



# Art and Architecture of Ireland

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## Lesson activities for first year Junior Certificate History, *Art and Architecture of Ireland*

### Volume I: Medieval c.400-c.1600

Chapter and page number	Curriculum area	Activity description
Ch.2, p.39	Iron Age/Celts - art	Illustrations, <b>La Tène motifs</b>  These illustrations could be copied by students studying Celtic Art; see also La Tène motifs on p. 41.
Ch.5, p.340-41	Iron Age/Celts - housing The work of the archaeologist	Text, <b>Deer Park farms</b>  This essay contains a description of the results of an archaeological investigation of a 7th and 8th century settlement at Deer Park farms, Co. Antrim. This account is particularly useful for the first year history classroom as it contains details of how an archaeological investigation was used to provide information on the date of the site, the type of dwellings found there and the artefacts recovered. Could be used as a case study for the work of the archaeologist.
Ch.7, p.415	Iron Age/Celts - metalwork	Image and text, <b>Tara Brooch</b>  Students carrying out project work on the topic of metalwork during the Iron Age might use the information included here about the discovery of the Tara Brooch and its design.
Ch.2, p.70	Early Christian Ireland - manuscripts	Image, <b>Madonna and Child from the <i>Book of Kells</i></b>  Students could be asked to describe what they see in the image. Can they identify the religious icons depicted in the image? Give some evidence to show that the monks who completed this manuscript in the 8th/9th centuries were skilled artists.
Ch.2, p.70	Early Christian Ireland - manuscripts	Image, <b>St. Kevin from <i>Topographia Hibernica</i></b>  Students examining the monastery at Glendalough as part of their study of Early Christian Ireland might find this image useful. Students could be asked to describe the image. Explain to students how St. Kevin was traditionally depicted holding a blackbird.

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Ch.3, p.131	Early Christian Ireland - metalwork	<p>Image, <b>Detail of the rim of the Derrynaflan Paten</b></p> <p>Students could be asked to describe the object and to try to identify the materials used. The materials used to make this object included polished silver, gold filigree and gem stones. What does this tell us about Early Christian Ireland? The Derrynaflan Paten along with other beautiful objects for celebrating mass, were found in Co. Tipperary in 1980 at the site of an early Irish abbey. What does the discovery of these objects tell the historian about life in Early Christian Ireland?</p> <p>Similar use of precious metals in religious objects are shown on p.111 (St. Patrick's Bell Shrine), p.112 (Tara Brooch), p.113 (handle of the Ardagh chalice).</p>
Ch.4	Early Christian Ireland - the monastery	<p>This chapter contains descriptions of various <b>Early Christian monasteries in Ireland</b>. First year history students studying Early Christian Ireland could undertake group projects on different monasteries in Early Christian Ireland and use <i>Art and Architecture of Ireland Volume 1</i> as source material:</p> <ul style="list-style-type: none"> <li>• Clonmacnoise, p.126</li> <li>• Glendalough, p.128</li> <li>• Iona, Argyll and Bute (Scotland), p.130</li> <li>• Kells, p.131</li> <li>• Skellig Michael, p.133</li> </ul>
Ch.4, p.139	Early Christian Ireland - the monastery	<p>Text and image, <b>Gallarus Oratory, Co. Kerry</b></p> <p>Students could identify the technique of corbelling, which they should be familiar with from their study of Neolithic Ireland. Ask students what they find unusual about the design of the church. Why have so few stone churches of this type survived (locate answer in text)?</p>
Ch.4, p.141-2	Early Christian Ireland - the monastery	<p>Text on <b>Round Towers</b> and image of the <b>round tower at Glendalough</b>.</p> <p>According to the essay, round towers were originally known as <i>cloigtheach</i> or bell towers. What do you think the round towers were originally used for? For what other purposes was the round tower later used for?</p>

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Ch.4	Early Christian Ireland - high crosses	<p>This chapter is illustrated with images of <b>high crosses</b> from many counties in Ireland. These images may capture the interest of students living in these particular counties and can be examined as primary sources:</p> <ul style="list-style-type: none"> <li>• Clonmacnoise, Co. Offaly (p.144)</li> <li>• Dromiskin, Co. Louth (p.144)</li> <li>• Moone, Co. Kildare (p.145, p.150)</li> <li>• Dysert O’Dea, Co. Clare (p.145)</li> <li>• Ahenny, Co. Tipperary (p.148)</li> <li>• Castledermot, Co. Kildare (p.149)</li> <li>• Bray, Co. Wicklow (p.149)</li> <li>• Arboe, Co. Tyrone (p.151)</li> <li>• Monasterboice, Co. Louth (p.152)</li> <li>• Termonfeckin, Co. Louth (p.152)</li> <li>• Drumcliffe, Co. Sligo (p.154)</li> <li>• Tuam, Co. Galway (p.155)</li> <li>• Glendalough, Co. Wicklow (p.156)</li> <li>• Kilfenora, Co. Clare (p.156)</li> <li>• Cashel, Co. Tipperary (p.157)</li> <li>• Devenish, Co. Fermanagh (p.158)</li> </ul>
Ch.5, p.238-40	Early Christian Ireland - manuscripts	<p>Text and images, <b>Book of Kells</b>            Students carrying out project work on the topic Early Christian Ireland might use the information included here on the origins of the manuscript, its production and its purpose.</p>
Ch. 5, p.261	Early Christian Ireland - metalwork	<p>Text and image, <b>Ardagh Chalice</b>            Students carrying out project work on the topic Early Christian Ireland might use the information included here on the discovery of the chalice and a description of how it was made.</p>
Ch.5, p.262-5	Early Christian Ireland - metalwork	<p>Text and image, <b>Derrynaflan hoard</b>            Students carrying out project work on the topic Early Christian Ireland might use the information included here on the discovery of the hoard and descriptions of the different artefacts in the collection.</p>

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Ch.2, p.47-8	Middle Ages - architecture	<p>Text and images, <b>Romanesque architecture</b></p> <p>Students could identify Romanesque-style features in the images of the <b>Nun's Church at Clonmacnoise</b>, the church at <b>Ardmore, Co. Waterford</b> and the cathedral at <b>Clonfert, Co. Galway</b>. Similarly, Gothic-style features could be identified in the images of <b>St. Mary's Cathedral, Tuam, Co. Galway</b> and <b>Quin Friary, Co. Clare</b>. The images of medieval doorways on p.98 (chapter 2) could be used to illustrate how the Romanesque and Gothic styles developed during the Middle Ages.</p>
Ch.3, p.87	Middle Ages - leisure activities	<p><b>Timber gaming board from Ballinderry, Co. Meath, 10th century</b></p> <p>Students could be shown this image without a caption and try to guess what the object was used for. What material is this object made from? What type of person do you think would have owned such an object? What does this object tell the historian about leisure activities in medieval Ireland?</p>

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Ch.4	Middle Ages - the monastery	<p>This chapter contains descriptions of many <b>medieval abbeys</b> located around Ireland. These descriptions could provide material for local studies in the first year history classroom.</p> <ul style="list-style-type: none"> <li>• Augustinian - Monaincha, Co. Tipperary (p.190)</li> <li>• Augustinian - St. Saviour's Priory, Glendalough, Co. Wicklow (p.191)</li> <li>• Augustinian - St. Patrick's Purgatory, Lough Derg, Co. Donegal (p.191)</li> <li>• Augustinian - Kells-in-Ossory Priory, Co. Kilkenny (p.192)</li> <li>• Augustinian - Athassel, Co. Tipperary (p.193)</li> <li>• Augustinian - Clontuskert Priory, Co. Galway (p.194)</li> <li>• Cistercian - Mellifont Abbey, Co. Louth (p.198)</li> <li>• Cistercian - Jerpoint Abbey, Co. Kilkenny (p.199)</li> <li>• Cistercian - Boyle Abbey, Co. Roscommon (p.201)</li> <li>• Cistercian - Grey Abbey, Co. Down (p.201)</li> <li>• Cistercian - Corcomroe Abbey, Co. Clare (p.202)</li> <li>• Cistercian - Abbeyknockmoy, Co. Galway (p.203)</li> <li>• Cistercian - Holycross Abbey, Co. Tipperary (p.204)</li> <li>• Franciscan - Adare Franciscan Friary, Co. Limerick (p.209)</li> <li>• Franciscan - Askeaton Friary, Co. Limerick (p.210)</li> <li>• Franciscan - Moyne Friary, Co. Mayo (p.211)</li> <li>• Franciscan - Rosserk Friary, Co. Mayo (p.211)</li> <li>• Dominican - Athenny Friary, Co. Galway (p.215)</li> <li>• Dominican - Sligo Friary, Co. Sligo (p.217)</li> </ul> <p>The Cistercian monastery <b>Jerpoint Abbey, Co. Kilkenny</b> is particularly well-illustrated. Teachers could use the image on p.199 to identify monastery buildings such as the church and the cloisters and to identify the different styles of architecture present in the complex of buildings.</p>
Ch.6, p.328	Middle Ages - the castle	<p>Image, <b>motte and bailey and ringfort at Shanid, Co. Limerick</b></p> <p>Students could be asked to identify both the motte and bailey castle and the ring fort in the image. Ask students to identify features of the motte and bailey castle, such as the motte, the bailey and the keep. Students could also identify the features of the ringfort, such as the enclosure and ditches. Students could speculate as to why there was a ring fort located in close proximity to the castle.</p> <p>There is also an image of a motte at Clonard, Co. Meath on p.335.</p>

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Ch.6	Middle Ages - the castle	<p>This chapter contains descriptions of many <b>medieval castles</b> located around Ireland. These descriptions could provide material for local studies in the first year history classroom.</p> <ul style="list-style-type: none"> <li>• Trim Castle, Co. Meath (p.345)</li> <li>• Carrickfergus Castle, Co. Antrim (p.346)</li> <li>• Dublin Castle, Dublin (p.346)</li> <li>• Dunamase Castle, Co. Laois (p.348)</li> <li>• Limerick Castle, Limerick (p.349)</li> <li>• Roscommon Castle, Co. Roscommon (p.350)</li> <li>• Ballintober Castle, Co. Roscommon (p.351)</li> </ul>
Ch.6	Middle Ages - the castle	<p>This chapter contains descriptions of many <b>medieval tower houses</b> located around Ireland. These descriptions could provide material for local studies in the first year history classroom.</p> <ul style="list-style-type: none"> <li>• Bunratty Castle, Co. Clare (p.357)</li> <li>• Blarney Castle, Co. Cork (p.358)</li> <li>• Dunsoghly Castle, Co. Dublin (p.359)</li> <li>• Clara Castle, Co. Kilkenny (p.359)</li> </ul>
Ch.6, p.367, p.373 and p. 378	Middle Ages - the town	<p>Map of <b>Kilmallock [Co. Limerick], showing a typical Anglo-Norman street plan</b>  Image of <b>Blossom's Gate, Kilmallock, Co. Limerick</b>  Painting, <b>G. Mulvaney, View of Kilmallock, early 1800s</b></p> <p>Students studying the medieval town could use these images to identify different urban features. Using the map students could identify housing and important buildings such as the church. Is there any evidence in the map to suggest that the town was self-sufficient? Can you identify the system of farming used by the townspeople?</p> <p>For Blossom's Gate, students could identify the purpose the gatehouse. What defensive features can be identified?</p> <p>Although 'View of Kilmallock' dates from the early 19th century, medieval features of the town can be identified such as John's Castle and merchants' housing. This painting might prompt a class discussion of the purpose of the castle in the town. How would it have made the townspeople feel more secure living in Kilmallock? What do the merchants' houses tell us about the wealth of some of the people living in the town?</p>

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Ch.7, p.450	Middles Ages - the town	Text and image, <b>Waterford Charter Roll</b>  <i>Volume I</i> contains a number of illustrations throughout from <i>Waterford Charter Roll</i> , a collection of charters and trading rights for Waterford city. The images and text here might be useful for students learning how the medieval town was governed. Image 527 (p.455) for example, shows the mayor of Waterford presenting a sword and a key to the city to the king.
Ch.7, p.396	Middle Ages - life of the lord Middle Ages - life of the knight	Image, <b>Seán mac Oliverus Burke, 1570s</b> This portrait of the Anglo-Norman lord, Sir John Burke (or Seán MacOliverus) of the Burke family of Connacht. Burke is depicted on horseback. Students could be asked to identify how the weapons used by the lord/knight in battle based on the evidence in this picture. They could also identify the measures taken by the lord/knight to defend himself.

## Volume II: Painting, 1600-1900

Chapter and page number	Curriculum area	Activity description
Ch.4, p.115	Middle Ages - Normans in Ireland	Painting, <b>Daniel Maclise, The Marriage of Strongbow and Aoife, c.1854</b>  It should be emphasised to students that this painting of the marriage of Strongbow and Aoife was done approximately 700 years after the marriage took place in 1170.  Ask students to describe what they see happening in this image. Describe the clothing worn by Strongbow and his knights. Do you think the artist was in favour or against the marriage of Strongbow and Aoife? What message do you get about the impact of the arrival of the Normans in Ireland in the 12th century?



## Lesson activities for second year Junior Certificate History, *Art and Architecture of Ireland*

### Volume I: Medieval c.400-c.1600

Chapter and page number	Curriculum area	Activity description
Ch.6, p.388	Plantations - Laois/Offaly Plantation	<b>Detail of Maryborough Fort (now Portlaoise, Co. Laois)</b>  This illustration could be shown to students as evidence of the Laois-Offaly Plantation. Why did settlers from England need to build a fort at the new town of Maryborough? From which Irish families were they seeking to defend themselves against? Based on the evidence of this drawing, are you surprised that not many settlers came to Ireland from England during the Laois-Offaly plantation?
Ch.6, p.391	Plantations - Munster	<b>Anon. Elizabethan map of Ireland, late 16th century</b>  Inform students that this map was produced during the era of Queen Elizabeth I and the Munster Plantation. Why would a map like this have been produced at this time? What does it tell us about the extent of British knowledge of Ireland in the 1500s? Which areas are the most accurately mapped? Which areas are the least accurately mapped?
Ch. 6, p.392	Plantations - Ulster	<b>F. Jobson, Map of Ulster, 1590</b>  Inform students that this map was produced during the era of James I and the Ulster Plantation. Why would a map like this have been produced at this time? Was British knowledge of the province of Ulster accurate? Students might be able to identify the different names of the counties printed on the map. For example Donegal is referred to as 'Terconnel'.

**Lesson activities for second year Junior Certificate History, *Art and Architecture of Ireland***

**Volume II: Painting 1600-1900**

<b>Chapter and page number</b>	<b>Curriculum area</b>	<b>Activity description</b>
Ch.3, p.102	Famine in Ireland	<p><b>Alfred Downing Fripp, <i>Interior of a Fisherman's Cabin, Galway, 1844</i></b></p> <p>This watercolour painting of a fisherman's cabin which dates from just before the outbreak of potato blight and subsequent famine in Ireland was done by a British artist, Alfred Fripp. Students could be asked to describe the interior of the cabin. What furniture did the family have? What evidence is there in the cabin to show that the owner was a fisherman? What does this image tell us about life in rural Ireland in the 19th century?</p>
Ch.3, p.103	Famine in Ireland	<p>Painting, <b>Daniel MacDonald, <i>The Discovery of the Potato Blight</i></b></p> <p>This painting shows a family discovering that their crop of potatoes has been infected by potato blight. Ask students to describe what they see happening in the painting. How does the artist show sympathy for the family depicted in the painting?</p>

## Lesson activities for third year Junior Certificate History, *Art and Architecture of Ireland*

### Volume IV: Architecture 1600-2000

Chapter and page number	Curriculum area	Activity description
Ch.1, p.33	Social history of Ireland in the 20th century: changes in urban Ireland	Image, <b>Crampton builders, Crumlin Housing Estate, Dublin (mid-construction) 1936</b>  Students could be asked the following questions in relation to this image: What does this picture tell us about changes in urban housing in Dublin in the 1930s? How do these houses show an improved standard of living for working class people in Dublin in the 1930s? Are there any details in the photograph that tell us something about modes of transport in Dublin in the 1930s?
Ch.1, p.34	Social history of Ireland in the 20th century: changes in transport	Image, <b>Dublin Airport, Collinstown, Co. Dublin (mid-construction) Desmond FitzGerald, Office of Public Works, 1937–42, Robert Allen Photography</b>  How does this image illustrate changes in transport in Ireland over time? Students could describe the clothing worn by the builders to identify change in dress over time. Students could contrast Dublin airport as they might be familiar with today with Dublin airport in the 1940s.
Ch.4, p.168-9	Political developments in Ireland: Cumann na nGaedheal in government, 1923-32	Text and images, <b>Ardnacrusha - a case study</b>  Students could examine the advertisement promoting guided visits to the Shannon Scheme at Ardnacrusha. How does the illustration and text of the advertisement show that the Shannon Scheme was considered a major achievement for the Irish Free State?
Ch.10, p.491-3	Social history of Ireland in the 20th century: changes in leisure activities	Text and images, <b>Cinema</b>  Students could examine the images of different cinemas built in Ireland in the 20th century to discover how cinema has evolved as a leisure activity.

## Lesson activities for Leaving Certificate History, Early Modern Ireland (1492-1815), *Art and Architecture of Ireland*

### Volume I: Medieval c.400-c.1600

Chapter and page number	Curriculum area	Activity description
Ch.6, p.388	Reform and reformation in Tudor Ireland, 1494-1558	<b>Detail of Maryborough Fort (now Portlaoise, Co. Laois)</b>  This illustration could be shown to students as evidence of the Laois-Offaly Plantation. Why did settlers from England need to build a fort at the new town of Maryborough? From which Irish families were they seeking to defend themselves against? Based on the evidence of this drawing, are you surprised that not many settlers came to Ireland from England during the Laois-Offaly plantation?
Ch.6, p.391	Rebellion and conquest in Elizabethan Ireland, 1558-1603	<b>Anon. Elizabethan map of Ireland, late 16th century</b>  Inform students that this map was produced during the era of Queen Elizabeth I and the Munster Plantation. Why would a map like this have been produced at this time? What does it tell us about the extent of British knowledge of Ireland in the 1500s? Which areas are the most accurately mapped? Which areas are the least accurately mapped?
Ch. 6, p.392	Rebellion and conquest in Elizabethan Ireland, 1558-1603	<b>F. Jobson, Map of Ulster, 1590</b>  Inform students that this map was produced during the era of James I and the Ulster Plantation. Why would a map like this have been produced at this time? Was British knowledge of the province of Ulster accurate? Students might be able to identify the different names of the counties printed on the map. For example Donegal is referred to as 'Terconnel'.

## Lesson activities for Leaving Certificate History, Early Modern Ireland (1492-1815), *Art and Architecture of Ireland*

### Volume II: Painting 1600-1900

Chapter and page number	Curriculum area	Activity description
Introduction, p.1	Establishing a colonial ascendancy, 1660-1715	<p>Painting, <b>Jan Wyck, <i>The Battle of the Boyne, 1693</i></b></p> <p>This painting was done by an artist sympathetic to the Williamite side. Students could study the painting for evidence of the artist's bias. Students could examine the landscape as depicted in the image and identify whether or not the topography would have helped or hindered the Jacobite and Williamite armies.</p>
Ch.2, p.14-15	Establishing a colonial ascendancy, 1660-1715	<p>Text and painting, <b>Willem Wissing, <i>James Butler, first Duke of Ormond</i></b></p> <p>Painting of the first Duke of Ormond and text which describes the Duke of Ormond's role as a patron of the arts. This may be of interest to students studying the first Duke of Ormond as a key personality for the topic 'Establishing a colonial ascendancy, 1660-1715'.</p>
Ch.3, p.55	Rebellion and conquest in Elizabethan Ireland, 1558-1603	<p>Drawing, <b>Richard Bartlett, <i>Dungannon Castle and the stone chair at Tullaghoge, Co. Tyrone, c. 1602</i></b></p> <p>This drawing shows Dungannon Castle, burnt by Hugh O'Neill, 2nd Earl of Tyrone at the end of the Nine Years War. It also shows the stone chair that was the traditional site of inauguration for the O'Neill dynasty. This drawing will be of interest to students examining the case study, 'The Lordship of Tír Eoghain'.</p>
Ch.4, p.113	The end of the Irish kingdom and the establishment of the Union, 1770-1815	<p>Painting, <b>Francis Wheatley, <i>Henry Grattan Addressing the Irish House of Commons, 1780</i></b></p> <p>This painting depicts Henry Grattan making his speech during the debate on the rights of the Irish parliament in the spring of 1780. Copies of an earlier painting of the patriot Volunteers on College Green sold very well and when Wheatley decided to do a painting of the Irish House of Commons he charged individuals who sat for the painting.</p> <p>Studying the picture, students could be asked to identify Henry Grattan and to distinguish between the MPs of the House of Commons and the members of the Gallery watching the speech. How does Wheatley successfully portray the Irish House of Commons as an important and effective institution? The number of women depicted in the gallery is considered unusual for the time. What does the number of women shown tell us about the role of women in Irish society at that time?</p>

**Lesson activities for Leaving Certificate History, Early Modern Ireland (1492-1815), *Art and Architecture of Ireland***

**Volume III: Sculpture 1600-2000**

Chapter and page number	Curriculum area	Activity description
Ch.5, p.378	The end of the Irish kingdom and the establishment of the Union, 1770-1815	Text, <b>Architecture (Irish Georgian) and sculpture</b>  Essay on Georgian architecture and sculpture in Ireland. May be useful to students studying the curriculum topic 'Georgian culture: architecture, art, literature and learning'.

## Lesson activities for Leaving Certificate History, Later Modern Ireland (1815-1989), *Art and Architecture of Ireland*

### Volume II: Painting 1600-1900

Chapter and page number	Curriculum area	Activity description
Ch.3, p.89	Ireland and the Union, 1815-1870	<p>Lithograph, <b>Joseph Haverty, <i>The Monster Meeting of 20th September, 1843 at Clifden</i></b></p> <p>This is a lithograph version done by the Galway artist Joseph Haverty of an original painting by the artist himself. It depicts Daniel O’Connell at a monster meeting of the Repeal Association at Clifden, Co. Galway in 1843. O’Connell is at the centre of the image, surrounded by well-dressed members of the Repeal Association and with ordinary people, mostly women, shown kneeling and sitting while they are listening to him.</p> <p>Students could examine this image in the context of their study of the campaign for repeal and Daniel O’Connell as a key personality for the topic ‘Ireland and the Union’. How does Haverty convey the size of the crowd in his lithograph? Describe the women listening to O’Connell. Why do you think they would have supported the campaign for repeal?</p>
Ch.3, p.102	Ireland and the Union, 1815-1870	<p>Painting, <b>Alfred Downing Fripp, <i>Interior of a Fisherman’s Cabin, Galway, 1844</i></b></p> <p>This watercolour painting of a fisherman’s cabin which dates from just before the outbreak of potato blight and subsequent famine in Ireland was done by a British artist, Alfred Fripp. Students could be asked to describe the interior of the cabin. What furniture did the family have? What evidence is there in the cabin to show that the owner was a fisherman? What does this image tell us about life in rural Ireland in the 19th century? Do you think that the artist was sympathetic to the families living in cabins like this one in rural Galway?</p>
Ch.3, p.103	Ireland and the Union, 1815-1870	<p>Painting, <b>Daniel MacDonald, <i>The Discovery of the Potato Blight</i></b></p> <p>This painting shows a family discovering that their crop of potatoes has been infected by blight. Ask students to describe what they see happening in the painting. How does the artist show sympathy for the family depicted in the painting?</p>

## Lesson activities for Leaving Certificate History, Later Modern Ireland (1815-1989), *Art and Architecture of Ireland*

Ch.4, p.115	Ireland and the Union, 1815-1870	<p>Painting, <b>Daniel Maclise, <i>The Marriage of Strongbow and Aoife, c.1854</i></b></p> <p>It should be emphasised to students that this painting of the marriage of Strongbow and Aoife was done approximately 700 years after the marriage took place in 1170.</p> <p>Ask students to describe what they see happening in this image. Do you think the artist was in favour or against the marriage of Strongbow and Aoife? What message do you get about the impact of the arrival of the Normans in Ireland in the 12th century? Do you think this painting reflects the growth in nationalism in Ireland in the 19th century?</p>
Ch.4, p.119	Movements for political and social reform, 1870-1914	<p>Political cartoon, <b>Richard Thomas Moynan, <i>When Gael meets Gael; or, Home Rule rehearsed, illustration for The Union, 10 December 1887</i></b></p> <p>Anti-Home Rule cartoon by the pro-unionist illustrator Richard Moynan depicting two 'Gaels' attacking each other with hurley sticks, one of which is labelled 'Home Rule' and the other 'Separation'.</p> <p>Ask students to describe what is happening in the cartoon. Do you think the artist is in favour of Home Rule or against it? How does the artist reinforce negative stereotypes of Irish people? How would you describe the message of the cartoon?</p>

## Volume III: Sculpture 1600-2000

Chapter and page number	Curriculum area	Activity description
Ch.5, p.448	Ireland and the Union, 1815-1870	<p>Text, <b>Famine Memorial Sculpture</b></p> <p>Essay on Famine memorial sculpture in Ireland. May be useful to students studying the curriculum topic 'the Famine'.</p>



**Lesson activities for Leaving Certificate History, Later Modern Ireland (1815-1989), *Art and Architecture of Ireland***

**Volume IV: Architecture 1600-2000**

<b>Chapter and page number</b>	<b>Curriculum area</b>	<b>Activity description</b>
Ch.4, p.168-9	Sovereignty and partition, Ireland 1912-1949	Text and images, <b>Ardnacrusha - a case study</b>  Students could examine the advertisement promoting guided visits to the Shannon Scheme at Ardnacrusha. How does the illustration and text of the advertisement show that the Shannon Scheme was considered a major achievement for the Irish Free State?
Ch.7, p.292-5	Ireland and the Union, 1815-1870	Text and images, <b>Catholic churches and cathedrals in the nineteenth century</b>  This essay and accompanying images may be of interest to students studying the topic developments in the creation of religious identities.

## Lesson activities for Leaving Certificate History, Later Modern Ireland (1815-1989), *Art and Architecture of Ireland*

### Volume V: Twentieth Century

Chapter and page number	Curriculum area	Activity description
Chapter 'P', p.359-368	<p>The pursuit of sovereignty and the impact of partition, 1912-1949</p> <p>Politics and society in Northern Ireland, 1949-1993</p> <p>Government, economy and society in the Republic of Ireland, 1949-1989</p>	<p>Text and images, <b>Politics in Irish Art 1900-2000</b></p> <p>This essay and accompanying image may be of interest to students studying the cultural topics relating to the curriculum areas listed here. Paintings such as <i>Young Ireland: Grace Gifford</i> by William Orpen (p.361) and <i>Michael Collins (Love of Ireland)</i> by John Lavery (p. 364) will be of particular interest to students studying the topic 'The pursuit of sovereignty and the impact of partition, 1912-1949'.</p> <p>Students could examine the portrait of Grace Gifford which dates from 1907. Examining the visual image, students could discuss how the portrait of Gifford reflects the title 'Young Ireland'. What message do you think Orpen was trying to convey about Ireland in 1907? Students could research the life of Grace Gifford. Does knowing that Gifford was from a Protestant middle-class family change students' opinion of the message Orpen was trying to convey?</p> <p>Students could examine the Michael Collins portrait and discuss how the artist successfully depicted Collins as a patriotic leader dedicated to Ireland. Students could discuss the significance of the crucifix in the image.</p>
Chapter 'T', p.472	<p>Politics and society in Northern Ireland, 1949-1993</p>	<p>Text and images, <b>The Troubles in Irish Art 1970-2000</b></p> <p>This essay and accompanying images will be of particular interest to students examining the syllabus topic 'cultural responses to the "Troubles"'. </p>



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