg. 41401312	110 Aughnamullen Orange Hall Aghnamullan Reg. 41402328	120 Castleshane Castleshane Demesne Reg. 41401023	
99 Monaghan Railway Station North Road, Monaghan Reg. 41303035	110 Masonic Hall Cara Street, Clones Reg. 41304060	120 St Mary's Church* Drumdesco Reg. 41400906	
100 Glaslough Railway Station Tullyree Reg. 41301058	111 Lisatillister Reg. 41403016	121 St Macartan's College Mullamurphy Reg. 41302014	
100 Tullyhumphry* Reg. 41401624	111 Corlea/Ballaghneagearn Reg. 41303017	122 Alcohol Factory Carrickmacross Not included in survey	
101 Drumnolan/Telaydan/Glaslough* Reg. 41301001	112 St Davnet's Hospital (chapels) Armagh Road, Monaghan Reg. 41303052-53	122 Scoil Mhuire Tullyree Reg. 41300712	

# Acknowledgments

## **Heritage Policy and Architectural Protection**

*Principal Architectural Advisor:* Martin Colreavy

## **NIAH**

*Senior Architectural Advisor* William Cumming

*Architectural Heritage Officer* Barry O'Reilly

*GIS Technicians* Deborah Lawlor, Nadia

Corrigan, Cian O'Connor

*NIAH Staff* Mildred Dunne, Damian Murphy,

T.J. O'Meara, Jane Wales

*Admin Support* John Knightly

*The NIAH gratefully acknowledges the following in the preparation of this Introduction.*

## **Introduction**

*Writer* Kevin V. Mulligan

*Editor* Barry O'Reilly, William Cumming

*Copy Editor* Lucy Freeman

*Photography* Shannon Images

*Designed by* 2b Creative

*Printed by* Hudson Killeen

*The NIAH gratefully acknowledges the following in the preparation of the Monaghan County Survey:*

## **Survey Fieldwork**

*Towns survey:* John Cronin and Associates

(John Cronin, Eamonn Hunter, Eimear

O'Connell, Martin McGonigle, Andrew

McMaster, Kate Robb)

*Rural survey:* Built Heritage Collective (Eilise

McGuane, Rosaleen Crushell, Edel Barry,

Natalie de Róiste, Maria Elena Turk)

*The NIAH would like to thank all those who allowed access to their property for the purposes of the Monaghan Architectural Survey and subsequent photography.*

We wish to acknowledge the assistance of Kevin Mulligan, architectural historian, Shirley Clerkin, Heritage Officer, Monaghan County Council, Theresa Loftus, Monaghan County Museum, the Irish Architectural Archive, the National Library of Ireland, the National Photographic Archive, and Con Brogan and the staff of the Photographic Unit of the DAHG.

## **Sources of Illustrations**

Original photography by Shannon Images unless otherwise indicated. Ownership of archival images is individually acknowledged. The NIAH has made every effort to source and acknowledge the owners of all archival illustrations included in this Introduction. The NIAH apologises for any omission made, and would be happy to include acknowledgement in future issues of this Introduction.

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

ISBN: 978-1-4064-2624-3

© Government of Ireland 2013