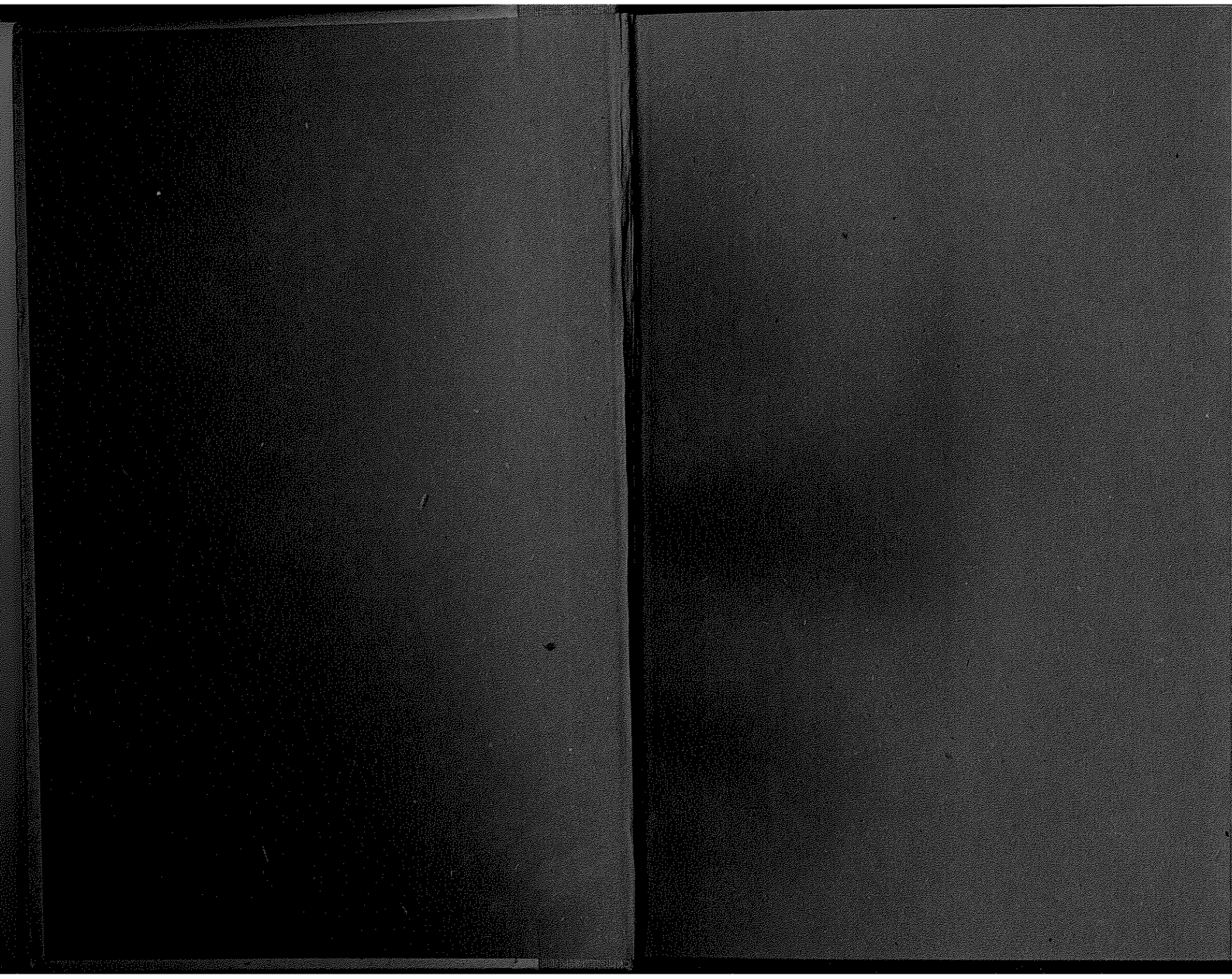
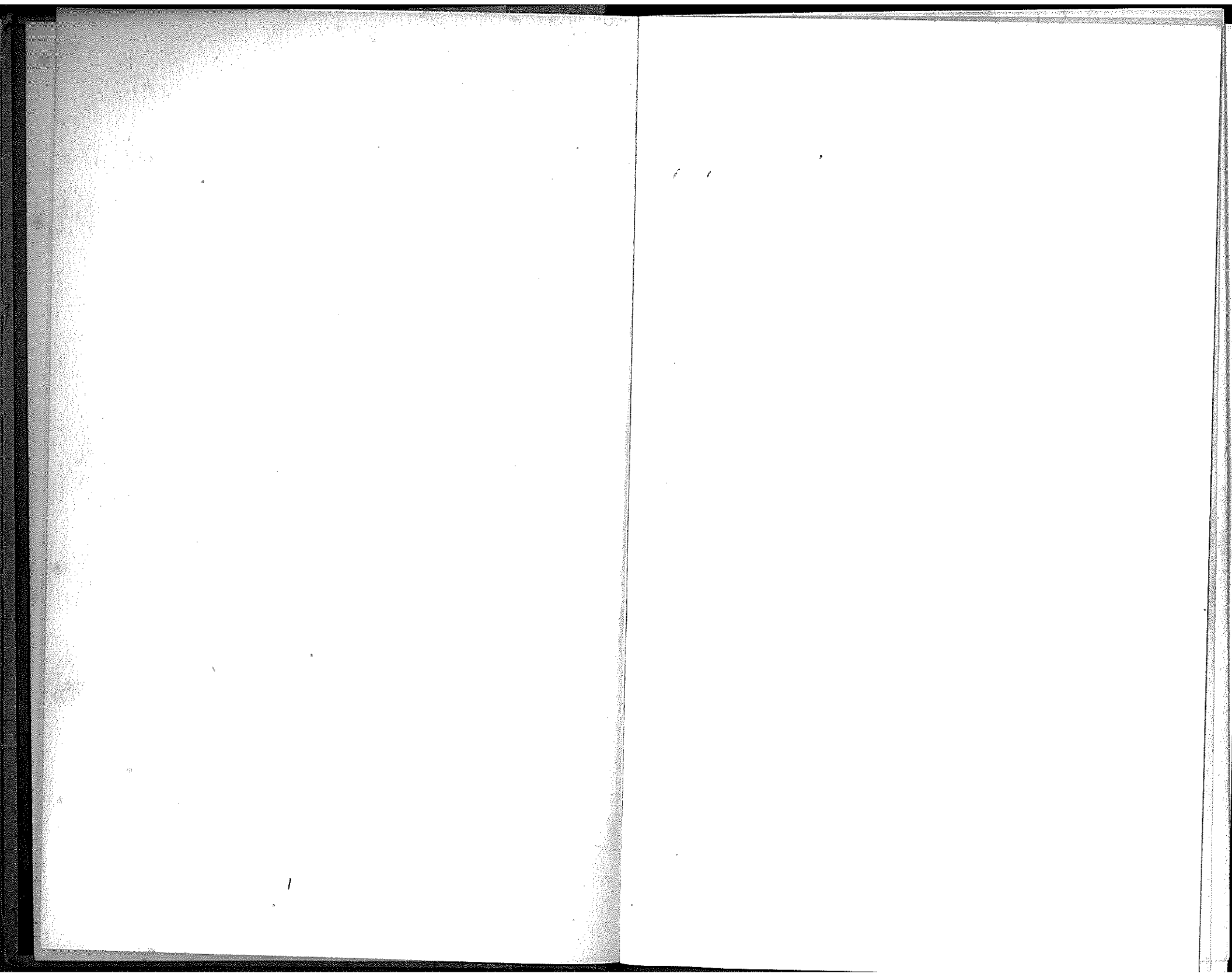
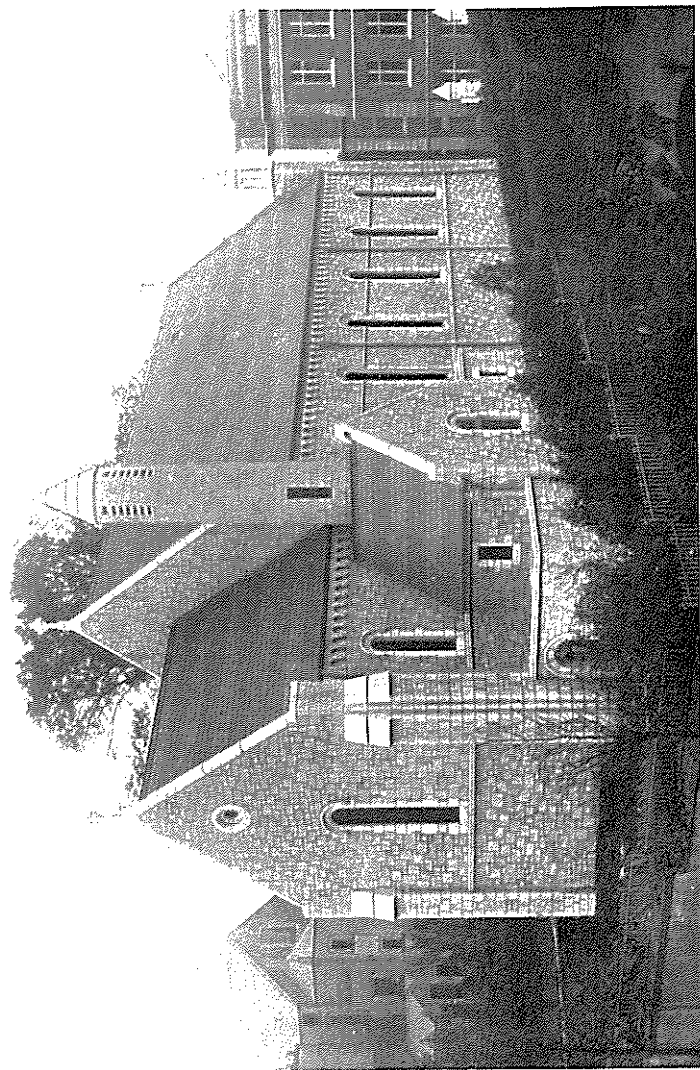


THE HONAN HOSTEL CHAPEL
CORK



726 15





General View of the Exterior of the Chapel.

The Honan Hostel Chapel Cork

Some Notes on the Building and
the Ideas which Inspired it

DRAWING BY
C. A. D.

THE HONAN HOSTEL CHAPEL
CORK

DESIGNED BY
C. A. D.

CORK
GUY & CO LTD OF PATRICK STREET
1915

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The Honan Memorial Tablet

To the Memory of

MATTHEW HONAN, WHO DIED ON THE 17TH OF APRIL 1894

ROBERT HONAN, WHO DIED ON THE 2ND OF NOVEMBER 1907

AND

ISABELLA HONAN, WHO DIED ON THE 16TH OF AUGUST 1913

ALL OF THE CITY OF CORK

PART OF WHOSE WEALTH, ACQUIRED DURING SEVERAL

GENERATIONS IN COMMERCE IN THE CITY OF CORK,

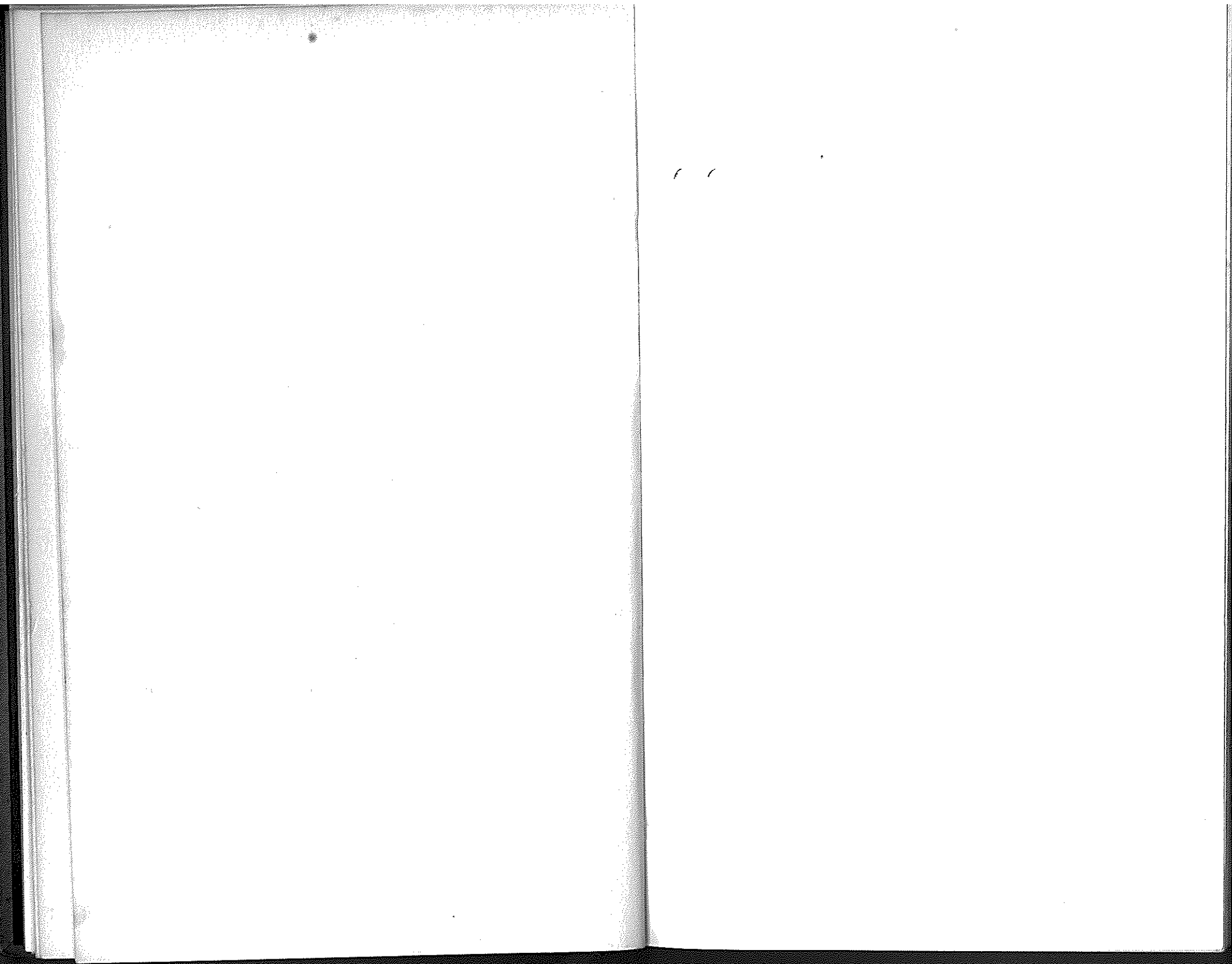
HAS BEEN USED IN THE BUILDING OF THIS

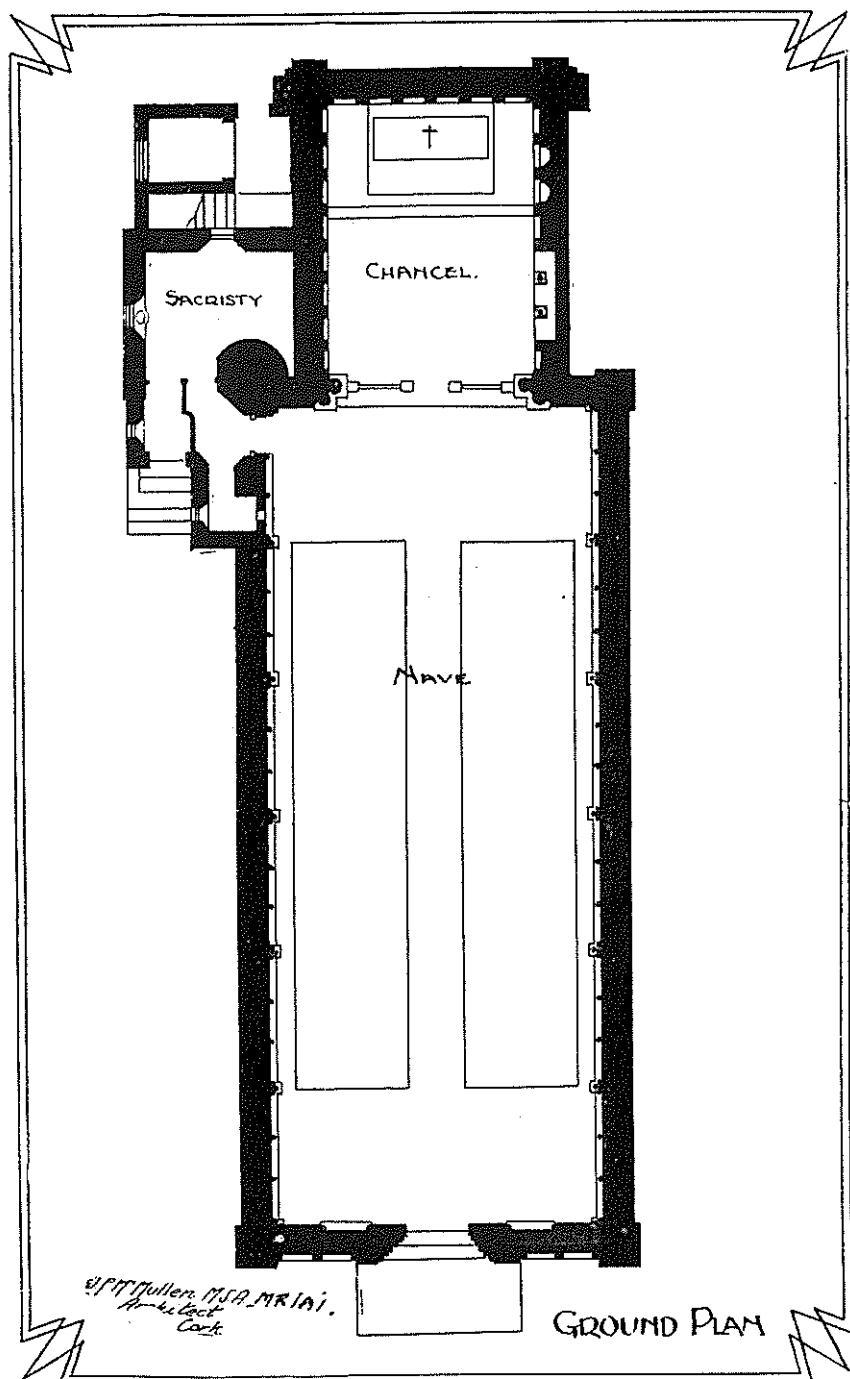
CHAPEL OF ST. FINN BARR ATTACHED TO

THE HONAN HOSTEL CORK.

FOR THEIR SOULS, AND FOR THE SOULS OF THEIR PARENTS,

SISTER AND KINSFOLK, LET A PRAYER BE SAID.





Ground Plan of the Chapel.

The Writer desires to offer thanks to :

SIR BERTRAM C. A. WINDLE, K.S.G., F.R.S., M.D., President of University College, Cork, for much help and advice, and for many valuable suggestions.

JAMES F. McMULLEN, of Cork, Architect, Knight Commander of St. Gregory, for all his thought and work in designing and bringing to completion this chapel.

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MISS SARAH H. PURSER, R.H.A., and her assistants, in designing and making the window in the East Wall and the windows of St. John Evangelist, St. Ailbe, St. Colman, St. Fechnan, St. Flannan, and St. Munchin.

HARRY CLARKE, for the excellence of his work in designing and making the windows of St. Patrick, St. Brigid, and St. Columbkille, St. Finn Barr, St. Albert, St. Ita, St. Declan, St. Brendan, and St. Gobnett.

EVELYN GLEESON, KITTY McCORMACK, and the members of the Dun Emer Guild, for the enthusiasm and care

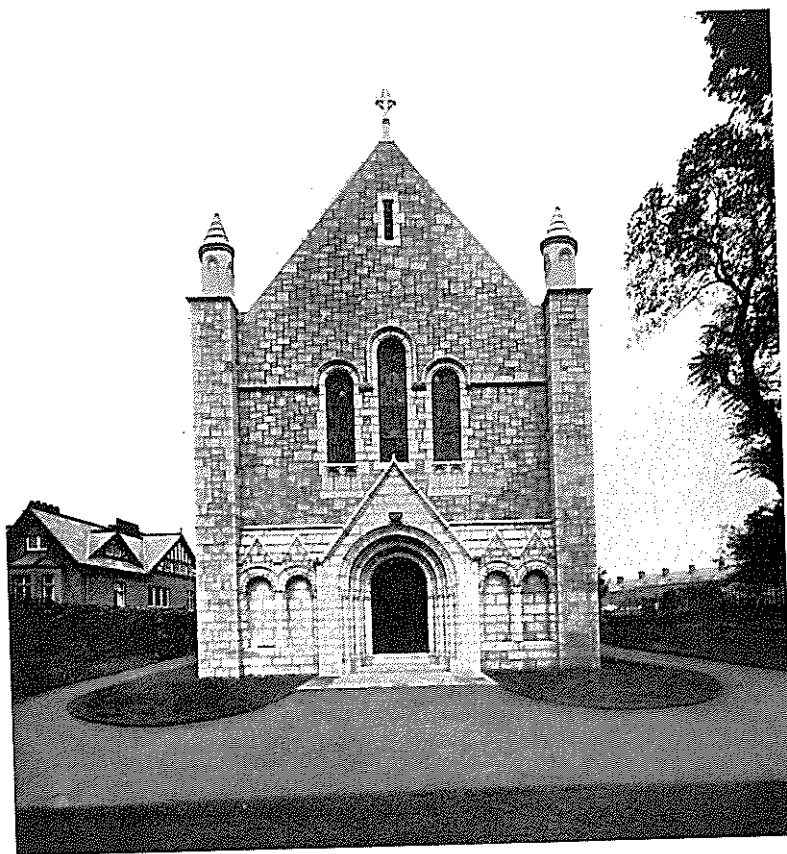
with which they weaved and worked the banner of St. Finn Barr, the dossal, and the antependium for the altar, and the carpets for the sanctuary.

P. OSWALD REEVES, for the skill and care and artistic feeling with which he wrought the enamel door for the tabernacle and the other enamels for the altar.

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And to all those others mentioned in the following pages who have borne their part in making this chapel an example of what Irish skill and craftsmanship can achieve.



The West Front of the Chapel.

CHAPTER I

SOME THOUGHTS ON CHURCH BUILDING

THIS Chapel owes its foundation to the belief that no college and no school of learning may be deemed to be properly equipped for its purpose in which the spiritual needs of the soul are not met by the provision of a chapel as an essential part of the collegiate buildings. For the purposes of a college or of any kind of school of learning there are several things which may well be regarded as essential—large and healthy and well-furnished lecture halls; a dignified library of well-chosen books, with free and convenient access to read them in comfort; a dining hall of noble proportions and suitably arranged for purposes of hospitality; but it seems to me that in the true view of things, not one of these needs is to be compared in point of importance with the setting up of a noble and dignified chapel to meet the spiritual needs of the members of the college. And yet this want, so far from being supplied, has so far as Parliament can do so been denied in the establishment of the University Colleges. The Irish Universities Act of 1908, which established the University Colleges, enacted that whatever sums of money might be provided for the new University or any of its constituent Colleges, no part of it should be applied for “the provision or maintenance of any church, chapel, or other place of religious worship or observance.” We in Ireland may be pardoned if we find it not a little difficult to understand the views of a legislature which would impose such a con-

dition as the price which had to be paid for passing a measure of elementary and very meagre justice such as the Irish Universities Act was found to be, and still more difficult is it to comprehend the type of mind of the men who would accept and welcome such an Act, fettered and dishonoured as it was by such a condition. Restrictions imposed by prejudice or injustice, sustained by no public sanction, whether they are contained in Acts of Parliament or not, carry their own condemnation; they merely stimulate efforts to evade them. Irish history is full of instances in which the people were put in the anomalous position of being compelled to evade the laws in order to preserve their rights. It is one of the misfortunes of this country that its laws are regarded as attempts to curtail rather than to extend that rational liberty which is essential to the development of any free people. It is little wonder that the custom of trying to drive a coach and four through an Act of Parliament, invented by Daniel O'Connell, continues to be one of the most popular pastimes of a people who are denied all responsibility for their laws; it supplies a fine stimulus to their ingenuity. It is perhaps partly in this spirit, to render ineffective the restrictions imposed in the Universities Act, and to secure to the present and future generations of the Catholic youth of Munster the freedom and the opportunity to practise the faith which their forefathers preserved in days of danger and of trouble, that this chapel, dedicated to the Patron Saint of Cork, has been erected.

The essential object in building this chapel was, in despite of the restrictions in the Irish Universities Act, to secure that the Catholic members of University College, Cork, should have some sort of building which would answer to the first need of Christian University life—a chapel. Something more than this, however, was demanded. It was necessary that the chapel should be something more than merely sufficient for its purpose. It was believed that such a building would not win its way to the hearts of those for whom it was intended unless in its inspiration

and its design it was truly and sincerely Irish, and unless it recalled and showed forth much that was most distinctive and suggestive in the best age of Irish ecclesiastical art. It was felt that this chapel must call into life again the spirit and the work of the age when Irishmen built churches and nobly adorned them under an impulse of native genius. It was desired to put before the eyes of the Catholic students of Munster a church designed and fashioned on the same lines and on the same plan as those which their forefathers had built for their priests and missionaries all over Ireland nearly a thousand years ago.

It may not be thought entirely irrelevant if certain ideas on the principles of church building are here discussed, at least as far as they influenced the building of this chapel. They are general principles which must, or at least ought to, influence the erection of buildings generally, and especially of churches. Some of them may be considered sufficiently obvious, but they have not always been followed, at least in this country, so consistently as "their sweet reasonableness" deserves. There are three elementary questions which anyone who would form an opinion on a church must give thought to—Where is it to be built? For what purpose is the church to be built? And, thirdly, for whom is it built? These three considerations have been placed in this order, as it is thus that they must guide those who desire to come to some reasoned judgment.

Where is the church to be built? That is obviously the paramount consideration. If—as it is supposed—it is to be built here in Ireland, let it be built of Irish stone, and not only of Irish stone, but of whatever kind of stone—limestone or granite or other stone, as the case may be—is to be found nearest the spot where the church is to be set up. There is no principle of wise building more clear and more obvious than this, and yet it is ignored by those who import stones from long distances, and marbles from far remote countries, instead of using the fine Irish granites or limestones as the material for building Irish churches. Sound reason approves this essential principle. Economy—

the least of the virtues—urges it, because it is obvious that it must necessarily be cheaper to use the stone which is on the spot, or under the spot, than the marble or stone brought at great expense and with much trouble from distant countries, which often turns out to be unsuited to our climate. Sound patriotism suggests the wisdom of giving such employment as may be to the labourers of one's own parish or barony in taking out, carting and cutting their own local stone rather than importing stone from distant lands. Sound religion suggests that the men and boys who have helped to take their native stone out of the quarry, to fashion and cut it, who have put it on the carts and drawn it to the chapel, who have seen it cut and shaped and carved, and have seen it put into its place, and watched it as it grew into form and usefulness as a House of Prayer, are likely for all the rest of their lives to feel that they have had a part in making "the beauty of the Place where His Glory dwelleth." The sense of beauty will come home to them, since the greatest beauty in any building is the wise use of the common materials of the very spot where the church is to be set up, the moulding and fashioning of the means which are at hand to the purposes for which they are required. The application of infinitely humble materials to unspeakably splendid ends is one of the most inspiring triumphs of great art.

I know full well that there are half a dozen or perhaps half a hundred objections to this view. It will be pointed out that for centuries the great churches have been made, like the king's daughter, "all glorious within" with porphyry and alabaster and lapis lazuli and coloured marbles, and that S. Sophia, and St. Mark's, and St. Peter's and Westminster Cathedral, owe much of their beauty to the colour and variety of their marbles. Decoration such as this, designed with admirable skill, selected with great judgment, and treated effectively as it can be when considerations of expense do not arise, is admirably suited to great Cathedral Churches, but it is nothing short of an offence, artistically, nationally and economically, when



The West Porch.

it is tried to be used in parochial churches and chapels of Ireland. Again, it will be urged as another excuse for that ill-devised and ill-designed form of decoration which depends on foreign and imported marbles and stone, that of our native stone one kind is said to "weep," or give off damp in wet weather; another kind of stone is ugly; a third is difficult to carve, and so on. These defects may be serious drawbacks; they give trouble to the architect. But what is an architect for but to devise means of counteracting such drawbacks while utilising the means at his hand. Great as these defects may be, they are of little weight when they conflict with those two great principles of beauty and of wise patriotism—first, that no building—especially a chapel, the people's Mass-house—can be so worthy as when it is built of the stone of the land in which it is set, and when it is made by the labour of the men who will worship and pray in the church which their own hands have helped to build. A Parish Church should be like a great and beautiful tree; it should grow out of the land; it should draw strength and beauty and usefulness from the soil in which it is planted; it should express in some impalpable but very certain way the spirit of the place wherein it is set; nay, more, unless it expresses some of the physical as well as the spiritual aspects of the place in which it stands, its influence on the hearts and minds of men will not endure.

I would urge therefore that not only should the materials of which the church is built be native of its soil, but that they should be either the stone nearest at hand, or, if the locality be quite destitute of stone, of brick baked of earth as near to that of the church as can readily be obtained. The Umbrians in the early days of church building, finding that stone in large quantities was difficult to procure, brought the making of bricks to great perfection, and having mastered the art, built their churches of this material, made and baked on the spot with what admirable results we are all familiar. The consideration of position and site must determine the size, position, orientation, and, to some extent at least, even the character of the church. And here one

might urge the supreme importance of securing, if at all possible, a beautiful and impressive site. The style and design of the church, and, of course, still more the ground plan, must be modified by the position of the site and of the surrounding scenery. Thus, the architectural treatment which may be quite effective for a church set on a hill will surely have its radiance very much dimmed if the church is placed in a valley or beside a low-lying stream. Perhaps the happiest selection for a site is on slightly rising ground at the head of a valley, but there is hardly any site so uninspiring that with thought and care and loving enthusiasm it cannot be made an effective setting for a worthy and impressive church building. But this cannot be done by the use of stereotyped designs, made to be adapted to every condition, and issued with the summer number of "The Architect" or "The Builder." The position, the aspect, the undulation and lie of the country, the absence or the beauty of the trees, the setting from each point of approach has to be carefully weighed in preparing the plan. Still more, for this is an even more determining factor, the nature of the soil, the depth and quality of the rock, the amount and kind of wood, and the mineral character of the district, must be borne in mind. These considerations may seem "to enquire too curiously" into the conditions under which buildings are to be undertaken, but no one who takes serious thought on such matters will consider that any loving care bestowed on these important points may be omitted.

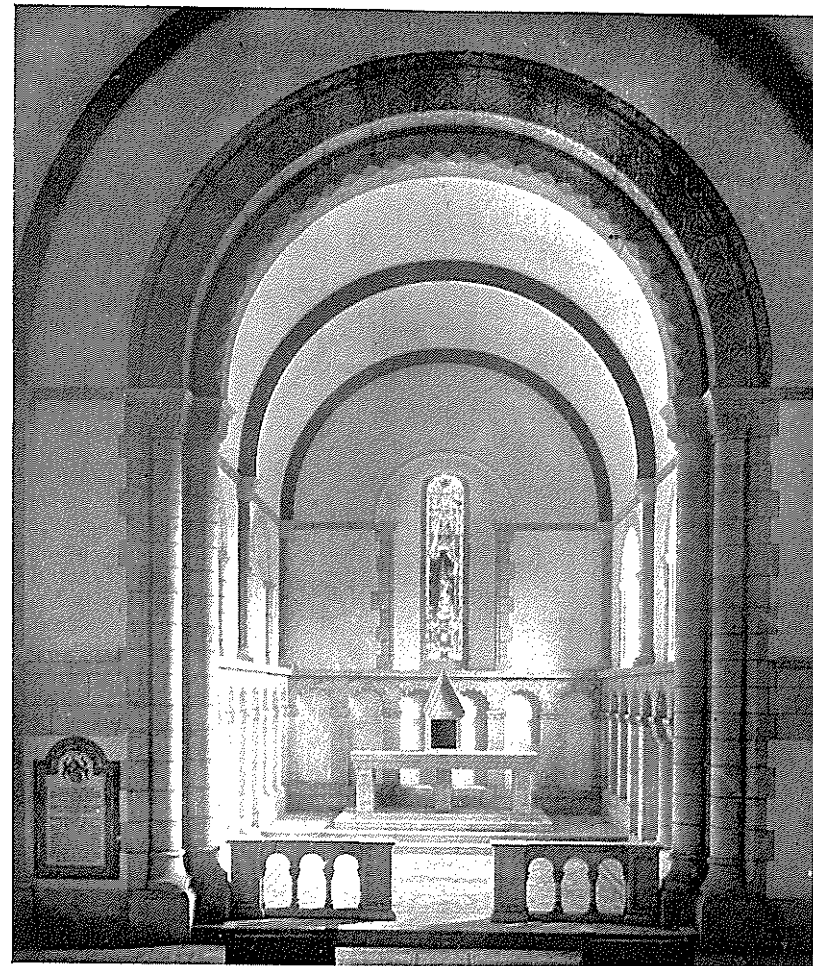
The second standpoint from which a church is to be regarded is—For what purpose has it been built? The obvious answer that it is for a House of Prayer does not carry one much further; for it must be remembered that in Our Father's House there are many mansions, and the particular purposes for which a church is built will very considerably affect and modify the character of the design. Clearly a building intended for public parochial use will differ essentially from the chapel of a religious order or a collegiate chapel or a private oratory. A parish church

may in a sense be considered as the public meeting place for religious purposes of the community of the district. As the Church guards and encompasses us throughout our lives, so the parish church must be so arranged as to provide for all the services and needs of the lay folk of the parish. This parish church is crowned by a tower, with a bell or a peal of bells loud enough to summon the parishioners to prayer and praise. In a remote corner, almost on its threshold, there is its baptistery, where generation after generation of the future men and women of the parish are carried to be baptised, and thus are brought into the Church. It has its altar rails at which the faithful kneel; it has its pulpit, from which they hear the Word of God and the announcements which concern them as a corporate body of members of the Holy Catholic Church; it has numerous confessionals, required especially on the eves of the great festivals which mark the course of the Christian year; and finally it has its mortuary chapel, also appropriately near the door of the church, so that as each soul is brought into the Church by the baptistery, so it leaves it still hedged round by the ministry of the Church after the final absolution has been said in the Chapel for the Dead.

The chapel of a religious community, either of men or women, is based on another view of the life of a Christian, not, of course, differing in essentials from that of the layman, but differing profoundly in the means by which the end common to both is to be attained. The devotions held in common by the members of a religious community are more intimate and more frequent than the public devotions of the parishioners can be, and this involves that a more definite architectural scheme should be followed. Instead of the open space typical of the parish church the choir in which the unending round of prayer and praise with which the Catholic Church pays homage to the Creator can be sung or recited, is an essential of and takes up the larger part of every monastic chapel. Again, to satisfy the needs of large numbers of priests, who will naturally desire to cele-

brate Mass every day, as many altars as the church affords space for must be set up, and generally the design will provide for the constant round of choir services of a more or less considerable number of religious, as contrasted with the less frequent and more casual character of parochial services.

Less important in the building of a church than the consideration of its site or its particular purpose is obviously the question—For whom is it built? Yet this is an element which may not be disregarded; it is a consideration which affects not so much the size of the building or the scheme of its architecture as the form of decoration with which the church is adorned. Here it is the scheme of decoration, the character, which shall be given to the church rather than its design or fabric, which must be considered. The influences which control the character of the decoration of the church appear to be mainly two—one that which is suggested or inspired by the locality where it is built; the other the history or traditions of the community which serves in it. There are various places where devotion to one of the mysteries of religion, some particular event in the life of Our Lord, some association with a special form of devotion, some cult or veneration for one of the saints, influences the character of the decoration which will be found in the churches of that district. It is only necessary to recall such places of pilgrimage as Lourdes, Paray-le-Monial, the Holy House at Loreto, to realise that the forms of devotion for which these shrines are famous will probably impose a certain type of decorative treatment on the churches in these places and in the districts affected by them. Even more clearly is the influence of decorative treatment traceable to the religious orders who minister at particular churches. The great and older Orders in the Church have, through the process of time and by reason of the development of their characteristic activities, come to be associated with certain symbols or marks connected with events in their life or work which are now recognised as, if one may say so without irreverence,



Interior of the Chapel looking East.

CRAWFORD GALLERY
C O R K.

their trade marks. Thus, the Franciscans at an early stage in their history came to be associated with the design of "I.H.S.," a design which, as we know, was invented by St. Bernardino of Siena to win men's hearts from the vice of gambling which he found so prevalent in Siena and in other Italian cities of his day. This design was subsequently adopted by the Society of Jesus; it is now commonly used by that great Company; it is to be found as a definite and permanent feature in the scheme of decoration of all the churches of that society throughout the world. This device is mentioned as one of the best known and most typical in the scheme of decoration of churches belonging to one great Order of the Church. Many others, hardly less well-known, are made familiar to us in the form of decoration which characterises the churches of other Orders. It is sufficient to say that the question which frequently occurs to the mind of persons entering a Catholic Church for the first time—For whom has it been built?—will nearly always readily find its answer on an examination of the decorative treatment of the building.

This brings us to the important question of the internal decoration of Catholic Churches. After the essential principles which most determine the construction of a church and its situation have been fixed, there is nothing which is of so much importance as the decoration of the church. By this I do not mean the form or quantity of the adornment, but rather the spirit which controls it. Decoration rightly understood is a fundamental thing resting on principles no less essential, hardly less elemental than construction itself. The nature of it and the application of it depends on principles which may be easily and simply stated, although their importance is not infrequently ignored. The principles of church decoration may be very simply stated in the following terms:—That the sense of dignity and impressiveness of God's House can only be attained by restraint and even severity; that the solemnity, which is the one effect which it is desirable to produce in God's House, can only be attained so far as material things are

capable of producing impression, by absolute simplicity and severity, if that simplicity does not lapse into insufficiency, and the severity does not fall into ugliness. This sense of solemnity will be produced only by the feeling of restfulness, of aloofness, and of concentration permitted by the fact that the mind is not perturbed by warring elements and conflicting ideas, that such few essential things as are allowed are the best and most suitable for their purpose of their kind, and are in themselves things of extraordinary beauty, which therefore fall into their places naturally and inevitably as part of a harmonious whole. To exclude ruthlessly all unnecessary ornament, to cut down all ill-chosen ornament, and that all such ornament as may be necessary shall be marked with splendour and right feeling, is the ideal towards the attainment of which our hopes and our desires should be directed. The most important principle to recognise in church decoration is the futility and the limitations of any kind of ornament. All ornament, unless very skilfully and sparingly applied, is a source of weakness instead of a source of beauty. Consider it for a moment in the true spirit of our faith, and the proposition becomes self-evident. Unlike any other Christian religion—except, of course, the Russian and other schismatic Churches, which from this point of view are on the same lines as our own—we have That upon our Altars which is and must be the centre and focus of all devotion; on That every thought should be concentrated; to That every emotion should flow. Anything in the church which tends to distract the mind from this great essential fact should be put aside. Variety and exuberance of ornament, so far from helping to concentrate the attention upon the one Object for which our churches exist distracts from and interferes with it. Simplicity must therefore necessarily be one of the essential marks of a fine Catholic Church, because simplicity does not distract the thought, but rather leaves it free to concentrate itself on the one essential Thing in the church.

Even on a lower plane of consideration, and quite apart

from the spiritual aspect of the question, it is quite certain that the dignity of any building, and especially of a church, is greatly enhanced by the absence of unnecessary or ill-designed ornament. The use of ornament depends for its justification and its success on a variety of conditions which can very rarely be combined. It demands much originality on the part of an architect, united with great skill in design, and a rare knowledge of the materials at his command. It calls for both patience and enthusiasm on the part of the craftsman, inspiring a high degree of manual skill. It needs a medium in which the work is to be carried out specially well adapted for the purpose. In the age of machinery in which we live we have come to think that we can put a block of granite or limestone into a mill and turn it out a pillar, or a column, or a pilaster, or a corbal, and thus set up a church worthy of its object and worthy of the generations of men and women who will worship year after year within its walls. Such an idea of the cheaply-built and machine-made church found no favour in any period when people had a consciousness of their national or religious obligations. Every deeply religious people in all ages sought to impress something individual, something native and characteristic, in the churches which they built. Such people have handed down proofs that a church will be dearer to the hearts of those who frequent it if it be simple and sincere, and if its sincerity is proved by the stones of it being chiselled and fashioned by the honest carving of human hands directed and inspired by that touch of human interest and pride of work which handicraftsmen interested in each particular bit of the building of a church cannot fail to feel. It was in this spirit that the glorious cathedrals and churches of Christendom were built. Not hurriedly, not with the thought that the object to be attained was "to get it done anyhow," but with a loving enthusiasm which made no labour seem too great, and with a pride which united all the workers in a noble rivalry to produce the best.

A church to be really beautiful and worthy must not only be well and skilfully planned and built, it must not only

stand on a beautiful and well-chosen site, and must not only be suitably decorated and furnished free from all exuberance of ornament and such like vulgarities, but as a whole—design, building, decoration, site—it must be consistent and harmonious and suited to the needs of the people for whom it is built, and also for the place in which it is erected. So far as Ireland is concerned, it therefore follows that styles of architecture which have no relation to the past forms of building in Ireland, which do not take into account the history of the Church in Ireland, are entirely unsuitable, and should be discouraged. An obvious example of inappropriate building is that which was so much in vogue in Ireland some seventy years ago. I refer to the Greek Temple kind of building, with its colonade of columns, architrave, pediment and pilasters—a form of building which was taken over by the Church from the Roman Empire. As a Roman Temple or a Forum in Italy or Southern Europe this type of building was doubtless well adapted for its purpose, but the conditions of climate, atmosphere, the needs of those for whom it is built and the like, render it very unsuitable for this country. For similar reasons there are other forms of architecture, such as the renaissance, which, having no association with this country, can never be happily or successfully planted in it. We have become so accustomed to foreign importations being planted on us here in Ireland, with the assurance that it is the most excellent, and indeed the only possible, thing, that we are fast in the way of losing all feeling for what is native and therefore right in church building. We weakly tolerate much that is alien and foreign, to the infinite injury of our taste and judgment. If there is one lesson which ought to be impressed on the minds of our countrymen it is this—that no church and no building can ever be truly worthy of its purpose, can ever be considered satisfactory, from whatever view it may be regarded, which is not thoroughly and fully typical of the character and qualities of the people by whom it is built and of the country where it is placed.



The Chancel and Tabernacle.

CHAPTER II

THE HIBERNO-ROMANESQUE : ITS ORIGIN AND ITS DEVELOPMENT

IN the preceding chapter I have tried to gather together some quite tentative suggestions for the consideration of those on whom is placed the happiness as well as the responsibility of church building. For Irishmen charged with such a duty their task will be made easier if they will rid themselves of foreign influences, and approach their task from a purely Irish standpoint. Let them concentrate their minds on the inspiration which can be drawn, on the help which can be gained, if they look to Irish history and Irish art, instead of to outside or foreign conditions, which, however excellent they may be in themselves, have no relation to this country. Apart from those principles referred to in the preceding chapter—principles which, so far as they may be sound at all, are clearly of universal application—it seems to me that for Irishmen there is another law which ought to mould and fashion church building in this country, viz., that our churches should be freed from foreign influences, and that they should be faithful to those early Celtic forms to be found in so many places in this country, which, for want of a better term, is known as Hiberno-Romanesque. This style has the merit that it is the product of an age of national progress of exceptional activity and vigour. But its claim is based on grounds stronger than those of architectural symmetry and beauty. It brings us back to the early ages of the faith in Ireland. It reminds us of the labours and the works of the saints who brought the Faith to our people, and who confirmed them in it. It seems to unite us with the

teachers of the church in Ireland to whom we owe so much, with a chain of faith and piety which throughout the ages has known no weakening and no break.

It was therefore obvious that for a chapel which was to be set up almost on the very spot where St. Finn Barr, coming down from his anchorite's cell by the shores of "lone Gougane Barra," had marked off his caseal and had set up his monastery and his school—for a chapel, moreover, in which the Catholic youth of Munster would day after day for generations yet to come assemble for prayer and praise, there could be only one style of building possible, that which would remind them in its form and in its decoration of that precious heritage which had been handed down to them from, and bound them to, the past. Such an ideal could only find its material expression in the Hiberno-Romanesque chapel, such as our forefathers built all over Ireland in and about the eleventh century. It will not be expected of me to attempt any expert examination of this style. I have none of the qualifications necessary for an investigation of its growth and characteristics. I trust, however, that some general impressions of a mere amateur, himself trying to find light on an obscure subject coming from a remote past, may be found helpful to others to acquire some apprehension of the origins and development of the Hiberno-Romanesque.

There is every reason to think that the domestic building in Ireland prior to and for several centuries after the conversion of this country to Christianity was made of wood. The cyclopean forts, such as Dun Aengus, Dunbeg, Staigue fort and others, were built of loose stones, but within these forts the buildings were probably of wood. There is little doubt that the living rooms and offices of Royal Tara and of other royal raths were of wood or of wattle and plaster, or some such substance built on an earth-work foundation. It is probable that in this period such chapels as were set up were built of wood, but they were not likely to be permanent structures, because they were mostly private oratories of a nomad tribe, and must therefore have

been capable of being moved about as the migration of the tribe for one reason or another became necessary. When this tribal type of society passed away and a more settled condition of life was established, it left its traces in the earliest form of ecclesiastical building still existing in Ireland. These are the beehive cells, such as found at Rahan, on Skellig Michael off the coast of Kerry, on Innismurray, and elsewhere. These small oratories were usually round in form, conical in shape, and built of dry unmortared stone, growing gradually to a point in the roof, the stones being advanced course by course until they meet in the top of the roof. They were small in size, usually about 15 feet in length by 10 feet in width in the interior, and usually some 15 to 17 feet in height. In pre-Christian times they were sometimes found in the great forts, where they probably served the purpose of houses for the more important captains of the fort.

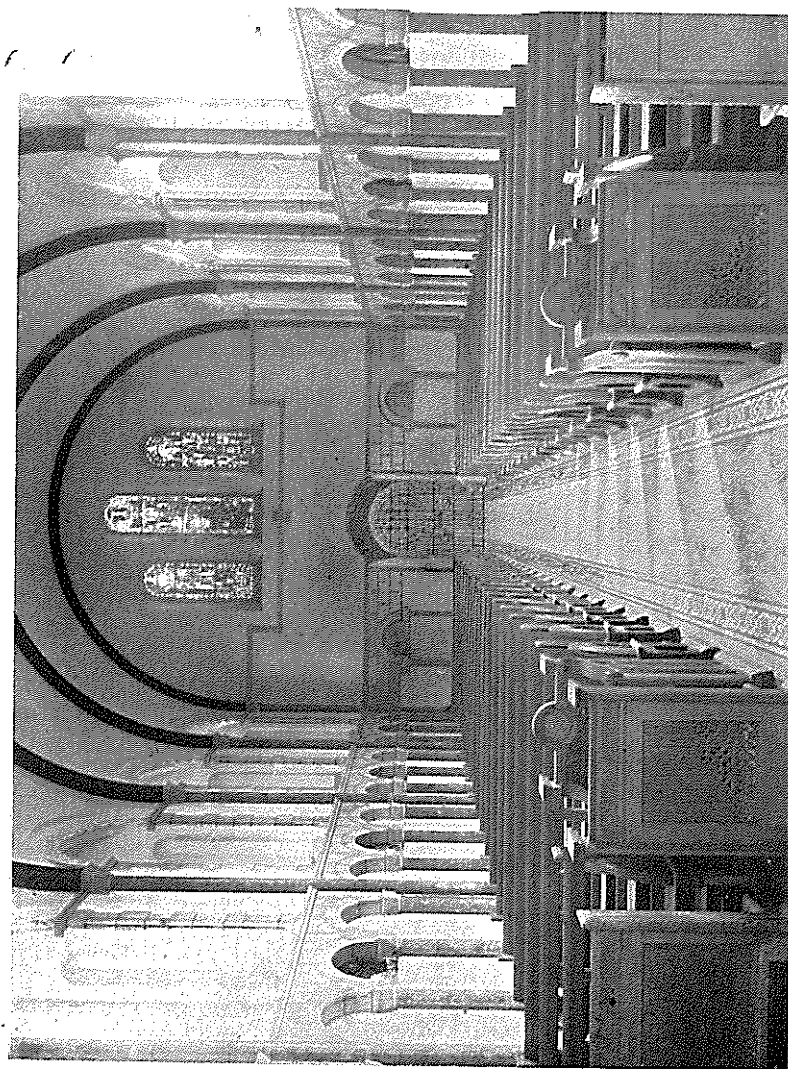
After the introduction of Christianity they were turned into cells for the anchorites or saints who retired to these secluded spots to follow a life of prayer and self-denial. From this origin was developed those Hiberno-Romanesque chapels, scattered throughout the land, by a process of natural growth. Miss Margaret Stokes, in her *Early Christian Art in Ireland*, clearly explains the early development from such oratories as Gallarus and Kilmalkedar when she writes:—

"It seems probable that in these rude buildings we find the germs of what in after times developed into characteristic features of churches belonging to a more advanced age and style. Thus it is possible that the plinth, from which both tower and church are seen to rise, may have originated in the retention of the first step which forms the base of the rude oratory; also the projections in front of the door at each side, evidently meant for shelter, may have given rise to the deep pilasters at the corners of the east and west walls of the later churches. The projecting stones in the corners and roofs of these monastic cells—like brackets—originally meant as supports for scaffolding, were afterwards retained

as ornamental features, like gargoyles, at the corners of the buildings.

"There is, besides, one feature in these oratories which marks the beginning of Christian architectural decoration. Over the doorway five or seven quartz stones, rounded and waterworn, whose whiteness tells in strong contrast to the dark slate of which the walls are often built, are set in the form of a cross. As time went on the rude form of the oratory, resembling an upturned boat, was changed to that of an ark."

It is not quite so easy to trace the development from primitive buildings such as Gallarus and Kilmalkedar and the like to early chapels of a more decorative form, such as Reagh Fearta at Glendaloch and others of this type. There are, however, certain links in the chain which can be noted. To the simple and small rectangular form there was added a smaller and rectangular chancel. There are obvious reasons why at an early period, as the services became of a more settled and orderly nature, it became necessary to reserve a part of the chapel for the use of the clergy in celebrating the rites for which the church was built. At an early period the chancel was built on to a pre-existing nave, but in a later stage of development we find that the nave and chancel were erected at the one time as parts of the same plan. Another point of development may be found in the doorways, which not only in the primitive churches, but in those of a later period, were almost invariably found in the west wall. In the early primitive churches these doorways were usually rectilinear in form, with the jambs inclining inward at the top. This continued for a considerable period, but the horizontal lintel over the aperture gradually came to be developed into a semi-circular arch springing from square-headed imposts. The stones were sometimes the thickness of the wall. The doorway rarely showed any decoration except a plain projecting band. The arch in process of time came to be more and more decorated, and the imposts, at first quite simple, at a later stage were succeeded by more or less elaborately carved and



Interior of the Chapel looking West.

CRAWFORD GALLERY
CORK.

highly decorated columns. The simple stone roof became more pointed, its thrust being easily supported by the greater strength of the better built and mortared stone walls, and later on it was found capable of bearing a croft or even a double croft between the ceiling and the stone roof.

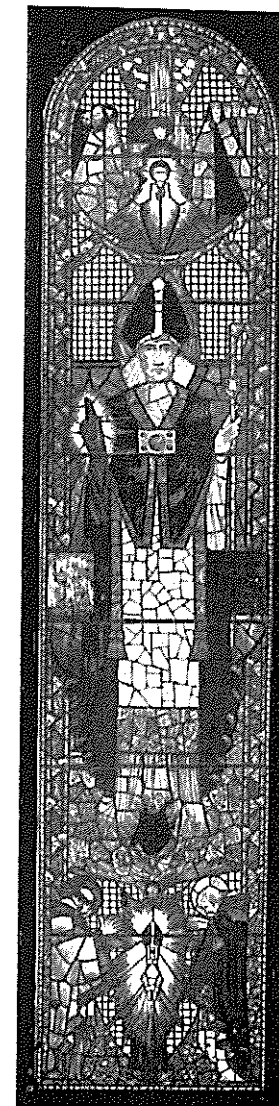
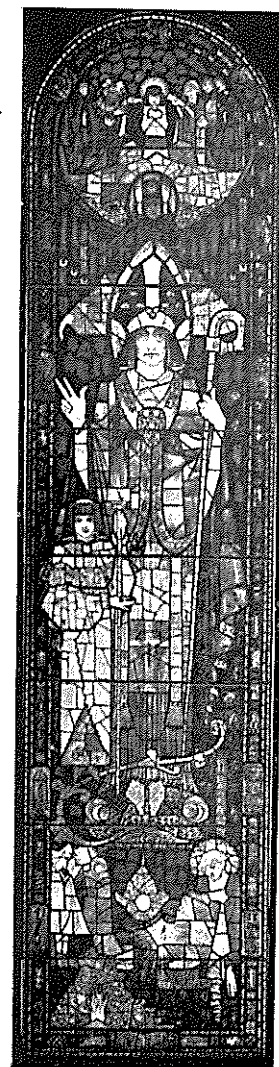
These steps along the way of progress were further rendered possible by the substitution for dry building and undressed masonry—such as we see in the oratories of Gallarus and Kilmalkedar—of cemented walls and dressed masonry. The walls were still dry, built as previously, but cement was then poured in on them in a liquid state. The cement, composed along the coast mainly of sea shells and gravel, and in inland places of mud and gravel, was allowed to filtrate down through and thus bind together the walls. A later stage was reached in the method of building when the walls were built with two faces and a rubble core grouted in a similar manner, while a further advance was made about the middle of the tenth century when the stones are found to be set and bedded in well-made mortar.

Up to this period the development of these early churches has been caused by Celtic inspiration alone. It is therefore capable of being traced unaffected by those cross currents of foreign influence which about the middle of the eleventh century began to affect the further development of Celtic architecture. From this time onwards the form in which Hiberno-Romanesque architecture shaped itself, while always retaining a native character—an essentially Celtic note—was not free from those influences which, carried by the monks and missionaries who went to and fro between Ireland and the Continent in great numbers, affected all the countries of Western Europe. By the tenth century Ireland had become a great missionary country. For generations her Saints and later on her Bishops had been making their way across Europe to Rome, and had been bringing back to their monasteries in Ireland ideas of the size, splendour and dignity of churches which must have been a source of profound inspiration throughout the land. Irish missionaries

were to be found in every country in Europe, in many different parts of France, especially perhaps along the western seaboard, in Burgundy, along the banks of the Rhine and the Moselle, in Switzerland, in Germany, above all in Italy, from Bobbio in the north to Tarentum in the south. These men when they went out from Ireland did not forget her. The frail crafts, the tempestuous seas never have cut off the sea-divided Gael from the land of his love. They came back again and again to inspire a younger generation with the love for that missionary life which they themselves found so dear and yet so hard. They came back with the conscription of the gospel of the service of God to enroll new recruits in the army of the Lord for that war which is always raging, that conflict in which the battalions of the sons of Ireland have never been left undermanned.

These enthusiastic men, when they came back to Ireland, must have examined the buildings of their faith with eyes accustomed to gaze on the great church buildings then springing up in France, in Germany, and in Italy. It is at least probable that the most powerful influence which affected Ireland was that which came from France and especially from Normandy. It was not alone that the communication was easier, and therefore more frequent, between Ireland and Normandy than with other parts of the Continent. A larger number of Irishmen were probably living there than in most other places, and most travellers passing to and fro from the Continent to Ireland came through Normandy, and thus could hardly fail to carry some of its influence and feeling back to Ireland with them. I am well aware that there are some who would derive the undoubtedly powerful Norman influence in Celtic architecture from English sources and through an English channel, but I cannot help feeling that this is to interpret the problem of these influences in the terms of to-day rather than in those of the eleventh century.

It is quite safe to assert that in the tenth and eleventh centuries Ireland was much more closely in touch with and much more deeply influenced by the Continent, and espe-



Stained Glass Windows of St. Patrick and St. Finn Barr.

cially by Norman France, than she was by England, and this influence may be said to have continued at least up to the Anglo-Norman Conquest in 1170.

I have ventured to state the question as it occurs to me, because Mr. Arthur C. Champneys, in his recent work on "Irish Ecclesiastical Architecture," endeavours to trace much of the characteristic features of Hiberno-Romanesque architecture to influences which, wherever arising, he believes to have found their way to Ireland through England. Mr. Champneys rests his argument on the fact that in certain churches in England, some of them so far outside the probable area of Celtic influences as Barfreston near Dover, at Castle Rising in Norfolk, at Broadwater Church near Worthing, and in the apse of Norwich Cathedral, there are to be found examples of stone carving similar to those in Celtic churches, and he accounts for this curious feature by presuming either that Ireland learned these forms of decoration from England, or that England received them from Celtic Ireland—a suggestion which he very properly discounts. Another explanation, however, is possible, namely, that these Norman churches in England and our ancient Celtic churches derived this form of decoration from a common source, whatever that source may have been, and however remote the country or the period in which it was evolved, and that it came to Britain and to Ireland alike by way of Normandy, and that it was moulded during its progress by Norman influences.

However, this at least may be said, that whatever may have been the origin of the Hiberno-Romanesque style, and whatever period may have witnessed its rise and growth, it can hardly be questioned that it has certain forms and characteristics which show an appreciable difference from any similar work, marking it off as distinctly Celtic in character. It is possible that certain forms of ornament in stone carving present in the Hiberno-Romanesque chapels in Ireland may be found elsewhere, just as the rectangular cyclopean door of an earlier period has prototypes in Syria, Greece and Egypt, but viewing the Hiberno-Romanesque

as a whole, taking into account "its feeling," I do not think that there can be any doubt but that it has certain signs which give it a stamp peculiar to the Celtic race. The problem of the origin of the Hiberno-Romanesque necessarily relates to the type of decoration of these churches of which the stone carving is the most essential feature. Apart, however, from its stone carving there are essential points of construction in this style, differentiating it from other forms of church building which should be borne in mind.

"The leading features of the Hiberno-Romanesque," writes the Most Rev. Dr. Healy, D.D., in his *Ireland's Ancient Schools and Scholars*, "are well known—the semi-circular arch with elaborate but appropriate ornamentation, the multiform orders in the doorways, and chancel arches, with their endless variety of decoration; the exquisite carving of the capitals and other conspicuous parts, sometimes in the form of human heads of great variety, and sometimes in striking imitation of natural flowers or foliage. Then the church is not large, had no aisles, and rarely transepts, no great east window or adjoining cloisters; it was simply a plain rectangular nave with smaller rectangular chancel at the east end." There were other features of the Hiberno-Romanesque style which were even more distinctive, although they were, to some extent at least, carried on from the more primitive period from which it developed. These were the square apse, as contrasted with the rounded east end, usually but not invariably found in churches of the same period in England and on the Continent, the single light and deeply-splayed east window, the entrance at the west end of the church, the doorway being usually richly decorated with carving, and the sacristy on the north side of the nave and opening into it. The windows were deeply splayed; the east end usually had a single deeply-splayed window, though in some instances there was a double east window. The west end had a window, also deeply splayed, of a size larger than that at the east end, and sometimes a three-light window, each light being comparatively small, the outer two being

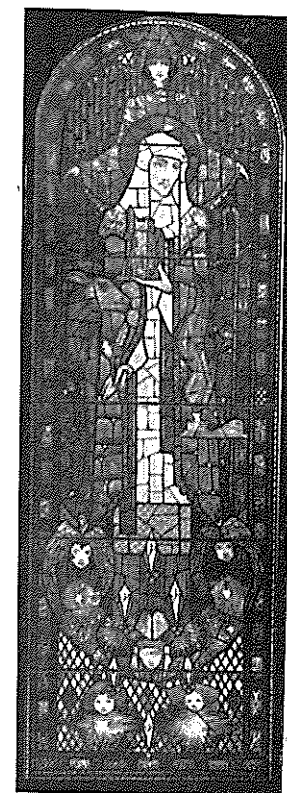
smaller than the middle light. Such are the chief characteristics of a Hiberno-Romanesque chapel as shown in the Cathedral and St. Saviour's Monastery at Glendaloch, at Kilmalkedar and Aghadoe in Kerry, at St. Sennan's, at Inis Caeltra; at Ardmore in County Waterford, at Clonmacnoise, and in a number of other chapels throughout Ireland. As will be seen by reference to the ground plan on page 6, all these distinctive features appear in the Honan Hostel Chapel.

It may not be out of place to compare the dimensions of the Honan Hostel Chapel with early buildings of the Hiberno-Romanesque style. It will be remembered that in the Tripartite Life of St. Patrick it is related that the length which he himself set down for his Cathedral Church at Armagh was 140 feet, and that the usual length of a church, as fixed by St. Patrick himself, and as followed in the Domhliacc Mor, or Great Church of Patrick, near Tailteann, now Teltown, in Meath, according to the Book of Armagh, was sixty feet.

	NAVE.		CHANCEL.	
	Length	Width	Length	Width
Honan Hostel Chapel ...	72'	28'	26'	18'
St. Saviour's Priory, The Monastery, Glendaloch ...	40' 11"	20' 7"	17' 4"	11' 6"
The Cathedral, Glendaloch ...	48' 4½"	29' 10½"	37' 7"	21' 9"
St. Caimin's Church, Inis Caeltra ...	30' 3"	20' 3"	14' 7"	12' 6"
Ardmore ...	75'	24'	34' 4"	18' 3"
Clonfert ...	54'	27' 6"	27' 6"	22'
Nun's Chapel, Clonmacnoise	36'	19'	14'	13' 3"
Temple Finghin, Clonmacnoise	28' 10"	14' 6"	8' 7"	8' 8"
Cormac's Chapel, Cashel ...	30'	18'	13' 8"	11' 6"
Kilmalkedar ...	27'	17'	16' 4"	11' 4"
Aghadoe ...	82'	21'		

These measurements show that the early Celtic churches, some of them because they were tribal chapels, some because they were private family burial chapels, some because they were in the nature of private oratories, were of small dimensions, except St. Patrick's Cathedral Church at Armagh and

the Church at Taelteann, of which no traces remain. I venture to think, however, that in the St. Finn Barr Chapel it has been proved that the Hiberno-Romanesque style is eminently suited for and adaptable to a larger scale demanded by modern needs. Its essential claim is that it is of native growth and historical development, but it has also advantages in construction of an important kind. Its form of rectangular or square apse and rectangular nave makes for simplicity and therefore cheapness of construction, its form depending as it does on the excellence of its design does not require elaborate or expensive decoration or ornament; its best—indeed its only form of decorative treatment—is in the fabric of the building, in the stone carving of the chancel arch, the capitals of the pillars, and the west front door, and this carving can be done as time and funds become available. Finally all the internal fittings for such a simple Irish church, from the stone altar to the benches, will gain both in appropriateness and dignity, will conform more nearly to the inspiration of the building, when they are left perfectly plain and simple. What will thus be saved in money will be gained in dignity and effect.



Stained Glass Windows of St. Columcille and St. Brigid.

CHAPTER III

THE CHAPEL : ITS FABRIC, EXTERIOR AND INTERIOR

THE architecture of the chapel having been considered, it may be convenient that I should deal with some of its external and internal features before referring in detail to the windows and the other interior furnishings.

In early churches, and especially in early churches in Ireland, the west doorway claimed attention as the most important external feature of the building. There seems to be nowadays a tendency not to attribute its full "architectural value" to this part of the building. The early Celtic architects made no such mistake. They understood that a chapel is rarely so impressive as when it falls at once on the eye as one enters by the end doorway. Similarly in a later period the great church builders of Italy and France had no doubt on this matter. The west doorways of the Duomo at Florence and St. Mark's, and of Paris, of Lincoln and of Norwich, bear testimony to the settled, if unconscious, belief that of all its external features that which clothes the great doorway at the end of the church with dignity and beauty, which makes it impress and prepare the mind for that which is within, proves a true instinct which cannot be ignored. The builders of this chapel have kept in mind so to fashion and frame the west doorway that it may be true to the idea of a Celtic chapel. This doorway has been adapted from the Chapel of St. Cronan at Roscrea, of which the front alone now remains, and remains in much of its original beauty. Over the doorway of our chapel has been placed a statue of St. Finn Barr, the work of Mr. Oliver Sheppard, R.H.A. The

sculptured capitals of the six columns are intended to represent, on the right-hand side, St. Finn Barr, the Patron Saint of Cork, St. Ita, and St. Brendan, Patron Saint of Kerry, and on the left side, St. Colman, Patron Saint of Cloyne, St. Gobnett of Ballyvourney, and St. Declan of Ardmore, all local Saints, the area of whose spiritual activities was in and around Cork. The Cloittheach or Bell Tower, not unlike that at St. Kevin's Kitchen at Glendaloch and at St. Brigid's oratory at Kells, rising from the roof of the north wall of the chapel, contains a bell, which bears the appropriate inscription, "My tongue shall speak of Thy righteousness and Thy praise all the day long," cast at the Fountain Head Bell Foundry in James Street, Dublin, by the one firm of bell-founders still working in Ireland. Mindful that in all true church construction the altar and tabernacle must be the centre of the church, they have been made simple and dignified and yet splendid and beautiful. The altar is one great slab of the limestone of which the chapel is built; of ample proportions, it stands on five pilasters or strypes of the same limestone finely carved with different types of Celtic crosses by the handwork of a sculptor. There is no reredos or gradine; and from the plain altar table rises a tabernacle of the same stone made in the form of an early Celtic reliquary. That this tabernacle should be made a note of splendour and of beauty one of the arts of early Ireland has been called to our aid, the art of enamel work. Enamel work, as is well known, was one of the most valued crafts in early Ireland, and it therefore seemed appropriate that it should be used to adorn the tabernacle of this Celtic chapel. In a later period, as we know, the art of enamel working was brought to a high degree of excellence in France—the work of the Limousin family of Limoges being greatly valued—and it came to be much used for the decoration of churches, and especially of sanctuaries and the parts near the altar. The splendid conception of Mr. Oswald Reeves—without doubt the most capable master of enamelling in this country—the Lamb of God pouring forth His Blood for

the life and nourishment of His people—a thought expressed in another medium in Van Dyck's "Adoration of the Lamb" in the Cathedral of St. Bavon at Ghent, is a proof, if proof were needed, of what excellent and suggestive work can be made for the adornment of Irish churches by artists living and working in this country. The work is full of beauty and delicate feeling, and forms a brilliant point of luminous colour at the place where beauty and colour should be concentrated.

The upper triangular space in the tabernacle is filled with an enamel representing the three Persons of the Blessed Trinity in the deep blue void of Heaven, attended by angels adoring and bearing in their arms the Sun and the Moon as symbols of the days of Creation.

The flooring of any chapel, and particularly of such a chapel as this, presents problems which occasion much searching of heart. On the one hand is the excellence of plain solid slabs of limestone, such as those used in the building, or some other plain stone native of the soil and worthy in its enduring quality and its unobtrusiveness. On the other hand, it was urged that in this chapel, where the only touches of colour would come from the stained glass windows and the Stations of the Cross, and where it is the intention and the design that the walls shall ever continue in their simple dignified white and grey natural tints, undisfigured by artificial colouring, that the building required such a moderate note of colour as would be found in a mosaic groundwork. It was felt that a well-thought-out and finely coloured design in mosaic in the floor would supply a note of colour that would relieve the austerity of the walls and bring the rich colours of the windows and the Stations of the Cross into proper relation.

The design of the floor has been inspired by two poems very different in their origin, but bound together by a curious unity. One of these is the old Gaelic poem which sings the Praises of God in all His Works, and the other like unto this is the well known Canticle of the Three Children in the Fiery Furnace (Daniel, chap iii., 57-86).

All ye works of the Lord, bless the Lord, praise and exalt
Him above all for ever.

O ye Angels of the Lord, bless the Lord, praise and exalt
Him above all for ever.

O ye Heavens, bless the Lord, praise and exalt Him above
all for ever.

Bless ye the Lord, all waters that are above the firmament :
O, all ye powers of the Lord, bless ye the Lord.

Bless ye the Lord, O sun and moon : bless ye the Lord, all
ye stars of heaven.

Bless ye the Lord, all showers and dews : bless ye the Lord,
all ye breezes of God.

Bless ye the Lord, O fire and warmth : bless ye the Lord,
O cold and heat.

Bless ye the Lord, O dew and rime : bless ye the Lord, O
frost and cold.

Bless ye the Lord, O ice and snow : bless ye the Lord, ye
nights and days.

Bless ye the Lord, O light and darkness : bless ye the Lord,
O clouds and lightning.

Let the earth praise the Lord : let her praise Him and exalt
Him above all for ever.

Bless ye the Lord, O mountains and hills : bless ye the
Lord, all plants from the earth upspringing.

Bless ye the Lord, O fountains : bless the Lord, O ye seas
and rivers.

Bless the Lord, O ye whales and all that move in the waters :
bless the Lord, all ye birds of the air.

Bless ye the Lord, all beasts and cattle : bless ye the Lord,
O sons of men.

Let Israel bless the Lord : and praise Him and exalt Him
above all for ever.

Bless the Lord, O ye priests of the Lord : bless the Lord, O
ye servants of the Lord.

Bless the Lord, O ye spirits and souls of the righteous :
bless the Lord, all ye that are holy and humble of heart.

This beautiful work shows in its central panel the earth,



Stained Glass Windows of St. Ailbe and St. Fachtna.

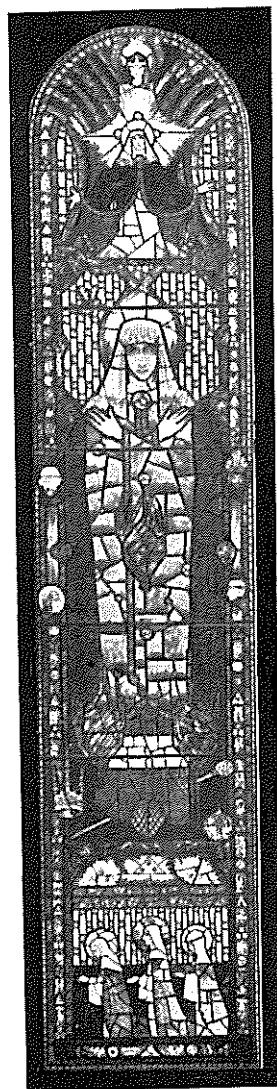
and around it all the works of the Lord and the manifestations of His omnipotence—the Sun and Moon, Stars and Planets, Wind and Snow, the Rain, and Ice, Trees and Fruit, Birds and Fishes, and other animals, great and small, all rendering praise and homage to God's Power and Majesty. Again we are reminded that this is a chapel for young men, for these praises of God in all His works were uttered by young men confessing and bearing testimony to the works of the Lord and to His infinite mercies in the midst of persecution, torture and agony. Here we are taught that the whole universe is bound together in some mysterious way in the service and in the praise of God. The design for the pavement is divided into three sections, all linked together in the same conception. The first design greets the worshipper at the door as he enters, and extends over the floor of the chapel at the western bay. This panel shows in its centre the Sun, with the signs of the Zodiac surrounding it. In both side panels are designs of trees and plants and animals. Rising in these mysterious depths and flowing out of these up the aisle is a river, the River of Life—wherein are seen all sorts of fishes and monsters of the deep—making its way up to the Altar of God, the Throne of Mercy. This panel is joined by the passage in the centre with that which covers the floor of the nave in the space in front of the altar. This design shows all sorts of animals, fowl and fish and trees, testifying to the work of God's Hands, and both these panels lead to and give effect and point to the design inspired by the Canticle of Praise in the chancel, which has been already described, which gives the keynote to the entire conception. The entire scheme dwells on the Creation and the works of the Lord—the creatures made by His Hand—and their duty to and dependence on Him.

It was almost inevitable that some effort should be made to recall that most unique and decorative feature in Cormac's Chapel at Cashel—the arcading. The attempt, it is hoped, has been justified by the result. How far this form of decoration may be used with success to every chapel

of the Hiberno-Romanesque order is doubtful. It would probably be justified only in such a small building as St. Finn Barr's Chapel, consisting of a rectangular nave and a more or less square chancel, without aisles or transepts. Moreover, to justify such a scheme of arcading the stone carving must be done with a high degree of skill and care. These conditions are not easy to obtain. It may be claimed, I think, with confidence that the stone carving of St. Finn Barr's Chapel has justified an experiment, and that it has been carried out with exquisite skill and delicacy, that it is marked by an exuberance of fancy and a strange gift of invention, which appears to me to be hitherto unequalled—indeed I may say unattempted—in Ireland. It will be observed that in each of the capitals of the pillars nearest to the window, in the stained glass of which a Coat of Arms of one of the Dioceses of Munster is displayed, part of the same Coat of Arms is carved; thus, where in the window of St. Finn Barr the arms of the Diocese of Cork are set out, the capital nearest to the window is carved with a shield, with a crozier in pale enfiled with a mitre. On the capital nearest to the window of St. Brendan is carved the Crossed Keys, saltirewise, and the crozier, the arms of the present diocese of Kerry; and the quaint achievement—if such a term may be applied to it—of arms of the diocese of Ross, showing St. Fachtna with his round tower and his church, will be found sculptured in the capital nearest to the window which commemorates this Saint. Perhaps the most effective use of the arcading is as a frame work to the singularly beautiful series of Stations of the Cross made of opus sectile, which, beginning in the middle arch of the first bay on the Epistle side, march round the chapel, the fourteen stations being in the middle arch of each bay of the arcading until they reach the middle arch nearest the chancel on the north wall. I think it may be claimed for these stations that they go a long way to solve a difficulty which has troubled church builders for many a long day. Stations of the Cross were in their inception a series of halting places disposed in some sort

in relation to those which a pilgrim to the Holy Places of Jerusalem would have to pass through if he desired to walk in the path of the passion of Our Lord. When, owing to the mohammedan occupation, christians were not able to visit the Holy Land, or if they ventured to go there were prevented from following with that devotion they desired the Way of the Cross, stations showing the incidents of the Passion began to be set up in various places in Europe, and the devotion spread widely during the sixteenth century, and has continued ever since. Some of the places where the Way of the Cross has been placed, or where stations have been erected, are nearly as famous for their beauty as for their influence in the history of this devotion. "The Seven Falls of Christ," worked in bronze in Nuremberg by Adam Krafft, one of the greatest masters of metal work, the Stations in the Cathedral of Antwerp, and the Via Crucis at Varallo, show how much art has done to make this devotion popular and famous. The sons of St. Francis, devoted as that great Order ever has been to the story of the sufferings of Our Lord, have brought the incidents of His Passion on to the walls of our churches, and largely under their guidance the faithful are found in every country throughout the Catholic world eager to follow the Way of the Cross as one of the devotions which unites them with the sufferings and death of Our Lord more closely than any other form of piety, except the Mass itself. I should hesitate to speak of the origin and use of so familiar a form of devotion were it not necessary to refer to the difficulty of procuring Stations of the Cross which are not aesthetically objectionable, and which will be architecturally defensible. Although this devotion has from time to time inspired great artists to design and execute works of art of the highest excellence it is now almost impossible in the present debased condition of church decoration to find Stations of the Cross which have any merit. To have stations which do not outrage every canon of taste, and which fit in—as they of course ought to fit in—with the structure of the church, is an ideal which we have tried to realise—

with what success those who have studied the Honan Hostel Chapel may be able to decide. As a rule, Stations of the Cross are found to be mere pictures, often crude pictures, crudely framed and crudely hung, completing the outrage by being hung on the walls of one of those so-called "Gothic" churches which so frequently deface the landscape of our countryside. Being "pictures," and therefore doing as pictures are in the habit of doing, they gather dust and dirt, they get awry, and there is no one who durst put them straight, the strings wherewith they are hung get frayed and lopsided, they never seem "to belong to" the church. I venture to think that, since for reasons which are not only good and sufficient but overwhelmingly convincing, we must have Stations of the Cross in our chapels, we ought to insist that they shall be works of art as well as objects of devotion, and that, of course, subordinately to their religious purposes, they shall be made of value in the decorative treatment of the chapel. This result can be achieved if the stations be made part of the church by embedding them in its walls. This idea has been adopted in this chapel where the opus sectile stations have been let into the arcading in the nave of the chapel. A very important and striking example of opus sectile is to be found in the fine chapel of St. Augustine and St. Gregory in Westminster Cathedral, where the attention of the writer was first called to this kind of work as a medium for the decoration of this chapel. It is not as well known as its capability for showing forth in a simple and dignified form the story of the Passion, its rich and permanent colour, and its unity with the fabric of the church deserves.



Stained Glass Windows of St. Ita and St. Flannan.

CHAPTER IV

THE PAINTED WINDOWS

THE principle that all the decoration—as well as the construction—of a church must have some relation to and must be influenced by the place where it is built and the purpose for which it is intended has been kept in mind in the creation and design of the windows which adorn the chancel and the nave of the chapel. Here is a chapel built in the capital city of the province of Munster for young Catholic Irishmen, the students of an University, who come to it from every part of the province. This supplies the keynote of the very remarkable series of designs which fill the windows.

In the single light window on the east end the figure of our Saviour is found; beside this window in the chancel are honoured Our Lady, St. Joseph the Foster Father, and St. John the beloved disciple; in the twelve windows in the nave are the patron saints of the dioceses which make up the province of Munster and other saints closely bound up with Cork, and at the west end are the Trias Thaumaturga, the three wonder working saints of Ireland—St. Patrick, St. Brigid, and St. Columcille.

All these windows have been designed, cut and completed by Irish artists and craftsmen working in Ireland, and it is believed that they are finer in design and in execution than any stained glass work to be found in Ireland which has been imported from England or the continent, and that they prove that Irish artists and craftsmen are capable of producing windows in painted glass as good in design and workmanship as any work to be found elsewhere. Reviewing these windows in detail attention should be called in the first place to the

single light window in the east wall, which expresses the note of inspiration in this chapel. It represents Our Lord risen, glorious, triumphant, the Man Lord in the Divine. He wears the marks of His Divinity in His splendid crimson robe, in His golden crown, in His royal jewels. He carries the sign of His triumph over death in the banner of the Resurrection which He holds in His right hand. Above all, He is a young man yearning for and appealing to young men by the greatness of His Divinity, by the glory of His triumph over death, still more by the suffering and the sacrifices of His manhood to "Come all ye who are weary and heavy laden and I will give rest to your souls." This touching and appealing figure—marked apart in its frame of stone—as a single window in the east end, forms the centre of such rich but restrained decoration as the chapel contains. Beside this window in the chancel there are three other windows which suggests the idea of the Holy Family. The window on the north wall commemorates St. John the Beloved disciple, while on the south side nearest the east will be found windows of Our Blessed Lady under the conception of the Mary of the Irish, and next to it, of St. Joseph as the type of the Christian in the world, the father of the family, the citizen, the worker, the man who, living in the world and fulfilling the daily round and the common task of Christian civic life, yet is not of it.

The St. Patrick window is a fine harmony in brilliant greens and blues. St. Patrick wears his mitre and his crozier, and beside him stands his faithful companion, the little Benignus. As on the Hill of Tara, he holds in his right hand the Shamrock. He seems as if chanting that hymn dear to the hearts of the Gael, "St. Patrick's Breast-plate"—

At Tara to-day may the strength of God pilot me,
May the Power of God preserve me,
May the Wisdom of God instruct me,
May the Eye of God behold me,
May the Ear of God hear me,

May the Word of God make me eloquent,
 May the Hand of God protect me,
 May the Way of God direct me,
 May the Shield of God defend me,
 May the Heart of God guard me,
 Against the snares of demons, the temptations of vices,
 The inclinations of the mind,
 Against every man who meditates evil towards me,
 Far or nigh, alone or with others.

In the upper panel the origin of the birth of the Saint is suggested, and in lower panel is shown the death of St. Patrick while an angel bears his soul to God, and at the foot is seen the fire of Faith on the hills of Erin which, lighted by St. Patrick, was never to be extinguished. In the beautiful and imaginative border are symbols of his learning, his justice, his kingly dignity, of truth, of spiritual fire, of light overcoming darkness, of the serpent typical of the reptiles which he banished from Ireland.

On the right hand of this window is the exquisite figure of St. Brigid—"The Mary of Ireland." The colour scheme is naturally blue. In this beautiful and dignified figure the artist tries in some degree to show forth what was written in the Life of St. Brigid in the "Leabhar Breac" and Book of Lismore: "It was her anxious care to comfort the poor, to banish all distress, relieve all wretchedness; there was no one more modest, more righteous, more humble or more chaste; she never looked in the face of man; she was abstinent, she was spotless, she was prayerful, she was patient; she was joyful in the commands of God; she was a consecrated shrine to receive the Body and Blood of Christ; she was a Temple of God, her heart and her mind were an abiding throne for the Holy Ghost. Bright in miracles, her type among Christians is the dove among birds, the vine among trees, the sun amidst stars; it is she who relieves all who are in distress and danger; it is she who subdues disease; it is she who restrains the angry fury of the sea; she is "The



The Dossal.

Mary of Ireland." As the founder of a cathedral church at Kildare, the Saint bears her church in her hand, and in her other hand she holds the oak-leaf of her native plains. The calf which she succoured, the staff, the sign of her spiritual dignity, and the lamp of faith which she enkindled, the five lilies emblematic of the five provinces in Ireland, in every part of which her power for good was felt, are suggested in masses of splendid colour, while angels appear bearing the prayers, prophecies, miracles, and charities of the Saint.

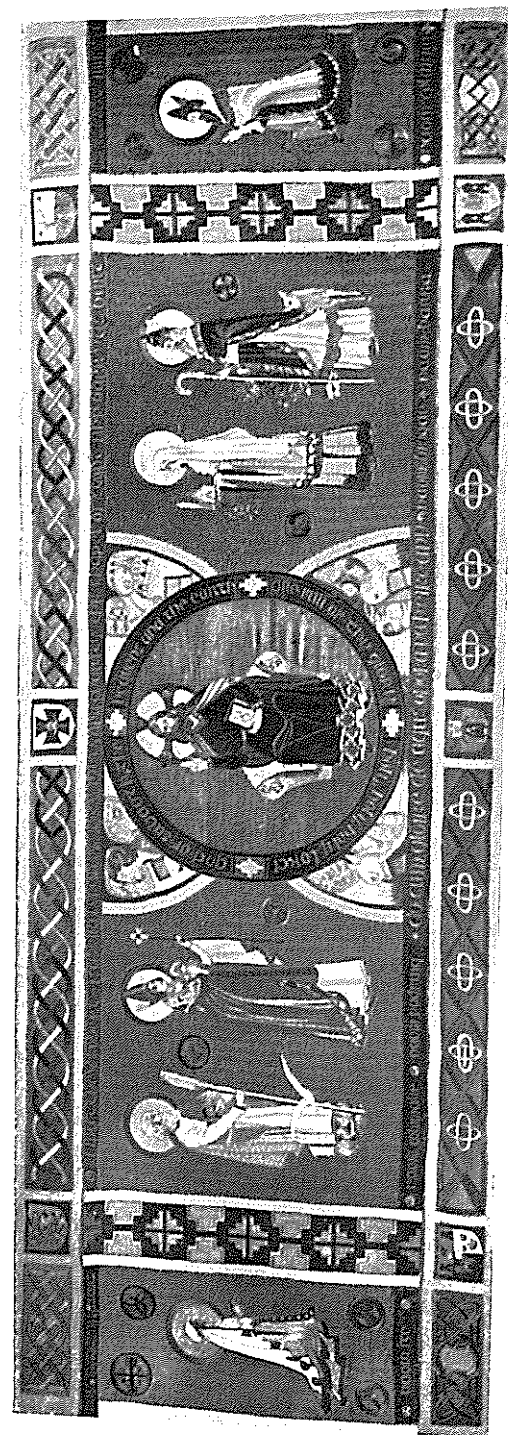
On the other side is the window of St. Columcille, "the Dove of the Churches." Beside the Saint is represented the angel who was his daily adviser and companion, the doves which brought him messages at Iona from the Derry which he loved so well; the white horse which comforted him in his last days in Iona; the book and the pen emblematic of his writings; the great pillar of fire in Ireland and in Iona, which he had set alight, and in the lower panel the chain of stars symbolizing the spiritual communication between Ireland and Iona which was carried on by the doves of Columcille. The window recalls the touching story that when nearing his last days on earth St. Columcille, on his way home to the monastery, rested half way at a certain spot where a cross was afterwards erected. While sitting there to rest, for age had left its traces upon him, a white draft horse that used to carry milk vessels from the byre to the monastery came towards him and placed its head on the Abbot's bosom. As if taught by some instinct, the poor animal seemed to know that Columcille must soon leave this earth, so long blessed by his presence, and it poured forth plaintive neighings and whinings, and even shed copious tears on the Saint's bosom. Its grief and regret were like those of a human being. Saddened by this moving incident, the attendant sought to drive away this poor animal, but the Saint restrained him. Columcille said: "Permit that poor animal, which is so fond of me, to pour out his sorrow on my bosom. Behold you, a man and endowed with reason, could know little of my departure hence had I not

told you. In some strange and mysterious manner our Creator had manifested to this brute that its master is about to leave him." On saying this, Columcille blessed the horse, which then moved away in evident sadness.

The series of windows of the Munster Saints begins on the north wall of the nave, near to the chancel, with the window in honour of the Patron Saint of the Diocese of Cork. St. Finn Barr is robed in a chasuble of rich red colour, which shows brilliantly through the northern light. As his name implies, he is shown as the "fair-haired." The upper panel relates the story of the birth of the saint. It is related that Tyagerlach, Chief of Rathluin, ordered Finn Barr's mother not to marry any man but himself, but she being much devoted to Amergin, disobeyed the Chief's orders and married him. The Chief, when he learned of this, reproached the young woman with her disobedience, and filled with rage, ordered both the husband and wife to be bound in chains. He then directed his servants to construct a large pile of dried wood, so that when it should be set on fire both might be cast into it. Providence, however, decreed that the pile should remain unburned, for a great hurricane arose which prevented the fire from being lighted. Then, according to the tradition, Barr spoke from his mother's womb, and upbraided the chief for the crime meditated against his innocent parents. The chief, filled with remorse, liberated the parents and dismissed them with pardon. St. Finn Barr's right hand is covered with the glove which he always wore from the day when he met the Saviour, Who raised the kneeling saint by his right hand, after which it ever glowed with a celestial radiance which could not be obscured, and which was only to be borne if the hand were kept covered with a glove. Beside the Saint are emblems of the church and the school founded after the angel sent from God had lead the Saint with his disciples to Corcach-mor-mumhan, or the great marshy place of Munster. The lower panel represents the miraculous consecration of St. Finn Barr and St. Maccuirp, which is told in one of the Lives of the

Saint: "Saint Barre went from Cork to Rome in order that he might take the grade of Bishop, and when Pope Gregory raised his hand over the head of the Saint to confer consecration on him a flame came on it from Heaven while he was reciting the words of the ritual. Then Gregory said: 'Go to your house and the Lord Himself will read the gradation of Bishop over you.' When some time after the Saint settled at Corcaid, St. Maccuirp, the Master of Barras, returned from Rome, and was received with honour on his arrival, and on a certain day they all entered into the church and prayed, expecting the accomplishment of a Divine mystery. While praying the angels of God appeared to and raised St. Barre and St. Maccuirp aloft, and then they consecrated them as Bishops, and having brought them back to earth again, oil broke forth from the earth near where they were standing until it covered the shoes of all those there present. Then all gave thanks to God for such miraculous events, and glorified those Saints whom the angels had themselves consecrated. On that very day St. Barre and St. Maccuirp as Bishops and the other clerics marked out the cemetery of St. Barre's Church, which is called Corchadh, and after they had consecrated it they promised in the Lord's name that after the Day of Judgment Hell should not close on any person who should have been buried in it." The border of this window—which is full of imagination—refers to the hazel tree which bore nuts and blossomed into fruit in the depths of winter while the snow lay thick upon the ground, when it was blessed by the Saint, who wished to prove his mission to some who questioned it.

The second window on the north wall is devoted to St. Albert, the Patron Saint of the Diocese of Cashel. Of this Saint very little is known, except that after a long probation of prayer and contemplation he was consecrated Bishop, and then filled with that missionary spirit which at a later time was to become so marked a feature of the church in Ireland, he left this country and devoted himself to the conversion of Bavaria. The upper panel represents St. Albert preaching, and the lower panel represents his progress, attended by



The Antependium.

his disciples, St. Erhard and St. Hildulph, and his followers, on one of his journeys. One of the few legends recorded of St. Albert relates to the crucifix shown behind the figure of the Saint. St. Albert was buried in the church at Ratisbon near the tomb of his companion St. Erhard, and the guardian of the church saw one night that tears flowed from the eyes of an image of our crucified Redeemer which stood near St. Erhard's grave; she also heard these words: "Do not allow the caretakers of this church to cut off so negligently that linen in which St. Erhard's remains are shrouded, for he who rests in this tomb is greatly esteemed by the Almighty." It seemed that God Himself thus intimated his injunction to the faithful that no want of reverence should be manifested towards any relic of St. Erhard. Both clergy and people were unconscious, however, regarding any desecration of sacred objects. A certain holy woman importuned St. Erhard to relieve her from a weakness of her eyes which deprived her of sight. The Saint said to her, "If you desire to have your vision restored prostrate yourself at the distance of seven feet from my tomb, and there you may find relief from one who, greater than I am, will restore your sight." This pious woman obeyed this direction, and there she recovered the faculty of vision through the merits of St. Albert. Thus it appeared that St. Erhard desired the companion of his pilgrimage, labours and merits during his life to share with him the power of working miracles after death.

The third window commemorates St. Declan of Ardmore, the Patron Saint of the Decii, which tribe inhabited the territory of the barony of Decies in the County of Waterford. The life of St. Declan records a number of beautiful legends of the Saint, but perhaps no one so suggestive as that which is shown in the upper panel of this window. The story goes that when St. Declan was leaving Wales and starting on his return to his native Decii, the bell which had been sent as a gift from Heaven to Declan was at that time in the care of his disciple, Ruan, to whom Declan had entrusted it, as he did not wish on any

account to lose it. As they were about to embark Ruan gave the bell to another of Declan's followers to care, and he laid the bell on a rock by the shore and forgot all about it until they were half way across the sea. When Declan was told that the gift sent to him from God had been forgotten in a place where he could never expect to find it again he was much grieved, and he prayed within his heart and said to his followers: "Lay aside your sorrow, for it is possible to God Who sent that bell in the beginning to send it now again by some marvellous ship." Shortly they saw the large unwieldy rock detach itself from the shore bearing the bell upon it, and it floated buoyantly and rapidly towards them. Declan then said to his followers: "Permit the rock to precede you and follow it exactly, and whatever haven it will enter into it is there that my city and my bishopric will be whence I shall go to Paradise, and there my resurrection will be." The rock with the bell upon it preceded the ship, remaining slightly in advance, so that it could be seen from and not overtaken by the ship. The bell directed its course to Ireland, until it reached a harbour on the south coast, viz., in the Decies of Munster, at an island called at that time "High Sheep Island," and the ship made the same port as Declan declared. The holy man going ashore gave thanks to God that he had reached the place of his resurrection, and when he had landed he christened the spot Ardmore Declan, and having got a grant of it from the King of the Decii, settled down here and made it the place of his habitation.

The lower panel represents the meeting of St. Patrick and St. Declan on the road from Rome, when Declan, with his disciple Ruan and his other followers, were returning to Ireland after his visit to Rome, where he had been consecrated Bishop by the Pope while St. Patrick was on his way to Rome to be consecrated by Pope Celestinus.

The fourth window from the chancel commemorates St. Ailbe, Patron Saint of Emly. The Saint is represented in episcopal dress, with his mitre on his head and his Celtic crozier in his hand. His chasuble is of a rich embroidered

gold colour, and he bears in his right hand the model of his first cathedral of Emly. The lower panel recalls the legend similar to the well-known story of Romulus and Remus and the founding of Rome, that Cronan, the lord of Eleogarty, ordered the babe to be exposed in a wild forest that he might be devoured by dogs and wild beasts, but a wolf found it, and took the babe tenderly to its den, where it suckled it and tended it until a gentle cleric came and adopted it and took it away.

The next window represents St. Fachtna, Patron Saint of the Diocese of Ross, who is robed in a splendid crimson cope as a Bishop, bearing his jewelled crozier in his left hand and a book of the Gospels in his right, symbolising his fame as the founder of a College which is one of the most renowned in Ireland. He is described as generous and steadfast. "He loved," says the chronicler, "to address assembled crowds, and never spoke ought that was base and displeasing to God, and he founded a See in which he was succeeded by twenty-seven Bishops of his own tribe, whose jurisdiction was conterminus with the chief of the clan over the territory Corcaleighde.

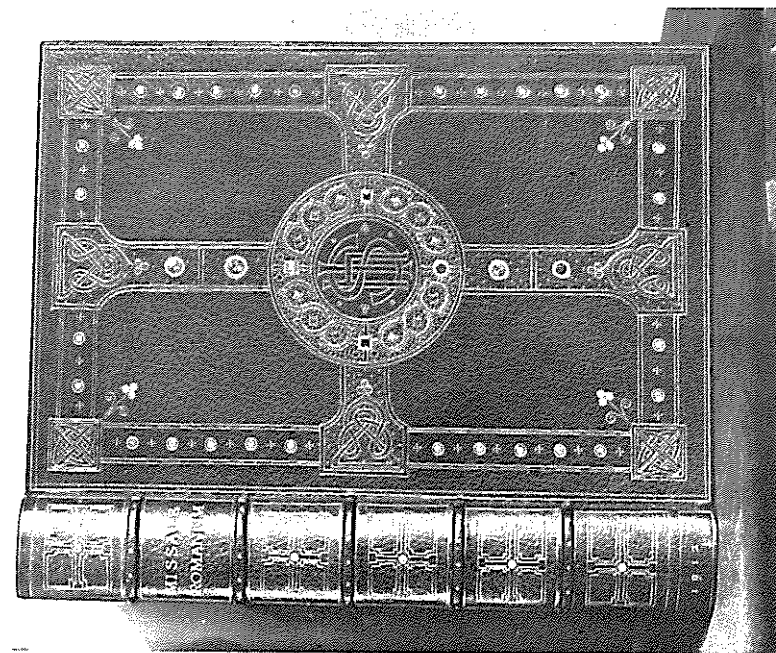
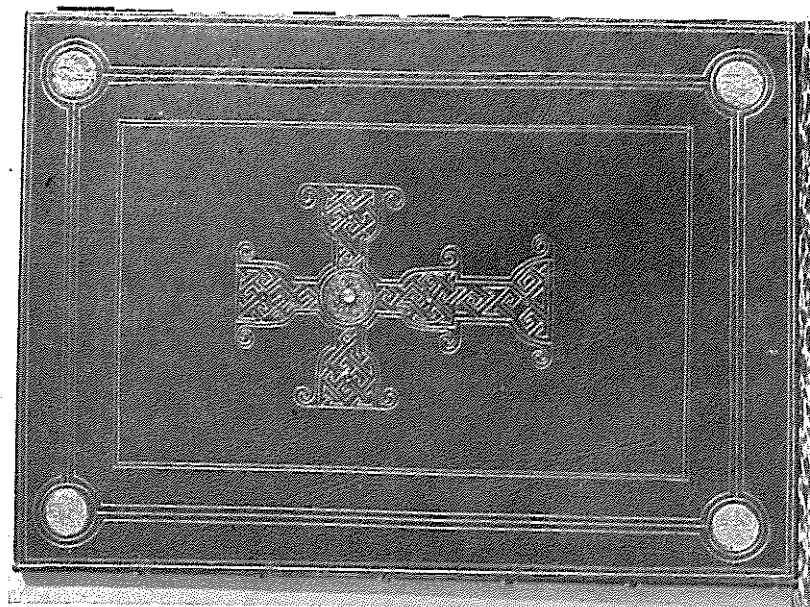
"Hail, happy Ross, who could produce thrice nine
All-mitred sages of Lugadia's line,
From Fachnan, crowned with everlasting praise,
Down to the date of Dougal's pious days."

It was here that St. Brendan, the Patron Saint of Kerry, is said to have acquired a knowledge of the liberal sciences, and St. Ita took a deep interest in the welfare and prosperity of this school which is shown in the top panel of the window. The upper panel recalls a delightful legend which prevailed among the peasantry up to some generations ago, that St. Fachtna used to pray daily on the side of a hill half a mile eastwards from Ross. One day he left an Office Book there, and the night falling it happened to be very rainy; nevertheless the book was not wet, for, as the legend goes, the angels, to preserve the treasured book from harm, built a small chaped to cover it. About the close of the

seventeenth or beginning of the eighteenth century a sick person vowed to build a church should he recover. He was thus fortunate, and to fulfil his vow that oratory of St. Fachtna was repaired.

In the lower panel there is shown another legend from the life of the saint, which tells how he was restored to the use of his sight. An angel was sent to him from Heaven to direct him to seek out a certain artificer, Beoanus, but Fachtna did not know this man, or where he was to be found. In this difficulty he undertook a five days' journey to see St. Ita, in order that he might get her advice. Under Ita's directions he was able to trace Beoanus and his wife, and he bestowed on them his blessing, and then Fachtna having obeyed the message from Heaven had his sight restored to him. The border of this window is designed of leaves to symbolise the name of the diocese of St. Fachtna, Ross, which by some authorities is considered to be derived from the Gaelic word "ros," sometimes taken to mean a wood.

The window nearest to the door on the north wall is dedicated to St. Munchin, Patron Saint of Limerick. In the central panel he is represented standing by the broad waters of the Shannon bearing the abbey church of St. Mungret in his left hand, while in his right he grasps a torch, the symbol of his missionary zeal. In the predella is recalled the story that he received his consecration as Bishop from the hands of St. Patrick himself. The upper panel represents an amusing incident in the history of St. Mungret's Abbey, which has given rise to a local proverb still in use. It is told that the monks of St. Mungret's had a great reputation for learning, but after a while their ardour slackened, and when they heard that some monks were coming from another monastery for a theological disputation they were so afraid of losing their reputation that they decided to dress up some novices as washer-women, and having first taught them a smattering of Greek and Hebrew they sent them down to a river to wash clothes at the ford where the visitors would



The Missals.

CRAWFORD GALLERY
CORK.

have to pass. The travellers arrived, and asked their way, to which the novices replied in Greek and Hebrew, which so impressed the learned visitors that they said, "If even the washer-women near the monastery are so learned, what must the monks be like?" The monks returned to their own monastery without risking a discussion, and leaving St. Mungret's with a greater reputation for learning than before. And thus the proverb arose, "As wise as the women of Mungret."

On the south wall of the nave the first window near the chancel is devoted to St. Ita, the Patron Saint of Killeedy, Co. Limerick, though she was probably born in the County of Waterford, the noble family from which she was descended being part of the Nan Desii in the barony of Decies in that county. Her name of Deirdre or Dorothy was afterwards changed to Ita, on account of the extraordinary thirst for divine love she experienced. She is called "The Brigid of Munster." Of royal birth—she was said to be a descendant of Felim the Lawgiver and of Conn of the Hundred Battles—she was entitled to an earthly throne, but she put away the crown and the sceptre and all the panoply of royalty in order that she might serve God as a teacher and inspirer of the saints of Munster in a life of labour, mortification and prayer. "She endured much painful disease; she loved the great heavy tertian fasts, the radiant sun of Munster's women, Ite of Cluain Credail." In the upper panel we see the angel presenting St. Ita with the three jewels of great price, recalling the legend that on one occasion during her slumbers an angel of God appeared and presented her with three jewels of great value, and assured her that the blessed spirits and the three persons of the Blessed Trinity represented by the jewels would ever be present with her while sleeping and waking. The nimbus with the oak interwoven in it symbolizes the spiritual fire which Ita spent her life in enkindling and keeping burning. In the border are the heads of St. Colman, St. Ailbe, St. Brendan, St. Finn Barr, who with other saints of Ireland owed their sanctity to the teaching and inspiration of St.

Ita. The greatest devotion felt by St. Ita was to the Blessed Trinity, and therefore in the border and throughout the window the design is three times repeated, symbolising the three persons of the Holy Trinity. In the lower panel St. Ita appears with her pious maids continuing in prayer to the Holy Trinity, the prayers ascending through the firmament to the Throne of God.

The second window on the south wall is that of St. Colman, the Patron Saint of the Diocese of Cloyne. He is represented as a bard holding a scroll on which is transcribed in Gaelic a text from the Psalms. We are told that St. Colman in his youth devoted himself to music and to poetry, and at the age of twenty-five was the Royal Bard of Munster. In the lower panel the Saint is represented as a young bard at the Court of the King at Cashel, where he met St. Brendan, who, urged by St. Ita, persuaded the young bard to consecrate his life and talents to the service of God.

In the third window on this series St. Brendan the Navigator, the Patron Saint of the Diocese of Kerry and of Clonfert, is honoured. There are few of the saints of Ireland who have gathered around them such a wealth of legend and of stories as Brendan. There is much about him to stimulate the imagination and to excite admiration. To the ascetic spirit of his time, and gifted with all the learning of his age, he united the adventurous spirit which sent him voyaging on the eternal quest which so many others have followed for the Islands of the Blessed. His wanderings over the wide ocean have been the subject of stories and of legends and of poems throughout the ages. His is a fascinating figure as he stands in his leathern cloak, under which he wears his alb and stole. His feet are covered with pampooties, and he grasps an oar as the sign of his voyaging. In the top panel he is seen starting out in his frail coracle towards the rising sun in search of the islands of the Blessed. Beneath are seen the pillars of crystal and white marble which he discovered in one of his wanderings. In the lower panel is the legend of the meeting of Brendan

with Judas. It is related that as St. Brendan sailed over the sea he came upon a naked rock to which a man seemed to be fixed. He had a cloth tied about his head, and holding a javelin in his hand he seemed to be hanging between two iron bars and tossed about by the waves like a vessel labouring in a storm. As the boat drew near the holy man asked who he was and what crime he had committed, or why he had merited such punishment. The man on the rock declared to Brendan that he was unhappy Judas Iscariot who betrayed the Lord, and that he lived in tortures burning like lead melted in hot oil both day and night in the middle of the mountain past which Brendan had sailed, but he confessed that now and then he obtained a moment's respite to his sufferings through the ineffable merits of the Saviour, and that on each Sunday he was allowed to sit on a naked rock which seemed to him a paradise as compared to those tortures which he must endure when the day was passed. "Here," he said, "I find a respite every Sunday from evening to evening, from the Nativity of Our Lord to the Epiphany, from Easter to Pentecost, on the Feast of the Purification of the Blessed Virgin, as also on the day of her Holy Assumption, but on all other days I am deported with Herod and Pilate, with Anna and Caiphas, and therefore I abjure you that you deign to intercede for me that I may remain here even to sunrise on to-morrow, so that the devils may not torture me in honour of your arrival and drag me to the evil inheritance I have bought for myself." Then holy Brendan said: "Be the will of God done; for this night the demons shall not disturb you nor until the morrow." Next Brendan asked Judas the meaning of the cloth which he tied round his head. Judas replied that although in a great measure an impediment to him, yet he receives great benefit from it, since it shelters his head and face from the cutting winds and prevents the fish from biting them, and this advantage he obtained because once when on earth he gave a piece of cloth to a beggar or a leper. The benefit of that single deed of charity still remained to him as his only solace. When the hour of evening came the fiends

appeared and claimed the return of their victim, but Brendan invoked the Holy Name, driving them off until the morrow. The night having passed away, early the next day Brendan resumed his voyage, when a vast number of demons covered the face of the deep and carried off Judas to his other scene of torment, while awestruck and sorrowful the pilgrims sailed on, the shrieks of the fiends resounding in their ears. It will be remembered that part of this story is made the subject of a poem by Matthew Arnold. The adventurous wanderings and the quest of St. Brendan have inspired many poems in prose as well as in verse amongst our own writers and amongst those not of our race.

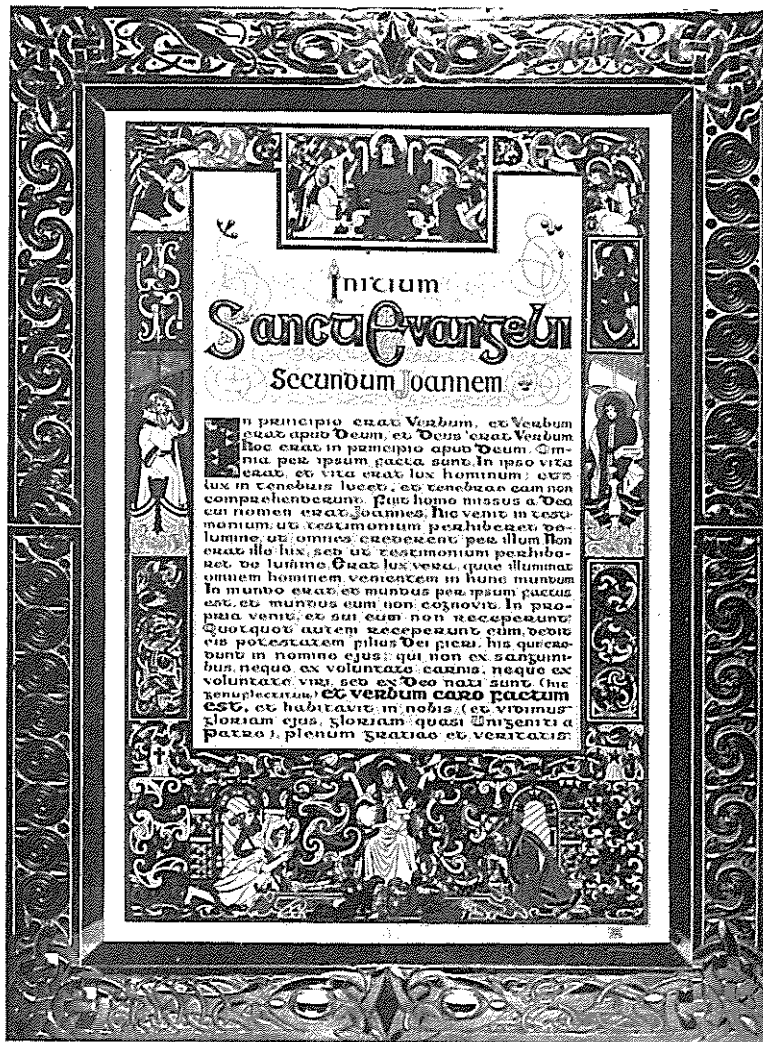
The border of the window, in which an infinite variety of birds of rich plumage and splendid colour appear, recalls another delightful legend of St. Brendan, that on one of his journeys he landed on an island called the Paradise of Birds, and as the vessel drew near to the island all the birds appeared, and they began to sing out as if with one voice :

"*Salus Deo nostro sedenti super thronum et agno—Deus Dominus illuxit nobis. Constituite diem solemnem in condempnis usque ad cornu altaris.*"

With the notes their wings also made music until the Holy Father and his mariner monks were in the tent pitched to receive them on shore, and here again did the crew celebrate their Eastertide until the octave of Pentecost.

In the border also appear the heads of many of those saints with whom St. Brendan lived and worked—St. Finn Barr, St. Brigid, St. Cannech, St. Alban, The Hermit Paul, St. Ita, and others.

The next window represents St. Gobnet or Judith, of Ballyvourney, near Cork. Near Ballyvourney there is still standing a cross at one time associated with devotion to St. Gobnet, and the form of this very graceful cross has been skilfully used in the nimbus behind the head of the saint. St. Gobnet is known as the Patron Saint of Bees, and this has suggested the use of the comb as a basis of decoration of the window. At the foot of the panel is shown the legend which relates that the sanctuary of the



One of the Altar Cards.

saint was once upon a time about to be attacked by robbers. St. Gobnet and her maidens had no men to defend them, and they lay at the mercy of the robber chief and his followers, but when they were assailed the saint let loose her hives of bees, which attacked the robbers in such multitudes and with such fury that the robbers were terrified and took to flight in all directions. Another variant of the same legend is that St. Gobnet prayed over the bees, and they were turned into armed warriors, who repulsed the attack of the robbers and utterly overcame them.

The upper panel records another legend in the life of St. Gobnet, which relates that all the country round was attacked by a plague, the victims of which rushed in terror to St. Gobnet for protection, and that she, hearkening to their appeal, drew a line with her crozier and marked the road with the sign of the Cross, and beyond that point the infection did not come, so that none of those who lived and served with her suffered from the plague.

The next window is dedicated to St. Carthage or Mochudda, Bishop and Patron of the Diocese of Lismore. The first design in the top panel recalls St. Columbkille's prophecy about St. Carthage, "Formerly from the top of Cualis mountain thou hast seen a band of angels on the bank of Memphi River, and rising to Heaven a silver cathedral with a golden image on it. This shall be the place of thy resurrection. That church of silver is thine, and the golden statue placed on it represents thee." Beneath this is the legend which tells how when Carthage was being carried to his baptism he was met by Aedan, a holy man who was asked to perform the ceremony. No water was at hand, but a miraculous stream, "a clear fountain," rose out of the earth for the purpose. The lower panel recalls two other legends of the saint; the upper one shows the story of the Magus who refused to believe in the holiness of St. Carthage until he caused a withered bough of a tree to bloom and bear fruit; the lower part recalls a legend of St. Carthage like the story of the passage of the Red Sea, and shows the saint crossing a river which divided

its waters to allow him and his people a passage across to escape from their enemies. This spot was afterwards called "the place of benediction."

The series on the south wall is brought to completion by a window of St. Flannan, Patron Saint of the diocese of Killaloe. The saint is represented in his mitre and chasuble carrying a monstrance. The upper panel carries on the legend. It shows St. Flannan bringing the Sacred Host to his aged father, who is dying on the hillside attended by monks. His father had been King of Munster, and after St. Flannan had returned from Rome he preached with such zeal and fervour that his father became a Christian, resigned his throne, and entered the monastery at Lismore. He was returning over the mountains after a visit to Killaloe when he was stricken down and died.



One of the Altar Cards.

CHAPTER V

THE FURNISHING OF THE CHAPEL

No church building can be regarded as a beautiful and worthy whole unless all those things which are needed for the service of the altar are designed and fashioned for it as parts of a thought-out scheme based on one recognised and guiding ideal. It will not be enough that the fabric and the decoration of the chapel should be carried out on a definite and consistent plan unless the same idea which appears in the building and the decoration also inspires and moulds all the furniture—the altar plate, the vestments, and everything which is used in the service of the chapel. I need not say that many great churches are rich in church plate, in splendid vestments, in beautiful hangings, gathered from many countries, the gifts of many generations. Such collections bear witness to the historical interest of these famous churches rather than to the discrimination of their custodians. For such modest chapels as that which I am trying to describe all the things to be used should fall in with the plan of the building. It has therefore been necessary to design all the altar plate, hangings and other movable decorations and the vestments on the same scheme of Celtic art on which the chapel has been modelled. In carrying out this idea the writer has been fortunate in securing the co-operation of a number of persons of much artistic feeling and skill, who have enthusiastically seconded his efforts to make this chapel an expression of the best work which can be produced in Ireland to-day. I do not hesitate to call attention in detail to some of this work, because it seems to me to be desirable that it should be known as widely as possible that there are men and women working in Ireland to-day who have both the knowledge and the skill to produce

most beautiful, refined and appropriate work for the decoration of our churches. Miss Evelyn Gleeson, the foundress and inspirer of the Dun Emer Guild, so well known for her unwearied efforts to revive Irish industries, has designed and woven a wonderful piece of tapestry as a dossal for the east wall of the chapel behind the altar. It is probably the first time for several hundred years, at any rate, since there has been designed and woven in this country by Irish women, of Irish material, a piece of tapestry for use as an altar hanging in the chancel of a church. The dossal is a splendid piece of rich red colour, divided into four panels, on each of which has been woven the Celtic symbols of the four Evangelists as found in the Book of Durrow. A beautiful border of interlaced and other Celtic work divides the panels, and frames the dossal on the top and down the sides. An antependium for the front of the altar of a very remarkable kind has also been designed by Miss Gleeson, and made by the Dun Emer Guild. This beautiful conception was suggested by an antependium of the Dukes of Burgundy in the sixteenth century, which was found to have a curiously Celtic feeling in the ornamental borders which contained some of our characteristic interlaced and zig-zag work. The antependium represents in the centre Our Lord seated, framed in a mandorla, holding the Book of the Gospels. On His right are St. Patrick and St. Finn Barr (the patron saint of the chapel in which it is to be used); on His left hand St. Brigid and St. Columcille, and in a further panel on the right-hand side is a beautiful figure of St. Ita, and in a corresponding panel on the left is the kneeling figure of St. Colman, the saintly Bard of Munster, all bearing their well-known emblems. In the elaborately worked panels at the top and bottom of the design a heightened decorative effect has been obtained by working in the coats of arms of the Honan Hostel and of University College, Cork, of the province of Munster, and of the City of Cork, and of the donors. The groundwork of this very elaborate piece of embroidery is of dull gold, all worked over on canvas, on which the various



The Monstrance.

figures have been raised in silk thread in various rich colours. At the four corners where the mandorla meets the upper and lower panels the symbols of the four Evangelists taken from the Book of Kells and the Book of Durrow have been worked in great notes of rich colour. The whole forms probably the most decorative and interesting altar frontal designed and worked by Irishwomen for any church in Ireland for many generations.

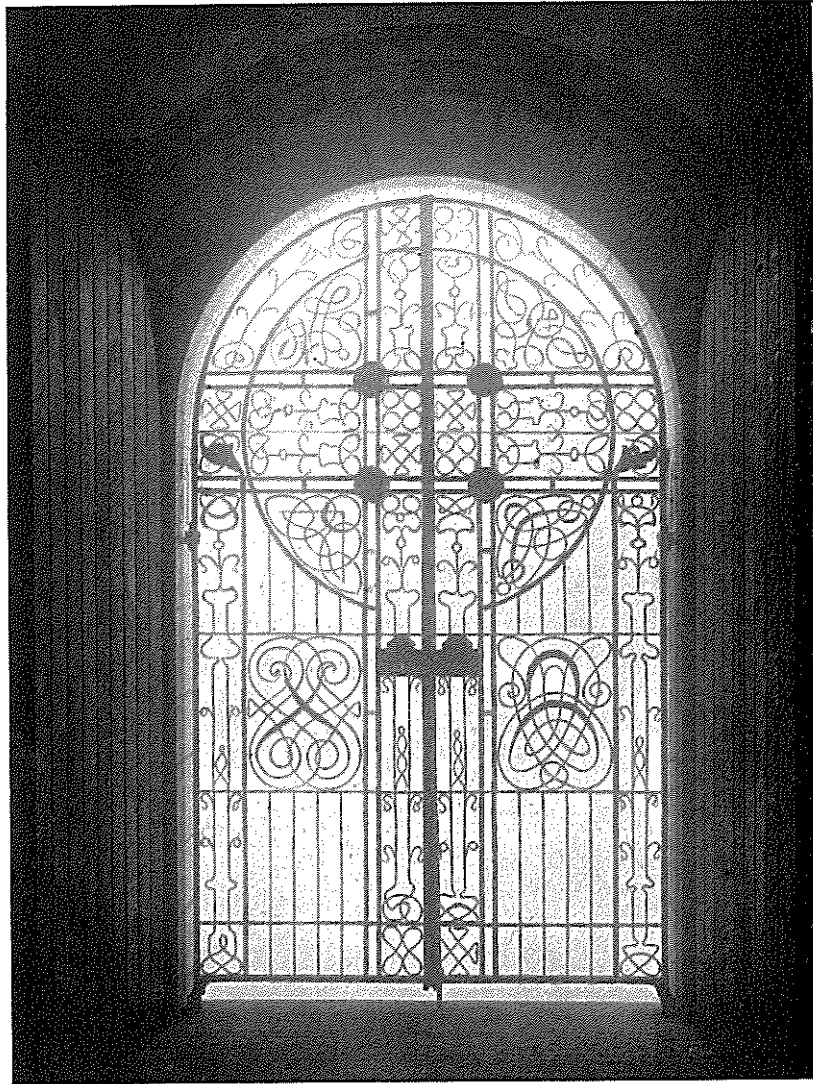
The Dun Emer Guild has also designed and made a banner of St. Finn Barr in silk embroidery, which shows a very high degree of skill and taste.

A very remarkable set of vestments for the use of this chapel has been completed in the workshops of Mr. Barry Egan in Cork. I am very happy to think that the making of these elaborate and beautiful sets of vestments has given a lengthened period of much-needed employment to a considerable number of young women, who have shown much interest and acquired a high degree of technical skill in carrying to perfection these beautiful designs. The finest set of vestments consists of a cope, chasuble and dalmatics for High Mass, made of cloth of gold, very richly embroidered with a subtle and delicate scheme of interlaced work, was designed by one who united an extraordinary understanding for the intricate beauty and mysterious charm of Celtic ornament with an exceptional capacity for expressing its feeling both in line and colour; she has, unhappily, passed away before she could see the working out of her exquisite designs. The orphreys of the cope and of the chasuble and dalmatics have, let into their Celtic interlaced decoration, embroidered panels of the Evangelists, the wonder-working saints of Ireland and of our Patron Saint of Cork, and they are completed by panels bearing the arms of the Hostel.

The other sets of vestments, red, white, violet, green and black, are embroidered with carefully thought-out and richly coloured Celtic designs. It is a great pleasure to the writer that these remarkable sets of vestments have been

made throughout of Irish poplin and Irish materials, and that they have been designed and worked in Cork.

In keeping with the scheme of decoration of the chapel a chalice and ciborium have been made by Mr. Egan in his workshops in Cork from a Celtic design. Mr. William A. Scott, Professor of Architecture in the National University of Ireland, who is so well known for his enthusiasm for all forms of Irish design, worked out a scheme of altar plate for the altar including a crucifix with altar candles, an altar lamp of great beauty and of delicacy of detail, a monstrance and altar cruets, which have been fashioned with much skill and judgment by Edmond Johnston Ltd., of Dublin, a firm which is recognised as having a long established tradition for the artistic and faithful reproduction of Celtic work unrivalled in Ireland. This monstrance is a fine piece of quite original work, the design around the head symbolizing a flight of doves treated quite freely in early Celtic fashion. The effect of the nimbus is strengthened by great pieces of colour in blue enamel, while in the panels of the octagonal base the coats of arms in enamel add by their varied colouring to the artistic effect. As no kind of art work was brought to greater perfection in early Ireland than that of bookbinding and of illumination, it was obvious that to do justice to such a chapel as this it was necessary that the binding and illumination of the missals and altar cards should be worthy of the traditions of the past. In Miss Eleanor Kelly as a binder of beautiful books, and in Mr. Joseph Tierney as an illuminator, the writer was fortunate to find two sincere and accomplished artists in complete sympathy with the ideas which this chapel strives to express, and gifted both with the desire and the skill necessary to execute them. Miss Kelly has exercised her craft to bind a missal which in itself is an honour to the chapel, a thing of rare beauty, fashioned in complete harmony with the ideal of this chapel. A Missa pro defunctis, for use at the requiem mass ordered by the Royal Charter to be celebrated on Founders' Day for the Souls of the Founders, has also been bound by Miss Kelly with great feeling, the cross on the



The Grille.

front of it being copied from the old grave stone cross at Tullylease.

Those who, like the present writer, are blessed or the reverse with an anxious sense of the seemliness of the things—however small in themselves—which pertain to the service of the altar, have, I am sure, sometimes realised how trivial and unworthy in point of design and workmanship are those altar cards which necessarily occupy so prominent a place on our altars. As a rule made on the continent, badly printed, badly designed, and badly framed, they are by reason of their very evident presence a disfigurement of that altar which more than any other part of the church should have nothing on it but what is comely and dignified. To Mr. Joseph Tierney was confided the task of designing and illuminating altar cards which, if possible, should be worthy of their high purpose. In the subtle and extraordinarily beautiful and imaginative designs which, in spite of difficulties which would discourage many, Mr. Tierney has illuminated with such feeling, we have works of art of a kind hitherto unknown and indeed undreamed of in Ireland.

This note on the furniture of the chapel would not be complete if reference were not made to the grille or gateway designed by Professor Scott, and wrought in hammered iron by hand in J. and G. McLoughlin's iron foundry in Dublin, which has been set up at the porch of the chapel. An illustration, which will be found on opposite page, excellent as it is, does not wholly convey the interest and beauty of this unusual but singularly interesting gateway.

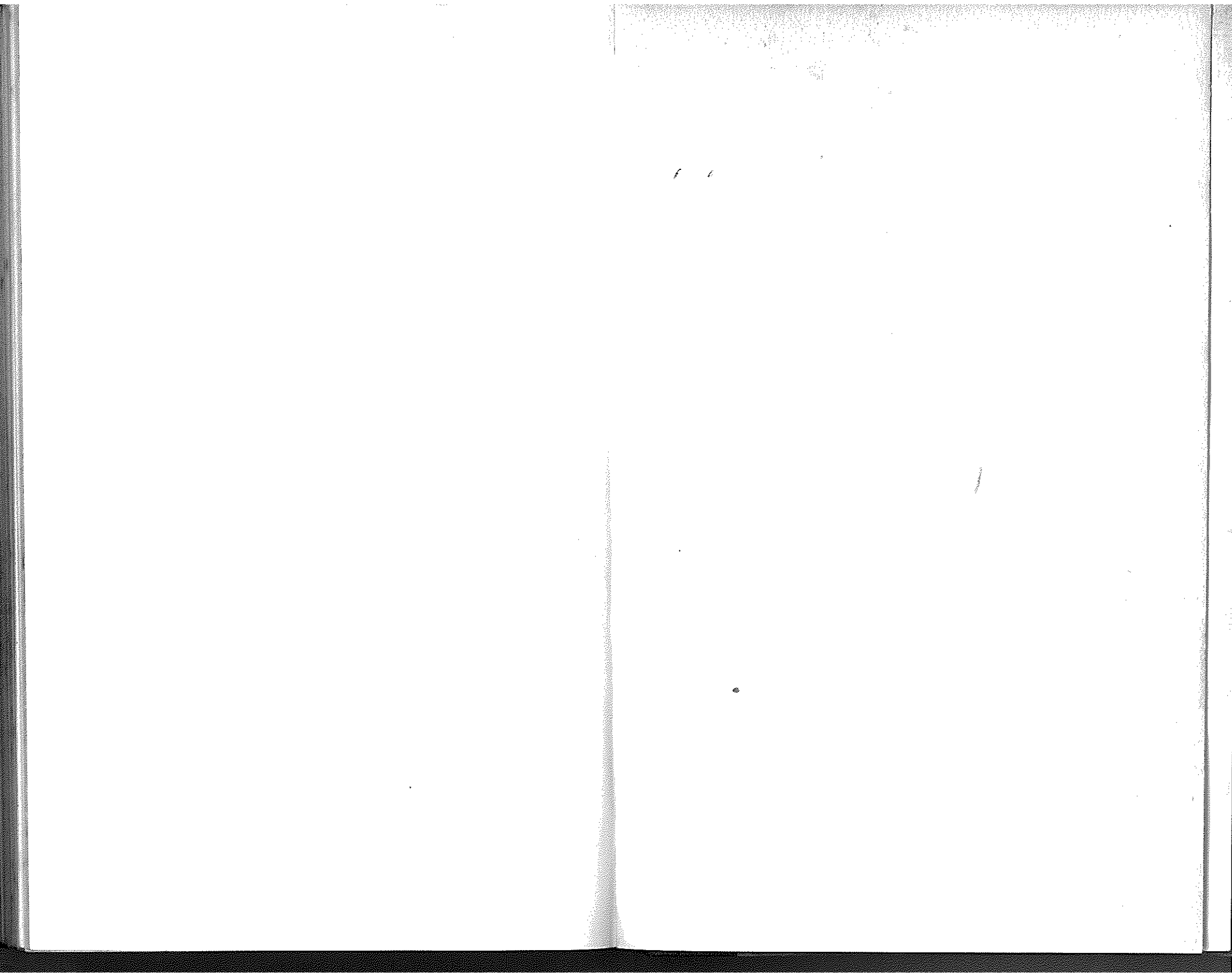
It only remains for the writer to say that no one is more conscious than he can be that in spite of sincerest goodwill and most earnest and anxious desire to present to the scholars and students of Munster a beautiful and perfect chapel which might be a work of art consistent, harmonious and restrained in all its parts, he is conscious that there may be blemishes and defects which will give offence to a more discriminating eye or a wider knowledge. He can only trust that such defects will be forgiven, and that they will serve

to prevent others from committing the errors into which he may have fallen, and that thus the standard of perfection of design and art work in church building in Ireland may be corrected and improved, and that out of this attempt to suggest a better and more dignified plan for the building and decoration of churches, a higher ideal will grow and strengthen and increase in influence in every part of this country.

It is impossible to bring this little book to a close without a word of earnest appeal to the young Irishmen of University College Cork of to-day and to those who will come after them as students in that college to realise all that this chapel means for them as Catholics and as Irishmen. They have here a counterpart of what their forefathers did nearly a thousand years ago for the Glory of God; they have here the pictures of the saints who throughout the length and breadth of Munster preached and prayed and taught the faith in which they have been reared; they have here the example of the virtues of their forefathers in fashioning the most exquisite works of art for the Glory of God and the service of His Church. It is the confident hope of the writer that realising what all this means for them they will live up to the inspiring motto on their escutcheon and work, 'Do-cum Glóire Dé agus Onóra na h'Éireann.

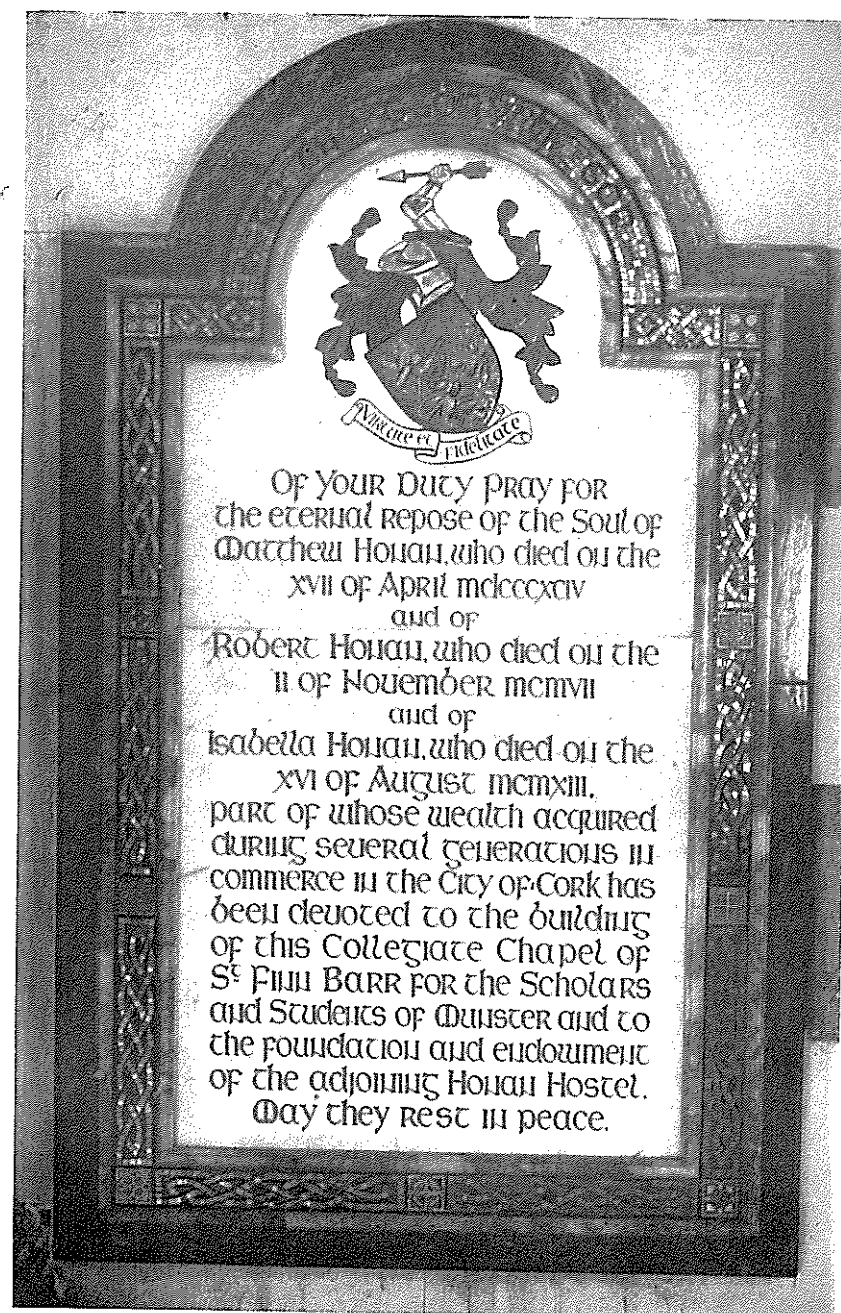


The Banner of St. Finn Barr.



FRANCISCAN CAPUCHIN PRIARY

CORK.



The Honan Memorial Tablet.

