



The Illustrated Guide to the
Ecclesiastical Heritage of the
County of Galway

Treoir le Grianghraif ar
Oidhreacht Eaglasta Chontae
na Gaillimhe

Zena Hctor & Christy Cunniffe



The Illustrated Guide to the
Ecclesiastical Heritage of the
County of Galway | Treoir le Grianghraif ar
Oidhreacht Eaglasta Chontae
na Gaillimhe

Zena Hoctor & Christy Cunniffe

Treoir le Grianghraif ar Oidhreacht Eaglasta Chontae na Gaillimhe

- Údair:** Zena Hoctor agus an Dr Christy Cunniffe
- Grianghraif:** An Dr Christy Cunniffe
- An Coiste Eagarfhocail:** Marie Mannion, Oifigeach Oidhreachta, Zena Hoctor agus an Dr Christy Cunniffe
- Coiste Comhairleach:** An Moinsíneoir Cathal Geraghty, SP, Biocáire Ginearálta, Deoise Chluain Feartha, Ró-Oirmhinneach Canon Kieran Waldron, PE, Ard-Deoise Thuama, an tOirmhinneach Canónach Stan Evan, Séiplíneach Anglacánach, Lanzarote, na hOileáin Chanáracha
- Mapa:** Bridín Feeney, TF, Comhairle Chontae na Gaillimhe
- Tacaíocht riaracháin:** Gráinne Smyth, Caroline Hannon agus Martina Creaven
- Dearadh:** Damien Goodfellow
- Clódóirí:** A & T Print, Baile Átha an Rí
- Gluais Téarmaí:** Clare Doyle, Zena Hoctor, an Dr Christy Cunniffe agus Marie Mannion
- Profáil:** Marianne ten Cate, Gráinne Smyth, Caroline Hannon, Martina Creaven, Zena Hoctor, an Dochtúir Christy Cunniffe, Europus, Clare Doyle agus Marie Mannion
- Aistriúchán:** Europus
- Arna mhaoiniú ag:** An Chomhairle Oidhreachta agus Comhairle Chontae na Gaillimhe

ISBN: 978-1-913449-00-1

© Comhairle Chontae na Gaillimhe, An Chomhairle Oidhreachta agus na húdair

Arna Fhoilsiú ag Comhairle Chontae na Gaillimhe Gach ceart ar cosaint.

Ní féidir aon chuid den fhoilseachán seo a atáirgeadh ná a úsáid in aon fhoirm ná ar aon bhealach, go leictreonach ná go meicniúil, lena n-áirítear é a fhótachóipeáil nó a thaifeadadh ná é a chur in aon chóras stórála agus aisghabhála eolais, gan cead a fháil ón bhfoilsitheoir.

Tá a seacht ndícheall déanta ag na húdair agus ag an bhfoilsitheoir a chinntiú go raibh an t-eolas san fhoilseachán seo cruinn tráth a chlóite; ní ghlacann na húdair ná an foilsitheoir aon dliteanas agus séanann, leis seo, aon dliteanas i leith aon pháirtí as aon chailteanas, damáiste, nó clúmhillleadh a éiríonn as earráidí nó easnaimh, cibé acu más de bharr faillí, timpiste nó aon chúis eile a tharla na heasnaimh sin.

Íomhá ar an gclúdach: Taibearnacal i Séipéal Chríost Rí, Cros na Tulaí

An íomhá taobh istigh den chlúdach tosaigh: Fuinneog de chuid stiúideo Abbey Stained Glass i Séipéal Mhuire gan Smál, Banríon na Cruinne, Bearna

An íomhá taobh istigh den chlúdach cúil: Umar uisce choisricthe i Séipéal Naomh Pádraig i bhFothannach



The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway

- Authors:** Zena Hctor and Dr Christy Cunniffe
- Photographs:** Dr Christy Cunniffe
- Editorial Committee:** Marie Mannion, Heritage Officer, Zena Hctor and Dr Christy Cunniffe
- Advisory Committee:** Monsignor Cathal Geraghty, PP, Vicar General, Clonfert Diocese, Very Revd Canon Kieran Waldron, PE, Tuam Arch-Diocese, Revd Canon Stan Evan, Anglican Chaplain, Lanzarote, Canary Islands
- Map:** Bridín Feeney, IT, Galway County Council
- Administrative Support:** Gráinne Smyth, Caroline Hannon and Martina Creaven
- Design:** Damien Goodfellow
- Print:** A & T Print, Athenry
- Glossary of Terms:** Clare Doyle, Zena Hctor, Dr Christy Cunniffe and Marie Mannion
- Proofreading:** Marianne ten Cate, Gráinne Smyth, Caroline Hannon, Martina Creaven, Zena Hctor, Dr Christy Cunniffe, Europus, Clare Doyle and Marie Mannion
- Translation:** Europus
- Funded by:** The Heritage Council and Galway County Council

ISBN: 978-1-913449-00-1

© Galway County Council, The Heritage Council and the authors

An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway

Published by Galway County Council

All rights reserved.

No part of this publication may be reproduced or utilised in any form or by any means, electronic or mechanical, including photocopying, recording or in any information storage and retrieval system, without permission from the publisher.

The authors and publisher have made every effort to ensure that the information in this publication was correct at the time of going to press; the authors and publisher do not assume and hereby disclaim any liability to any party for any loss, damage, or defamation caused by errors or omissions, whether such errors or omissions resulted from negligence, accident, or any other cause.

Cover image: Tabernacle in the Church of Christ the King, Tullycross

Inside front cover image: Abbey Stained Glass Studios window in the Church of Mary Immaculate Queen of the Universe, Bearna

Inside back cover image: Stoup in the Church of St Patrick, Fohenagh



Comhairle Chontae na Gaillimhe
Galway County Council

An Chomhairle Oidhreachta
The Heritage Council



Acknowledgements Buíochas	1
Message from the Cathaoirleach of the County of Galway Teachtaireacht ó Chathaoirleach Chontae na Gaillimhe	3
Foreword Reamhrá	5
Introduction Réamhfhocal	7
1. Variations in Style Stíleanna Éagsúla	10
2. Traces of Pre-Emancipation Catholic Churches Loirg Séipéil Caitliceacha Réamh-Fhuascailte	24
3. The Church and Its Spaces An Séipéal & na Spásanna atá inti	42
4. Altar Furniture Troscán Altóra	54
5. Stained Glass Gloine Dhaite	84
6. Stations of the Cross Turas na Croise	114
7. Metalwork Obair Miotalóireachta	130
8. Baptismal Fonts An tUmar Baiste	156
Bibliography Leabharliosta	172
Glossary of Terms Gluais Téarmaí	174
List of Churches Liosta na Séipéal	178
Legend & Map Eochair Eolais & Mapa	182
Select Index Innéacs ar leith	185

Acknowledgements

I wish to express our appreciation to the many people who have made this publication a reality. Firstly, sincere thanks to Galway County Heritage Forum who proposed that an audit of the present-day working churches in the county would be included as an action of the *Galway County Heritage Plan 2010 – 2016* and the subsequent *Galway County Heritage and Biodiversity Plan 2017 – 2022*.

An advisory committee, comprising Monsignor Cathal Geraghty, PP, Vicar General, Clonfert Diocese, Very Revd Canon Kieran Waldron, PE, Tuam Arch-Diocese, Revd Canon Stan Evan, Anglican Chaplain, Lanzarote, Canary Islands, and Marie Mannion, Heritage Officer, Galway County Council, was then established and it was decided to audit, record and document the high-quality artwork and stained glass in the churches as well as list the various artists who produced these artworks. Sincere thanks to the members of the clergy on the committee who gave their time and expertise on a voluntary basis.

It took six years in total to do the audit and each year an application was submitted to the Heritage Council for funding; thankfully they chose to fund the audit. This funding, with additional funding from Galway County Council, ensured that this valuable audit work was done. Sincere thanks are due to Beatrice Kelly, Head of Policy and Research, the Heritage Council, for providing advice and guidance on the audit.

Heartfelt thanks to Zena Hocter and Dr Christy Cunniffe who undertook the audit over the six-year period and authored this publication. They left no stone unturned with regards to in-depth desk and field research for each present-day working church and its associated artwork. They photographed and recorded all identified artworks, furniture and fittings and undertook consultation with stakeholders, including the church clergy, custodians, the local communities and the various artists associated with the artworks. They also consulted a number of websites and online databases for information on artists and architects working in the field of church art and architecture in

Ireland. They included dedicated sites for professional practitioners, artists' personal websites, online art galleries and general websites such as local community-based sites and the Galway Community Heritage website, www.galwaycommunityheritage.org. They collected and collated information on the architecture of the churches as well as the architects and designers involved in church building and design. Local community websites and publications proved a very valuable source of information in a number of cases. In total, 140 churches were audited over the six-year period. Zena and Christy's dedication, commitment and attention to detail is clear for all to see in this excellent publication, *An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*.

Thanks to all the clergy, pastoral councils, artists and the local heritage community of County Galway who have provided information and assistance to the audit and this heritage publication.

To Marianne ten Cate, sincere thanks for all her hard work, proofreading the English text, and to Europus for translating and proofing the Irish text. Sincere thanks to Gráinne Smyth, Caroline Hannon and Martina Creaven for their administrative support and also for proofreading the text. Thank you to Clare Doyle for working on the glossary of terms and listing of churches and to Bridín Feeney, GIS Support, Galway County Council, for producing the map of the locations of the churches. Thanks also to Damien Goodfellow, Graphic Designer, for all his hard work on the design of the publication and to A&T Print, Athenry, for printing this publication.

To those who merit credit and who have inadvertently not been acknowledged, sincere apologies and grateful thanks.

Marie Mannion,
Heritage Officer,
Galway County Council

Buíochas

Is iomaí duine a chuidigh linn an foilseachán seo a chur i gcrích agus ba mhaith liom, agus linn ar fad, ár mbuíochas a ghabháil leo. Ar an gcéad dul síos, gabhaim buíochas ó chroí le Fóram Oidhreachta Chontae na Gaillimhe a mhol iniúchadh ar na séipéil atá fós in úsáid i gContae na Gaillimhe a dhéanamh mar chuid de *Phlean Oidhreachta Chontae na Gaillimhe 2010 – 2016* agus mar chuid de *Phlean Oidhreachta agus Bithéagsúlachta Chontae na Gaillimhe 2017 – 2022* ina dhiaidh sin.

Bunaíodh coiste comhairleach ansin ar a raibh an Moinsíneoir Cathal Geraghty, SP, Biocáire Ginearálta, Deoise Chluain Feartha, an Ró-Oirmhinneach Kieran Canon Waldron, PE, Ard-Deoise Thuama, an tOirmhinneach Canónach Stan Evan, Séiplíneach Anglacánach, Lanzarote, na hOileáin Chanáracha agus Marie Mannion, Oifigeach Oidhreachta Chomhairle Chontae na Gaillimhe. Socraíodh ansin gur cheart an obair ealaíne agus an ghloine dhaite den scoth atá sna séipéil seo a iniúchadh, a thaifeadadh agus a dhoiciméadú agus na healaíontóirí a chruthaigh na saothair ealaíne seo a lua chomh maith. Ba mhaith liom buíochas ó chroí a ghabháil le baill den chlér a bhí ar an gcoiste agus a thug a gcuid ama agus a gcuid saíneolais, ar mhaithe leis an togra, ar bhonn deonach.

Caitheadh sé bliana ag tabhairt faoin iniúchadh agus cuireadh iarratas ar mhaoiniú ar aghaidh chuig an gComhairle Oidhreachta gach aon bhliain: tá muid fíor-bhuíoch gur shocraigh said an t-iniúchadh a mhaoiniú. Is de bharr an mhaoinithe seo agus an mhaoinithe bhreise a thug Comhairle Chontae na Gaillimhe don togra ar éirigh linn an t-iniúchadh fíorthábhachtach seo a chur i gcrích. Gabhaim buíochas ó chroí le Beatrice Kelly, Ceannasaí Polasaí agus Taighde na Comhairle Oidhreachta, as a comhairle agus a treoir agus muid ag tabhairt faoin iniúchadh.

Ba mhaith liom buíochas ó chroí a ghabháil chomh maith le Zena Hoctor agus leis an Dochtúir Christy Cunniffe as na sé bliana atá caite acu ag tabhairt faoin iniúchadh agus as an bhfoilseachán a scríobh i gcomhar lena chéile. Rinne siad a seacht míle ndícheall agus iad ag déanamh a gcuid taighde, ar pháipéar agus le linn a gcuairteanna chuig na séipéil, ar na séipéil féin agus ar na saothair ealaíne a bhaineann leis na séipéil sin. Ghlac siad grianghraif agus rinneadar taifeadadh ar na saothair ealaíne, ar an troscán, ar na fearais ar fad a aithníodh agus chuaigh siad i mbun comhairliúcháin le páirtithe leasmhara, cléir na heaglaise, caomhnóirí, pobail áitiúil agus na healaíontóirí éagsúla a bhfuil baint acu leis na saothair ealaíne sin, ina measc. Chuaigh siad i gcomhairle le roinnt láithreáin gréasáin agus bunachair ar líne chun eolas a bhaineann le healaíontóirí

agus le hailtirí a bhíonn ag obair i réimse na healaíne agus na hailtíreachta eaglasta in Éirinn a bhailiú. I measc na láithreán gréasáin sin bhí láithreáin na gcleachtóirí gairmiúla, na n-ealaíontóirí féin, na ngailearaithe ealaíne ar líne agus láithreáin ghréasáin ghinearálta ar nós láithreán atá bunaithe sa phobal agus láithreán gréasáin Oidhreachta Pobail Chontae na Gaillimhe, www.galwaycommunityheritage.org. Rinneadar an t-eolas ar fad a bhain le hailtíreacht na séipéal agus a bhain le hailtirí agus le dearthóirí a raibh baint acu le séipéil a thógáil agus a dhearadh agus a bhfuil baint acu le séipéil a thógáil agus a dhearadh a bhailiú agus a chur i dtoll a chéile. Ba mhór an chúnamh dóibh láithreáin ghréasáin agus foilseacháin phobail áitiúla agus chuidigh na foinsí fíor-luachmhara sin leo i roinnt cásanna. 140 séipéal ar fad a ndearnadh iniúchadh orthu le linn na tréimhse sé bliana sin. Tá díograis, dúthracht agus pointeáilteacht Zena agus Christy le brath go soiléir ar an bhfoilseachán iontach seo, *Treoir le Grianghraif ar Oidhreacht Eaglasta Chontae na Gaillimhe*.

Ba mhaith liom mo bhuíochas a ghabháil leis na cléir ar fad, na comhairlí tréadacha, na healaíontóirí agus pobal oidhreachta Chontae na Gaillimhe as an méid eolais agus cúnaimh a thugadar le linn an iniúchta agus don fhoilseachán oidhreachta seo a chur i gcrích.

Gabhaim buíochas freisin le Marianne ten Cate as an obair den scoth a rinne sí an téacs Béarla a phrofáil agus le Europus a d'aistrigh agus a phrofáil an téacs Gaeilge. Buíochas ó chroí le Gráinne Smyth, Caroline Hannon agus Martina Creaven as a dtacaíocht riaracháin agus as an téacs a phrofáil chomh maith. Buíochas le Clare Doyle as an obair a rinne sí ar an ngluais téarmaí agus ar na séipéil a liostáil agus le Bhrídín Feeney, Tacaíocht GIS, Comhairle Chontae na Gaillimhe as an mapa de na séipéil a chur le chéile. Glacann muid buíochas le Damien Goodfellow, Dearthóir Grafaicí, as an obair mhór a rinne sé ar leagan amach an fhoilseacháin agus le A&T Print, Baile Átha an Rí a chuir an foilseachán seo i gcló.

Maidir leis na daoine eile ar fad a bhfuil moladh ag dul dóibh ach nach bhfuil luaite anseo agam, gabhaim pardún libh agus gabhaim buíochas mór ó chroí libh.

Marie Mannion,
Oifigeach Oidhreachta,
Comhairle Chontae na Gaillimhe

Message from the Cathaoirleach of the County of Galway

This bi-lingual publication, *An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*, draws on audit reports, a photographic archive and documented findings from six years of community consultation, desk research and site visits to 140 churches in County Galway.

It showcases the rich ecclesiastical heritage assets that are in the county. It gives the public, clergy, pastoral councils, administrators, academics, artists and people interested in heritage a flavour of the wealth of ecclesiastical heritage in the County of Galway.

The sheer volume of the information, both text and photographs, compiled throughout the six-year audit proved to be a major challenge concerning what to include and what to leave out. Meetings and discussions were held and it was agreed to give a flavour of what can be found throughout the county and, in this way, it is hoped that it will raise awareness, knowledge and appreciation of and promote active engagement with the rich and unique ecclesiastical heritage of the churches of the county.

I would like to pay tribute to Galway County Heritage Forum who first mooted this project, developed the project brief and applied to the Heritage Council for funding the audits over a six-year period. Sincere thanks to the advisory committee, comprising Monsignor Cathal Geraghty, PP, Vicar General, Clonfert Diocese, Very Revd Canon Kieran Waldron, PE, Tuam Arch-Diocese, Revd Canon Stan Evan, Anglican Chaplain, Lanzarote, Canary Islands, and Marie Mannion, Heritage Officer, Galway County Council, who have guided the work of the audits and this publication over the past seven years.

Zena Hctor and Dr Christy Cunniffe have audited 1,140 pieces of art in 140 Galway churches, have taken over 2,400 photographs and have identified 121 artists in the course of this six-year audit. The depth of their knowledge can clearly be seen in this publication; they have presented us with a wonderful insight into the archaeological, historical, architectural, artistic, and visual significance of the ecclesiastical heritage resource in our county. Zena and Christy are to be commended for their hard work, patience and dedication to the writing and presentation of this publication.

I would also like to pay tribute to the Heritage Council for their ongoing support and for part-funding the audits and this publication.

I know that this outstanding publication, *An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*, is a wonderful heritage resource for our county and can see that it will provide a solid platform for others to build on into the future.

Cllr Jimmy McClearn,

Cathaoirleach of the County of Galway

Teachtaireacht ó Chathaoirleach Chontae na Gaillimhe

Tá an foilseachán dátheangach seo, *Treoir le Grianghraif ar Oidhreacht Eaglasta Chontae na Gaillimhe*, bunaithe ar thuairiscí iniúchta, ar chartlann grianghrafadóireachta agus ar thoradh sé bliana d'obair comhairliúcháin le daoine den phobal, d'obair taighde boird agus de chuartheanna ar láthair 140 séipéal ar fud Chontae na Gaillimhe.

Dírítear aird ann ar fheabhas na n-acmhainní oidhreachta eaglasta sa chontae. Tá blas ar fáil ann ar shaibhreas oidhreacht eaglasta Chontae na Gaillimhe ag daoine den phobal agus daoine den chléir, ag comhairlí paróiste, ag an lucht riaracháin, ag an lucht léinn agus ag an aos ealaíne agus ag daoine eile ar spéis leo an oidhreacht.

D'fhág toirt ollmhór an lón eolais, idir théacs agus ghrianghraif, a tiomsaíodh in imeacht shé bliana na hoibre go raibh deacracht mhór le sárú maidir le rogha a dhéanamh d'ábhar an leabhair. Eagraíodh cruinnithe agus pléadh ceisteanna agus aontaíodh blas a thabhairt ar a bhfuil le fáil ar fud an chontae agus tá súil go ndéanfar ar an gcaoi sin, cur leis an tuiscint, leis an eolas agus leis an meas ar oidhreacht eaglasta an chontae agus go mbainfidh daoine tairbhe as an saibhreas ábhair faoi leith atá sna séipéil.

Ba mhaith liom focal buíochais a rá i leith Fhóram Oidhreachta Chontae na Gaillimhe, a luaigh togra den sórt seo ar an gcéad dul síos, a thug téarmaí tagartha an togra chun cinn agus a chuir isteach ar chistí ón gComhairle Oidhreachta maidir leis an obair iniúchta sé bliana. Tá buíochas ó chroí le glacadh freisin leis an gcoiste comhairle ar a raibh an Moinsíneoir Cathal Geraghty, SP, Ard-Bhiocáire, Deoise Chluain Fearta, An Canónach Ró-Oirmhinneach Kieran Waldron, PE, Tuam

Arch-Diocese, An Canónach Oirmhinneach Stan Evan, Séiplíneach Anglacánach, Lanzarote, na hOileáin Chanáracha, agus Marie Mannion, Oifigeach Oidhreachta, Comhairle Chontae na Gaillimhe, a threoraigh an obair iniúchta agus an obair ar an bhfoilseachán seo le seacht mbliana anuas.

Rinne Zena Hctor agus an Dr Christy Cunniffe iniúchadh ar 1,140 saothar ealaíne i 140 séipéal ar fud na Gaillimhe, thóg siad níos mó ná 2,400 grianghraf agus chuir ainm 121 ealaíontóir le saothair éagsúla i rith tréimhse oibre sé bliana. Is teist an foilseachán seo ar mhéid agus ar réimse a gcuid eolais; tá léargas iontach á thabhairt acu ar an tábhacht ó thaobh cúrsaí seandálaíochta, staire, ailtireachta agus ealaíne atá le hoidhreacht eaglasta an chontae. Tréasláim le Zena agus le Christy an dea-thoradh atá ar an dua, an dúthracht agus an díograis a chaith siad le hábhar an fhoilseacháin seo a scríobh agus a chur i láthair.

Ba mhaith liom chomh maith buíochas a ghlacadh leis an gComhairle Oidhreachta as an gcúnamh leanúnach agus as an gcomhchistíocht maidir leis an obair iniúchta agus leis an bhfoilseachán.

Is léir dom gur iontach an acmhainn oidhreachta an foilseachán sármaith seo, *Treoir le Grianghraif ar Oidhreacht Eaglasta Chontae na Gaillimhe*, agus gur bonn breá daingean é faoi aon obair eile ar an réimse seo atá i ndán san am atá romhainn.

**An Comb. Jimmy McClearn,
Cathaoirleach Chontae na Gaillimhe**

Foreword

St John's Gospel ends with the statement (Jn. 21:25): "There are also many other things that Jesus did; if every one of them were written down, I suppose that the world itself could not contain the books that would be written". This came to mind when I reflected on the publication *An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*. There is such a vast array of ecclesiastical heritage in our county - from buildings to stained glass, to stone carving, wood carving, altars, fonts, shrines, church decoration, altar plate etc. etc. No one book could encompass all that there is to behold.

The work of Zena Hctor and Dr Christy Cunniffe is an example of what can be seen in the churches of our county. I imagine that the most difficult task they had in compiling this book was to decide on the selection for inclusion. It would be an impossible task to include it all. They have successfully pointed us in the direction of what can be discovered in the county.

The purpose of church art is to raise our minds and hearts to God. In these sacred places we see the glory of God revealed through the hands of the artists whose work is designed to draw us closer to the Mystery we celebrate in church. Stained glass and general church decoration have been described as a 'picture catechism'. Its purpose is not to add mere colour or decoration but in its design and form it is intended to convey a message. It was often seen as a teaching aid to the Faith professed in sacred places.

We owe a deep debt to past generations who have left us an artistic legacy to admire and enjoy. We are entrusted with caring for this ecclesiastical heritage and adding to it with the highest standards of today's artistic work.

I congratulate Zena and Christy on the publication of *An Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*. I hope that the reader will find it both informative and enriching and it will ultimately lead us all to a greater appreciation of what we have on our doorstep.

Monsignor Cathal Geraghty
St Brendan's Cathedral,
Loughrea

Reamhrá

Luaitear i ndeireadh Shoiscéal Naomh Eoin (Jn. 21:25) “Tá a lán nithe eile a rinne Íosa agus dá scríobhfaí iad ina gceann is ina gceann, ní bheadh, dar liom, slí ar domhan féin do na leabhair a bheadh á scríobh.” Rith sin liom agus mé ag smaoineamh ar fhoilsiú *The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway*. Tá réimse ilghnéitheach ag baint le hoidhreacht eaglasta an chontae, foirgníocht agus gloine dhaite, snoíodóireacht cloiche agus snoíodóireacht adhmaid, altóirí, umair, scrínte, obair maisiúcháin, foireann altóra agus eile. Ba dheacair tuairisc uilechuimsitheach a thabhairt in aon imleabhar amháin ar a bhfuil ar fáil.

Cuirtear rogha ar fáil dá bhfuil ar feiceáil i séipéil ar fud an chontae sa saothar le Zena Hoctor agus Christy Cunniffe. Glacaim leis gurbh é an roghnú idir gach a bhféadfaí a lua sa leabhar an ghné ba dheacra de thiomsú an ábhair. Nuair nárbh fhéidir an t-iomlán a chur os ár gcomhair, tá treoir shármhaith curtha ar fáil acu dúinn maidir lena bhfuil le feiceáil ar fud an chontae.

Bíonn de chuspóir le healaín na heaglaise intinn agus croí an duine a spreagadh i ndáil le hobair Dé. Sna háiteanna coisricthe, feictear glóir Dé á léiriú trí shaothar na n-ealaíontóirí a ceapadh chun ar Rúndiamhair na hEaglaise a chur in iúl. Tá luaithe leis an ngloine dhaite agus le maisiú an tséipéil tríd is tríd gur Teagasc Críostaí in íomhánna atá ann. Ní dathanna ná maisiúchán amháin atá i gceist leis. Bíonn de rún teachtaireacht a chur in iúl leis an obair dearthóireachta agus ceapadóireachta. Is minic go bhfeictear gur áis teagaisc atá ann maidir leis an gCreideamh a chuirtear in iúl in áit choisricthe.

Táthar go mór faoi chomaoin ag na glúnta a chuaigh romhainn a d’fhág oidhreacht bhreá ealaíne againn le taitneamh a bhaint as. Tá de dhualgas orainn cúram a dhéanamh den oidhreacht eaglasta seo agus a bheith ag cur saothar leis den chaighdeán is airde d’ealaín an lae inniu.

Tréasláim an foilseachán breá *The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway* le Zena agus le Christy. Tá súil agam go mbíonn lón intinne agus anama ann ag an léitheoir agus go gcuireann an saothar le tuiscint agus le meas an uile dhuine again ar a bhfuil ar leac an dorais againn.

An Moinsíneoir Cathal Geraghty

Ard-Eaglais Naomh Breandán,

Baile Locha Riach

Introduction

Spaces set aside for the purposes of worship, forgiveness and restoration of the soul; centres of theology, history and architecture, filled with images and artwork that relay Christian teachings, church buildings can be described as such. But they are also so much more. They are focal points in local communities, past and present. They are storehouses of artefacts, inscriptions and memories left by architects, artisans, benefactors, clergy and local residents throughout the ages. They are communal spaces where people gather to celebrate life and death. They are centres of parochial activity and spiritual well-being.

County Galway is the second largest county in Ireland and its churches are numerous and varied. Over time they have been built, re-built, decorated and adorned to enhance their presence for the local congregation. Within this book we attempt to provide a flavour of the richness and depth of heritage to be found in the present-day, functioning churches of the County of Galway. A legend and map are provided on pages 182-184, indicating the location of the churches mentioned in this book. Unfortunately, there is a limit to the number of churches which can be included in one publication and precious, portable objects, such as silverware, are omitted as they can be the focus of theft.

The various architectural styles that have emerged over the centuries, from the remnants of the stone carved churches of early centuries to the modern, steel and glass buildings of the modern period are our starting point. Uncovering traces of Pre-Emancipation churches was fascinating, as this period of religious oppression is often thought to be bereft of church buildings.

We explore the various spaces of the church and their function. From the approach into the church grounds, through the entrance porch that prepares the entrant for the holiness within, to the aisle that leads towards the holy heart of the building, the altar, set within the most sacred space of the church.

The artwork that adorns the churches, and how its form has changed with time, is woven through a number of chapters. Symbolism inserted into the stonework, stained glass and metalwork by the various artists, relaying the teachings of the church is examined. Where possible, the talented artists, from the county and further afield, whose works fill the churches with colour and beauty are identified.

This is our attempt to bring you on a journey through the fascinating Ecclesiastical Heritage that is to be found in the County of Galway. We hope you find it as awe-inspiring as we do.

Zena Hctor

Dr Christy Cunniffe

Réamhfhocal

Spásanna atá curtha ar leataobh ar mhaithe le hadhradh a dhéanamh, maithiúnas a thabhairt agus an t-anam a athneartú. Lárionaid diagachta, staire agus ailtireachta, agus iad lán le híomhánna agus le saothair ealaíne lena dtugtar léiriú ar theagasc na Críostaíochta. Is féidir cur síos den sórt sin a dhéanamh ar fhoirgnimh séipéale. Ach tá i bhfad níos mó ná sin i gceist leo. Is pointí lárnacha iad i bpobail áitiúla, idir phobail de chuid an ama atá caite agus phobail de chuid an lae atá inniu ann. Is ionann iad agus ionaid stórála déantán, inscríbhinní agus cuimhní a d'fhág ailtirí, ceardaithe, bronntóirí, daoine den chléir agus cónaitheoirí áitiúla ina ndiaidh leis na céadta bliain anuas. Is spásanna pobail iad ina dtagann daoine le chéile chun beatha agus bás a cheiliúradh. Is lárionaid ghníomhaíochta paróistí agus leasa spioradálta iad.

Is é Contae na Gaillimhe an dara contae is mó in Éirinn agus tá líon mór séipéil de chineálacha éagsúla ann. Le himeacht aimsire, tógadh iad, atógadh iad, maisíodh iad agus ornaíodh iad chun feabhas a chur ar a gcuma don phobal áitiúil. Sa leabhar seo, tá iarracht déanta againn blaiseadh a thabhairt de shaibhreas agus de leithead na hoidhreachta atá le haimsiú sa lá atá inniu ann i séipéil fheidhmiúla Chontae na Gaillimhe. Tá mapaí le fáil ar leathanaigh 182-184 ina dtugtar an áit ina bhfuil na séipéil atá luaite sa leabhar seo lonnaithe le fios. Ar an drochuair, tá teorainn leis an líon séipéil ar féidir iad a áireamh in aon fhoilseachán amháin agus fágadh réada luachmhara iniompartha, amhail earraí airgid, ar lár ós rud é go bhféadfaí aird gadaithe a tharraingt orthu.

Mar phointe tosaigh, déanaimid cur síos ar na stíleanna éagsúla ailtireachta atá tagtha chun cinn thar na céadta bliain, idir iarsmaí na séipéil cloiche snoite agus fhoirgnimh nua-aimseartha cruach agus gloine de chuid na tréimhse nua-aoisí. Ba obair an-spéisiúil é teacht ar lorg séipéil réamhfhuascailte ós rud é gur minic a cheaptar go raibh an tréimhse sin ina raibh leatrom á dhéanamh ar reiligiún gann ar fhoirgnimh séipéale.

Scrúdaímid na spásanna éagsúla a bhíonn ann i Séipéil agus na feidhmeanna a bhí acu. Is é sin le rá, an bealach chuig fearann an tséipéil, an póirse tosaigh a ullmhaíonn an duine atá ag teacht isteach don naofacht ar an taobh istigh, an pasáiste a théann chuig croí naofa an fhoirgnimh i.e. an altóir atá suite sa spás is beannaithe de chuid an tséipéil.

Déantar na saothair ealaíne a mhaisíonn na Séipéil, agus an tslí ina bhfuil athrú tagtha ar chruth na saothar sin le himeacht aimsire, a phlé i roinnt caibidlí. Scrúdaítear an siombalachas atá i saoirseacht, i ngloine dhaite agus i miotalóireacht ealaíontóirí éagsúla chun teagasc na heaglaise a léiriú. I gcás ina raibh sé indéanta, sainaitníodh na healaíontóirí tallannacha de chuid an Chontae, agus as áiteanna níos faide i gcéin, a líonann a saothar na Séipéil le dathanna agus le háilleacht.

Is é seo ár n-iarracht chun tú a thabhairt ar thuras tríd an Oidhreacht Eaglasta an-spéisiúil atá le fáil i gContae na Gaillimhe. Tá súil againn go mothóidh tú an t-iontas céanna ina leith agus a mhóthaímidne.

Zena Hoctor

An Dr Christy Cunniffe

CHAPTER 1 | CAIBIDIL 1

Variations in Style
Stíleanna Éagsúla

West doorway of St Brendan's Cathedral, Clonfert
Doras thiar Ard-Eaglais Naomh Breandán, Chluain Feartha



From the ancient damhlaig to modern angular, glass-filled buildings, the present-day churches of the County of Galway present a huge variety of architectural styles and decorations. Features which date from the earliest ecclesiastical settlements, through the medieval period of church reform and the revived church building period of the 19th century, right up to recent times are evident, spanning approximately 1,500 years of church history. As many of the churches were in use over different centuries and as style preferences changed, new features were added and older ones removed. This results in very interesting multi-period buildings in several cases. The examples provided in this chapter are an attempt to display some of this astounding, wealth of variation found in the present-day churches in the county.

Probably the best-known County Galway church site with Early Christian origins which is still in use today is that of St Brendan's Cathedral, Clonfert. St Brendan the Navigator founded a monastery here in 557AD.

Two cross-decorated graveslabs still extant, date to this early period. The nave of today's cathedral is the original damhlaig or stone church, referred to in the annals of 1045AD. It likely dates to the 10th century. The pedimented, Romanesque sandstone doorway of the cathedral, regarded as the high point of Irish Romanesque architecture, was added c. 1180. The ornamental scheme of the doorway comprises a mix of zoomorphic, floral and geometric devices with a central focus on the human head. Clonfert was granted diocesan status at the Synod of Rathbreasail in 1111 and the original damhlaig was elevated to cathedral status. During the 13th century a chancel and transepts were added. Only the foundations of the south transept survive today. In the 15th century the bell tower was added and a new highly decorated chancel arch was inserted.

Following the Reformation, with a change in ownership of the property to the Protestant Established Church, large windows were inserted in the side walls of the nave, which can be dated to the 17th century. A major scheme of restoration took place in the 1890s. St Brendan's Church of Ireland congregation still utilise this very ancient building for religious purposes today.



West doorway of St Brendan's Cathedral, Clonfert
Doras thiar Ard-Eaglais Naomh Breandán, Chluain Fearta

Idir an damhlaig ársa (séipéal chloiche) agus fhoirgnimh uilleacha nua-aimseartha le gloine, léiríonn Séipéil Chontae na Gaillimhe sa lá atá inniu ann éagsúlacht leathan i dtaca le stíleanna ailtreachta agus maisiúcháin de. Tá gnéithe le feiceáil atá ann ó aimsir na lonnaíochtaí séipéala is luaithe, ó thréimhse athchóirithe na heaglaise sna meánaoiseanna, ó thréimhse thógála fhoirgnimh na séipéal athnuaite sa 19ú haois agus ó thréimhse an lae inniu agus is gnéithe iad a thugann léargas ar thréimhse thart ar 1,500 bliain de stair na heaglaise. Ós rud é go raibh cuid mhór de na séipéil á n-úsáid le linn aoiseanna éagsúla, agus de réir mar a tháinig athrú ar stíleanna, tugadh isteach gnéithe nua agus fuarthas réidh le seanchinn. Fágann sé sin go bhfuil foirgnimh an-spéisiúil iltréimhse ann i gcásanna áirithe. Is ionann na samplaí atá ann sa chaibidil seo agus iarracht chun cuid den saibhreas iontach, ó thaobh éagsúlacht de, atá le fáil i séipéil Chontae na Gaillimhe sa lá atá inniu ann.

Is dócha gurb é atá sa láithreán séipéala Luath-Chríostaí de chuid Chontae na Gaillimhe is fearr a bhfuil eolas air agus atá in úsáid fós sa lá atá inniu ann ná Ard-Eaglais Chluain Fearta. Bhunaigh Naomh Breandán, an Loingseoir, mainistir anseo sa bhliain 557AD. Baineann na leaca uaigne atá maisithe le crosta agus atá ar marthain fós leis an tréimhse luath sin. Is é corp Ard-Eaglais an lae inniu an damhlaig bunaidh (séipéal cloiche) dá dtagraítear in annála na bliana 1045AD. Is dócha go bhfuil sé ann ó bhí an 10ú haois ann. Is thart ar an mbliain 1180 a cuireadh isteach doras peidiméidithe gaineamhchloiche Rómhánúil na na hArd-Eaglaise a meastar ina leith gurb ionann an ailtreacht a bhaineann léi agus buaicphointe ailtreacht Rómhánúil na hÉireann. Cuimsíonn scéim ornáideach an dorais meascán seifteanna de chineál míolchruthach, bláthach agus geoiméadrach agus béim ar leith ar cheann an duine.

Deonaíodh stádas Deoise do Chluain Fearta le linn Shionad Ráth Bhreasail sa bhliain 1111 agus ardaíodh stádas an damhlaig bunaidh go stádas Ard-Eaglaise. I rith an 13ú haois, cuireadh isteach saingéal agus croslanna. Ní fágtha sa lá atá inniu ann ach dúshraith na croslainne theas. Sa 15ú haois, cuireadh isteach an cloigtheach, mar aon le stua saingil nua mórmhaisithe.

Nuair a aistríodh úinéireacht na maoinne chuig an Eaglais Bhunaithe Phrotastúnach tar éis an Reifirméisin, cuireadh fuinneoga móra isteach i dtuathbhallaí chorp na heaglaise, rud a rinneadh sa 17ú haois. Bhí mórsceim oibre athchóirithe ann le linn bhlianta na 1890-idí.

Baineann pobal Ard-Eaglais Naomh Breandán, ar le hEaglais na hÉireann í, úsáid as an bhfoirgneamh an-ársa seo fós sa lá atá inniu ann chun críocha reiligiúin.

The earliest section of St Mary's Church of Ireland Cathedral in Tuam is the Hiberno-Romanesque chancel arch which is believed to date to c. 1184 (Harbison, 2005). It has a span of c. 6metres, making it the largest of its type in Ireland. The ornamentation of the arch includes chevron and zigzag designs with stylised human faces on the capitals of the columns.

To the rear of the chancel arch is a Transitional style east window of the late 12th to early 13th century. To the rear of the east window is the former gothic choir, now functioning as the Synod Hall. This was originally built in the 14th century. The west section of the present-day building was built between 1863 and 1867. Sir Thomas Deane, architect, was commissioned to design a new cathedral in the neo-Gothic style, but with instructions to leave the existing chancel intact (Harbison, 2005). The 19th-century building he designed consists of a short nave flanked by aisles, a crossing tower, a spire and transepts.

Is é atá sa chuid is luaithe de chuid Ard-Eaglais Mhuire i dTuaim, ar le hSéipéal na hÉireann í, ná an stua saingil Rómhánúil-Ilbeirneach a gcreidtear ina leith go bhfuil sé ann ó c. 1184 (Harbison, 2005). Tá réise circa sé mhéadar aige rud a fhágann gurb é an ceann is mó dá chineál é in Éirinn. Áiríonn an ornáidíocht ar an stua dearthaí rachtán agus fiarláin, mar aon le haghaidheanna stílithe daoine, ar mhullaigh na gcolún. Ar chúl an stua saingil, tá fuinneog thoir ann sa stíl Idirthréimhseach a bhaineann le deireadh an 12ú haois-tús an 13ú haois.

Ar chúl na Fuinneoige Thoir tá an tseanchórlann ghotach ann agus feidhmíonn sí sin mar Halla Sionaid anois. Tógadh í sa 14ú haois ar dtús. Is idir na blianta 1863 agus 1867 a tógadh an chuid thiar d'fhoirgneamh an lae inniu. Coimisiúnaíodh an t-ailtire, darbh ainm Sir Thomas Deane, chun Ard-Eaglais nua a dhearadh sa stíl nua-Ghotach ach tugadh treoracha dó an saingeal a fhágáil mar a bhí (Harbison, 2005). Cuimsíonn an foirgneamh 19ú haois a dhear sé corp gairid agus pasáistí ar gach taobh de, trastúr, spuaic agus crosllanna.

Carving on the late 12th, early 13th century east window in St Mary's Church of Ireland Cathedral, Tuam, displaying a character with a hooked nose, possibly representing the devil

Snoíodóireacht ar Fuinneog Thoir de chuid dheireadh an 12ú haois-thús an 13ú haois in Ard-Eaglais Mhuire i dTuaim, ar le hEaglais na hÉireann í agus ar a dtaispeántar pearsa ar a bhfuil srón chromógach, rud a léiríonn an diabhal b'fhéidir





Sited on the banks of the River Shannon, the Church of St Francis, Meelick, Eyrecourt, was built c. 1414. A 15th-century carved effigy of St Francis bearing the stigmata, has been incorporated into the fabric of the church. The friary, which originally stood on this site, was restored in the 17th century, as can be attested by a damaged Latin inscription, dated 1644. A section of a preaching cross, dated 1645 and commemorating Malichi Madden and his wife, Margaret Crompton, survives on site. A series of stone wall-plaques, dating from the 17th and early 18th century, line the nave walls. The original conventual buildings of the Friary were abandoned in the 17th century and a large convent was built on the west range. During the same century, the Larkin family built a chapel on the east range. When the last two friars left for Athlone in the 19th century, the nave of the friary was cleared of burials, restored and reroofed for use as a parish church, which is still in use today.

The Church of St Cornan, in the grounds of Kilcornan House, Clarinbridge, is a single-cell Roman Catholic Church, built c. 1600. The church is said to have been destroyed by Cromwell and laid in ruin for many centuries. Christopher T. Redington of Kilcornan, shortly before his death in 1898, began some restoration work on the building and he is buried in the grounds. Today this church is in use by the Syrian Orthodox Community.

Tá Séipéal Naomh Proinsias suite ar bhruacha Abhainn na Sionainne i Míleac, Dún an Uchta, agus tógadh í c. 1414. Tá samhail shnoite de Naomh Proinsias a rinneadh sa 15ú haois, agus stiogmata le feiceáil air, ionchorpraithe mar chuid d'fhabraic an tséipéil. Rinneadh an Phríóireacht a bhí ar an láithreán seo ar dtús a athchóiriú sa 17ú haois, rud ar féidir é a fhianú le hinscríbhinn dhamáistithe Laidine dar dáta 1644. Tá cuid de chros seanmóireachta dar dáta 1645, i gcuimhne ar Malachí Madden agus ar a bheanchéile, Margaret Crompton, ar marthain ar an láithreán. Tá sraith plaiceanna cloiche balla, dar dáta an 17ú haois agus tús an 18ú haois, ann ar bhallaí chorp na heaglaise. Tréigeadh foirgnimh bhunaidh choinbhinsiúnacha na Príóireachta sa 17ú haois agus tógadh clochar mór ar an taobh thiar. San aois chéanna, thóg muintir Larki Séipéal ar an taobh thoir. Nuair a d'fhág an bheirt mhanach dheireanacha an phríóireacht chun dul go Baile Átha Luain sa 19ú haois tugadh na hadhlachtaí chun bealaigh ó chorp na príóireachta, rinneadh athchóiriú uirthi agus cuireadh díon nua uirthi lena húsáid mar shéipéal paróiste atá á húsáid fós sa lá atá inniu ann.

Is Séipéal Chaitliceach Rómhánach, a tógadh circa 1600, í Séipéal Naomh Cornán atá suite ar thailte Theach Chill Chornáin, Droichead an Chláirín. Deirtear gur scrios Cromail an séipéal agus nach raibh ann ach ballóga ar feadh roinnt céadta bliain. Chuir Christopher T. Redington, as Cill Chornáin, tús le hobair athchóirithe ar an bhfoirgneamh go gairid sula bhfuair sé bás agus tá sé curtha sna tailte. Sa lá atá inniu ann, úsáideann Pobal Cheartchreidmheach na Siria an séipéal seo.

A 15th century carving of St Francis showing his stigmata in the Church of St Francis, Meelick, Eyrecourt
 Sníodóireacht 15ú haois de Naomh Proinsias ina dtaispeántar a stiogmata agus atá le feiceáil i Séipéal Naomh Proinsias, i Míleac, Dún an Uchta

The Church of St Matthew,
Glenloughaun, Clontuskert
Séipéal Naomh Maitiú, Gleann an
Locháin, Cluain Tuaiscirt



One of the earliest churches of the 18th century which is still in use in County Galway is the Church of St Matthew in Glenloughaun (locally referred to as Glann), Clontuskert. The nave dates to c. 1700. In 1711, the Board of First Fruits was established with the purpose of raising money to contribute to the building and repair of churches and rectories. This led to a tower being added to St Matthew's c. 1820 and the chancel c. 1900.

'First Fruits' churches are easily recognisable, with a common ground plan of a rectangular nave and a west tower. The tower is most often square but sometimes capped with a spire. The pointed windows are Gothic in style and the walls are usually of local rubble stone, often dashed and painted. The timber roofs were originally slated.

Examples of this architectural style in County Galway can be seen in the Church of St Matthew, Glenloughaun (1700), Kilcummin Church of Ireland, Oughterard (1808), Ardrahan Church of Ireland (1809), Church of St Catherine, Ahascragh (1815), Church of the Holy Trinity, Aughrim (1819), Christ Church, Portumna (1832) and the Church of St Thomas, Ballynakill, Moyard (1851).

Tá Séipéal Naomh Maitiú atá suite i nGleann an Locháin (ar a dtugtar an Gleann go háitiúil), Cluain Tuaiscirt, agus ar le hSéipéal na hÉireann í, ar cheann de na séipéil is luaithe de chuid an 18ú haois atá in úsáid fós i gContae na Gaillimhe. Tá corp na heaglaise ann ó thart ar an mbliain 1700. Sa bhliain 1711, bunaíodh Bord na gCéadtorthaí agus é mar chuspóir aige airgead a bhailiú chun rannchuidiú le tógáil agus deisiú séipéil agus tithe reachtaire. Mar thoradh air sin, cuireadh tús le Séipéal Naomh Maitiú c. 1820 agus cuireadh an saingéal léi c. 1900.

Is furasta séipéil 'Céadtorthaí' a aithint mar gheall ar an bplean urláir comhchoiteann atá acu ina gcumsítear corp séipéale dronuilleogach agus tús thiar. Níos minice ná a mhalairt, bíonn an tús cearnógach ach bíonn spuaic ar a bharr uaireanta. Baineann stíl Ghotach leis na fuinneoga bioracha agus, de ghnách, bíonn na ballaí déanta as spalla áitiúil, agus iad spreachallaithe agus péinteáilte go minic. Díonta sclátaí seachas díonta adhmaid a bhí ann ar dtús.

Is féidir samplaí den stíl ailtireachta seo i gContae na Gaillimhe a fheiceáil i Séipéal Naomh Maitiú, Gleann an Locháin (1700), i Séipéal Chill Chuimín, Uachtar Ard (1808), ar le hSéipéal na hÉireann í, i Séipéal Ard Raithín (1809), ar le hSéipéal na hÉireann í, i Séipéal Naomh Cairtriona, Áth Eascrach (1815), i Séipéal na Tríonóide Naofa, Eachroim (1819), i Séipéal Chríost, Port Omna (1832) agus i Séipéal Naomh Tomás, Baile na Cille, Maigh Ard (1851).



Church of St Colman, Kinvara | Séipéal Naomh Colmán, Cinn Mhara

From the mid-18th century, the Penal Laws began to be relaxed and although Roman Catholic congregations were often living in harsh poverty, small rural chapels began to appear. They were simple rectangular, unadorned structures of local stone, sometimes with a small belfry on the gable end. By the early 19th century, transepts and chancels began to be added and pointed windows in the Gothic style, became popular. Timber wall panelling and tiled floors were added internally. Known as Pre-Emancipation churches, many were altered in later years and few original structures still exist. Traces can be found in furnishings such as holy water stoups, crucifixion plaques, altars and datestones (further detail in chapter 2).

The Church of St Colman in Kinvara is an example of a Pre-Emancipation church which has retained many of its original architectural features. The building work began c. 1816 but was not completed until 1824 (May, 2000). The first Mass was celebrated in the church in 1819. Built in the vernacular tradition, it has whitewashed walls and is very simple in form with four buttresses on each side wall. Although replaced in 1997, due to dry rot, the timber wainscoting and floor are based on the originals.

Ó lár an 18ú haois, bhí maolú á dhéanamh ar na Péindlíthe agus, cé go raibh pobail Chaitliceacha Rómhánacha ag maireachtáil i bhfíorbhochtaineacht ina lán cásanna, thosaigh séipéil bheaga tuaithe ag teacht chun cinn. Déanmhais shimplí dhronuilleogacha a bhí iontu gan aon mhaisiú agus iad déanta as clocha áitiúla agus bhí cloigtheach beag uaireanta ar an mbinn. Faoi thús an 19ú haois, tosaíodh ag cur croslann leo agus d'éirigh fuinneoga bioracha sa stíl Ghotach coitianta. Cuireadh painéil adhmaid ar na ballaí, agus tileanna ar na hurláir, ar an taobh istigh. Tugtar séipéil Réamh-Fhuascailte orthu agus athraíodh cuid mhór acu sna blianta ina dhiaidh sin ach is beag an líon déanmhas bunaidh atá ar marthain fós. Is féidir lorg díobh a aimsiú i nithe amhail umair uisce choisricthe, plaiceanna croise céasta, altóirí agus dátchlocha (tá tuilleadh mionsonraí ar fáil i gcaibidil 2).

Tá Séipéal Naomh Colmán i gCinn Mhara ina sampla d'séipéal Réamh-Fhuascailte a bhfuil cuid mhór dá gnéithe bunaidh ailtireachta ann i gcónaí. Cuireadh tús leis an obair thógála ina leith thart ar an mbliain 1816 ach níor críochnaíodh í go dtí an bhliain 1824 (May T, 2000). Ceiliúradh an chéad Aifreann sa séipéal sa bhliain 1819. Tógadh í de réir an traidisiúin dhúchasaigh, tá ballaí aoldaithe ann, tá an déanamh an-simplí agus tá ceithre thaca ar gach taobh-bhalla. Tá an vuinsciú agus an t-urlár adhmaid bunaithe ar an leagan bunaidh cé gur cuireadh ábhar nua ina n-ionad sa bhliain 1997 mar gheall ar chríonlobhadh a bheith ann.



Gothic revival ornamentation on gable of the Cathedral Church of the Assumption of Blessed Virgin Mary, Tuam
Ornáidíocht i stíl na hAthbheochana Gotaí ar bhinn Ard-Eaglais Dheastógáil na Maighdine Beannaithe Muire i dTuaim

In contrast to these small, vernacular style churches of this time, a decision was taken in 1827 by Archbishop Oliver Kelly to build the Cathedral Church of the Assumption of Blessed Virgin Mary in Tuam. He appointed Dominic Madden as architect, who resigned shortly after in 1829 due to financial disagreements with regard to the chancel design. Mark Murray and his son William replaced Madden. The cathedral, built in 14th-century Gothic style, was not consecrated until c. 1837 and the debt was not cleared until 1928.

I gcodarsnacht le séipéil beaga na haimsire sin sa stíl dhúchasach, chinn an tArdeaspag Oliver Kelly, sa bhliain 1827, Ard-Eaglais Dheastógáil na Maighdine Beannaithe Muire a thógáil i dTuaim. Cheap sé Dominic Madden mar ailtire ach d'éirigh seisean as an bpost sin go gairid ina dhiaidh sin sa bhliain 1829 de bharr easaontais airgeadais maidir le dearadh an tsaingil. Ghlac Mark Murray agus a mhac, William, ionad Madden. Tógadh an Ard-Eaglais sa stíl Ghotach ach níor coisricadh í go dtí thart ar an bhliain 1837 agus níor glanadh na fiacha go dtí an bhliain 1928.

Following Catholic Emancipation, there was an upsurge in Church building in rural parishes. Older buildings were upgraded or replaced with larger structures. The use of a Neo-Gothic style was common with nave and side aisles or nave and transepts. Examples can be seen today at Kilkerrin, Ballinasloe (1830), Oughterard (1837), Cortoon (1840), Fohenagh (1840), Cappataggle (1840) and Kiltvna (1850).

In addition, large, ornate churches were built in the urban centres of the county. These were very often designed by prominent architects and occupied imposing locations. The design was generally based on Gothic style and the external walls and openings were ornamented with dressed stone. Internally the soaring timber roofs were of intricate designs, stained glass filled the windows and richly sculpted marble fittings adorned the sanctuary.

In Ballinasloe, the Church of St John the Evangelist was designed by Joseph Welland and built in 1842-43, on the hill above the Fair Green. Following a fire in 1899, this cruciform, ashlar limestone church was rebuilt.

A decade later, in 1852, another large church building was completed in Ballinasloe. The design for the Church of St Michael was originally granted to James Joseph McCarthy in 1846, but the project was then abandoned, probably due to the Famine, and the work was later revised by Augustus Welby Pugin in 1851, with whom McCarthy worked closely. The bell tower, with its decorative gargoyles and crenellations, was completed by 1858; the spire was added later.



Church of St Michael, Ballinasloe | Séipéal Naomh Micheál, Béal Átha na Sluaighe

Tar éis Fhuascailt na gCaitliceach tháinig borradh faoi thógáil séipéil i bparóistí tuaithe. Uasghrádaíodh seanfhoirgnimh nó cuireadh déanmhais níos mó ina n-ionad. Is minic a úsáideadh stíl nua-Ghotach ina gcuimsítear corp séipéale agus taobhphasáistí nó corp séipéale agus croszlanna. Sa lá atá inniu ann tá samplaí le feiceáil i gCill Choirín, i mBéal Átha na Sluaighe (1830), in Uachtar Ard (1837), in Cortoon (1840), i bhFothannach (1840), i gCeapaigh an tSeagail (1840) agus i gCill tSuibhne (1850). De bhreis air sin, tógadh séipéil móra ornáideacha i lárionaid uirbeacha an Chontae. Go han-mhinic, is ailtirí mór le rá a dhear iad agus tógadh iad i suíomhanna feiceálacha. De ghnáth, bhí an dearadh bunaithe ar an stíl Ghotach agus ornáidíodh na ballaí seachtracha agus na hoscailtí le clocha cóirithe. Ar an taobh istigh, bhí dearadh casta ann sna díonta adhmaid arda, líon gloine dhaite na fuinneoga agus bhí an sanctóir maisithe le feistis mhairmaid dhea-dhealbhaite.

I mBéal Átha na Sluaighe, ba é Joseph Welland a dhear Séipéal Naomh Eoin Soiscéalaí, ar le hSéipéal na hÉireann í, agus tógadh í sa tréimhse 1842-43 ar chnoc os cionn Fhaiche an Aonaigh. Tar éis dóiteáin sa bhliain 1899, atógadh an séipéal chroschruthach aolchloiche eisléire seo.

Deich mbliana ina dhiaidh sin, críochnaíodh tógáil séipéale móire eile i mBéal Átha na Sluaighe. Ar dtús ceapadh James Joseph McCarthy sa bhliain 1846 chun Séipéal Chaitliceach Rómhánach Naomh Micheál a dhearadh ach tréigeadh an tionscadal ina dhiaidh sin, rud a tharla mar thoradh ar an nGorta Mór is dócha, agus d'athbhreithnigh Augustus Welby Pugin, ar oibrigh McCarthy go dlúth leis, an obair sa bhliain 1851. Faoin mbliain 1858, bhí bailchríoch curtha ar an gcloigtheach ar a bhfuil geargáilí maisitheacha agus cíoracha lámhaigh agus cuireadh an spuaic leis ina dhiaidh sin.

In 1853, Christ Church in Clifden was completed in Gothic Revival style. Designed by Joseph Welland, (who also designed the Church of St John the Evangelist in Ballinasloe), this nave and chancel church with bell tower stands in a prominent location on Church Hill above the town.

Between 1870 and 1895 the Church of St Joseph, Clifden, was built to the design of J.J. O'Callaghan. Also in Gothic Revival style, this large cruciform church with side aisles, transepts, apse, tower and spire occupies an imposing site at the western end of the town.

The aisled nave, transepts and crossing tower of St Mary's Cathedral in Tuam, was completed between 1863 and 1867 to the design of Sir Thomas Deane, reflecting the Romanesque style of the original building.

St John the Baptist Church in Eyrecourt was built in 1867 on a site granted by John Eyre of Eyrecourt Castle. It was designed by William Martin in Early English Gothic Revival style.

The original Church of St Colman in Gort, which was built in 1825, is attributed to the brothers James and George Pain. The tower and spire were completed in 1894 to the design of William Hague. An almost complete rebuilding of the church occurred later in 1936-38 under the architect Ralph Byrne.



Christ Church, Clifden | Séipéal Chríost, an Clochán

Sa bhliain 1853, cuireadh bailchríoch ar Séipéal Chríost, ar le hEaglais na hÉireann í, sa Chlochán agus í tógtha sa stíl Ghotach. Ba é Joseph Welland a dhear corp na heaglaise agus an saingéal (an duine céanna a dhear séipéal Eaglais na hÉireann i mBéal Átha na Sluaighe) ar séipéal í lena ngabhann cloigtheach agus atá suite in ionad feiceálach ar Chnoc an Teampaill os cionn an bhaile.

Idir na blianta 1870 agus 1895, tógadh Séipéal Chaitliceach Rómhánach Naomh Iósaf sa Chlochán de réir dhearadh de chuid J.J. O'Callaghan. Tógadh an séipéal mhór chroschruthach seo i stíl na hAthbheochana Gotaí freisin, tá taobhphasáistí, croslanna, cúlhbhá, túr agus spuaic ann agus tá sí suite ar láithreán feiceálach ar an taobh thiar den bhaile.

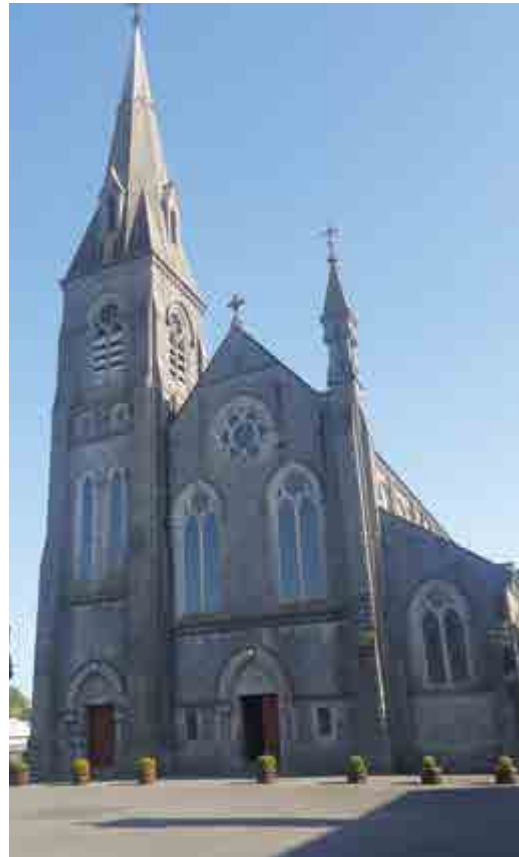
Is idir na blianta 1863 agus 1867 a cuireadh bailchríoch ar chorp agus ar phasáistí na heaglaise, ar na croslanna agus ar an trastúr in Ard-Eaglais Mhuire i dTuaim agus tógadh í de réir dhearadh Sir Thomas Deane inar léiríodh stíl Rómhánúil an fhoirgnimh bunaidh.

Séipéal de chuid Eaglais na hÉireann is ea Séipéal Naomh Eoin Baiste i nDún an Uchta agus tógadh í ar láithreán a dheonaigh John Eyre as Caisleán Dhún an Uchta. Ba é William Martin a dhear í de réir stíl luathré Athbheochain Ghotach Shasana.

Constructed between 1897 and 1903 to the design of William J. Byrne, St Brendan's Cathedral, Loughrea is built in Gothic Revival style. In the early 1900s, the Celtic Revival movement was at its height, led by personalities such as Edward Martyn, Lady Gregory and William Butler Yeats in County Galway. The expression of this movement is found in the interior furnishing of Loughrea Cathedral. Stained glass from An Túr Gloine studio and sculpted columns and bronze altar gates by Michael Shortall are highlights of this artform.

William A. Scott, architect, influenced by Edward Martyn, also used this art style in his designs. Cill Éinde, An Spidéal (1904) and the Church of the Sacred Heart, Belclare (1923) are testament to his work.

He also designed the chancel, sacristy and flooring in the Church of St Attracta, Kiltartan and the ornate baldachin above the high altar in the Church of St Teresa of Avila, Ardrahan (see page 61), which was commissioned by Edward Martyn.



St Brendan's Cathedral, Loughrea
Ard-Eaglais Naomh Breandán, Baile Locha Riach

Rinneadh Ard-Eaglais Naomh Breandán a thógáil i mBaile Locha Riach idir na blianta 1897 agus 1903 de réir dhearadh de chuid William J. Byrne agus de réir stíl na hAthbheochana Gotaí. Ag tús an fichiú haois, bhí gluaiseacht na hAthbheochana Ceiltí i mbarr a réime faoi cheannas pearsana amhail Edward Martyn, an Bhantiarna Gregory agus William Butler Yeats i gContae na Gaillimhe. Tá léiriú ar an ngluaiseacht sin le fáil sa troscán ar an taobh istigh d'Ard-Eaglais Bhaile Locha Riach. Is buaicshamplaí den chineál seo ealaíne iad gloine dhaite de chuid stiúideo "An Túr Gloine" agus colúin dhealbhaithe agus geataí altóra práis le Michael Shorthall. Bhain an t-aitire William A Scott, a tháinig faoi anáil Edward Martyn, úsáid as an stíl seo ina chuid dearthaí.

Is dea-theist ar a shaothar iad Cill Éinde, sa Spidéal (1904), agus Séipéal an Chroí Ró-Naofa i mBéal Chláir. Ina theannta sin, is eisean a dhear an saingeal, an sacraistí agus an t-urlár i séipéal Naomh Adhracht i gCill Tartan agus an téastar ornáideach os cionn an ard-altóra i séipéal Naomh Treasa Avila in Ard Raithin (féach leathanach 61) arbh é Edward Martyn a choimisiúnaigh í.



Cill Éinde, An Spidéal



Church of the Sacred Heart, Belclare
Séipéal an Chroí Ró-Naofa, Béal Chláir



Church of St Michael, Gurteen | Séipéal Naomh Micheál, Goirtín

Ralph Byrne, son of William J. Byrne, was a prolific architect of the early 20th century and his designs are found in several County Galway churches. They include the Neo-Romanesque design of the Church of St Michael, Gurteen (1931), the rebuilding of a former garrison church at Athlone Barracks as the Church of Our Lady of Lourdes, Creagh, Ballinasloe (1931-33), the addition of an apse to the east end and a chancel arch, porch and bell-cote to the west front of the Church of St Patrick, Fohenagh (1931-35), the addition of a sanctuary bay at the Church of St Cuan, Ahascragh (1932), the addition of two bays to the nave and west front at the Church of Our Lady of Lourdes, Caltra (1938) and the almost total rebuilding of the Church of St Colman, Gort, with addition of side aisles and heightening of the nave roof (1936) and the reconstruction of its transepts, sanctuary and sacristy (1956-59). He also designed the Church of the Annunciation in Clarinbridge (1938), which is a classical-style building with portico, campanile and apse.

Bhí Ralph Byrne, mac le William Byrne, ina ailtire bisiúil i rith an chuid is luaithe den 20ú haois agus tá a dhearaí le fáil i roinnt Séipéil i gContae na Gaillimhe. Áiríonn siad sin dearadh nua-Rómhánúil Séipéal Naomh Micheál i nGoirtín (1931), atógáil seanséipéal gharastúin i mBeairic Bhaile Átha Luain mar Séipéal Mhuire Lourdes sa Chríoch, Béal Átha na Sluaigne (1931-33); cúlbhá a chur ar cheann thoir an tséipéil agus stua saingil, póirse agus gabhdán cloigín ar thosach thiar Séipéal Naomh Pádraig i bhFothannach (1931-35); bá sanctóra a chur isteach i séipéal Naomh Cuan in Áth Eascrach (1932); dhá bhá a chur isteach i gcorp na heaglaise agus ar thosach thiar Séipéal Bhantiarna Lourdes sa Chealtrach (1938) agus atógáil iomlán, nach mór, ag Séipéal Naomh Colmán sa Ghort áit ar cuireadh isteach taobhphasáistí agus ina ardaíodh díon chorp na heaglaise (1936) agus inar atógadh na croslanna, an sanctóir agus an sacraistí (1956-59). Chomh maith leis sin, dhear sé Séipéal Theachtaireacht an Aingil i nDroichead an Chláirín (1938), ar foirgneamh é ina bhfuil stíl chlasaiceach agus ina gcuimsítear póirseáid, clogás agus cúlbhá.



Séipéal Bhandiarna Lourdes agus Naomh Colm Cille, Leitir Móir

By the mid-20th century a new form of modern ecclesiastical architecture was emerging. Following the promulgation of the Constitution of the Sacred Liturgy Vatican II in 1963, the congregation's participation in religious ceremonies was encouraged with the celebrant facing outwards. This led to changes in architectural style and church layout with a greater emphasis on light, space and openness. Materials such as glass and steel became increasingly used.

The Galway architect, Simon J. Kelly, was instrumental in the design of many of these new-style churches in the county, especially in the Connemara area. His first commission was the Church of the Immaculate Conception in Moycullen which was completed in 1953. The building was later modified by architects O'Riain and Yates in 1987 when the altar was moved forward and a day chapel was added (O'Dowd, 2011). In 1957, Simon Kelly designed the Church of the Immaculate Conception at Collinamuck, Oughterard, and in 1960 the church of Our Lady of the Valley, Glann, Oughterard. At this time, Kelly also designed the reconstruction of the Church of St Colman, Tiernevan and Réalt na Mara, Leitir Meallain, both of which had been badly damaged during Hurricane Debbie in 1961.

Faoi lár an 20ú haois bhí cineál nua ailtireachta eaglasta nua-aimseartha ag teacht chun cinn. Tar éis Coinstitiúid an Liotúirge Naofa a fhógairt le linn Chomhairle Vatacán II sa bhliain 1963, spreagadh rannpháirtíocht an phobail i searmanais reiligiúnacha agus, chuige sin, socraíodh go mbeadh an ceiliúraí ag breathnú i dtreo an phobail. Mar thoradh air sin tharla athruithe ar an stíl ailtireachta agus ar leagan amach séipéil agus leagadh tuilleadh béime ar sholas, ar spás agus ar oscailteacht. Tháinig méadú ar an úsáid a bhaintear as gloine agus as cruach. Bhí an t-ailtire Gaillimheach, Simon J Kelly, bainteach le dearadh cuid mhór de na séipéil seo sa stíl nua sa Chontae, go háirithe i gceantar Chonamara. Ba é a chéad choimisiún tógáil Séipéal Mhuire gan Smál i Maigh Cuilinn a cuireadh i gcrích sa bhliain 1953. Mhodhnaigh na hailtirí, O'Riain and Yeats an foirgneamh ina dhiaidh sin nuair a bogadh an altóir chun tosaigh agus nuair a cuireadh isteach séipéal lae (O'Dowd, 2011). Sa bhliain 1957, dhear sé Séipéal nua Mhuire gan Smál i gCaladh na Muc, Uachtar Ard, agus sa bhliain 1960 dhear sé Séipéal nua Bhandiarna an Ghleanna in Glann, Uachtar Ard. An tráth sin freisin, dhear Kelly atógáil Séipéal Naomh Colmán i dTír Nimhin agus Séipéal Réalt na Mara i Leitir Mealláin, a damáistíodh go dona i rith Hairicín Debbi sa bhliain 1961.



Church of Mary Immaculate
Queen, Bearna

Séipéal Mhuire Banríon gan
Smál, Bearna

Simon Kelly's design at Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir, is rectangular with the sanctuary roof raised higher than the main nave roof to allow high level light to flood the altar surrounds. To adorn this modern design, several Irish artists were commissioned to enrich the interior. Imogen Stuart's copper corpus on a wooden crucifix won a European award. Ian Stuart designed the Stations of the Cross (see page 120). Farmer Brothers of Dublin constructed the church.

In 1977, Simon Kelly designed a new church in his own parish of Bearna. The Church of Mary Immaculate Queen is a wide low slightly rectangular building under one roof with a separate sacristy connected by a wide porch. The shape of the church in elevation is a virtual triangle and the sacristy shape is also a triangle with a flat connecting roof. Clear glass windows to full height overlook Galway Bay in the south elevation. This church is adorned with works by Richard Enda King and stained glass by Catriona Kelly (daughter of Simon Kelly).

Maidir le dearadh Simon Kelly ag Séipéal Bhantiarna Lourdes agus Naomh Colm Cille i Leitir Móir, is dearadh dronuilleach é ina bhfuil d'ion an tsanctóra ar leibhéal níos airde ná díon phríomhchorp na heaglaise le gur féidir solas ardleibhéil teach isteach thart ar an altóir. Chun an dearadh nua-aimseartha sin a mhaisiú coimisiúnaíodh roinnt ealaíontóirí Éireannacha chun an taobh istigh a shaibhriú. Ghnóthaigh corpus copair ar chros céasta adhmaid le Imogen Stuart gradam Eorpach. Ba é Ian Stuart a dhear Turas na Croise (féach leathanach 120). Ba iad Farmers Brothers, as Baile Átha Cliath, a thóg an séipéal.

Sa bhliain 1977, dhear Simon Kelly séipéal nua ina pharóiste féin i mBearna. Is é atá i séipéal Mhuire Banríon gan Smál ná foirgneamh leathan íseal atá dronuilleach, nach mór, agus é faoi aon díon amháin agus tá sacraistí ar leithligh ann atá ceangailte leis an séipéal trí bhíthin póirse leathan. Is ionann cruth an tséipéil agus triantán fíorúil agus tá déanamh triantánach ar an sacraistí freisin, mar aon le réleán os cionn an díon ceangail. Féachann fuinneoga gloine trédhearcaí airde iomláine amach ar Chuan na Gaillimhe san ingearchló theas. Tá an Séipéal seo maisithe le saothair de chuid Richard Enda King agus le gloine dhaite le Catriona Kelly (iníon Simon Kelly).



Church of Our Lady of the Wayside, Creeragh | Séipéal Mhuire Cois Bóthair, an Criathrach

The use of angular design and high-level natural lighting is evident in several churches built in the latter half of the 20th century and designed by various architects. Among these are the Church of St Joseph, Milltown, by John Thompson & Partners, Limerick (1969/70), Our Lady of the Wayside, Creeragh, by Leo Mansfield, Clifden (1968), the Church of the Assumption and St James, Claregalway, by Fred Browne of Robinson, Keefe & Devane, Dublin (1975), the Church of the Immaculate Conception, Oranmore, by Patrick Sheahan & Partners, Limerick (1974) and the Church of St Joseph, Maree, Oranmore, by Cyril Bowman (1988).

Is léir úsáid a bheith bainte as dearadh uilleach agus as soilsiú nádúrtha ardleibhéil i roinnt séipéil a tógadh sa dara leath den 20ú haois, ar séipéil iad ar dhear ailtirí éagsúla iad. Ina measc siúd áirítear, Séipéal Naomh Iósaf i mBaile an Mhuilinn, le John Thompson & Partners, Luimneach (1969/70); Séipéal Mhuire Cois Bóthair sa Chriathrach, le Leo Mansfield, an Clochán (1968); Séipéal na Deastógála agus Naomh Séamas, Baile Chláir, le Fred Browne as Robinson, Keefe & Devane, Baile Átha Cliath (1975); Séipéal Mhuire gan Smál in Órán Mór, le Patrick Sheahan & Partners, Luimneach (1974) agus Séipéal Naomh Iósaf i Meárái, Órán Mór, le Cyril Bowman (1988).

CHAPTER 2 | CAIBIDIL 2

Traces of Pre-Emancipation Catholic Churches

Loirg Séipéil Caitliceacha Réamh-Fhuascailte

The LORD have mercy on th^e
Soul of all those who have
subscribed to this Chapel
built under the Inspection
of the Rev^d. Tho^f. Keaghry
May 21. Anno 1803

Datestone in the Church of St Killian, New Inn
Dáthloch i Séipéal Naomh Cillian, an Cnoc Breac



Carved stone objects dating to the 17th, 18th and early 19th century were identified in several County Galway churches. These include inscribed wall plaques, holy water stoups and carved figures. The findings indicate that objects were being created to adorn Catholic ecclesiastical buildings in the Penal era and provide evidence for Pre-Emancipation ‘chapels’ within the county. The churches within which these objects are found today may have evolved from a Pre-Emancipation ‘chapel’ or the objects may have been imported from another ‘chapel’ in the parish.

A unique 17th-century limestone carved image, depicting the Assumption of the Blessed Virgin Mary into Heaven, hangs on the south wall of the entrance porch to the Church of the Annunciation in Clarinbridge. Mary is depicted with long flowing hair, wearing a long robe and holding her hands in prayer. Her head is surrounded by a nimbus of stars and she stands on a crescent moon. Her face has a pointed chin and there is a naïve folk-art expression to her smile. This rare object was found by local workmen on the grounds of nearby Lavally House and presented to Christopher T. Redington, Kilcornan as his 21st birthday present in 1868.

Tá réada cloiche snoite a bhaineann leis an seachtú haois déag, leis an ochtó haois déag agus leis an naoú haois déag sainaitheanta i roinnt séipéil i gContae na Gaillimhe. Áiríonn siad sin plaiceanna balla a bhfuil inscríbhinní orthu, umair uisce choisricthe agus fíoracha snoite. Léiríonn na nithe sin go raibh réada á gcruthú chun foirgnimh eaglasta Chaitliceacha a mhaisiú i Ré na bPéindlíthe agus soláthraíonn siad fianaise ar ‘séipéil’ Réamh-Fhuascailte sa Chontae. Maidir leis na séipéil a bhfuil na réada sin le fáil iontu sa lá atá inniu ann, d’fhéadfadh sé gur ‘séipéal’ Réamh-Fhuascailte a bhí iontu ar dtús nó d’fhéadfadh sé gur tugadh na réada isteach iontu ó ‘séipéal’ a bhíodh ann sa pharóiste.

Tá íomhá uathúil shnoite de chuid an tseachtú haois déag, a bhfuil léiriú ar Dheastógáil na Maighdine Beannaithe Muire isteach sna Flaithis, ar crochadh ar bhalla theas an phóirse ag an mbealach isteach i Séipéal Theachtaireacht an Aingil i nDroichead an Chláirín. Taispeántar Muire agus gruaig fhada scaoilte uirthi, tá róba fada á chaitheamh aici agus tá sí ag urnaí a lámha fillte ar a chéile. Tá fáinne réaltaí thart ar a ceann agus tá sí ina seasamh ar chorrán gealaí. Tá smig bhiorach uirthi agus tá cuma ‘ealaín na ndaoine’ ar a haoibh. Tháinig oibríthe áitiúla ar an réad tearc seo ar thailte Theach an Leathbhaile agus bronnadh ar Christopher T. Redington, as Cill Chornáin, é mar bhronntanas ar a 21ú lá breithe sa bhliain 1868.

Effigy of the Assumption into Heaven in the Church of the Annunciation, Clarinbridge

Samhail den Deastógáil isteach sna Flaithis i Séipéal Theachtaireacht an Aingil i nDroichead an Chláirín



Dedicatory carved stone plaque in the Church of St Colman, Kinvara | Séipéal Naomh Colmán i gCinn Mhara

A limestone dedicatory plaque carved in false relief is located in the bell tower of the Church of St Colman, Kinvara. It bears the Latin inscription “ORA PRO CONSERVO PATRICIO NEILAN 1735” which translates as ‘Pray for the builder Patrick Neilan 1735’.

Revd Patrick Neilan is recorded as being the parish priest in Kinvara in 1730 by Jerome Fahy (Fahy, 1893). T.L. Cooke, in his ‘Autumnal Ramblings in New Quay’, records that in the graveyard of the old church of St Coman near the quay in Kinvara is a gravestone inscribed:

“Pray for the soul of Father Patrick Neilan, who
Dyed in ye year 1753,
Who lies under this stone,
He that feared but God alone.”

Tá plaic thiomanta aolchloiche i mbréag-rilif ann i gcloigtheach Séipéal Naomh Colmán i gCinn Mhara. Tá an inscríbhinn Laidine ‘ORA PRO CONSERVO PATRICIO NEILAN 1735’ uirthi, is é sin le rá, ‘Guigh ar son an tógálaí, Patrick Neilan 1735’.

De réir thaifid Jerome Fahy, tá an tOirmh Patrick Neilan luaite mar shagart paróiste Chinn Mhara sa bhliain 1730 (Fahy, 1893). Tá taifead déanta ag T.L. Cooke ina thaifid dar teideal ‘Autumnal Ramblings in New Quay’ á rá go bhfuil leac uaighe ann i reilig sheanséipéal Naomh Colmán, gar don ché i gCinn Mhara, ar leac é a bhfuil an inscríbhinn seo a leanas air:

“Pray for the soul of Father Patrick Neilan, who
Dyed in ye year 1753,
Who lies under this stone,
He that feared but God alone.”



A carved limestone effigy of the Madonna and Child, which is likely to be of 17th- or early 18th-century date, is fixed to the external gable of the Church of St Brendan Tohergar. The facial expressions of the figures are similar to those found on plaques in the north transept of the medieval cathedral at Kilmacduagh. The name J. Madden and the date 1814, incised into the base of the plaque, appear to be later additions and were likely added when the plaque was mounted over an external holy water stoup on the church wall. The base of the plaque (where the inscription is found) was shaped to fit over the square stoup. The front panel of the stoup is decorated with a ringed Celtic Cross in relief and is similar to the remains of a broken stoup inserted in a secondary position in the entrance wall of the Church of St Mary, Ballygar.

Tá samhail aolchloiche snoite den Mhaighdean Mhuire agus den Leabh Íosa, ar dóigh í a bheith bainteach leis an seachtú haois déag nó le tús an ochtú haois déag, feistithe de bhinn sheachtrach Séipéal Naomh Breandán sa Tóchar Gearr. Tá an chuma atá ar aghaidheanna na bpearsana comhchosúil leo sin a fhaightear ar phlaiceanna atá ann i gcroslann thuaidh na hArd-Eaglaise i gCill Mhic Dhuach. Maidir leis an ainm J Madden agus an dáta 1814 atá greanta ar bhun na plaice, is cosúil gur breisithe níos déanaí iad agus is dócha gur cuireadh leis an bplaic iad nuair a suiteáladh í os cionn umair uisce choisricthe ar bhalla seachtrach an tséipéil. Rinneadh bun na plaice (ar a bhfuil an inscríbhinn le fáil) a athmhúnlú le go bhféadfaí í a chur sa spás os cionn an umair chearnógaigh. Tá painéal tosaigh an umair maisithe le Cros Cheilteach fháinneach i rilíf agus tá sé comhchosúil le hiarsmaí umair bhriste a cuireadh isteach in ionad tánaisteach sa bhalla sa bhealach isteach chuig Séipéal Mhuire i mBéal Átha Ghártha.

Carved limestone effigy of Madonna and Child in the Church of St Brendan, Tohergar

Samhail aolchloiche snoite den Mhaighdean Mhuire agus den Leabh Íosa i Séipéal Naomh Breandán sa Tóchar Gearr

A 17th-century limestone crucifixion plaque is found in the porch gable of Cill Éinde, An Spidéal. This plaque is believed to have been removed from an earlier ruined church on the grounds. It has a central crucifixion scene, flanked by Our Lady and St John, set in a recessed niche with an ogee head. A small titulus bearing the “INRI” is located on the upper shaft of the cross. The figure of Christ is carved in relief with the head leaning towards the right shoulder. The two feet are crossed and fixed with one nail.

Tá plaic aolchloiche chroise céasta de chuid an tseachtú haois déag le fáil sa phóirse ar bhinn Chill Éinde sa Spidéal. Creidtear go bhfuarthas an phlaic sin ó fhothrach séipéale níos túisce ar na tailte céanna. Tá radharc chroise céasta ann ina lár agus feictear An Mhaighdean Mhuire agus Naomh Eoin ar gach taobh den radharc sin agus tá sé feistithe i gcuas a bhfuil ceann címe ar a bharr. Tá ceanteideal beag ar a bhfuil na litreacha INRI le feiceáil ar an gcós uachtair den chros. Tá fíor de Chríost snoite i rilíf agus a cheann claonta ar a ghualainn dheas. Tá an dá chois trasna ar a chéile agus tairne amháin iontu.

17th-century crucifixion plaque in Cill Éinde,
An Spidéal

Plaic chroise céasta de chuid an tseachtú haois déag i gCill Éinde An
Spidéal





Stoups in the porch in the Church of St Francis, Meelick, Eyrecourt
Umar uisce choisricthe i bpóirse Séipéal Naomh Proinsias i Míleac, Dún an Uchta

In the Church of St Francis, Meelick, Eyrecourt, there are two stoups located in the modern porch. One is a plain punch-dressed, double-oped, canopied stoup of 17th-century date, set into the wall.

The second is a polished limestone stoup, stylistically of 17th- or early 18th-century date. It has an oval-shaped bowl with a moulded rim and an external, classical-style fluted decoration. The limestone pedestal which supports the bowl is not contemporary and is a later addition.

I Séipéal Naomh Proinsias i Míleac, Dún an Uchta, tá dhá umar uisce choisricthe ann sa phóirse nua-aoiseach. Umar pléineáilte prítílchóirithe, dhá oscailt, faoi fhorscáth atá ann i gcás amháin ar umar é a bhaineann leis an seachtú haois déag agus é suiteáilte sa bhalla.

Is é atá sa dara ceann ná umar aolchloiche greanta i stíl a bhaineann leis an seachtú haois déag nó le tús an ochtú haois déag. Tá babhla ubhchruthach ann mar aon le himeall múnlaíthe agus maisiúchán seachtrach cuislithe sa stíl chlasaiceach. Níl bhaineann an seastán aolchloiche atá ann mar thaca don bhabhla leis an tréimhse chéanna agus is breisiú é a suiteáladh tráth éigin níos déanaí.

In 1839, when the Church of St Brendan, Mullagh, was modified, the present-day nave was attached to the side of an existing Pre-Emancipation church, forming the T-plan building present today. Traces of the Pre-Emancipation building are found in a holy water font, a wall plaque and an altar top.

Sa bhliain 1839, tráth ar modhnaíodh Séipéal Naomh Breandán sa Mhullach, cuireadh isteach corp séipéale an lae inniu taobh le Séipéal Réamh-Fhuascailte a bhí ann cheana féin agus, ar an dóigh sin, foirmíodh an foirgneamh T-phlean atá ann anois. Tá loirg an fhoirgnimh Réamh-Fhuascailte le feiceáil in umar uisce choisricthe, i bplaic bhalla agus i mbarr altóra.



Wall Plaque, dated 1719, in the Church of St Brendan, Mullagh
Plaic Bhalla dar dáta 1719 i Séipéal Naomh Breandán sa Mhullach

The 18th-century wall plaque is dated 1719. It depicts the figure of the crucified Christ standing on the cross-bar of a large “IHS” monogram. The initials MC are carved in false relief at the bottom of the plaque.

Is é an dáta a bhaineann leis an bplaic bhalla de chuid an ochtú haois déag ná an bhliain 1719. Léiríonn sí fíor de Chríost Céasta ina sheasmh ar thrasnán mhonagram mór IHS. Tá na hinisealacha MC snoite i mbréag-rilíf ag bun na plaice.



Holy water font, dated 1752, in the Church of St Brendan, Mullagh

Umar uisce choisricthe dar dáta 1752 i Séipéal Naomh Breandán sa Mhullach

The 18th-century holy water font with heavy punch dressing bears an inscription that reads: “Erected by Mr Thoms Burke – CN Kilbride 1753”.

Tá an inscríbhinn seo a leanas ar an umar uisce choisricthe de chuid an ochtú haois déag lena ngabhann prítíl-chóiríú trom: ‘Erected by Mr Thoms Burke – CN Kilbride 1753’.



Marble altar top, dated 1760, in the Church of St Brendan, Mullagh

Barr altóra marmair dar dáta 1760 i Séipéal Naomh Breandán sa Mhullach

The altar top or mensa of 18th-century date is preserved in the sacristy of the church. It displays the name of the priest, “Rev. John Dolan” and the date “1760” along with an interesting form of “IHS” monogram displaying five consecration crosses, representing the five wounds of Christ.

Coimeádtar an barr altóra nó ‘mensa’ de chuid an ochtú haois déag i sacraistí an tséipéil. Léiríonn sé ainm an tsagairt, an tOirmh John Dolan, mar aon leis an dáta 1760 agus cineál spéisiúil mhonagram IHS ina dtaispeántar cúig chros choisreacain in ionannas chúig chréacht Chríost.

The Church of St Patrick, Kiltormer, retains three stoups from the Pre-Emancipation period. All three bear dates while two of them exhibit the initials of donors. The style and form of lettering on all three stoups is very much in keeping with those found on funerary monuments of the late 17th and early 18th- century. Two of the stoups are located in the main porch, one on either side of the entrance door to the nave.

Tá trí umar uisce choisricthe a bhaineann leis an tréimhse Réamh-Fhuascailte le fáil fós i Séipéal Naomh Pádraig i gCill Tormóir. Tá dáta ar gach ceann ar leith acu agus tá inisealacha bronntóirí ar taispeáint ar dhá cheann acu. Tá stíl agus cineál na litreoireachta ar na trí umar ar fad go mór i gcomhréir leis an litreoireacht a fhaightear ar leachtanna adhlactha de chuid dheireadh an tseachtú haois déag agus thús an ochtú haois déag. Tá dhá cheann de na humair le fáil sa phríomhphóirse, ceann ar gach taobh den doras isteach chuig corp na heaglaise.



Stoup inscribed "IAK 99" in the Church of St Patrick, Kiltormer

Umar uisce choisricthe ar a bhfuil an inscríbhinn IAK 99, i Séipéal Naomh Pádraig i gCill Tormóir

Stoup inscribed "M : K 1822" in the Church of St Patrick, Kiltormer

Umar ar a bhfuil an inscríbhinn M : K 1822 i Séipéal Naomh Pádraig i gCill Tormóir

Stoup inscribed "TWD" in the Church of St Patrick, Kiltormer

Umar uisce choisricthe ar a bhfuil an inscríbhinn TWD, i Séipéal Naomh Pádraig i gCill Tormóir

The stoup to the left of the doorway is engraved "IAK 99". The IAK likely translates as J.A. Kelly, a common surname in the Kiltormer area, while the 99 denotes the year 1799. This stoup has chamfered corners, unlike the other two which are block-like in appearance.

The example to the right of the doorway is engraved "M : K 1822", which again may be a Kelly family name.

The third stoup is inserted in the north wall of the east transept. This limestone, square stoup bears the initials "T:W:D: Janr:1824".

Tá IAK 99 greanta ar an umar ar an taobh clé den doras. Is dócha gurb ionann an IAK agus J.A. Kelly, ar sloinne coitianta é i gceantar Chill Tormóir, agus léiríonn 99 an bhliain 1799. Tá cúinní seaimféaráilte ar an umar seo murab ionann agus an dá cheann eile a bhfuil cuma bhlocúil orthu.

Tá "M : K 1822" greanta ar an sampla ar thaobh na láimhe deise den doras agus is dócha gur ainm teaghlaigh Kelly atá i gceist leis sin freisin.

Tá an tríú humar suiteáilte i mballa thuaidh na gcroslainne thoir. Tá na hinisealacha "T:W:D: Janr:1824" le feiceáil ar an umar chearnógach aolchloiche seo.



Free-standing stoup in the Church of St Nicholas, Dunmore
Umar uisce choisricthe saorsheasaimh i Séipéal Naomh Nioclás i nDún Mór

The free-standing stoup, located outside the main entrance doorway to St Nicholas' Church Dunmore, consists of a square bowl with a slightly-rounded base, supported on a plain, square pedestal with expanded collars at the top and bottom. The bowl, which appears to have been sandblasted, is engraved with the inscription "Church of St Nicholas 1771".

Cuimsíonn an t-umar uisce choisricthe saorsheasaimh, atá lasmuigh den phríomhdhoras isteach i Séipéal Naomh Nioclás, babhla cearnógach mar aon le bun measartha cruinn agus seastán cearnógach pléineáilte ann mar thaca dó lena ngabhann muiní ar a bharr agus ar a bhun. Tá an inscríbhinn 'Church of St Nicholas 1771' le feiceáil ar an mbabhla a ndearnadh gaineamhroiseadh air de réir dealraimh.



Free-standing stoup in the Church of the Assumption, Athenry
Umar uisce choisricthe saorsheasaimh i Séipéal na Deastógála i mBaile Átha an Rí

A large limestone stoup, located outside the main entrance doorway into the Church of the Assumption, Athenry, bears the date "1760". Now being used as a stoup this was originally a baptismal font which stood on this site in the mid-18th century.

Tá an dáta 1760 ar umar mór aolchloiche atá suite lasmuigh den phríomhdhoras isteach i Séipéal na Deastógála i mBaile Átha an Rí. Tá sé á úsáid anois mar umar uisce choisricthe ach bhí sé á úsáid ar dtús mar umar baiste i Séipéal réamhfhuasailte a bhíodh ar an láithreán seo i lár an ochtú haois déag.



Stoup in the Church of St Patrick, Fohenagh
Umar uisce choisricthe i Séipéal Naomh Pádraig i bhFothannach

A limestone stoup in the Church of St Patrick, Fohenagh, is inscribed "W D Browne" and the date "1782". It bears a carving of an attractive, winged angel in high relief. The face is highly polished, giving it a black-marble appearance. This is likely due to years of regular use by worshipers. The left side panel bears an "IHS" monogram and the right panel has a spiral motif, both carved in relief. It originated in an earlier Penal-era church, the traces of which can still be seen in the enclosing walls close to the present church.

Tá W D Browne agus an dáta 1782 inscríofa ar umar aolchloiche i Séipéal Naomh Pádraig i bhFothannach. Tá aingeal sciathánach tarraingteach snoite air in ard-rilíf. Tá an aghaidh snasta go mór rud a fhágann go bhfuil cuma mharmair dhuibh uirthi. Is dócha gurb é is cúis leis sin ná úsáid tráthrialta ag adhrathaoirí thar na blianta. Tá monagram IHS le feiceáil ar an bpainéal ar thaobh na láimhe clé agus tá móitíf bhíseach le feiceáil ar an painéal ar thaobh na láimhe deise agus tá an dá phainéal snoite i rilíf. Is painéal de thionscnamh séipéal Réamh-Phéindlíthe é ar féidir lorg di a fheiceáil fós sna ballaí imfhálaithe atá ann gar don séipéal atá ann anois.



Crucifixion plaque on the gable of the north porch of the Church of St Michael, Glinsk, North Galway

Fíor de Chéasadh Chríost ar bhinn phóirse thuaidh Séipéal Naomh Mícheál i nGlinisce i dTuaisceart na Gaillimhe

The Church of St Michael, Glinsk, North Galway, contains a collection of early 18th-century pieces, including two wall plaques, an ornate stoup and a medieval effigy.

One of the wall plaques is set within an elliptical, arched recess at the apex of the north gable. It bears a decorative scheme comprising a naively executed crucifixion carved in relief. The transom of the cross bears serif terminals, typical of the 18th century. The initials “INRI” are inscribed on the transom above the head of Christ. The figure of Christ is fixed by four nails with the head inclined towards the right shoulder. The large hands are out of proportion to the rest of the corpus (body), suggesting a folk-art influence. The ribs are highlighted and a twisted loincloth, or perizonium, is wrapped around the hips. Though undated, the plaque appears on stylistic grounds to be of 18th-century date.

Tá bailiúchán míreanna de chuid thús an ochtú haois déag ann i séipéal Naomh Mícheál i nGlinisce i dTuaisceart na Gaillimhe, lena náirítear dhá phlaic bhalla, umar ornáideach agus samhail mheánaoiseach.

Tá ceann amháin de na plaiceanna balla suiteáilte laistigh de chuas éilipseach stuach ag barr na binne thuaidh. Tá scéim mhaisiúil air ina gcuimsítear céasadh atá léirithe go soineanta, agus é snoite i rilíf. Tá foircinn seirífe ar thrasnán na croise, ar foircinn iad a bhí coitianta san ochtú haois déag. Tá na hinisealacha ‘INRI’ inscríofa ar thrasnán na croise os cionn cheann Chríost. Tá fíor Chríost greamaithe den chros le ceithre thairne agus a cheann claonta ar a ghualainn dheas. Tá na lámha móra as miosúr leis an gcuid eile den chorp rud a léiríonn tionchar ealaíne dúchasai. Tá na heasnacha le feiceáil go soiléir agus tá bristeán casta nó perizonium fillte thart ar na cromáin. Cé nach bhfuil aon dáta uirthi, léiríonn stíl na plaice go mbaineann sí leis an ochtú haois déag.

Crucifixion plaque with instruments of the Passion in the apex of the north gable of the Church of St Michael, Glinsk, North Galway

Plaic céasta mar aon le hionstraimí na Páise ar bharr bhinn thuaidh Séipéal Naomh Micheál i nGlinsce i dTuaisceart na Gaillimhe

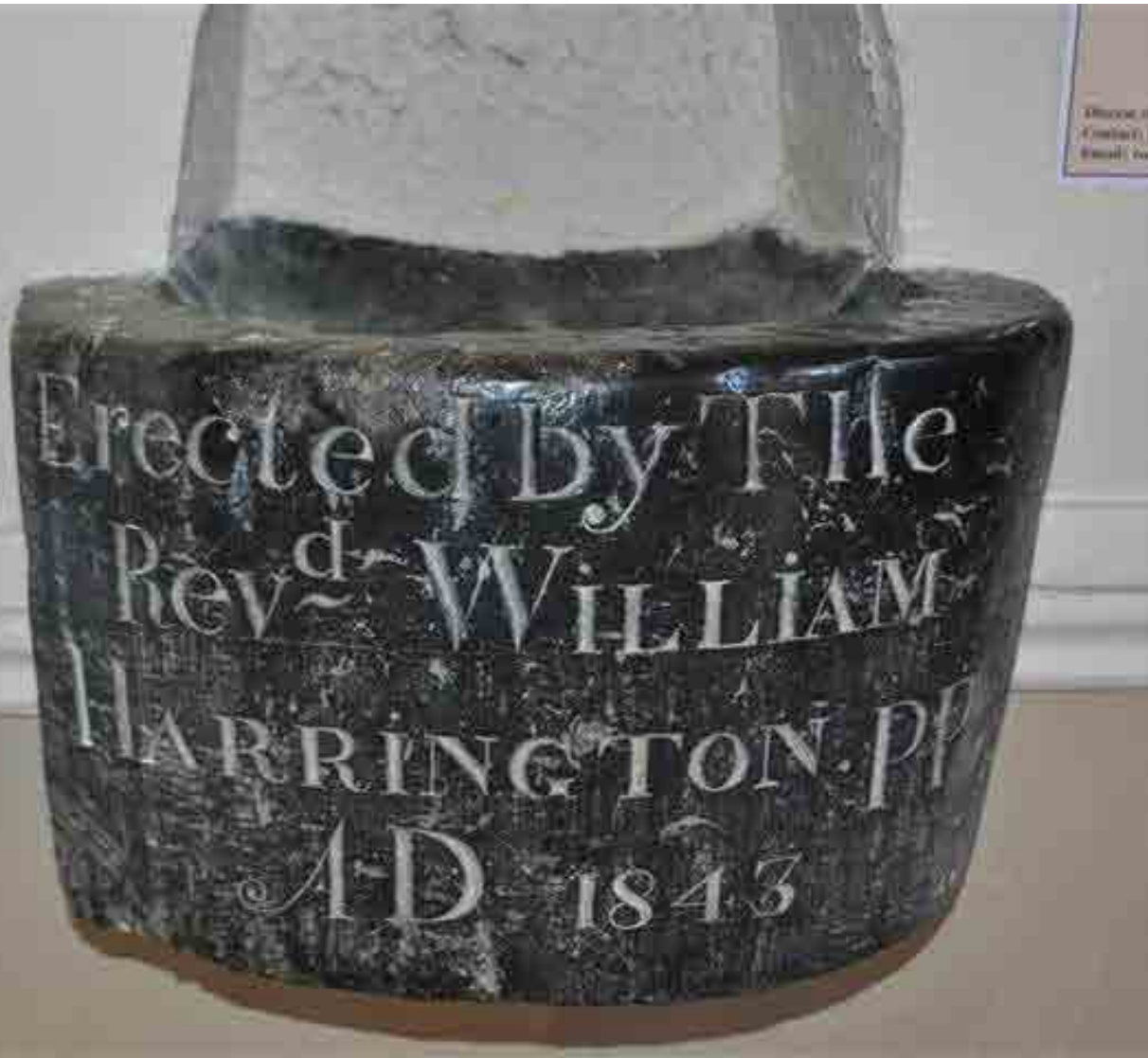
Another interesting 18th-century crucifixion plaque is located above the main entrance doorway on the gable of the north porch. It comprises of a number of Passion symbols surrounding the contorted figure of the crucified Christ. The figure is carved in relief. On the left, the pillar and rope associated with Christ's judgement, and a cock in a pot, symbolising Judas' betrayal of Christ, are shown. The cock in a pot motif is based on the apocryphal gospel according to Nicodemus. A rectangular box-like object beneath these two motifs is likely to represent the tomb. According to tradition the tomb had been prepared by Joseph of Arimathea for his own burial, but he allowed it to be used, to receive the body of Christ.

To the right of the crucifix, the ladder used at the deposition (taking down of Christ's body from the cross) is shown. In Christian art, Nicodemus and Joseph of Arimathea are often shown lifting Christ's body from the cross using a ladder. A pair of scourges, symbolising the flogging or flagellation of Christ, a hammer, the tool used to nail Christ to the cross, and a pair of pincers to withdraw the nails at the deposition are depicted. The lance used by Longinus to pierce Christ's side is also shown. According to popular tradition, Longinus was blind and accidentally struck the side of Christ with the lance. A stream of water issued from the wound, striking Longinus in the eyes and miraculously restoring his sight.



Tá plaic céasta spéisiúil eile de chuid an ochtú haois déag le feiceáil os cionn an phríomhdhorais isteach ar bhinn an phóirse thuaidh. Cuimsíonn sí roinnt siombailí páise thart ar fhíor riastartha Chríost chéasta. Tá an fhíor snoite i rilíf. Ar thaobh na láimhe clé, feictear an colún agus an téad ar nithe iad atá bainteach leis an mbreith a tugadh ar Chríost, mar aon le coileach i bpota ar siombail é d'fheall Iúdáis ar Chríost. Tá móitíf an choiligh i bpota bunaithe ar an soiscéal apacrafúil de réir Niocadaemas. Tá réad dronuilleach ar dhéanamh bosca le feiceáil faoin dá mhóitíf sin agus is dócha gur léiriú ar an tuama é. De réir an traidisiúin, bhí tuama ullmhaithe ag Iósaf ó Aramatáia dó féin ach thug sé cead é a úsáid le haghaidh chorp Chríost.

Ar thaobh na láimhe deise den chros chéasta taispeántar an dréimire a úsáideadh chun corp Chríost a bhaint anuas den chros. San ealaín Chríostaí, is minic a thaispeántar Niocadaemas agus Iósaf ó Aramatáia agus iad ag tógáil corp Chríost ón gcros agus dréimire á úsáid acu. Tá péire sciúirsí ann mar shiombail de lascadh nó de sciúrsáil Chríost; agus taispeántar casúr, arbh í an uirlis í a úsáideadh chun Críost a ghreamú den chros, mar aon le pionsúr a úsáideadh nuair a bhí Críost á bhaint anuas den chros. Tá an sleá a d'úsáid Longinus chun taobh Chríost a shá ar taispeánt freisin. De réir sheanchas na ndaoine, bhí Longinus dall agus bhuail sé taobh Chríost leis an sleá de thaisme. Tháinig sruth uisce as an gcréacht agus bhuail an t-uisce súile Longinus rud a thug radharc na súl ar ais dó go míorúilteach.



Stoup in the porch of the Church of St Michael, Glinsk, North Galway
Umar uisce choisricthe i bpóirse Séipéal Naomh Mícheál i nGlinisce i dTuaisceart na Gaillimhe

The main entrance porch in the Church of St Michael in Glinsk, North Galway, contains a stoup inscribed with a well-cut Roman script. The inscription carried across four lines reads: “Erected by Revd William Harrington PP AD 1843”. Of interest are the lightly incised lines which were inscribed onto the surface of the vessel as an aid to laying out the text. This stoup has developed the appearance of black marble from years of regular use by worshippers.

Tá umar uisce choisricthe ann sa phóirse ag an bpríomhbhealach isteach go Séipéal Naomh Mícheál i nGlinisce i dTuaisceart na Gaillimhe agus tá inscríbhinn dea-ghreanta sa chló Rómhánach le feiceáil air. Tá ceithre líne ann san inscríbhinn agus léitear mar a leanas í: ‘Erected by Revd William Harrington PP AD 1843’. Rud spéisiúil is ea na línte atá marcáilte go héadrom ar dhromchla an tsoithigh mar chúnamh le linn an téacs a leagan amach. Tá cuma marmair dhuibh ar an umar seo mar thoradh ar úsáid tráthrialta a bheith á baint as ag adhraitheoirí thar na blianta.

The rather unique carved figure of the Madonna and Child in the Church of St Michael in Glinsk, North Galway, originally functioned as a decorative finial which probably adorned the apex of a missing medieval wall tomb. Mary is seated on a throne while Christ the Child, is shown standing in front. It was discovered in the graveyard surrounding the ruins of Ballinakill medieval church, located on the edge of Glinsk village. Following its discovery, it was erected in the porch of St Michael's church for safe keeping. While, admittedly, it is not part of the original fabric of this church, it illustrates how objects such as this can find their way into later churches.

I dtosach báire, ba é a bhí san fhíor snoite measartha uathúil den Mhaighdean Mhuire agus den Leanbh Íosa i séipéal Naomh Micheál i nGlinsce i dTuaisceart na Gaillimhe ná barrghréas maisiúil, is dócha, mar mhaisiúchán ar bharr tuama balla meánaoiseach atá ar iarraidh. Tá Muire ina suí ar ríchathaoir agus taispeántar an leanbh Íosa ina sheasamh chun tosaigh. Thángthas ar an bhfíor sa reilig thart ar fhothrach séipéal meánaoiseach Bhaile na Cille atá suite ar imeall shráidbhaile Ghlinisce. Tar éis teacht uirthi, cuireadh in airde i bpóirse Séipéal Naomh Micheál í lena slánchoimeád. Cé nach cuid de dhéanamh bunaidh an tséipéil seo í, léiríonn sí an tslí inar féidir le réada den chineál seo a mbealach a dhéanamh chuig séipéil de chuid tréimhse níos déanaí.

Late medieval gable finial in the Church of St Michael, Glinsk, North Galway
Barrghréas binne de chuid dheireadh na tréimhse meánaoisí i séipéal Naomh Micheál i nGlinsce i dTuaisceart na Gaillimhe





A semi-octagonal uninscribed stoup in the Church of St Cuan, Ahascragh
Umar leath-ochtagánach gan inscríbhinn i Séipéal Naomh Cuán in Áth Eascrach

There are three semi-octagonal, limestone, Pre-Emancipation stoups in the Church of St Cuan, Ahascragh. One is adorned with a large “IHS” monogram carved in low relief with a cross rising from the cross-bar of the H. It also displays the letters “R.B.”, indicating the initials of an unidentified donor on either side of the “IHS” monogram. The letters are executed in a serif style of Roman script. Resting on top of the stoup is a modern replica of an 18th-century crucifixion plaque showing several instruments commonly associated with the Passion of Christ. The original plaque is located at St Cuans Well, north-west of Ahascragh. The remaining two stoups are neither dated nor inscribed, but are dressed in a form of chisel-tooling of the period.

Tá trí cinn d’umair leath-ochtagánacha aolchloiche réamh-Fhuascailte ann i Séipéal Naomh Cuán in Áth Eascrach. Tá ceann amháin acu maisithe le monagram mór IHS atá snoite i rilíf íseal agus ina bhfeictear cros ag éirí os cionn thrasnán an H. Chomh maith leis sin, tá na litreacha R.B. ann ar ceachtar taobh den mhonagram IHS agus is iad na litreacha sin inisealacha an bhronntóra anaithnid. Tá na litreacha scríofa i gcló Rómhánach agus i stíl seirife. Ar bharr an umair, feictear macasamhail nua-aoiseach de phlaic céasta de chuid an ochtú haois déag ar a dtaispeántar roinnt ionstraimí ar minic iad a bheith á gcur i mbaint le Páis Chríost. Tá an phlaic bhunaidh le fáil ag Tobar Naomh Cuán, siar ó thuaidh ó Áth Eascrach. Níl dáta ná inscríbhinn ar an dá umar eile ach tá cóiriú siséil i stíl na haimsire sin le feiceáil orthu.

Damaged octagonal stoup in the Church of St Cuan, Ahascragh
Ar chlé: Umar leath-ochtagánach damáistithe i Séipéal Naomh Cuán in Áth Eascrach



Decorated stoups at the Church of St Mary, Killerin
Killinerin Umair mhaisithe i Séipéal Mhuire i gCill Fhir Iarainn

There are two unusually decorated stoups in the Church of St Mary, Killerin. Both are circular limestone bowls with a carving of a head below. The stoup on the exterior wall outside the main entrance doorway bears the carving of a male head wearing a circular head dress. The carving on the stoup on the interior wall of the south porch bears a female head with long hair in side profile.



Tá dhá umar ar a bhfuil maisiú neamhghnách le feiceáil i Séipéal Mhuire i gCill Fhir Iarainn. Babhlaí ciorclacha aolchloiche atá ann sa dá chás agus tá ceann snoite ag a mbun. Maidir leis an umar ar an mballa seachtrach ag an bpríomhbhealach isteach, tá ceann fir snoite air agus ceannbheart ciorclach air. Maidir leis an tsoíodóireacht ar an mballa ar an taobh istigh den phóirse theas, is ceann mná taobhphróifile é ar a bhfuil gruaig fhada.



Polished limestone plaque in the Church of St Augustine, Crossconnell
Plaic aolchloiche snasta i Séipéal Naomh Agaistín i gCrois

A polished limestone plaque bearing the inscription: “O Lord have mercy on the souls of those who contributed to erect this Chapel under the inspiration of Revd. James O’Donnell P.P. 1820” illustrates that the present church at Crossconnell evolved from a Pre-Emancipation chapel. The elaborate stoup inside the doorway of the church very likely derives from this phase of the building’s history.

Léiríonn plaic aolchloiche snasta ar a bhfuil an inscríbhinn: “O Lord have mercy on the souls of those who contributed to erect this Chapel under the inspiration of Revd. James O’Donnell P.P. 1820” gur forbraíodh an séipéal atá ann anois i gCrois Chonaill ó shéipéal réamh-Fhuascailte. Is dóigh go mbaineann an t-umar mionsaothraithe atá ann laistigh de dhoras an tséipéil leis an gcéim sin de stair thógála an fhoirgnimh.

An elaborate, free-standing composite limestone stoup is set against the wall immediately inside the doorway of the Church of St Augustine, Crossconnell. Semi-octagonal in shape, it is supported on an ornately carved octagonal pedestal, with a moulded top and base. There are two independent bowls. The upper bowl rests on a series of arches. The lower bowl is accessed through the arches. The stoup possibly dates to c. 1820, when Crossconnell church was built.

Tá umar ilchodach mionsaothraithe aolchloiche ina sheasmh in aghaidh an bhalla díreach laistigh de dhoras Séipéal Naomh Agaistín i gCrois Chonaill. Tá cruth leath-ochtagánach air agus tá seastán ochtagánach atá snoite go hornáideach ann mar thaca dó agus tá barr agus bun múnlaíthe aige. Tá dhá bhabhla neamhspleácha ann. Tá an babhla uachtair ina shuí ar shraith stuanna. Is féidir dul trí na stuanna chun dul chomh fada leis an mbabhla íochtair. D'fhéadfadh sé go mbaineann an t-umar le thart ar 1820 nuair a tógadh Séipéal Chrois Chonaill.

Decorated stoup in the Church of St Augustine, Crossconnell
Umar maisithe i Séipéal Naomh Agaistín i gCrois Chonaill

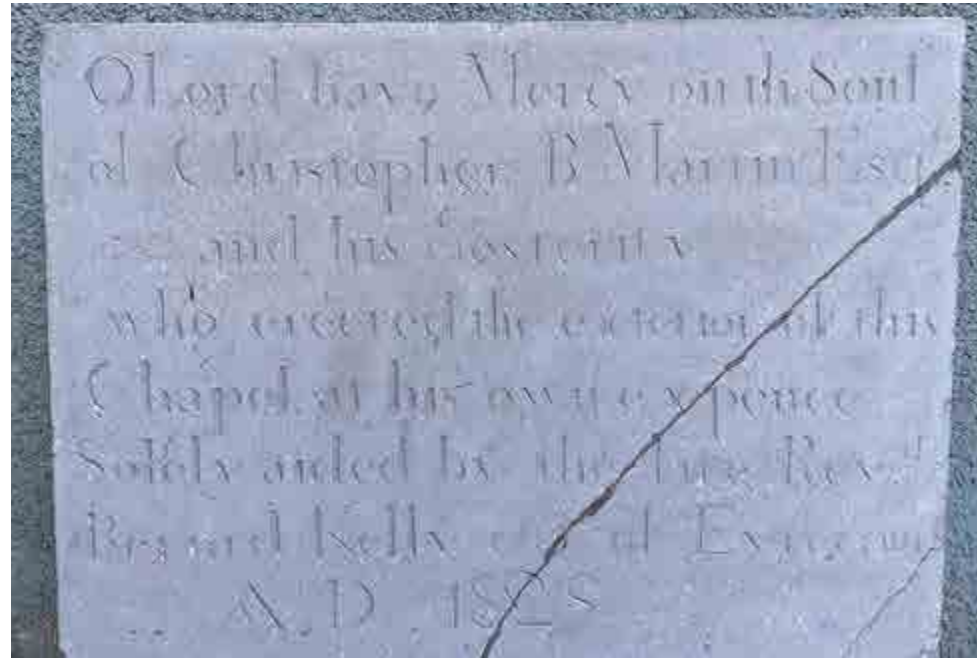




Stoup in the Church of St Patrick, Moylough
Umar i Séipéal Naomh Pádraig i Maigh Locha

The uninscribed stoup in the Church of St Patrick, Moylough, consists of a round bowl carved into a simple block of coarsely-dressed limestone. The corners bear a narrow chamfer. The rather crude finish and the simple drafting to the edges reflect an early date, possibly 18th-century.

Cuimsíonn an t-umar gan inscríbhinn i séipéal Naomh Pádraig i Maigh Locha babhla cruinn atá snoite ina bhloc simplí d'aolchloch gharbhchóirithe. Tá seaimféaráil chúng ar na cúinní. Léiríonn an bhailchríoch measartha garbh agus an dréachtú simplí ar na himill go mbaineann sé le dáta luath, is é sin, an tochtú haois déag b'fhéidir.



Limestone plaque for the Church of St Brendan, Eyrecourt
Bunchloch Séipéal Naomh Breandán i nDún an Uchta

A damaged limestone plaque, recently mounted in a secure position in the grounds of the Church of St Brendan, Eyrecourt, provides physical evidence that the building was erected in 1828, one year prior to the granting of Catholic Emancipation. It bears an incised inscription that reads: "O Lord have Mercy on the Soul of Christopher B Martin Esq. and his Posterity who erected the exterior of this Chapel at his own expence [sic] solely aided by the late Revd Bernard Kelly P.P. of Eyrecourt A.D. 1828". It provides important details as to the principal benefactor and the name of the clergyman involved in the construction of the church. The Martin family lived next door to the church in the house known as St Martin's. Their crest is carved above the main doorway of the house.

Soláthraíonn plaic dhamáistithe aolchloiche a cuireadh in airde le déanaí in ionad daingean i dtailte Séipéal Naomh Breandán i nDún an Uchta fianaise fhisiciúil a léiríonn gur tógadh an foirgneamh sa bhliain 1828, is é sin, bliain amháin sular deonaíodh Fuascailt na gCaitliceach. Tá inscríbhinn greanta uirthi mar a leanas: 'O Lord have Mercy on the Soul of Christopher B Martin Esq. and his Posterity who erected the exterior of this Chapel at his own expence (sic) solely aided by the late Revd Bernard Kelly P.P. of Eyrecourt A.D. 1828'. Soláthraíonn an phlaic mionsonraí tábhachtacha faoin bpríomhbhronntóir agus faoi ainm an duine den chléir a bhí bainteach le tógáil an tséipéil. Bhí cónaí ar mhuintir Martin in aice leis an séipéal sa teach ar a dtugtar 'St Martins'. Tá a n-armas snoite os cionn phríomhdhoras an tí.

CHAPTER 3 | CAIBIDIL 3

The Church and Its Spaces
An Séipéal & na Spásanna atá inti

Free-standing belfry and bell, Church of Christ the King, Kiltvna, Dunmore
Cloigtheach-saorsheasaimh agus clog ag Séipéal Chríost Rí i gCill tSuibhne, Dún Mór



Each church building consists of different spaces which exhibit varying degrees of sanctity. The outermost space, the church grounds, are generally surrounded by walls and/or railings which separate the ecclesiastical space from the secular. In most cases, there is a small clergy graveyard within the grounds and sometimes, in the earlier churches, the parish graveyard can also be found within the church grounds. Bell towers, statues and grottos very often adorn church grounds.

Tá spásanna éagsúla ann i ngach Séipéal agus baineann cineálacha éagsúla naofachta le gach ceann ar leith de na spásanna sin. De ghnáth, bíonn ballaí agus/nó ráillí thart ar an sin, taitsep nása ihse asegalaihster aí, s ciasr aén n an spás eaglasta ón spás tuata. Sa chuid is mó cásanna, bíonn reilig bheag don chléir ann laistigh de na tailte agus, i dtaca leis na séipéil is luaithe, bíonn reilig an pharóiste suite laistigh de thailte na séipéal uaireanta. Is minic a bhíonn cloighithe, dealbha agus fochlaí ann mar mhaisiúchán i dtailte na séipéal.

Church of the Holy Trinity, Aughrim
Séipéal na Tríonóide Naofa in Eachroim



Lourdes Grotto, Church of St Anne, Shanaglish
Fochla Lourdes, Séipéal Naomh Áine i Seanséipéal

A large limestone grotto, dedicated to the Marian apparitions of the Blessed Mother to St Bernadette at Lourdes, is enclosed by semi-circular concrete railings and located on the south-east side of the Church of St Anne, Shanaglish. The statues of Our Lady and Bernadette are manufactured from cast iron.

Tá fochla mór aolchloiche, atá tiomnaithe do thaispeántaí Mhuire, Máthair Bheannaithe Dé, do Naomh Bernadette i Lourdes, imfhálaithe le ráillí leathchiorclacha coincréite agus tá sé suite ar an taobh thoir theas de Shéipeal Naomh Áine i Seanséipéal. Tá dealbha Mhuire agus Bernadette déanta as iarann teilgte.



Lych Gate at the Church of John the Baptist, Eyrecourt
Urtheach Reilige ag Séipéal Eoin Baiste i nDún an Uchta

Set within a graveyard with lawns to the front and side, the grounds of the Church of John the Baptist, Eyrecourt, are enclosed by wrought-iron railings on cut-limestone plinths. A wrought-iron double-leaf gate, flanked by decorative cast-iron square-plan piers, provides access to the grounds. A decorative wooden lych gate in the east boundary was the Eyre family's access to the church.

Tá Séipéal Eoin Baiste, Dún an Uchta, suite laistigh de reilig, agus léanaí chun tosaigh uirthi agus taobh léi, agus tá na tailte imfhálaithe le ráillí iarainn shaoirsithe ar phlionsaí aolchloiche gearrtha. Téitear isteach sna tailte trí gheata dhá chomhla iarainn shaoirsithe a bhfuil piaraí maisiúla iarainn teilgte ar gach taobh de. Tá urtheach reilige maisiúil ar an teorainn thoir a bhí ag muintir Eyre mar bhealach isteach chuig an séipéal.



In the grounds of the Church of Christ the King, Kiltvna, Dunmore, is a free-standing belfry of coursed and snecked limestone with a square-headed arch, into which a bronze bell, dated 1896 and made by Murphy bell founders, is hung.

Tá Cloigtheach-saorsheasaimh ann i dtailte Séipéal Chríost Rí i gCill tSuibhne, Dún Mór, agus é déanta as aolchloch sneiceáilte i gcúrsa lena ngabhann stua ceann-chearnógach ina bhfuil clog cré-umha dar dáta 1896 a rinne Murphy Bell Foundry ar crochadh.

Free-standing belfry and bell, Church of Christ the King, Kiltvna, Dunmore
Cloigtheach-saorsheasaimh agus clog ag Séipéal Chríost Rí i gCill tSuibhne, Dún Mór





Detail of censing angel on the west doorway of St Brendan's Cathedral, Clonfert | Mionsonra d'Aingeal Túisithe ar an doras thiar d'Ard-Eaglais Chluain Fearta

The orientation of the longitudinal axis of the majority of churches is east-west with the entrance to the west and the altar in the east. This is connected to the ancient practice of facing east in the direction of the sunrise while in prayer, as the bible often refers to God as being in the east.

The main entrance door can often be quite elaborate and may have sculptural detail. This emphasis on ornamentation may be linked to the biblical reference "I am the door. If anyone enters by me he will be saved" (John 10: 9-16).

In the past, the door formed a very important part of religious and liturgical ceremonies. For example the Catholic practice of churching the mother as the initial part of the sacrament of baptism where the priest met the mother at the door and, through prayer, ritually cleansed her after giving birth, before she could enter the church. The late medieval component of the west doorway at Clonfert Cathedral bears an effigy of a censing angel blessing those who enter the church.

Maidir le treoshuíomh fhad-ais an chuid is mó séipéil, is treoshuíomh thoir-thiar a bhíonn ann agus bíonn an bealach isteach ag an taobh thiar agus bíonn an altóir ag an taobh thoir. Baineann sé sin leis an sean-nós ar dá réir a bheifí ag féachaint soir i dtreo éirí na gréine le linn a bheith ag guí ós rud é gur minic a luaitear sa Bhíobla go bhfuil Dia san oirthear.

Bíonn an príomhdhoras isteach measartha mionsaothraithe uaireanta agus d'fhéadfadh mionsonraí dealbhóireachta a bheith ann. D'fhéadfadh an bhéim sin ar ornáidíocht a bheith bainteach leis an tagairt seo a leanas sa Bhíobla: 'Mise an doras. Más tríomsa a rachaidh duine isteach, slánófar é.' Eoin 10: 9-16.

San am atá caite, bhí an doras ina chuid an-tábhachtach de shearmanais reiligiúnacha agus liotúirgeacha. Mar shampla, an cleachtas Caitliceach i leith choisreacan na máthar mar an chéad chuid de sacraimint an bhaiste ar lena linn a bhuaíl an sagart leis an máthair ag an doras chun í a ghlanadh go deasghnáthach ar mhodh urnaí tar éis na breithe sula dtiocfadh léi dul isteach sa séipéal. Tá samhail d'aingeal túisithe ag beannú daoine ag thagann isteach sa séipéal le feiceáil sa chuid de dhoras thiar d'Ard-Eaglais Chluain Fearta a bhaineann leis an ré dhéanach mheánaoiseach.



Column in St Brendan's Cathedral, Loughrea, decorated with image of St Brendan's voyage

Colún in Ard-Eaglais Naomh Breandán, Baile Locha Riach, agus é maisithe le híomhá d'Iomramh Naomh Breandán

The interior of the church has a number of designated spaces in terms of level of sanctity. Most usually an outer entry porch is present. Community noticeboards are often found here and, in Catholic churches, the holy water stoup.

The entry porch leads into the nave where the congregation sit in pews.

The nave can be a simple, undivided space, as in barn-style churches or can be divided into aisles by columns in larger churches.

In St Brendan's Cathedral, Loughrea the large stone columns are carved with depictions of the life and voyage of St Brendan the Navigator, the patron saint of the diocese. These are the work of Michael Shortall.

Ar an taobh istigh den séipéal tá roinnt spásanna ar leith ann i dtaca le cúrsaí naofachta de. De ghnáth bíonn póirse seachtrach ann. Is minic a fhaightear cláir fhógraí pobail ansin mar aon leis an umar uisce choisricthe i séipéil Caitliceacha. Ón bpóirse sin, téitear isteach i gcorp heaglaise áit a mbíonn daoine den phobal ina suí.

D'fhéadfadh sé gur spás simplí gan roinnt a bheadh ann i gcorp na heaglaise, mar is amhlaidh i gcás séipéil ar dhéanamh sciobóil, nó, i séipéil de chineál níos mó, d'fhéadfadh sé a bheith roinnte ina thaobhranna le colúin.

In Ard-Eaglais Naomh Breandán i mBaile Locha Riach, tá na colúin mhóra cloiche snoite le híomhánna a bhaineann le saol agus le hionramh Naomh Breandán, an Loingseoir, Éarlamb na Deoise. Saothar de chuid Michael Shortall is ea iad sin.



The sanctuary area in the Church of St Joseph, Kinvara
Limistéar an tSanctóra i Séipéal Naomh Iósaf i gCinn Mhara

Beyond the nave lies the sanctuary or chancel. Designated as the most holy space within the church, it is often physically separated and raised from the main body of the church by rails, steps and decorative features. At its centre is the altar, on which the Eucharist is consecrated during the celebration of the mass. To the rear of the altar is usually a reredos, housing the tabernacle.

The sanctuary area in the Church of St Joseph, Kinvara, is visually separated from the main body of the church by a large chancel arch and ornamentation of Oppenheimer mosaic work with its rich iconographical scheme.

Tar éis chorp na heaglaise bíonn an sanctóir nó an saingéal ann. Is é an chuid is naofa de chuid an tséipéil é agus is minic a bhíonn sé scartha go fisiciúil ón gcuid eile den séipéal, nó go mbíonn sé ar leibhéal níos airde ná an chuid eile, rud a bhaintear amach trí ráillí a chur thart air, trí chéimeanna suas chuige a shuiteáil nó trí gnéithe maisiúla a chur isteach ann. Tá an altóir i lár an tsanctóra agus is ar an altóir a choisrictear an Eocairist le linn cheiliúradh an Aifrinne. De ghnáth, bíonn cúlscáthlán ann taobh thiar den altóir agus is ansin a choimeádtar an taibearnacal.

Tá limistéar an tsanctóra i Séipéal Naomh Iósaf i gCinn Mhara scartha go feiceálach ó phríomhchorp an tséipéil le stua mór Saingil agus le hornáidíocht shuibhir shaothar mósáice Oppenheimer lena ngabhann scéim shuibhir íocónagrafaíochta.



Oppenheimer mosaic work, Church of St Joseph, Kinvara | Saothar Mósáice le Oppenheimer, Séipéal Naomh Iósaf, Cinn Mhara

The firm Oppenheimer, Ludwig, Ltd were mosaic artists of Old Trafford, Manchester, who worked in many churches in Ireland over a period ranging from the 1890s until the 1960s. The founder, Ludwig, was born in Germany and trained in Venice before settling in England with his Scottish wife. Unfortunately, much of their work in Ireland was removed during the church reordering following the Second Vatican Council of 1962-65. In County Galway their work survives in the Church of St Joseph in Kinvara and the Church of St Colman in Gort where images of St Colman fill the tympanum above the entrance doors.

Ba ghnólacht ealaíontóirí Mósáice é Oppenheimer, Ludwig, Ltd. as Old Trafford, Manchain, agus d'oibrigh siad i gcuid mhór séipéil in Éirinn thar thréimhse a mhair ó bhlianta na 1890-idí go blianta na 1960-idí. Rugadh bunaitheoir an ghnólaigh, Ludwig, sa Ghearmáin agus fuair sé oiliúint sa Veinéis sula ndeachaigh sé a chónaí i Sasana in éineacht lena bhanchéile Albanach. Ar an drochuair, baineadh cuid mhór dá saothar amach as an séipéal le linn an séipéal a athchóiriú tar éis Chomhairle Vatacán II, 1962-65. I gContae na Gaillimhe, tá a saothar le feiceáil fós i Séipéal Naomh Iósaf i gCinn Mhara agus i Séipéal Naomh Colmán sa Ghort áit ina líonann íomhánna de Naomh Colmán an tiompán os cionn na ndoirse ag an mbealach isteach.



Our Lady side altar in
the Church of St Patrick,
Moylough

Taobhaltóir na Maighdine
Muire i Séipéal Naomh
Pádraig i Maigh Locha

The centrepiece of the sanctuary is the altar at which mass or divine services are celebrated. In Catholic churches, the tabernacle is located behind the altar in the reredos. This is regarded as the ultimate holy space, containing the Eucharist.

In many Catholic churches the sanctuary will be flanked by side altars, most often dedicated to Our Lady and the Sacred Heart. The side altars can contain their own tabernacles, but this is not always the case.

Side altar in the Church of
Our Lady of Mount Carmel,
Clonberne

Taobhaltóir i Séipéal Mhuire
Shliabh Chairmeil i gCluain
Bheirn

Is í príomhghné an tsanctóra an altóir ar a ndéantar an tAifreann nó Seirbhísí Diaga a cheiliúradh. i Séipéil Chaitliceacha, bíonn an taibearnacal suite laistiar den altóir sa chúls cáthlán. Meastar gurb é sin an spás is mó naofacht mar go mbíonn an Eocairist ann.

I gcuid mhór séipéal Caitliceach, bíonn taobhaltóirí ann ar gach taobh den sanctóir agus, níos minice ná a athrach, bíonn siad tiomnaithe don Mhaighdean Mhuire agus don Chroí Ró-Naofa. D'fhéadfadh sé go mbeadh a gcuid taibearnacal féin ann sna taobhaltóirí ach ní hamhlaidh an scéal i ngach cás.





The remaining sanctuary furniture generally consist of a lectern or pulpit where the Bible rests and from which the biblical readings and sermon are delivered, the presider's chair where the priest sits when members of the laity or other celebrants are reading, the credence table where the bread and wine are kept before being brought to the altar, the sanctuary lamp and the crucifix.

A set of modern bog-wood sanctuary furniture, comprising a chair, a credence table and other ornamental pieces, adorn the sanctuary area of the Church of St Joseph, Letterfrack. These were executed at the nearby GMIT Furniture Design and Wood Technology College in Letterfrack.

Tríd is tríd, cuimsíonn an troscán sanctóra eile léachtán nó puilpid áit a gcoimeádtar an Bíobla agus óna ndéantar léitheoireachtaí as an mBíobla nó óna dtugtar seanmóirí; cathaoir an phríomhcheiliúraí, áit a suíonn an sagart nuair a bhíonn tuataigh nó ceiliúraithe eile i mbun léitheoireachta; an creideán ar a gcoimeádtar an t-arán agus an fíon sula dtugtar chun na haltóra iad; Lampa an tSanctóra agus an Chros Chéasta.

Tá sraith míreanna troscáin sanctóra nua-aimseartha atá déanta as adhmaid portaigh ann mar mhaisiúchán i limistéar an tsanctóra Séipéal Naomh Iósaf i Leitir Fraic agus cuimsíonn an tsraith sin cathaoir, creideán agus míreanna maisiúla eile. Rinneadh na míreanna sin i gColáiste Deartha Troscáin agus Teicneolaíochta Adhmaid GMIT atá suite in aice láimhe i Leitir Fraic.

Carved wood sanctuary furniture in the Church of St Joseph, Letterfrack
Troscán sanctóra adhmaid shnoite i Séipéal Naomh Iósaf i Leitir Fraic



Pulpit in the Church of St Mary, Ballygar
Puilpid i Séipéal Mhuire i mBéal Átha Gártha

The angular pulpit in the Church of St Mary, Ballygar, has Gothic arch facades supported by five green marble columns. Two of the facades contain the full figure of an Evangelist. On the left, the figure holds a book in his left hand and a quill in his right. He is bald and has a bifurcated beard. The figure on the right also holds a book and a quill but, unlike the other, he is in the act of writing, has hair and a beard. There are no attributes visible to identify the Evangelists.

Tá aghaidheanna stua Ghotaign ag an bpuilpid uilleach i Séipéal Mhuire i mBéal Átha Gártha agus tá cúig cholún marmair ghlais ann mar thaca di. Tá fíor iomlán Soiscéalaí ann ar dhá cheann de na haghaidheanna. Ar thaobh na láimhe clé, tá leabhar ag an bhfíor ina láimh chlé agus tá peann cleite aige ina láimh dheas. Tá sé maol agus tá féasóg ghabhlaithe air. Tá leabhar agus peann cleite ag an bhfíor ar thaobh na láimhe deise freisin ach, murab ionann agus an fhíor eile, tá sé i mbun scríbhneoireachta agus tá gruaig ar a cheann agus tá féasóg air. Níl aon saintréithe ann chun na Soiscéalaithe a shainithint.



Pulpit in the Church of St Catherine, Ahascragh
Puilpid i Séipéal Naomh Caitríona in Áth Eascrach

A semi-octagonal pulpit, decorated with a series of five green-marble colonnades between which are limestone facets decorated with central quatrefoil panels in their upper portions, is found in St Catherine's Church Ahascragh. The pulpit is built into the north chancel wall.

Tá puilpid leathochtágánach ann i Séipéal Naomh Caitríona agus í maisithe le cúig cholúnáid marmair ghlais a bhfuil gnéithe aolchloiche eatarthu atá maisithe le painéil lárnaacha ceathairdhuille sna codanna uachtair díobh. Tá an phuilpid suiteáilte i mballa an tsaingil thuaidh.



The pine-wood pulpit in the Church of St Matthew, Glenloughaun, Clontuskert, is decorated in a simple English Gothic style. It consists of an octagonal box mounted on a single octagonal moulded column raised up on three steps. The brass book stand is similar in style and design to that found on the altar and bears an “IHS” monogram. It is mounted onto the front of the pulpit box. The makers’ names “Jones and Willis” are inscribed.

Tá an phuilpid phéine i Séipéal Naomh Maitiú i nGleann an Locháin, Cluain Tuaiscirt, maisithe i stíl shimplí Ghotach Shasana. Cuimsíonn sí bosca ochtagánach atá ina shuí ar colún aonair múnlaithé ochtagánach ar thrí chéim. Tá stíl agus dearadh an tseastáin leabhair phráis comhchosúil leis an gceann atá ar an altóir agus tá monagram IHS air. Tá sé greamaithe de thosach bhosca na puilpide. Tá ainm an déantóra, is é sin, ‘Jones and Willis’, inscríofa air.

Wooden pulpit in the Church of St Matthew, Glenloughaun, Clontuskert
Puilpid adhmaid i Séipéal Naomh Maitiú, Gleann an Locháin, Cluain Tuaiscirt

CHAPTER 4 | CAIBIDIL 4

Altar Furniture
Troscán Altóra



The 'Fall of Christ' depicted on the altar in the Church of St Patrick, Garrafrauns, Dunmore
Titim Chríost ar taispeáint ar an altóir i Séipéal Naomh Pádraig sna Garfráin, Dún Mór

The churches of County Galway are adorned with a variety and wealth of altar designs of various materials. Roman Catholic altars represent the ritual sacrifice of the Eucharist while Protestant altar tables reflect the communal meal of the Last Supper. Marble is the most abundant and traditional material used in altar construction in Roman Catholic Churches, whereas wood is the preferred material for the altar tables of the Church of Ireland. Following the Second Vatican Council of 1962-65, church re-ordering, other stone types and wooden altars have become common in Catholic churches. In many cases the original altar now acts as a reredos, post Vatican II. The frontals of Roman Catholic altars are often decorated with scenes of Christ's Passion, typified by representations of the Pietà, the 'Fall of Christ' and Eucharistic symbols such as the host and chalice. Another common motif is the Agnus Dei (Lamb of God) representing the baptism of Christ. A sculpture in white Carrara marble of 'The Dead Christ' carved by Albert Power in 1928, is placed in front of the altar of the Church of St Michael, Ballinasloe.

Tá Séipéil Chontae na Gaillimhe maisithe le saibhreas dearáí éagsúla altóra inar úsáideadh ábhair éagsúla. Is é atá in altóirí Caitliceacha Rómhánacha ná léiriú ar íobairt dheasghnáthach na hEocairiste ach Phrotastlúéinríaochna bcoimrdh abhlthóerilae an tSuipéir Dhéanaigh. Is é marmar an t-ábhar is fairsinge agus is traidisiúnta a úsáidtear le linn altóirí a thógáil i Séipéil Chaitliceacha Rómhánacha ach is é adhmaid an rogha ábhair le haghaidh boird altóra Séipéal na hÉireann. Tar éis athchóiriú séipéil mar thoradh ar Chomhairle Vatacán II sa tréimhse 1962-65, d'éirigh altóirí adhmaid agus altóirí eile de chineál cloiche coitianta i séipéil Caitliceacha. I gcuid mhór cásanna, agus i gcomhthéacs an athchóirithe tar éis Chomhairle Vatacán II, feidhmíonn an altóir bhunaidh mar chúlscáthlán anois. Is minic a bhíonn painéal tosaigh altóirí Caitliceacha Rómhánacha maisithe le radhairc a bhaineann le Páis Chríost, mar shampla, léirithe ar an Pietà, Titim Chríost agus siombailí den Eocairist amhail an abhlann agus an chailís. Móitíf choitianta eile is ea an Agnus Dei (Uan Dé) in ionannas Bhaisteadh Chríost. Dealbh de Chríost agus é marbh, déanta as marmar bán Carrara agus snoite ag Albert Power sa bhliain 1928 os comhair altóir Séipéal Naomh Micheál i mBéal Átha na Sluaighe.



'The Dead Christ', a sculpture by Albert Power, in the Church of St Michael, Ballinasloe
Dealbh de Chríost agus é marbh, le Albert Power, Séipéal Naomh Micheál i mBéal Átha na Sluaighe

Albert Power (1881-1945) was a leading Irish sculptor during the late 1920s and 1930s. Born in Dublin, he became an apprentice of Edward Smyth. At 13, he began evening classes at the Dublin Metropolitan School of Art (now the National College of Art and Design) where he studied under William Orpen and the sculptors John Hughes and Oliver Sheppard. Eventually, he took up a part-time teaching post at the school and took on sculpture commissions.

Ba dealbhóir mór le rá de chuid na hÉireann é Albert Power ag deireadh bhlianta na 1920-ídí agus i rith bhlianta na 1930-ídí. Rugadh i mBaile Átha Cliath é agus tháinig sé chun bheith ina phrintiseach i ngnólacht teaghlaigh mhuintir Smyth. Nuair a bhí sé 13 bliana d'aois, thosaigh sé ag freastal ar ranganna oíche i Scoil Ealaíne Chathair Bhaile Átha Cliath (ar a dtugtar an Coláiste Náisiúnta Ealaíne is Deartha anois), áit a ndearna sé staidéar faoi stiúradh William Orpen agus faoi stiúradh na ndealbhóirí John Hughes agus Oliver Sheppard. Sa deireadh, chuaigh sé i mbun post múinteoireachta páirtaimseartha agus ghlac sé le coimisiúin dealbhóireachta.

Earley and Company (1861–1975) were manufacturers and retailers of ecclesiastical furnishings and stained glass, based in Dublin. The firm was founded by Thomas Earley and his brother John. Thomas trained as an apprentice sculptor under the famous architect Augustus Welby Pugin. John trained in stained glass and his son, also called John, became a renowned stained-glass artist.

The company provided a high standard of ecclesiastical art during the Gothic Revival of the 1800s and the building of Catholic churches which flourished in the first half of the 20th century.

Ba mbonaróirí agus miondíoltóirí troscáin eaglasta agus gloine daite iad Earley and Company (1861–1975) agus iad lonnaithe i mBaile Átha Cliath. Ba iad Thomas Earley agus a dheartbáir, John, a bhunaigh an gnólacht. Fuair Thomas oiliúint mar phrintiseach dealbhóireachta faoi stiúradh an ailtire chlúitigh Augustus Welby Pugin. Tháinig John, a bhí oilte i gceird na gloine daite, agus a mhac, a raibh John air mar ainm freisin, chun bbeith ina n-ealaíontóirí iomráiteacha gloine daite freisin. Chuir an chuideachta caighdeán ard ealaíne eaglasta ar fáil i rith na hAthbheochana Gotáí ag tús an naoú haois déag agus i ndáil le tógáil Séipéil Caitliceacha a bhí faoi bhláth sa chéad leath den 20ú haois.



Altar in the Church of St Joseph, Clifden | Altóir i Séipéal Naomh Iósaf sa Chlochán

The intricately-carved Gothic Revival marble altar in the Church of St Joseph, Clifden, is ascribed to Earley Studios, Dublin. It has a series of three Gothic-style niches. The two outer niches contain white-marble statues. The centre niche protects the brass altar crucifix with the tabernacle house set beneath. Each of the niches are decorated with pinnacles and crocketing. A series of six ogee-headed arcades, in sets of three are incorporated between the niches and each arcade is filled with a golden-brown marble.

Maidir leis an altóir mhairmair seo de chuid na hAthbheochana Gotáí atá snoite go dlúth agus atá le feiceáil i séipéal Naomh Iósaf sa Chlochán, cuirtear i leith Earley Studios, Baile Átha Cliath, í. Tá trí nideog sa stíl Ghotach le feiceáil uirthi. Tá dealbha marmair bháin ann sa dá nideog sheachtracha. Cosnaíonn an nideog lárnach an chros phráis altóra agus tá an taibearnacal faoina bhun sin. Tá gach ceann ar leith de na nideoga maisithe le stuaiceanna agus le cruthanna duilleacha. Tá sé stua cinn címe ann, i sraitheanna triúir, idir na nideoga agus tá gach ceann ar leith acu líonta le marmar órdhonn.



Marble altar in the Church of St Colman, Roveagh, Clarinbridge | Altóir mharmair i Séipéal Naomh Colmán sa Ruabheitheach, Droichead an Chláirín

In the Church of St Colman, Roveagh, Clarinbridge, the pre-Vatican II altar, located to the rear of the current modern altar, was originally brought to this church from the Sisters of Charity Convent in Clarinbridge on its closure in 1995. This very fine altar was sculpted by John Hogan of Waterford and consecrated on 16 July, 1844. Several different types of marble and precious stone were used in its construction including Carrara, Giallo Antico, Verdi Alpi, Brescia, Lapis Lazuli, Giallo Antico, Oriental Alabaster and Peacock Marble. The total cost of the altar c. 1840 was £700.

The frontal bears a circular panel with the Agnus Dei carved from Carrara marble, contained within an alabaster frame. The scene is highlighted by a rich-blue Lapis Lazuli background.

The tabernacle contained in the reredos is also executed in Carrara marble. The front panel bears a pair of kneeling angels flanking the richly-carved, brass-surrounded, single central door which bears a Pelican in Piety, a symbol of the Eucharist.

I séipéal Naomh Colmán sa Ruabheitheach, Droichead an Chláirín, tugadh an altóir réamh-Vaticán II, atá suite laistiar den altóir nua-aoiseach reatha, chuig an séipéal seo ó Chlochar Shiúracha na Carthanachta i nDroichead an Chláirín nuair a dúnadh é sa bhliain 1995. Ba é John Hogan, as Port Láirge, a dhealbhaigh an altóir an-bhréa seo agus coisricadh í ar an 16 Iúil 1844. Baineadh úsáid as roinnt cineálacha éagsúla marmair agus cloiche luachmhair le linn í a mhonarú lena n-áirítear iad seo a leanas: Carrara, Giallo Antico, Verdi Alpi, Brescia, Lapis Lazuli, Giallo Antico, Albastar Oirthearach agus Marmar Péacóige. Ba é a bhí i gcostas iomlán na haltóra thart ar an mbliain 1840 ná £700.

Tá painéal ciorclach tosaigh ann agus an Agnus Dei snoite air as marmar Carrara, agus fráma albastair thart air. Tá an radharc aibhsithe le cúlra saibhir gorm lapis lazuli.

Tá an taibearnacal atá ann sa chúlskáthlán déanta as marmar Carrara. Ar an bpainéal tosaigh, feictear péire aingeal ar a nglúine ar gach taobh de dhoras lárnach aonair atá snoite go saibhir agus a bhfuil colbha práis air agus tá Peileacán na Naofachta air, is é sin le rá, siombail den Eocairist.

John Hogan was born in 1800 in Tallow, County Waterford. After taking up carpentry at the age of 16, his talent for drawing and wood carving was recognised by architect Sir Thomas Deane (architect of the Cathedral Church of the Assumption of Blessed Virgin Mary, Tuam), who offered him an apprenticeship and encouraged him to take up sculpture. At the age of 24, Hogan was sponsored by wealthy benefactors to study Roman, Greek and Renaissance art at St Luke and the Vatican galleries in Rome.

Rugadh John Hogan i dTulach an Iarainn i gContae Phort Láirge sa bhliain 1800. Tar éis dó dul i mbun siúinéireachta nuair a bhí sé 16 bliana d'aois, d'aithin an t-ailtire, Sir Thomas Deane (ailtire Ard-Eaglais Mhuire i dTuaim) a bhua maidir le líníocht agus snoí adhmaid agus thairg sé printíseacht dó agus spreag sé dó dul i mbun dealbhóireachta. Nuair a bhí sé 24 bliana d'aois, thug bronntóirí saibhre urraíocht do Hogan chun staidéar a dhéanamh ealaín na Róimhe, na Gréige agus na hAthbheochana i ngailearaithe Naomh Lúcas agus na Vatacáine sa Róimh.



The 'Fall of Christ' depicted on the altar in the Church of St Patrick, Garrafrauns, Dunmore

Titim Chríost ar taispeáint ar an altóir i Séipéal Naomh Pádraig sna Garfráin, Dún Mór

The finely-sculpted white-marble altar frontal found in the Church of St Patrick, Garrafrauns, Dunmore, is similar to those in the Church of St Joseph, Kilkerrin and the Church of Our Lady of Mount Carmel, Clonberne. It is divided into three recessed panels by red-marble engaged pillars. The capitals of the pillars are carved from Carrara marble and decorated with passion flower (symbolising Christ's Passion) and vine leaf (symbolising the wine of the Eucharist) in alternating patterns. The central panel bears a large, raised carving in full relief of the 'Fall of Christ' in Carrara marble. The wound shown on the back of Christ's hand pre-empt his death to follow. On the background are the lightly-carved images of the two Marys (Mary the Mother of Christ and Mary Magdalene), a hilly landscape, a palm tree and various floral devices. Each side panel bears a passion-flower motif. The white-marble reredos has a central, pointed Gothic canopy which houses the tabernacle. The canopy is supported by two red-marble columns with floral capitals and plain bases, and has a trefoil motif at its apex. A series of two panels, divided by red-marble columns with plain capitals and bases, flank each side of the canopy. The frontal of the lower reredos is decorated with a raised, white "SH" monogram within a red-marble quatrefoil. This altar and reredos are attributed to Thomas McHugh, a sculptor of Tuam, Co. Galway.

Tá tosach marmair bháin dhea-shnoite na haltóra atá ann i Séipéal Naomh Pádraig sna Garfráin, Dún Mór, comhchosúil leo sin atá ann i Séipéal Naomh Iósaf i gCill Choirín agus i Séipéal Mhuire Shliabh Chairmeil i gCluain Bheirn. Tá sé roinnte ina thrí phainéal chuasaithe a bhfuil colúin marmair dhearg leabaithe eatarthu. Tá mullaigh na gcolún snoite as marmar Carrara agus tá siad maisithe le lusanna na páise (ar siombailí iad de Pháis Chríost) agus le duilleoga fíniúna (ar siombailí iad d'fhion na hEocairiste) i bpátrúin ailtéarnacha. Tá sníodóireacht mhór ardaite ann sa phainéal lárnach i rilif iomlán agus léiríonn sé sin 'Titim Chríost' i Marmar Carrara. Is ionann an chréacht a thaispeántar ar chúl lámh Chríost agus comhartha ar a bhás ina dhiaidh sin. Sa chúlra, feictear íomhánna éadromshnoite den bheirt bhan (Muir, Máthair Chríost, agus Máire Mhaigdiléana), tírdhreach cnocach, crann pailme agus íomhánna éagsúla bláthacha. Tá móitíf lus na páise ar gach painéal ar leith. Tá téastar biorach lárnach Gotach ina bhfuil an taibearnacal os cionn an chúiscáthláin marmair bháin. Tá dhá cholún marmair dhearg ann mar thaca don téastar agus tá mullaigh bhláthacha agus buin phléineáilte ann mar aon le móitíf thriuf ar a bharr. Tá sraith dhá phainéal, agus iad scartha óna chéile le mullaigh phléineáilte agus le bunanna pléineáilte, ar gach taobh den téastar. Tá tosach an chúiscáthláin íochtair maisithe le monagram ardaithe SH laistigh de cheathairduille marmair dhearg. Tá an altóir agus an cúiscáthlán seo curtha i leith Thomas McHugh ar dealbhóir as Tuaim, Contae na Gaillimhe, é.



Altar in the Church of St Mary, Ballygar | Altóir i Séipéal Mhuire i mBéal Átha Gártha

The central panel of the white-marble altar in the Church of St Mary, Ballygar, depicts the Annunciation, carved in relief. The Blessed Virgin Mary kneels at her desk while the Angel Gabriel kneels with his right hand raised in benediction. A dove is set within an arched panel in the background. Two onyx-coloured marble columns with ornate, floral capitals flank the central panel.

The rear of the original altar now forms the reredos, with the same use of onyx, green and white marble found in the main altar. It consists of a Gothic Revival scheme of two double-light, ogee-headed arcades with oculi inset with green marble, separated by a blind arcade occupied by a kneeling angel carved in relief, flanking the central arcade which houses the tabernacle. The scheme is enclosed by a set of spired end-pillars consisting of four gabled sides, the front façades of which are decorated with passion flower ornament.

The tabernacle housing is finely executed with delicate crockets in acanthus leaf over a five-cusped, pointed arch supported by two onyx pillars with decorated capitals of grape and vine on one and wheat on the other. The large brass single door of the tabernacle is decorated with a chalice and host in relief within a quatrefoil surrounded by grape, wheat and vine leaf ornamentation. A grey-marble crucifix with marble figure is fixed on top of the tabernacle.

Ar an bpainéal lárnach den altóir marmair bháin i Séipéal Mhuire i mBéal Átha Gártha, taispeántar Teachtaireacht an Aingil agus í snoite i rilíf. Tá an Mhaighdean Bheannaithe Mhuire ar a glúine agus tá an tAingéal Gaibriéil ar a ghlúine agus a lámh dheas in airde mar bheannacht. Tá colm ann i bpainéal stuach sa chúlra. Tá dhá cholún marmair ar dhath oinisce ann ar gach taobh den phainéal lárnach agus mullaigh ornáideacha bhláthacha orthu.

Is é cúl na haltóra bunaidh an cúlscáthlán anois agus baintear an úsáid chéanna as oinisc agus as marmar

glas agus marmar bán agus atá ann sa phríomhaltóir. Cuimsíonn sé scéim Athnuachana Gotáí ina bhfuil dhá stuara ceannchíme ar gach taobh den stuara lárnach ina bhfuil an taibearnacal agus lena ngabhann dhá oscailt dhúbailte solais agus fuinneogíní cruinne ionsuite le marmar glas iontu, agus iad scartha óna chéile le stuara caoch ina bhfuil aingéal le feiceáil ar a ghlúine agus é snoite i rilíf. Tá sraith colún biorach thart ar an scéim, rud a chuimsíonn ceithre thaobh bheannacha, a bhfuil na haghaidheanna tosaigh díobh maisithe le hornáidíocht lus na páise.

Tá an taibearnacal maisithe go mín le cruthanna duilleacha acantais os cionn cúig stua bhioracha chuspacha ar dhá cholún oinisce ar a bhfuil mullaigh mhaisithe, is é sin le rá, íomhá d'fhíonchaora agus d'fhíniúin ar cheann amháin agus íomhá de chruithneacht ar an gceann eile.

Tá doras mór aonair práis an taibearnacail maisithe le cailís agus le habhlann i rilíf laistigh de cheathairdhuille a bhfuil ornáidíocht fionchaor, chruithneachta agus duilleog finíúna thart air. Tá cros chéasta mharmair léith, ar a bhfuil fíor mharmair, feistithe ar bharr an taibearnacail.



Altar in the Church of the Sacred Heart, Killeen, Tynagh
Altóir i Séipéal an Chroí Ró-Naofa sa Chillín, Tíne

The altar in the Church of the Sacred Heart, Killeen, Tynagh, is a solid box-like structure of white marble. The highly ornate front panel bears classical motifs. Acanthus is used as a string across the plinth at the base. A pair of vertical panels defines the side edges of the frontal. These bear a floral disc with flowing leaves intermixed with wheat, symbolising the Eucharist. An elaborate, floriated cross, framed by the crown of thorns, fills the central panel with a flowing passion-flower garland forming the border. This altar was originally in the old church in Tynagh and moved here when that church was closed (pers. comm. the late Revd Fr Pat Naughten, PP, Woodford).

Tá an altóir i Séipéal an Chroí Ró-Naofa sa Chillín, Tíne, mar a bheadh bosca soladach ann agus é déanta as marmar bán. Tá móitífeanna clasaiceacha le feiceáil ar an bpainéal tosaigh an-ornáideach. Tá sreang acantais ann feadh an phlionsa ag an mbun. Tá péire painéal ingearach ann chun aird a tharraingt ar imill na haghaidhe tosaigh. Tá diosca bláthach le feiceáil orthu sin, is é sin, diosca ar a bhfuil duilleoga cuartha agus cruithneacht measctha leo, rud atá ina shiombail den Eocairist. Líonann cros ar a bhfuil dearadh mínsaothraithe bláthach, agus an Choróin Spíne thart uirthi mar a bheadh fráma ann, an painéal lárnach agus tá bláthfhleasc chuarta Lusanna na Páise ann mar imeall. Bhí an altóir seo i seanséipéal Tíne i dtosach báire agus baineadh amach as an séipéal sin í nuair a dúnadh an séipéal sin (pers. comm. An tAth Oirmh Pat Naughten, Sagart Paróiste, an Ghráig).



Altar in the Church of the Nativity, Kilchreest
Altóir i Séipéal Bheith Chríost i gCill Chríost

An elaborately-carved Cain stone and marble altar is found in the Church of the Nativity, Kilchreest. Sourced in France by Fr Francis Cassidy, sometime after his appointment as parish priest in 1884, the nearly full-size effigy of the Pietà, carved in relief on the front of the altar, is of special note. The altar itself was re-ordered in line with Vatican II reform.

Tá altóir mhínsnoite cloiche agus marmair Cháin ann i Séipéal Bheith Chríost i gCill Chríost. D'aimsigh an tAth Francis Cassidy í sa Fhrainc tar éis é a cheapadh mar shagart paróiste sa bhliain 1884 agus is díol spéise ar leith é an tsamhail lánmhéide den Pietà atá snoite i rilif ar an gceann tosaigh den altóir. Rinneadh an altóir a athchóiriú i gcomhréir le Vatacán II.



The magnificent marble altar with baldachin in the Church of St Teresa of Avila, Ardrahan, is believed to be the work of Michael Shortall. Shortall also carved the wonderful series of capitals in St Brendan's Cathedral, Loughrea (see page 47).

Creidtear gur saothar de chuid Michael Shortall é an altóir bhreá marmair, lena ngabhann téastar, i Séipéal Naomh Treasa Avila in Ard Raithin. Ba é Shortall freisin a shnoigh an tsraith iontach mullach in Ard-Eaglais Naomh Breandán i mBaile Locha Riach (féach leathanach 47).

Altar and baldachin in the Church of St Teresa of Avila, Ardrahan
Altóir agus téastar i Séipéal Naomh Treasa Avila in Ard Raithin



The white-marble altar in Séipeal Mhuire gan Smal, Inis Meáin, was created by Dublin sculptor James Pearse, the father of 1916 rebels Padraig and Willie Pearse. The frontal is decorated with a quatrefoil containing a blazing Sacred Heart surrounded by the crown of thorns and set within a burst of flames. The background panel is decorated with four stone bosses. Two red-marble engaged columns with plain capitals flank the central panel.

Ba é an dealbhóir, James Pearse, athair reibiliúnaigh na bliana 1916, Pádraig agus Liam Mac Piarais, a chruthaigh an altóir marmair bháin i Séipéal Mhuire gan Smál ar Inis Meáin. Tá a tosach maisithe le ceathairdhuille ina gcuimsítear Croí Ró-Naofa lasrach a bhfuil coróin spíne thart air agus é suite laistigh de scaird lasracha. Tá an painéal ar an gcúl maisithe le ceithre chabhradh cloiche. Tá dhá cholún marmair dheirg a bhfuil mullaigh phléineáilte orthu leabaithe ar gach taobh den phainéal lárnach.

Sanctuary area in Séipeal Mhuire gan Smal, Inis Meáin
Limistéar sanctóra Shéipéal Mhuire gan Smál ar Inis Meáin

James Pearse, born in London in 1839, was brought to Dublin from Birmingham by Charles William Harrison c. 1860 to act as the foreman of his monumental sculpture workshop at 178 Great Brunswick Street. James later went into partnership with Patrick J. O'Neill (c. 1873 to 1886) and then with Edmund Sharp (1887 to 1888). After 1888 he continued to work on his own. After his death in 1901, the business was carried on under the name James Pearse & Sons by his younger son, William Pearse (1881-1916) who was himself a sculptor. Padraig Pearse (1879-1916), William's brother, was also involved in the business.

Rugadh James Pearse i Londain sa bhliain 1839 agus thug Charles William Harrison go Baile Átha Cliath é ó Birmingham c. 1860 chun gníombú mar shaoiste ina cheardlann dealbhaithe leachtanna ag 178 Sráid Brunswick Mhór. Ina dhiaidh sin chuaigh James i mbun combháirtíochta le Patrick J. O'Neill (c. 1873 go 1886) agus, ina dhiaidh sin, le Edmund Sharp (1887 go 1888). Tar éis na bliana 1888, lean sé ar aghaidh ag obair ar a chonlán féin. Tar éis a bháis, sa bhliain 1901, lean a mhac is óige, Liam Mac Piarais (1881-1916), a bhí ina dhealbhóir freisin, den ghnó a sheoladh faoin ainm James Pearse & Sons. Bí deartháir Liam, Pádraig Mac Piarais (1879-1916), bainteach leis an ngnó freisin.



Altar suite in the Church of St Patrick, Skehana
Troscán Altóra i Séipéal Naomh Pádraig sa Sceachanach



In the Church of St Patrick, Skehana, green Connemara marble is used as the main stone in the modern altar suite. The altar, ambo, presider's chair and baptismal font all consist of a green-marble base and white-marble top. The upper section of the reredos consists of a large mosaic of the crucified Christ within a modern pointed Gothic arch. The tabernacle mounting and the lower section of the reredos are contemporary with the altar furniture.

I Séipéal Naomh Pádraig sa Sceachanach, baintear úsáid as marmar glas mar phríomhábhar cloiche san altóir nua-aoiseach. Cuimsíonn an altóir, an phuilpid 'ambo', cathaoir an phríomhcheiliúraí agus an t-umar baiste bonn marmair ghlais agus barr marmair bháin. Cuimsíonn an chuid uachtair den chúlscáthlán mósáic mhór den Chríost Chéasta laistigh de stua nua-aoiseach biorach Gotach. Tá gléasadh an taibearnacail agus an chuid íochtair den chúlscáthlán comhaimseartha leis an troscán altóra.



The original green and grey-marble high altar and rails of the Church of Our Lady of Lourdes, Creagh, Ballinasloe, were carved by C.W. Harrison & Sons, Dublin, in 1936 following the design of the architect Ralph Henry Byrne. They were remodelled in 2012 by Feely Stoneworks, to create the present-day altar, ambo and presider's chair. The present altar consists of a square marble block of grey marble decorated on each side with a framed panel with green-marble quatrefoil insert. The altar table is of black marble with relics inset. The ambo and presider's chair are of similar design with a brass book rest on the ambo. The tabernacle sits on a marble plinth to the rear of the altar. The original crucifix, which consists of a silver figure on a brass cross, is mounted behind the tabernacle. The baptismal font, located to the left of the sanctuary area, consists of a pedestal similar in design to the altar and a white-marble bowl.



The sanctuary of the Church of Our Lady of Lourdes, Creagh, Ballinasloe
Sanctóir i Séipéal Bhantiarna Lourdes sa Chríoch, Béal Átha na Sluaighe

Maidir leis an altóir bhunaidh agus na ráillí bunaidh marmair léith agus marmair ghlais i Séipéal Bhantiarna Lourdes sa Chríoch, ba é C.W. Harrison & Sons, as Baile Átha Cliath a shnoigh iad sa bhliain 1936 de réir dhearadh an ailtire Ralph Henry Byrne. D'athmhúnláigh Feely Stoneworks iad sa bhliain 2012 chun altóir, puilpid 'ambo' agus cathaoir phríomhcheiliúraí an lae inniu a chruthú. Cuimsíonn an altóir reatha bloc cearnógach marmair léith atá maisithe, ar gach taobh de, le painéal frámaithe a bhfuil ceathairdhuille le feiceáil laistigh de. Tá bord na haltóra déanta as marmar dubh agus tá taisí leagtha isteach ann. Tá dearadh den chineál céanna ar an bpuilpid 'ambo' agus ar chathaoir an phríomhcheiliúraí agus tá seastán leabhar práis ann ar an bpuilpid 'ambo'. Tá an taibearnacal ina shuí ar phlionsa marmair ar chúl na haltóra. Cuimsíonn an Chros Chéasta bhunaidh fíor airgid ar chros phráis agus tá sí feistithe laistiar den taibearnacal. Maidir leis an umar baiste atá suite ar thaobh na láimhe clé de limistéar an tsanctóra, cuimsíonn sé seastán, a bhfuil a dhearadh cosúil le dearadh na haltóra, agus babhla marmair bháin.



Components of the altar suite in the Church of Our Lady of Lourdes, Creagh, Ballinasloe
Comhchodanna den Trosacán Altóra i Séipéal Bhantiarna Lourdes sa Chríoch, Béal Átha na Sluaighe



Reredos in the Church of SS Peter and Paul, Boula, Portumna | Cúlscáthlán i Séipéal Naomh Peadar agus Naomh Pól in Boula, Port Omna

The wooden reredos in the Church of SS Peter and Paul, Boula, Portumna appears to be the original altar installed by the Dominicans when they built the church in 1847. It consists of a Gothic Revival altar and reredos with a brass tabernacle.

The reredos is a triptych in simple Gothic style with crocketing and finials at the apex. The taller central panel, which sits above the tabernacle, contains an image of the Virgin and Child. The left-hand side panel depicts St Catherine of Siena, while St Dominic is illustrated on the right-hand side.

Is cosúil gurb é an cúlscáthlán atá ann i séipéal Naomh Peadar agus Naomh Pól in Boula, Port Omna, an altóir bhunaidh a shuiteáil na Doimnicigh nuair a thóg siad an séipéal sa bhliain 1847. Cuimsíonn sé altóir Athbheochana Gotaí agus cúlscáthlán lena ngabhann taibearnacail prais.

Is é atá sa chúlscáthlán ná triptic sa stíl shimplí Ghotach agus tá cruthanna duilleacha agus barghréasa ann ag an mbarr. Tá íomhá den Mhaighdean Mhuire agus den Leanbh ann sa phainéal lárnach níos airde atá ina shuí os cionn an taibearnacail. Léiríonn an painéal ar thaobh na láimhe clé Naomh Caitriona Siena agus tá Naomh Doimnic le feiceáil ar thaobh na láimhe deise.



Altar in the Church of SS Peter and Paul, Boula, Portumna | Altóir i séipéal Naomh Peadar agus Naomh Pól in Boula, Port Omna

The altar is divided into three painted panels. The central panel contains a depiction of the standing Agnus Dei with cruciform halo, bearing the flag of victory, indicating that Jesus is the sacrifice that has triumphed. This depiction is highlighted with a red background and set within a medallion inscribed with the Latin words “AGNUS DEI OUI TOLLIS PECCATA MUNDI” (Lamb of God, who takes away the sins of the World, have mercy on us). The medallion is then set within a quatrefoil painted with white lilies on a blue background, symbolising purity. The quatrefoil is framed with a series of oak leaves, symbolising strength, durability, faith and endurance. Each side panel is adorned with a lily growing from an urn framed by a border of oak leaves. The letters “SC” (St Catherine) are inscribed on the left panel and “SD” (St Dominic) on the right panel.

Tá an altóir roinnte ina trí phainéal phéinteáilte. Cuimsíonn an painéal lárnach léiriú ar Agnus Dei ina sheasamh agus naomhluan croschruthach air, mar aon le bratach an bhua rud a léiríonn gurb é Íosa an íobairt a rug an bua. Tá an léiriú sin aibhsithe le cúlra dearg agus tá sé suite laistigh de mheadáille ar a bhfuil inscríbhinn ina bhfuil na focail Laidine ‘AGNUS DEI OUI TOLLIS PECCATA MUNDI’ (A Uain Dé, a thógann peacaí an Domhain, déan trócaire orainn). Tá an meadáille sin ina shuí laistigh de cheathairdhuille atá péinteáilte le lili ar chúlra gorm, rud atá ina shiombail de ghlaineacht. Tá an ceathairdhuille frámaidhe le sraith duilleog darach, rud atá ina shiombail de neart, de mharthanach, d’iontaoibh agus de dhiongbháilteacht. Tá gach taobhphainéal maisithe le lile atá ag fás as próca atá frámaidhe le himeall duilleog darach. Tá na litreacha SC (Naomh Cairtríona) inscríofa ar phainéal thaobh na lámhe clé agus tá na litreacha SD (Naomh Doimínic) ann ar phainéal thaobh na lámhe deise.



Altar in the Church of St Mary, Clooncagh, Kiltullagh
Altóir i Séipéal Mhuire i gCluain Catha, Cill Tulach

Several pieces of work by Ray Carroll, sculptor and wood carver, have been identified in the churches of County Galway. However, the origin of several other pieces of similar design and style is uncertain and may also be his work.

Fr McNamara, PP Kiltullagh and Killimordaly, confirmed that the presider's chair and reredos in the Church of St Iomar, Killimordaly, the ambo, rood screen, reredos and presider's chair in the Church of St Francis, Meelick, Eyrecourt, and the altar in the Church of St Mary, Clooncagh, are all the work of Ray Carroll. The altar in the Church of St Conleth is also attributed to the artist in Fr Kieran Waldron's publication *Archdiocese of Tuam: An Illustrated History*.

Both T-shaped altars in the Church of St Conleth and the Church of St Mary, Clooncagh, are of dark wood with a central frontal panel of lighter wood depicting the loaves and fishes. The most obvious design difference is in the arrangement of the loaves-and-fishes motif. The sides of the altar are decorated in herring-bone pattern.



Altar in the Church of St Conleth, Kilconly
Altóir i Séipéal Naomh Conlao i gCill Chonnla

Tá roinnt míreanna de shaothar le Ray Carroll, dealbhóir agus snoíodóir adhmaid, sainaitheanta i séipéil de chuid Chontae na Gaillimhe. Ach tá tionscnamh roinnt míreanna eile lena ngabhann dearadh comhchosúil agus stíl chomhchosúil éiginnte agus d'fhéadfadh sé gur saothar s'aigesean atá ann.

Dhaingnigh an tAth McNamara, Sagart Paróiste Chill Tulach agus Chill Íomair Uí Dhálaigh, gur saothar de chuid Ray Carroll iad Cathaoir an Phríomhcheiliúraí agus an cúlscáthlán i séipéal Naomh Íomar i gCill Íomair Uí Dhálaigh, de réir mar is amhlaidh maidir leis an bpuilpid 'ambo', leis an scáthlán croise, leis an gcúlscáthlán agus le cathaoir an phríomhcheiliúraí i Séipéal Naomh Proinsias i Míleac, Dún an Uchta, agus maidir leis an altóir i séipéal Mhuire i gCluain Catha. Ina theannta sin, tá an altóir atá ann i séipéal Naomh Conlao curtha i leith an ealaíontóra sin i bhfoilseachán an Ath Kieran Waldron dar teideal *Archdiocese of Tuam: An Illustrated History*.

Tá na haltóirí T-chruthacha atá ann i séipéal Naomh Conlao agus i Séipéal Mhuire i gCluain Catha déanta as adhmaid dorchá agus tá painéal lárnach orthu ar a dtaispeántar builíní aráin agus éisc agus atá déanta as adhmaid ar a bhfuil dath níos gile. Is é an difríocht is mó i dtaca leis an dearadh de leagan amach mhóitíf na mbuilíní aráin agus na n-iasc. Tá taobhanna na haltóra maisithe le pátrún cnámh scadáin.

Ray Carroll (1930-1994) was educated at the National College of Art and Design and the Dun Laoghaire Institute of Art, Design and Technology. He was conferred with an MA from University College Dublin and an art history degree from Purser/Griffith. Inspired to create art by his father, Michael, who was primarily a watercolourist and portrait painter, Ray made a name for himself in contemporary Irish art circles as a painter who explored the deep spiritual, mystical elements of ancient Celtic art and architecture. He worked in an array of media such as oil on canvas, watercolour, acrylic, pen and ink, charcoal, mixed media, paper collage, wood carving and wire-sculpture.

Fuair Ray Carroll (1930-1994) oiliúint sa Choláiste Náisiúnta Ealaíne is Deartha agus in Institiúid Ealaíne, Deartha agus Teicneolaíochta Dhún Laoghaire. Bhronn an Coláiste Ollscoile, Baile Átha Cliath, MA air agus fuair sé céim i stair na healaíne ó Purser/Griffith. Fuair sé inspioráid chun saothair ealaíne a chruthú óna athair, Michael, a bhí ina dhathadóir uiscedbatha agus portráidí den chuid is mó, agus bhain Ray cáil amach i réimse ealaín chomhaimseartha na hÉireann mar dhathadóir a scrúdaigh gnéithe diambra na spioradáltachta agus an mhisteachais in ealaín agus in ailtireacht ársa na gCeilteach. D'oibrigh sé le raon leathan meán ambail olaphictiúir ar chanbhás, uiscedbath, péint aicrileach, peann agus dúch, gualach, colláis pháipéir, snoi adhmaid agus dealbhóireacht sreinge.

Rood screens were a common feature in medieval churches and friaries, where they functioned as a physical barrier between the nave and the choir. In large religious houses they were generally erected beneath the base of the central bell-tower; sometimes a rood loft was also erected. The term rood derives from an Old English word for a crucifix or cross. Thus, rood screens had a strong rood beam across the top that supported a large cross or crucifix, flanked by statues of Mary and St John imitating the scene at Calvary. A reconstructed late-medieval rood loft from which the Augustinian clergy could preach to their congregation occurs in the roofless fabric of Clontuskert Abbey. The modern rood screen installed in the Church of St Francis, Meelick, Eyrecourt, in the 1980s, (the work of Ray Carroll) is a large oak frame with flat, one-dimensional images above the statues of Mary and St John. It helped break the length of the rather elongated church for modern use.

Bhí scáthlán croise coitianta i séipéil agus i mainistreacha sa mheánaois air ar úsáideadh iad mar bhacainn fhisiciúil idir corp na heaglaise agus an chórlann. I dtithe móra rialta, cuireadh in airde iad, de ghnáth, faoi bhun an chloighí lárnaigh agus, chomh maith leis sin, bhí lochta croise ann uaireanta. Ós rud é go bhfuil scáthlán croise bainteach leis an gCros Chéasta bhí bíoma láidir croise ar a mbarr mar thaca do chros mhór nó do chros chéasta mhór a raibh Muire agus Naomh Eoin ar gach taobh di mar aithris ar an radharc Chalvaire. I Mainistir Chluain Tuaiscirt, nach bhfuil díon air anois, tá lochta croise atógtha de chuid na meánaoise déanaí ann a bhféadfadh an chléir Agaistíneach seanmóirí a thabhairt uaidh. Is é atá sa scáthlán croise nua-aoiseach a suiteáladh i Séipéal Naomh Proinsias i Míleac, Dún an Uchta, i rith bhlianta na 1980-idí, ná fráma mór darach a bhfuil íomhánna cothroma aontoiseacha de Mhuire agus de Naomh Eoin ar a bharr. Ba chabhair é maidir le fad measartha sínte an tséipéil a bhearnú ar mhaithe le húsáid nua-aoiseach.



Ambo and section of rood screen in the Church of St Francis, Meelick, Eyrecourt

Puilpid 'ambo' agus cuid de Scáthlán Croise i Séipéal Naomh Proinsias i Míleac, Dún an Uchta



The sanctuary in the Church of St. Joseph, Maree, Oranmore | An Sanctóir i Séipéal Naomh Iósaf i Meáraí, Órán Mór

Tom May, in his book *The Churches of Galway, Kilmacduagh & Kilfenora*, records that the altar, ambo, tabernacle plinth and crucifix in the Church of St. Joseph, Maree, Oranmore, were designed by Ray Carroll. The T-shaped altar has a white-flecked granite top resting on a black limestone base and two white-flecked splayed legs. A relic insert is located on the back of the black limestone base. The ambo consists of three blocks of granite, with the largest resting horizontally on two vertical smaller pieces. The front face and top of the large piece is covered with teak panels. The front teak panel is carved with a depiction of a dove in flight. The tabernacle rests on a three-piece white-granite plinth. The lower and top pieces are arranged vertically while the middle piece rests horizontally between them. The shelf formed by the middle piece acts as a credence table and the top is polished. The tabernacle and plinth are set into a semi-octagonal alcove, lit from behind by opposing sets of three narrow floor-to-ceiling lights filled with coloured, leaded glass with a predominantly yellow colour. A modern baptismal font (which was installed c.2012) is set on a granite column in keeping with the pieces designed by Ray Carroll.

Ina leabhar dar teideal *'The Churches of Galway, Kilmacduagh & Kilfenora'*, deir Tom May gur Ray Carroll a dhear an altóir, an phuilpid 'ambo', plionta an taibearnacail agus an Chros Chéasta i séipéal Naomh Iósaf i Meáraí, Órán Mór. Tá barr eibhir bhreactha bháin ar an altóir T-chruthach agus é ina shuí ar bhun aolchloiche duibhe agus ar dhá chos bhreactha spréite. Tá taise ann ar chúl an bhuin aolchloiche duibhe. Tá trí bhloc eibhir ann sa Phuilpid 'Ambo' agus an ceann is mó ina shuí go cothrománach ar dhá cheann ingearacha atá níos lú ná é. Tá aghaidh tosaigh agus barr an bhloic mhóir clúdaithe le painéil téice. Tá an painéal tosaigh téice snoite le léiriú ar cholm ag eitilt. Tá an taibearnacail ina shuí ar phlionta eibhir bháin ina bhfuil trí pháosa. Tá an páosa íochtair agus an páosa uachtair socraithe go hingearach agus tá an páosa lárnach ina shuí go cothrománach eatarthu.

Baintear úsáid as an tseilf atá cruthaithe ag an bpáosa lárnach mar chreideán agus tá a bharr snasta. Tá an taibearnacail agus an plionta suiteáilte i gcuasán leathochtágánach a shoilsítear trí bhíthin sraitheanna soilse os a chomhair ina gcuimsítear trí sholas chúnga ó urlár go síleáil, agus iad lán de ghloine dhaite faoi luaidhe ar dath buí é den chuid is mó. Tá umar baiste nua-aoiseach (a suiteáladh c. 2012) ina shuí ar cholún eibhir i gcomhréir leis na míreanna ar dhear Ray Carroll iad.

Components of the altar suite of the Church of St Michael, Cappataggle, Ballinasloe

Comhchodanna den troscán altóra i Séipéal Naomh Micheál i gCeapaigh an tSeagail, Béal Átha na Sluaighe



Présider's chair
Cathaoir an Phríomhcheiliúraí

The design of the wooden altar suite in the Church of St Michael, Cappataggle, Ballinasloe, resembles the work of Ray Carroll. The theme is based on the sacred monogram of the chi-rho XP and the Greek letters alpha and omega. XP are the first two letters of the Greek word for Christ, ΧΡΙΣΤΟΣ (Christos). The letters alpha and omega stand for 'the beginning' and 'the end', symbolising the encompassing power of Christ.

The altar has a circular, open-work design in dark wood which forms the omega symbol. A book rest on the altar consist of an inlay of two types of wood - dark and pale. The pale wood is inlaid to form the alpha symbol, while the dark is inlaid as the omega. The ambo frontal is ornamented with a painted wood panel depicting the chi-rho and the descending dove, symbolising the Holy Spirit. The wooden reredos has an omega motif carved into the top. The blue enamelled doors of the brass tabernacle are decorated with the omega and the alpha. A large crucifix with an equal-armed cross and a wooden figure of Christ hangs above the altar. The baptismal font to the right of the altar is also of wood and consists of an octagonal column with a pale-wood cross on the front.

Tá dearadh an troscáin adhmaid altóra i séipéal Naomh Micheál i gCeapaigh an tSeagail, Béal Átha na Sluaighe, cosúil le saothar Ray Carroll. Tá an téama bunaithe ar monagram diaga an Chí-Rhó-XP agus ar na litreacha Gréagacha alfa agus óimige. Tagann 'XP' ón bhfocal Gréigise ar Chríost, is é sin le rá, ΧΡΙΣΤΟΣ. Seasann na litreacha Alfa agus Óimige do 'tosach' agus 'deireadh', rud atá ina shiombail de chumhacht uilechuimsitheach Chríost.

Tá dearadh ciorclach saothair oscailte ar an altóir atá déanta as adhmaid dorcha lena bhfoirmítear an tsiombail Óimige. Cuimsíonn seastán leabhar atá ina shuí ar an altóir inleagan ina bhfuil dhá chineál adhmaid - adhmaid dorcha agus adhmaid geal. Tá an t-adhmaid geal inleagtha chun an tsiombail alfa a fhoirmiú agus tá an t-adhmaid dorcha inleagtha mar an tsiombail óimige. Tá tosach na púilpide 'ambo' ornáidithe le painéal adhmaid péinteáilte ar a dtaispeántar an Chí-Rhó agus colm ag teacht anuas mar shiombail den Spiorad Naofa. Tá móitíf óimige snoite ar bharr an chúiscáthláin adhmaid. Tá doirse gorma cruanta an taibearnacaíl práis maisithe le hóimige agus le halfa. Tá cros chéasta mhór ar dhéanamh chros Ghréagach, agus fíor adhmaid Chríost uirthi, ar crochadh os cionn na haltóra. Tá an t-umar baiste ar thaobh na lámhe deise den altóir déanta as adhmaid freisin agus cuimsíonn sé colún ochtagánach a bhfuil cros adhmaid ghil le feiceáil ar a thosach.



Tabernacle
An Tabairneacal



Reredos
Cúiscáthlán



Crucifix
Cros Chéasta



Altar in the Church of St Michael, Gurteen

An altóir i Séipéal Naomh Micheál, Goirtín

The Celtic Revival-style altar in the Church of St Michael, Gurteen, of black, polished limestone is adorned with a red-marble circular medallion set within a grey border. The medallion bears a carved sculpture of the Agnus Dei in relief in light grey, unpolished limestone. The haloed standing lamb is shown supporting the cross and pennant with his right foot while standing on a book, symbolising the sacrifice of Christ in triumph. Surrounding the medallion is a panel of interlace in unpolished limestone. A dark green, unpolished marble column supports each corner of the altar with capitals of limestone carved with interlace. The two side walls of the altar are adorned with a pair of openwork limestone panels of Celtic interlace.

Tá an altóir ar stíl na hAthbheochana Ceiltí atá i Séipéal Naomh Micheál, Goirtín, déanta as aolchloch dhubh shnasta agus tá sí maisithe le meadáille ciorclach marmair dheirg laistigh d'imeall liath. Tá dealbh shnoite den Agnus Dei i rilíf, agus í déanta as aolchloch neamhshnasta liath éadrom, le feiceáil ar an meadáille. Tá an t-uan ina sheasamh agus tá luan ar a cheann, agus greim aige ar an gCros agus ar an meirge lena chois dheas, agus é ina sheasamh ar leabhar mar shiombail de Chaithréim Chríost. Tá painéal aolchloiche neamhshnasta ar a bhfuil pátrúin chrosacha thart ar an meadáille. Tá colún marmair dhúghlas neamhshnasta ann mar thaca do gach cúinne den altóir, agus mullaigh aolchloiche orthu agus pátrún crosach snoite orthu.

Tá an dá thaobhbhall den altóir maisithe le péire painéal aolchloiche saothair oscailte a bhfuil pátrún crosach Ceilteach orthu.

The angular ambo bears a pair of ringed Maltese crosses in the centre of the two facades with open work interlace filling the spaces below and above. A pair of zoomorphic interlace panels, consisting of four intertwined serpents, each biting the tail of the other, adorn the top of the ambo, in a replication of 12th century Urnes ornament.



Ambo | PUILPID 'AMBO'

Tá péire Cros Máltach fáinneach le feiceáil ar an dá aghaidh den phuilpid 'ambo' agus líonann saothar oscailte ina bhfuil pátrún crosach na spásanna faoina bhun sin agus os a chionn. Mar mhaisiúchán ar bharr na puilpide 'ambo' agus mar mhacasamhail d'ornáidíocht Urnes de chuid an 12ú haoi, tá péire painéal ann ar a bhfuil pátrún crosach míolchruthach agus ina bhfuil ceithre nathair atá fite fuaite ina chéile le feiceáil agus iad ag baint greim as eireaball a chéile.

The presider's chair, reredos and crucifix in this church are reminiscent of Ray Carrol's work. A large half sphere of solid polished limestone resting on a circular limestone base and topped with a circular timber seat and narrow T-shaped back rest forms the presider's chair.



Presiders Chair | Cathaoir an Phríomhcheiliúraí

Chuirfeadh cathaoir an Phríomhcheiliúraí, an cúlskáthlán altóra agus cros chéasta sa séipéal seo obair Ray Carroll i guimhne duit. Is é atá i gcathaoir an Phríomhcheiliúraí ná leathsféar mór aolchloiche soladaí snasta ar bhun aolchloiche agus suíochán ciorclach adhmaid agus taca droma cúng T-chruthach os a chionn sin.

A modern timber Romanesque arch, with the timber moulded to give the impression of a series of orders in the arch, forms the reredos. Above it hangs a wooden crucifix, with expanded serif-like terminals and a golden coloured figure of the crucified Christ. Christ is depicted wearing a long garment reaching to his heels. A flat disc behind his head forms the nimbus.



Crucifix | Cros Chéasta

Cuimsíonn an cúlskáthlán stua adhmaid nua-aoiseach sa stíl Rómhánúil agus tá an t-adhmaid múnlaithé chun sraith ord sa stua a chur in iúl. Tá cros chéasta adhmaid ar crochadh os a chionn agus foircinn leathnaithe ar dhéanamh seirife ann mar aon le fíor órga den Chríost Céasta. Taispeántar Críost agus ball éadaigh fada air a shíneann síos go dtí a shála. Tá diosca cothrom ann laistiar dá cheann mar a bheadh luan ann.

Components of the altar suite
of the Church of St Michael,
Gurteen

Comhchodanna den troscán
altóra i Séipéal Naomh Mícheál,
Goirtín



The present-day altar in the Church of St Killian, New Inn
 Altóir an lae inniu i séipéal Naomh Cillian, an Cnoc Breac

The design of the modern altar suite in the Church of St Killian, New Inn, is based on the symbolism of the chi-rho and was confirmed to be the work of Ray Carroll by Monsignor Cathal Geraghty, PP, Vicar General, Clonfert Diocese. The front and rear of the altar are decorated with a chi-rho, with an “IHS” monogram adorning each side panel. The ambo is decorated with a cross of arcs to the front. A large wooden Calvary cross hangs over the sanctuary. The figure of Christ is of cast bronze. Christ’s feet are crossed and his arms are extended. Christ’s loin cloth is extended below his knees. Beneath the “INRI” at the top of the cross are two flames. The side terminals of the cross are decorated with the alpha and omega symbols.

An earlier stone altar suite was replaced with the modern wooden set in the Church of St Killian, New Inn. The original large stone altar, with marble columns and top, is now located in the north transept side chapel. The frontal is divided into three panels depicting symbols of the passion of Christ. The central panel depicts the Agnus Dei in relief; the left panel contains a depiction of the right hand of Christ held in downward position, showing stigmata, while the right panel depicts a dove.



The original altar of the Church of St Killian, New Inn
 Altóir bhunaidh Séipéal Naomh Cillian, an Cnoc Breacnoc Breac

Tá dearadh an troscáin adhmaid nua-aoisigh ar an altóir i séipéal Naomh Cillian, an Cnoc Breac, bunaithe ar shiombalachas Chí-Rhó agus dheimhniú an Moinsíneoir Cathal Geraghty, Sagart Paróiste, Biocáire Ginearálta, Deoise Chluain Fearta, gurb í obair Ray Carroll í. Tá tosach agus cúl na haltóra maisithe le Chí-Rhó agus tá monagram IHS ann mar mhaisiúchán ar gach taobhphainéal. Tá tosach na puilpide ‘ambo’ maisithe le stuachros. Tá cros mhór Chalvaire, agus é déanta as adhmaid, ar crochadh os cionn an tsanctóra. Is as cré-umha teilgte atá an fíor de Chríost déanta. Tá dhá chos Chríost trasna ar a chéile agus tá a chuid lámha sínte amach. Tá a bhristeán síos faoina ghlúine. Tá dhá lasair ann faoin INRI ar bharr na Croise. Tá taobhfhoircinn na Croise maisithe leis na siombailí alfa agus óimige.

I séipéal Naomh Cillian, an Cnoc Breac, cuireadh an troscán nuaoiseach in ionad troscán cloiche na haltóra a bhain le ré níos túisce. Tá an altóir bhunaidh chloiche, lena ngabhann colúin mharmair agus barr marmair le fáil sa taobhshéipéal sa chros slann thuaidh anois. Tá an tosach roinnte ina trí phainéal ar a dtaispeántar siombailí de Pháis Chríost.

Taispeántar an Agnus Dei i rilif ar an bpainéal lárnach; tá léiriú ar lámh dheas Chríost ar an bpainéal ar chlé agus an stiogmata le feiceáil uirthi; agus tá colm le feiceáil ar an bpainéal deas.

The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway

In the Church of the Assumption, Athenry, the altar, ambo, presider's chair and baptismal font are all of a quartz stone with carved wood decoration. The stone altar frontal is decorated with a chi-rho symbol in relief and flanked by wood carved into a twisted vine with leaves and grapes on the right-hand side and sheaves of wheat on the left. The baptismal font stone pedestal is decorated with a dove (symbolising the Holy Spirit). The stone ambo is topped with a wooden carved tree and hand. The wooden back of the presider's chair is carved with an olive tree – roots, stem and leaves, while the arms of the chair are of stone.

In the baptistery area a semi-circular wood ambry is carved with branch-like design. A modern crucifix hangs above the altar (purple and grey) with a wooden Christ figure. The tabernacle is metal with a brass finish bearing a red and silver Celtic-type ringed cross with a pair of fish encircling the cross.

All the carved wood features within the church were designed and carved by Colin Grehan, Tiaquin in collaboration with Daniel Gill, WillowWood Works, Kiltullagh.

Components of
the altar suite in
the Church of the
Assumption, Athenry

Comhchodanna
den troscán
altóra i Séipéal na
Deastógála, Baile
Átha an Rí



Altar | Altóir



Ambo | Puilpid 'Ambo'



Baptismal font | Umar baiste

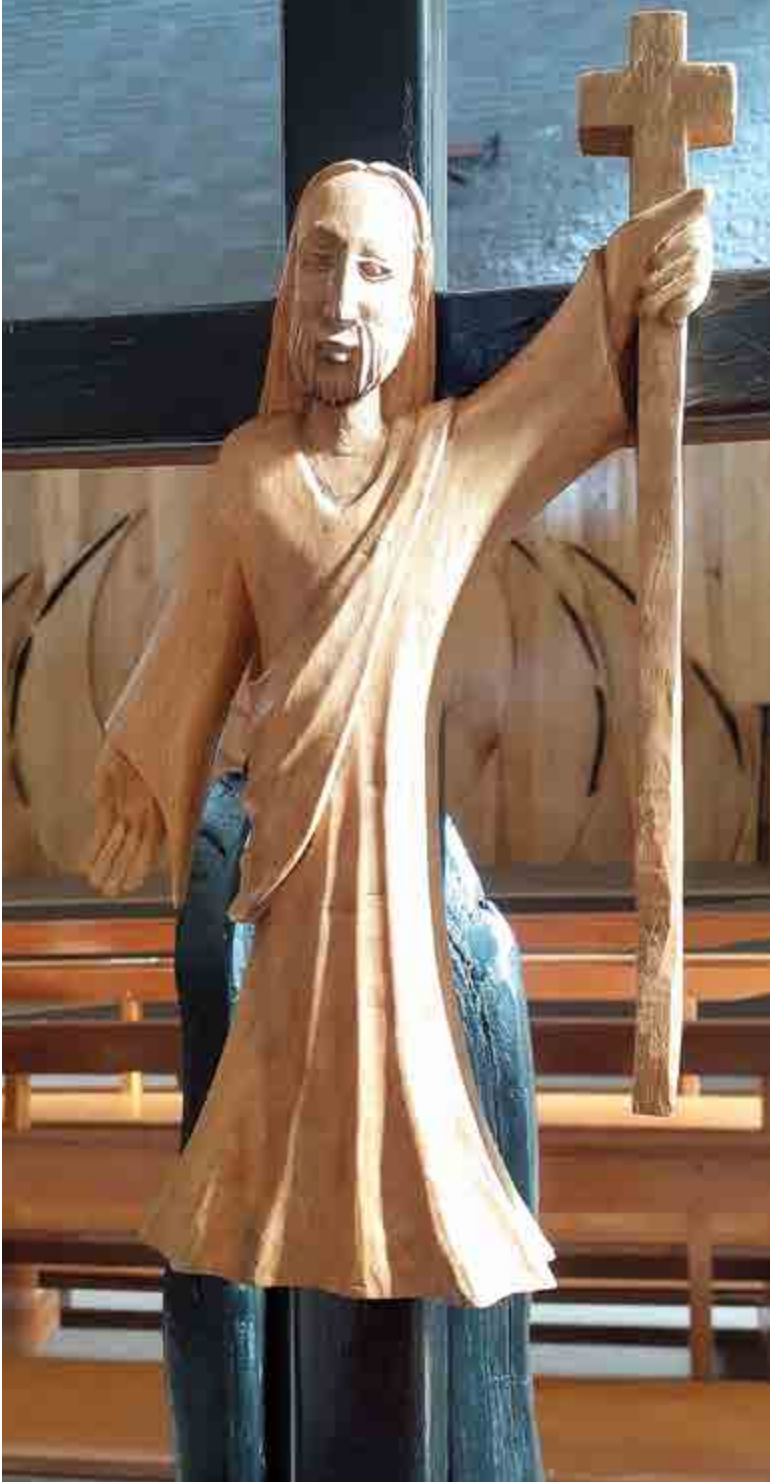


Ambry | Almóir

I séipéal na Deastógála, Baile Átha an Rí, tá an altóir, an phuilpid 'ambo' cathaoir an phríomhcheiliúraí agus an t-umar baiste déanta as grianchloch lena ngabhann maisiúchán adhmaid shnoite. Tá tosach na haltóra cloiche maisithe le siombail Chí-Rhó i rilf agus, ar an taobh deas di sin, tá adhmaid ann atá snoite mar fhíniúin chasta ar a bhfuil duilleoga agus fionchaora agus, ar an taobh clé, tá punanna cruithneachta le feiceáil.

Tá seastán cloiche an umair baiste maisithe le colm (rud atá ina shiombail den Spiorad Naofa). Tá crann agus lámh adhmaid shnoite ann os cionn na puilpide 'ambo' cloiche. Tá cúl adhmaid Chathaoir an Phríomhcheiliúraí snoite le crann ológ - fréamhacha, gas agus duilleoga, agus tá tacaí sciatháin na cathaoireach déanta as cloch. I limistéar na baistealainne, tá almóir leathchiorlach adhmaid agus é snoite le dearadh atá cosúil le brainse. Tá Cros Chéasta nua-aoiseach ar crochadh os cionn na haltóra (agus dath corcra agus dath liath uirthi) agus tá fíor adhmaid de Chríost ann. Tá an taibearnacal déanta as miotal agus tá bailchríoch phráis ann ar a dtaispeántar cros fháinneach de chineál Ceilteach agus dathanna dearg agus airgid uirthi mar aon le péire éisc thart ar an gcros.

Ba é Colin Grehan, as Tigh Dachoinne, a dhear agus a shnoigh na gnéithe snoite adhmaid go léir laistigh den séipéal, rud a rinneadh i gcomhar le Daniel Gill, as WillowWood Works, Cill Tulach.



The altar suite in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir, was designed by Fergus Costello.

The free-standing crucifix bears a fully clothed figure of Christ holding the cross in a triumphant pose. The blonde-wood figure is mounted on a sculpted, dark bog-oak pedestal.

I Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir, ba é Fergus Costello a dhear troscán na haltóra.

Tá fíor lánghléasta Chríost le feiceáil ar chros chéasta saorseasaimh agus an Chros ina lámh aige go caithréimeach. Tá an fhíor adhmaid bháin feistithe de sheastán dealbhaithe darach portaigh.

Fergus Costello, is based in Cloughjordan, Co. Tipperary, and works as a liturgical artist and church designer. He studied at the Dublin College of Art and Design until 1975. His work in bog woods is connected with Celtic art and spiritualism and the themes of Christian rebirth and new life.

Tá Fergus Costello lonnaithe i gCloch Shiurdáin, Contae Thiobraid Árann, agus oibríonn sé mar ealaíontóir liotúirgeach agus mar dhearthóir séipéale. Rinne sé staidéar i gColáiste Ealaíne is Deartha Bhaile Átha Cliath go dtí an bhliain 1975. Baineann a chuid saothar adhmaid portaigh le hEalaín agus le Spioradáltacht Cheilteach agus le téamaí Críostaí na hathbheithe agus an tsaoil úir.

Crucifix in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir
Cros Chéasta i Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir



Altar in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir
Altóir i Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir

The altar is a simple table of white ash wood with side and end panels bearing symbols of the fish and a cross in dark wood. Two altar candle-holders are fashioned from bog-wood columns with ash-wood holders and plinths.

Is é atá san altóir ná bord simplí fuinseoige báine lena ngabhann taobhphainéil agus painéil foircinn ar a bhfuil siombailí den iasc agus cros adhmaid dhorcha. Tá dhá choinnleoir altóra ann atá déanta as colúin adhmaid portaigh mar aon le coinnleoirí agus pliontaí fuinseoige.

Ambo in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir
Puilpid 'ambo' i Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir



The ambo has a spectacular carving in dark bog oak of the symbols of the four Evangelists: Man, Lion, Ox and Eagle. Their use is an appropriate piece of iconography making direct reference to the ambo as the place from which the gospels are read.

Tá snoíodóireacht iontach darach dorcha portaigh ann de shiombailí an Cheathrar Soiscéalaithe: Fear, Leon, Damh agus Iolar. Is cuí an úsáid sin a bhaint as na siombailí sin mar gur tagairt dhíreach é don phuilpid 'ambo' mar áit óna léitear na soiscéil.



The altar in Séipéal na Giniúna gan Smál, Tír an Fhia, Leitir Mealláin | An altóir i Séipéal na Giniúna gan Smál, Tír an Fhia

The altar furniture in Séipéal na Giniúna gan Smál, Tír an Fhia, was created by Ursula Klinger in 1996. The altar frontal is decorated with a series of coloured inset panels depicting Christ, his mother Mary and either St John or St Joseph.

Ursula Klinger a chruthaigh troscán na haltóra i Séipéal na Giniúna gan Smál i dTír an Fhia in 1996. Tá tosach na haltóra maisithe le sraith painéal inleagtha daite ar a dtaispeántar Críost, Muire agus Naomh Eoin nó Naomh Iósaf.

Ursula Klinger was born in Germany but now lives in Ireland and spent several years living in Connemara. She works mainly in oils although her work also involves the use of watercolours, woodcarving, enamels, egg tempera, bronze and other media. Her work in the churches of County Galway is found in Séipéal Réalt na Mara, Leitir Mealláin, Teach Pobail na Giniúna gan Smál, Tír an Fhia, Leitir Mealláin and St Conleth's Church, Kilconly.

Rugadh Ursula Klinger sa Ghearmáin ach tá cónaí uirthi anois in Éirinn agus chaith sí roinnt blianta ina cónaí i gConamara. Oibríonn sí le holaí go háirithe ach baineann sí úsáid as uiscebhathanna, as snoí adhmaid, as cruanta, as teampara uibhe, as cré umha agus as meáin eile ina cuid saothar. Tá saothar dá cuid i séipéil i gContae na Gaillimhe le fáil i Séipéal Réalt na Mara, Leitir Mealláin, i dTeach Pobail na Giniúna gan Smál, Tír an Fhia, agus i Séipéal Naomh Conlao, Cill Chonnla.



Baptismal font, Séipéal na Giniúna gan Smál, Tír an Fhia

An tUmar Baiste i Séipéal na Giniúna gan Smál, Tír an Fhia

The original oval-shaped baptismal font, which is made from limestone, has been provided with a modern wooden lid complimenting the other sanctuary furniture. The lifting device on the top of the lid depicts a carved image of a deer reflecting the name of the locality, Tír an Fhia, meaning the land of the deer.

Rinneadh clár nua-aoiseach adhmaid a chomhlánaíonn troscán eile sa sanctóir a chur ar fáil don umar baiste ubhchruthach bunaidh. Léiríonn an fheiste thógála ar bharr an chláir íomhá shnoite d'fhia, rud atá bainteach le hainm an cheantair, is é sin, Tír an Fhia.



Sanctuary cross in Séipéal na Giniúna gan Smál, Tír an Fhia
Sanctóra i Séipéal na Giniúna gan Smál, Tír an Fhia

The sanctuary cross bears the Greek symbols of 'alpha and omega' on the side arms and the figure of the crucified Christ is flanked by Mary and St John. Tongues of fire ornament the top and bottom terminals of the cross.

Tá na siombailí Gréagacha 'alfa agus óimige' le feiceáil ar thaobhghéaga na croise agus tá Muire agus Naomh Eoin ar ceachtar taobh d'fhíor Chríost Céasta. Tá teangacha tine ann mar ornáidíocht ar fhoircinn uachtair agus íochtair na Croise.



Ambo in Séipéal na Giniúna gan Smál, Tír an Fhia
Puilpid 'ambo' i Séipéal na Giniúna gan Smál, Tír an Fhia

The front of the ambo bears a depiction of a dove in flight above a cross of arcs, symbolising the Holy Spirit.

Ar thosach na puilpide 'ambo', feictear colm ag eitilt os cionn stuachros agus is siombail an méid sin den Spiorad Naofa.



Triptych in Réalt na Mara Church, Leitir Mealláin
Triptic i Séipéal Réalt na Mara, Leitir Mealláin

The modern altar furniture at Réalt na Mara, Leitir Mealláin is also the work of artist Ursula Klinger. It was installed following a refurbishment of the church in 1994-95.

The altar and ambo are fashioned from timber with grey inset panels ornamented with flames or tongues of fire which appears to be fabricated from a modern synthetic material.

The original dark wooden altar table survives in the background and now supports the highly ornate modern enamelled tabernacle.

The doors of the tabernacle are picked out in a mix of blues, reds and gold. The central motif consists of an oval spoked wheel.

A painted triptych depicting a coastal scene is located on the rear wall above the altar and the painted ceiling, picking up on the theme of the star, is a symbolic expression of the name of the Church, Réalt na Mara, Star of the Sea. A circular window above the triptych contains blue glass in a wave design. The sanctuary cross is based on an anchor with a red heart at its centre. Its iconography is in keeping with the maritime theme evident in this altar suite.



Tabernacle in Réalt na Mara Church, Leitir Mealláin
Taibearnacal i Séipéal Réalt na Mara, Leitir Mealláin

Taibearnacal i Séipéal Réalt na Mara, Leitir Mealláin Saothar de chuid an ealaíontóra Ursula Klinger is ea é an troscán nua-aoiseach altóra i Séipéal Réalt na Mara, Leitir Mealláin. Suiteáladh é tar éis an séipéal a athfheistiú sa tréimhse 1994-95.

Tá an altóir agus an phuilpid ‘ambo’ déanta as adhmaid ina bhfuil painéil liatha inleagtha ar a bhfuil ornáidíocht i bhfoirm teangacha tine a dhealraíonn a bheith déanta as ábhar sintéiseach nua-aoiseach.

Tá an altóir bhunaidh dar dáta 1908 agus atá déanta as adhmaid dorcha ar marthain fós sa chúlra agus tá an taibearnacal nua-aoiseach mór-ornáidithe cruanta ina shuí air anois.

Tá doirse an taibearnacail aibhsithe le meascán dathanna, is é sin, gorm, dearg agus órga. Cuimsíonn an mhóitíf lárnach roth ubhchruthach a bhfuil spócaí ann.

Tá triptic phéinteáilte ar a dtaispeántar radharc cósta le feiceáil ar an mballa cúil os cionn na haltóra agus is ionann an tsíleáil phéinteáilte, lena ngabhann téama na réalta, agus léiriú siombalach ar ainm an tSéipéil, is é sin, Réalt na Mara. Tá gloine ghorm ar a bhfuil dearadh toinne san fhuinneog chiorclach os cionn na triptice. Tá cros an tsanctóra bunaithe ar ancaire a bhfuil croí dearg ann ina lár. Tá an íocónagrafaíocht i gcomhréir le téama soiléir muirí an troscáin altóra seo.



Sanctuary cross in Réalt na Mara Church, Leitir Mealláin
Cros Sanctóra i Séipéal Réalt na Mara, Leitir Mealláin

The altar suite in the Church of the Assumption and St James, Claregalway, is manufactured from sparrow-pecked limestone, sourced from Top Quarries, Ballinasloe, in 1975. The altar is a T-shaped block of limestone, incised with a plain cross with flat terminals on the frontal. Both the ambo and the presider's chair are incised with an equal-armed cross with T-terminals. The baptismal font is a rectangular block of limestone with a tapered base and a round bowl, covered by a wooden lid. Each face of the pedestal is incised with an equal-armed cross. A simple-shelf, semi-octagonal limestone credence table is attached to the wall on each side of the sanctuary. The tabernacle door consists of three pieces, executed in red enamel background decorated with gold ears of wheat in relief, representing the Eucharist. Surrounding the reredos is a painted triptych depicting three doves in flight by the artist, Vicki Crowley (see page 113).



Altar in The Church of the Assumption and St James, Claregalway | Altóir i Séipéal na Deastógála agus Naomh Séamas, Baile Cláir

Tá an troscán altóra i séipéal na Deastógála agus Naomh Séamas i mBaile Chláir déanta as aolchloch atá piochta ag gealbhain a fuarthas ó Top Quarries i mBéal Átha na Sluaighe sa bhliain 1975. Is é atá san altóir ná bloc aolchloiche T-chruthach a bhfuil cros phléineáilte greanta air agus lena ngabhann foircinn chothroma ar an tosach.

Tá an phuilpid ‘ambo’ agus cathaoir an Phríomhcheiliúraí greanta le cros Ghréagach agus tá T-fhoircinn ann.

Tá an t-umar baiste ina bhloc dronuilleach aolchloiche lena ngabhann bun caolaithe agus babhla cruinn atá clúdaithe le clár adhmaid. Tá cros Ghréagach greanta ar gach aghaidh den seastán. Tá seilf shimplí ann a úsáidtear mar chreideán aolchloiche leathochtagánach greamaithe den bhalla ar gach taobh den sanctóir. Tá trí pháosa ann i ndoras an taibearnacail agus iad maisithe le cruan dearg agus diasa óir cruithneachta i rilif in ionannas na hEocairiste. Tá triptic phéinteáilte leis an ealaíontóir, Vicki Crowley, ann thart ar an gcúlscáthlán agus tá trí cholm ag eitilt le feiceáil inti (féach leathanach 113).

In 1996, a rearrangement of the Church of St Patrick, Glenamaddy, was carried out by Fr Michael Goaley. Involved in the designing of a new altar suite of Portuguese sandstone were Deirdre Ní Thuairisg (Design Artist), Glenman Construction Corporation and Feely Stonemasons.



Altar in the Church of St Patrick, Glenamaddy
Altóir i Séipéal Naomh Pádraig, Gleann na Madadh

The altar base consists of two oval engaged terminal columns flanking a series of six smaller columns in a curtain fold design. Each of the columns is decorated with a regular pattern of three lateral staggered lines scored into the stone. The tabletop of polished stone has a triangular-shaped front.

Cuimsíonn bun na haltóra dhá cholún foircinn ubhchruthacha ar cheachtar taobh de shraith sé cholún níos lú agus dearadh cuirtín fhille ann. Tá gach ceann de na colúin maisithe le pátrún rialta ina bhfuil trí líne chliathánacha chéimnithe agus iad scríobtha isteach sa chloch. Tá tosach triantánach ar bharr an altóra atá déanta as cloch shnasta.

Sa bhliain 1996, rinne an tAth Michael Goaley athchóiriú ar Séipéal Naomh Pádraig, Gleann na Madadh. Bhí Deirdre Ní Thuairisg (Ealaíontóir Dearthóireachta), Glenman Construction Corporation agus Feely Stonemasons bainteach leis an obair a bhain le troscán nua altóra a bheadh déanta as gaineamhchloch Phortaingéalach a dhearadh.



Ambo in the Church of St Patrick, Glenamaddy
Puilpid 'ambo' i Séipéal Naomh Pádraig, Gleann na Madadh

The ambo is an oval-shaped column, scored with a regular pattern of scored lines supporting an extended oval top. It stands on an oval, marble-tiled section of flooring.

Is é atá sa phuilpid 'ambo' ná colún ubhchruthach agus é scríobtha le pátrún rialta línte agus tá barr ubhchruthach leathnaithe ina shuí ar an gcolún sin. Seasann sé ar chuid den urlár ar a bhfuil tíleanna ubhchruthacha marmair.

In the baptistery area, located in the west sanctuary, the baptismal font consists of a round sandstone bowl supported on a wide circular column of sandstone. It has a wooden lid with a brass cross handle. The font stands on a circular inset of sandstone flooring. On the wall behind the baptismal font is a large carving of a white descending dove, with wooden rays of light emanating from its head.

Tá an bhaistealann suite sa sanctóir thiar agus cuimsíonn an t-umar baiste babhla cruinn gaineamhchloiche atá ina shuí ar colún leathan ciorclach gaineamhchloiche. Tá clár adhmaid air agus tá hanla croise práis ar an gclár sin. Seasann an t-umar ar urlár ciorclach gaineamhchloiche inleagtha. Ar an mballa laistiar den umar baiste feictear snoíodóireacht mhór de cholm bán ag teacht anuas agus tá gathanna adhmaid solais ag teacht amach as ceann an choilm.

Baptismal font in the Church of St Patrick, Glenamaddy
Umar Baiste i Séipéal Naomh Pádraig, Gleann na Madadh





The reredos is a large, rectangular, moulded concave unit painted gold and decorated with a spiral design and a carved pinnacle top. It is set below a Harry Clarke window and obscures the lower part of the window, which is set into the south gable. The tabernacle housing is a large draped egg shape executed in a semi-classical style. It is supported on a sandstone oval column, scored with a regular pattern of lateral lines, with a circular table top. The tabernacle has a single brass door shaped into the curve of the housing. It bears a central cross of arcs with a brass boss on each terminal and a central glass boss representing the five wounds of Christ. A series of ruby and opal glass studs provide further ornamentation on the door.

Is é atá sa chúlskáthlán ná aonad mór cuasach dronuilleach múnlaíthe a bhfuil dath órga air agus atá maisithe le dearadh bíseach agus tá stuaic shnoite air. Tá sé suite faoi bhun fuinneog Harry Clarke agus ceileann sé an chuid íochtarach den fhuinneog sa bhinn theas. Is ionann an taibearnacal agus cruth mór fallaingithe ubhchruthach agus é déanta sa stíl chlasaiceach. Suíonn sé ar cholún ubhchruthach gaineamhchloiche a bhfuil pátrún rialta línte cliathánacha scríobtha air agus tá barr ciorclach ar an altóir. Tá doras amháin práis ann sa taibearnacal agus é cuartha in oiriúint don chumhdach. Tá stuachros lárnach ann mar aon le bocóid phráis ar gach foirceann agus bocóid ghloine lárnach in ionannas chúig chréacht Chríost. Tá sraith stodaí gloine rúibín agus ópail ann mar ornáidíocht bhreise ar an doras.

Reredos and tabernacle in the Church of St Patrick, Glenamaddy
Cúlskáthlán i Séipéal Naomh Pádraig, Gleann na Madadh



CHAPTER 5 | CAIBIDIL 5

Stained Glass
Gloine Dhaite

St Brigid window by Patrick Pye, St Brendan's Cathedral, Loughrea
Fuinneog de Naomh Bríd le Patrick Pye, Ard-Eaglais Bhreandán, Baile Locha Riach

Churches have been fitted out with stained glass since medieval times. They provide colour and transmit diffused light into the body of the church giving a mystical feel, while the painted scenes function as an aid to worship. The earliest intact examples of stained glass in the churches of County Galway date to the nineteenth century. At this time the glass was either imported from firms such as Mayer of Munich and London, James Powell and Sons of London and Hardman's of Birmingham, or sourced from Irish firms such as Watsons of Youghal, Joshua Clarke Studios, Dublin and Earley's Studios, Dublin.

Nineteenth-century glass was factory-made and, in many instances, rather bland, lacking the vitality of the stained glass of the medieval period. This became an identified issue by various Irish artistic commentators in the early 20th century, including Edward Martyn, an Irish dramatist from South Galway and Sarah Purser, a Dublin artist. In response, Sarah Purser set up an Irish stained glass studio, An Túr Gloine (the Tower of Glass), while Edward Martyn was very influential in encouraging the clergy to commission some of this work.

Tá gloine dhaite á feistiú sna séipéil ó ré na meánaoise i leith. Caitear dathanna agus solas leata ar fud chorp an tséipéil ionas go gcruthaítear cuma mhistiúil an tráth céanna a gcuidíonn na híomhánna leis an adhradh. Leis an naoú céad déag a bhaineann na samplaí is sine den ghloine dhaite atá ar fáil i séipéil na Gaillimhe sa lá atá inniu ann. Bhíodh an ghloine an tráth sin á tabhairt isteach ó chomhlachtaí de leithéid Mayer i Munchen agus i Londain, James Powell & Sons i Londain agus Hardman's i Birmingham nó á fáil ó chomhlachtaí in Éirinn de leithéid Watsons in Eochail, stiúideonna Joshua Clarke i mBaile Átha Cliath agus stiúideonna Earley i mBaile Átha Cliath.

I monarchana a dhéantaí gloine an naoú céad déag agus ní raibh, i gcuid mhaith cásanna, an bhríomhaireacht chéanna inti a bhíodh i ngloine dhaite na meánaoise. Tarraingíodh aird air sin i roinnt den phlé a rinne lucht ealaíne in Éirinn i dtús an fichiú aois, ina measc Edward Martyn, an fear drámaíochta as Deisceart na Gaillimhe agus Sarah Purser, ealaíontóir as Baile Átha Cliath. Rinne Sarah Purser beart de réir an bhriathair agus chuir sí An Túr Gloine ar bun, stiúideo gloine dhaite, agus bhí tábhacht le Edward Martyn a mhol don chlér saothar an stiúideo a choimisiúnú.

St Joseph window (artist: Alan Tomlin) in the Church of the Holy Trinity, Aughrim
Fuinneog de Naomh Iósaf (ealaíontóir: Alan Tomlin) i Séipéal na Tríonóide Naofa, Eachroim



An Túr Gloine produced glass for some of Ireland's greatest stained-glass artists, such as Sarah Purser, Michael Healy, Evie Hone, Beatrice Elvery, Wilhelmina Geddes, Catherine O'Brien and Kathleen Quigly. A large number of these artists are represented in the stained glass of County Galway churches. The studio continued under Sarah Purser until 1940, after which it was run by Catherine O'Brien until 1944, when she then purchased it and leased part to Patrick Pollen.

This period of artistic change which led to the re-use and celebration of native Irish influences was known as the Celtic Revival. It led to the commissioning of high-quality glass and other pieces of artistic decorative work for the churches of Galway. Even small rural parish churches installed good quality windows. The richness of the Celtic Revival work can be fully appreciated in St Brendan's Cathedral in Loughrea and in Cill Éinde in An Spidéal, where the full suite of fittings was designed and created by architects and artists involved in the movement.

In addition to the artists represented by An Túr Gloine, other influential stained-glass artists were also at work in Ireland at this time. For example, the renowned Harry Clarke was a highly respected artist not just on the Irish scene, but throughout the world. His use of rich colours, strong facial features, elongated fingers and jewelled cuffs makes his work unique and easily identifiable. Harry Clarke's windows are found in only a mere handful of Galway churches. However the work of his father Joshua Clarke, and of the Clarke Studios in general, is more widespread.

In the Post Vatican II period, several new churches have been constructed in County Galway. These churches are generally lit by large windows filled with variously-shaped pieces of coloured glass executed in abstract design, casting soft light into the building. Where images are depicted in the glass, they often draw on secular themes for their composition. The following examples provide an introduction to the array of high-quality stained-glass work, deriving from a mix of studios and artists, which is found in the churches of County Galway.

Bhí ceangal ag cuid mhór de na healaíontóirí gloine dhaite is iomráití in Éirinn leis an Túr Gloine, mar shampla Sarah Purser, Michael Healy, Evie Hone, Beatrice Elvery, Wilhelmina Geddes, Catherine O'Brien agus Kathleen Quigly. Tá cuid mhór acu sin a bhfuil saothar dá gcuid ar fáil i séipéil i gContae na Gaillimhe. Lean obair an stiúideo faoi cheannas Sarah Purser go dtí an bhliain 1940 agus bhí sé á rith ag Catherine O'Brien ina dhiaidh sin go dtí gur cheannaigh sise é sa bhliain 1944, tráth ar lig sí roinnt den spás le Patrick Pollen.

Athbheochan ar stíl Cheilteach a luaitear leis an tréimhse athraitheach seo lenar bhain athúsáid as seanábhar dúchasach na hÉireann agus ceiliúradh air. Is dá thoradh a tharla saothar ardchaighdeáin gloine dhaite agus saothar maisiúcháin eile a choimisiúnú do na séipéil i gContae na Gaillimhe. Cuireadh fuinneoga ar ardchaighdeán isteach i séipéil bheaga faoin tuath chomh maith. Is furasta blas a fháil ar shaoithiúlacht ré seo na hathbheochana in Ard-Eaglais Naomh Breandán, Baile Locha Riach agus i gCill Éinde, an Spidéal mar a ndearna na hailtírí agus na healaíontóirí a bhain leis an ngluaiseacht feisteas iomlán séipéil a leagan amach agus a chruthú.

An tráth céanna leis na healaíontóirí a bhí ceangailte le stiúideo an Túr Gloine, bhí ealaíontóirí tábhachtacha eile i mbun saothar gloine dhaite in Éirinn. Mar shampla, bhí ardmheas agus iomrá ar Harry Clarke, ní amháin in Éirinn, ach ar fud an domhain. Is saintréithe dá chuid oibre doimhne na ndathanna, gnéithe tréana i ngnúis na ndaoine, fad áibhéileach sna méara agus seoda leis na muinchillí a fhágann gur furasta iad a aithint. Níl fuinneoga le Harry Clarke féin le fáil i mórán séipéil i gContae na Gaillimhe ach tá saothar a athar, Joshua Clarke, agus saothar de chuid stiúideonna Clarke, níos coitianta.

Ó thráth chomhdháil na Vatacáine II i leith, rinneadh séipéil nua a thógáil in áiteanna éagsúla i gContae na Gaillimhe, mar shampla. Is iondúil solas isteach sna séipéil sin thrí fhuinneoga fairsinge ina bhfuil cruthanna éagsúla de ghloine dhaite feistithe le chéile i stíl theibí ionas go maolaítear géire an tsolais ag teacht isteach sa séipéal. Sa chás go mbíonn íomhána á léiriú sa ghloine, is minic gur téamaí saolta maidir le saol na dtuatach a bhaineann lena gceapadh.

Tugtar léiriú bunúsach leis na samplaí seo a leanas ar an réimse forleathan de shaothar ardchaighdeáin gloine dhaite, ó stiúideonna agus ó ealaíontóirí éagsúla, atá ar fáil i gContae na Gaillimhe.

Clarke Studio window (artist: William J. Dowling) in the Church of St Colman, Inishbofin
Fuinneog le Stiúideo Clarke (ealaíontóir: William J. Dowling) i Séipéal Naomh Colmán,
Inis Bó Finne



Treoir le Grianghraif ar Oidhreacht Eaglasta Chontae na Gaillimhe

The east window in the Church of St Matthew, Glenloughaun, Clontuskert, was produced by Mayer & Co. of Munich and London. The double-lancet, Y-tracery window depicts 'Christ and him that knocketh' and was designed by the artist William Francis Dixon. In the left light is a depiction of the traveller knocking at the door. He carries a staff and bottle in his right hand and knocks at the door with his left. In the right light Christ is opening the door, with his right hand to his breast and his left hand extended outwards. The rich crimson of Christ's clothing contrasts strongly with the demure browns of the traveller's clothes. In both panels the use of architecture is a dominant feature. The upper and lower sections of each light bear elaborate gothic canopies while a winged angel fills the space of the Y-tracery. The inscription at the base of the window reads: "This window is erected 18th April 1908 by means of a bequest from James Barr who worshipped in this church and died on 25th October 1907." James Barr also donated windows to the RC Church in Crossconnell, which is located in the same parish.

An comhlacht Mayer (Munchen agus Londain) a rinne an fhuinneog sa bhalla thoir i Séipéal Naomh Matha, Gleann an Locháin, Cluain Tuaiscirt. William Francis Dixon an t-ealaíontóir a rinne an obair dearthóireachta ar an bhfuinneog chaol dhúbailte Y-fhéitheach ar a bhfuil íomhá de 'Chríost agus an té a bhuaileann ar an doras'. Ar thaobh na láimhe clé atá an taistealaí a thagann chuig an doras. Tá maide agus buidéal ina dheasóg aige agus é ag bualadh ar an doras lena chiotóg. Ar thaobh na láimhe deise, tá Chríost ag oscailt an dorais, a dheasóg lena ucht agus a chiotóg sínte amach aige. Is mór idir saibhreas cróndearg an éadaigh atá ar Chríost i gcomparáid le héadach donn adhnáireach na dturasóirí. Is díol suntais gné na hailtireachta i ngach aon phainéal. Tá ceannbhrat gotach sa chuid uachtair agus sa chuid íochtair de gach réimse den fhuinneog agus tá aingeal le sciatháin sa spás sa Y-fhéitheach. Tá inscríbhinn ag bun na fuinneoge: 'This window is erected 18th April 1908 by means of a bequest from James Barr who worshipped in this church and died on 25th October 1907.' Is é James Barr freisin a bhronn fuinneoga atá sa Séipéal Caitliceach i gCrois Chonaill atá in aon pharóiste leis an séipéal seo.

Josef Gabriel Mayer (1808-1883) founded the Institute for Christian Art Works in Munich in 1847 with the purpose of reviving and promoting the church-building trades of the Middle Ages. This resulted in the formation of Mayer & Co. which started to manufacture stained glass in the early 1860s. It opened a branch in London in 1865 and in New York in 1888. Windows by Mayer & Co. feature frequently in both Catholic and Church of Ireland churches in County Galway.

Chuir Josef Gabriel Mayer (1808-1883) institiúid ar bun i Munchen sa bhliain 1847 maidir le saothar ealaíne do shéipéil agus é de rún aige ceirdeanna tógála a bhíodh i réim i rith ré na meánaoise a atbbheochan agus a chur chun cinn. Tháinig de thoradh air sin gur cuireadh comhlacht Mayer ar bun agus gur tosaíodh ar fhuinneoga gloine dhaite a chur fáil i dtús na 1860idí. Osclatódh brainse den chomhlacht i Londain sa bhliain 1865 agus brainse i Nua-Eabhrac sa bhliain 1888. Tá fuinneoga le Mayer & Co. le fáil go coitianta i séipéil Chaitliceacha agus i séipéil de chuid Séipéal na hÉireann i gContae na Gaillimhe.



East window in the Church of St Matthew, Glenloughaun, Clontuskert

An fhuinneog thoir i Séipéal Naomh Matha, Gleann an Locháin, Cluain Tuaiscirt

The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway

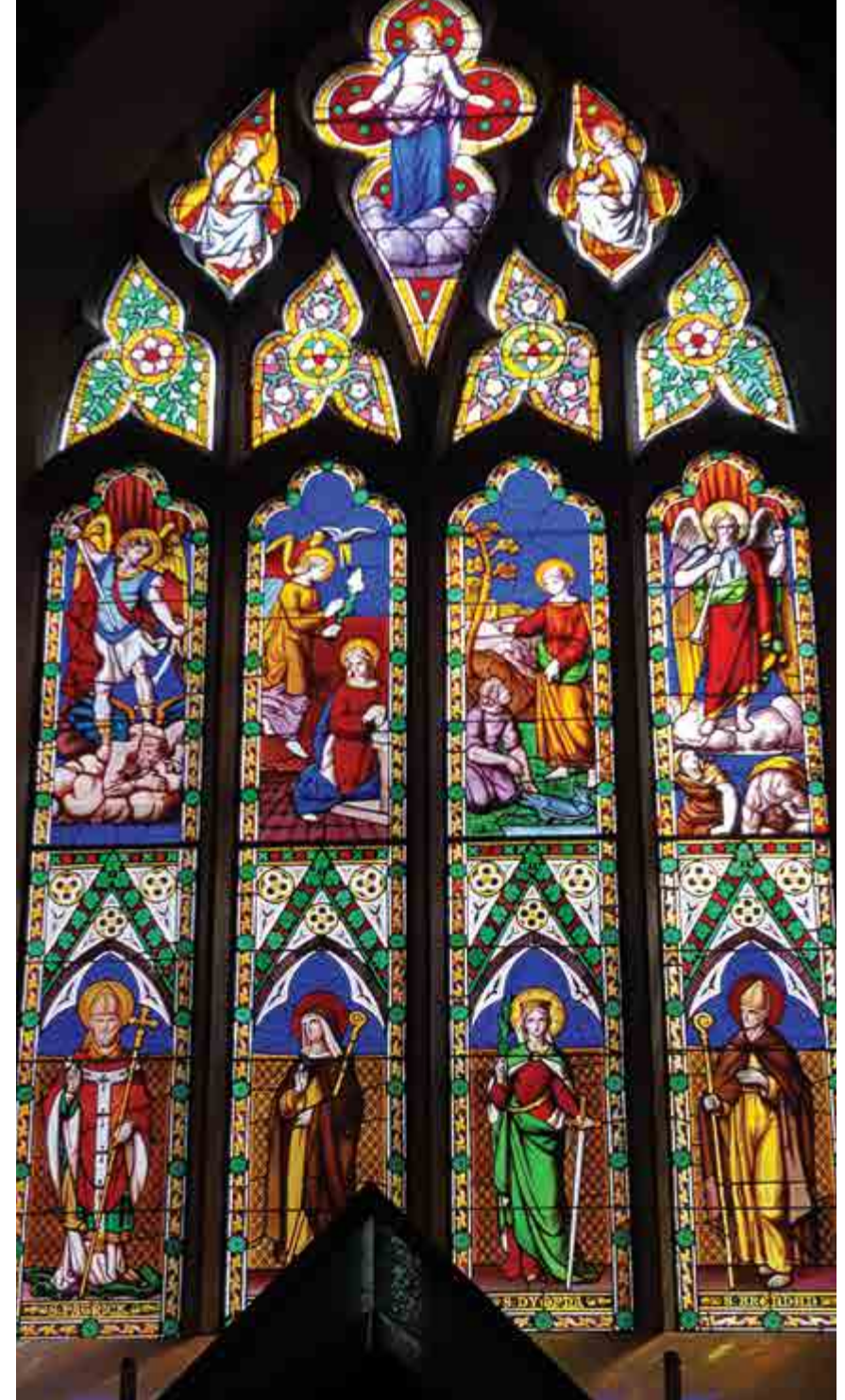
The four-light Gothic Revival east window in the Church of St Michael, Ballinasloe was created in 1856 by the English artist Frederick Settle Barff. Depicted in the top window tracery is the Assumption of Our Lady. She is flanked on either side by a pair of angels assisting her passage to heaven. In the upper section of the four lights, St Michael Slaying the Dragon, The Annunciation, St Raphael speaking to Tobias and the Blowing of the Last Trumpet are depicted. In the lower sections, the native Irish saints St Patrick, St Bridget, St Dymphna or Dimma and St Brendan, the patron saint of the Diocese of Clonfert (in which Ballinasloe is located), are shown.

Frederick Settle Barff, ealaíontóir as Sasana, a chruthaigh an fhuinneog ceithre réimse i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe sa bhliain 1856. Deastógáil na Maighdine suas ar Neamh atá le feiceáil i bhféitheach uachtair na fuinneoige. Sa chuid uachtair de na ceithre réimse tá Micheál Naofa ag Marú an Dragúin, Teachtaireacht an Aingil, Naomh Raphael ag labhairt le Tóibias, agus An Trumpa Deiridh á Shéideadh. Sa chuid íochtair de na réimsí céanna, feictear Pádraig Naofa, Naomh Bríd, Naomh Damhnait agus Naomh Breandán, pátrún Dheoise Chluain Fearta (ina bhfuil Béal Átha na Sluaighe).

Frederick Settle Barff (1823 -1886) was an Anglican curate who later converted to Catholicism. He set up an ecclesiastical decorating and stained glass manufacturing business called Messrs F.S. Barff & Co. in Duke Street, Liverpool. His work in Irish churches dates from the late 1850s. Within County Galway his only known work is found in the choir of the Church of St Michael, Ballinasloe, where there are a number of his stained glass windows.

D'athraigh Frederick Settle Barff (1823 -1886) go dtí an creideamh Caitliceach tar éis dó a bheith ina shéiplíneach san Séipéal Anglacánach. Chuir sé Messrs F.S. Barff & Co. ar bun i Duke Street i Learpholl, comhlacht a bhí dírithe ar obair dearthóireachta sa réimse eaglasta agus ar dhéantús gloine dhaite. Bhí saothar dá chuid le fáil i séipéil na hÉireann ó dheireadh na 1850idí ach is sa chóir i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe atá an t-aon saothar dá chuid, fuinneoga gloine dhaite, is eol bheith i gContae na Gaillimhe.

East window in the Church of St Michael, Ballinasloe by Frederick Settle Barff
An Fhuinneog Thoir, le Frederick Settle Barff, i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe



A three-light window with sexfoil oculi, located in the nave of the Church of John the Baptist in Eyrecourt, dates to 1868. All three lights have triangular quarries decorated with a mix of alternating oak and vine leaves, a pattern which was in vogue with the Arts and Crafts Movement of the 19th century. The border of each panel is highlighted with red and blue leaves interspersed with vine and acorns. The acorns are picked out in gold. The central light contains a decorative panel depicting ‘Hannah brings Samuel to Eli’. The young Samuel is looking towards the kneeling Hannah while Eli stands above them holding Samuel’s hand and blessing Hannah. An inscription across the base of the three lights reads: “Erected in Honour of God by children”. The sexfoil oculi above has the same motif of vine and acorns with a central motif depicting Timothy with Eunice and Lois. The surrounding inscription reads “From a child Thou has known the Holy Scriptures Timothy 5”.

Ón mbliain 1868 an fhuinneog trí réimse le súile séchodacha atá suite i gcorp Shéipéal Naomh Eoin Baiste i nDún an Uchta. Tá cairéal triantánach le gach réimse agus iad maisithe le meascán de dhuilliúr darach agus de dhuilliúr finiúna, pátrún babhtála a bhí faiseanta le linn Ghluaiseacht Ealaíne agus Ceardaíochta an naoú céad déag. Tá maisiú déanta ar imeall gach ceann de na painéil le duilleoga dearga agus gorma le finiúna agus dearcáin. Tá na dearcáin piochta le dath an óir. Tá painéal maisithe sa réimse i lár báire ar a bhfeictear ‘Hanná ag tabhairt Shamúéil chuig Éilí’. Tá an t-ógánach Samúéil ag féachaint ar Hanná atá ar a glúine agus iad os comhair Éilí atá i ngeim lámhe i Samúéil agus Hanná á coisreacan aige. Tá inscibhinn trasna bhun na dtrí réimse ar a bhfuil scríofa: ‘Erected in Honour of God by children’. Tá an téama céanna maidir le finiúna agus dearcáin ag rith leis na súile séchodacha chomh maith le móitíf i lár báire ina léirítear Tiomóid le Eoiníce agus Lóis. Is é atá ar an inscibhinn thart air sin ‘From a child Thou has known the Holy Scriptures Timothy 5’.

The triple-light window in the Church of John the Baptist, Eyrecourt, is the only window from the studio of James Powell & Sons, London, identified in County Galway. The artist was Henry Casolani (1817-1885). James Powell purchased the Whitefriars Glass Company near Fleet Street in London in 1834. They manufactured stained-glass windows but also supplied glass to other firms. One of their main products for which they were noted was decorative quarry glass.

Is í an fhuinneog trí réimse i Séipéal Naomh Eoin Baiste, Dún an Uchta, an t-aon fhuinneog de chuid stiúideo James Powell & Sons i Londain is eol a bheith i gContae na Gaillimhe. Henry Casolani (1817-1885) ainm an ealaíontóra. Cheannaigh James Powell an Whitefriars Glass Company in aice le Fleet Street i Londain sa bhliain 1834. Rinne siad fuinneoga gloine dhaite agus chuir siad gloine ar fáil do chomhlachtaí eile chomh maith. Ar cheann de na táirgí is mó a tharraing cáil ar an gcomhlacht, bhí gloine mhaisithe cairéil.

Triple-light window, Hannah brings Samuel to Eli in the Church of John the Baptist, Eyrecourt
Fuinneog trí réimse, Hanná ag tabhairt Shamúéil chuig Éilí, i Séipéal Naomh Eoin Baiste, Dún an Uchta



The triple-light sanctuary window in the Church of St Patrick, Newbridge, by J.P. Florence of Tours, France | Fuinneog trí réimse gloine i sanctóir i Séipéal Phádraig Naofa, an Droichead Nua le J.P. Florence as Tours na Fraince

An ornate triple-light window adorns the sanctuary of the Church of St Patrick in Newbridge. The artist's name is inscribed at the base of the central panel "J.P. Florence & Co. Le Tours 1898 France". This is the only window by this studio identified in County Galway. The central panel depicts the Sacred Heart within a gold-patterned gothic-canopied niche background. The window is bordered with a thorn-bush-stem pattern in a spiral band of acanthus in blue. The left light depicts Our Lady standing on the crescent moon and crushing the serpent. Her halo is decorated with stars, conforming to the typical way in which she is portrayed with a crown of twelve stars. A red and gold curtain forms the background. The right light, depicting St Joseph, holding the flowering staff, is also set on a red and gold background. The colours are typically European in style, not too unlike the work of Mayer & Co. of Munich and London.

Tá fuinneog mhaisithe trí réimse i sanctóir Shéipéal Phádraig Naofa, an Droichead Nua. Tá ainm an ealaíontóra greanta ag bun an phainéil láir, 'J.P. Florence & Co. le Tours 1898 France'. Seo í an t-aon fhuinneog de chuid an stiúideo seo is eol a bheith ar fáil i gContae na Gaillimhe. Léirítear an Croí Ró-Naofa sa phainéal láir i gcúlra órga le pátrún gotach a bhfuil ceannbhrat air. Tá pátrún sceiche le himeall na fuinneoige, banda casta acantais agus dath gorm air. Feictear an Mhaighdean Muire sa réimse ar chlé agus í ina seasamh ar an ngealach dheirceach agus nathair á treascairt aici. Tá maisiú déanta le réaltaí ar a fáinne cinn, ag teacht leis an ngnáthléiriú uirthi le coróin déanta as dhá réalta dhéag. Tá cúlhrat dearg agus óir ar a cúl mar atá mar chúltra freisin leis an íomhá ar dheis ina bhfeictear Naomh Iósaf agus é i ngreim maide atá faoi bhláth. Tá na dathanna de réir ghnáthstíl na hEorpa, cosúil go maith le saothar Mayer i München agus i Londain.



The large switch-line tracery window in the sanctuary of the Church of the Ascension, Gortanummera, is regarded as the work of John Earley. Depicting the Ascension of the Lord into Heaven, it is one of the finest and largest of the Celtic Revival windows to be found in the rural parish churches of Clonfert Diocese. A similar work by the same artist can be seen in the Church of St Brendan, Eyrecourt. The Gortanummera window was commissioned by Monsignor Joyce, PP of Portumna, and is dated 1933, the year after the celebration of the first Eucharist Congress held in Ireland. The colours are very rich with shades of red predominating. The scene of Christ accompanied by his mother Mary, the apostles and a group of angels is spread across all four lights. A legend across the bottom taken from scripture reads: "I go to Prepare a Place for You" (John 14: 1-3).

Meastar gur saothar de chuid John Earley an fhuinneog mhór línte féitheacha malartacha i sanctóir Shéipéal na Deascabhála, Gort an Iomaire. Deascabháil an Tiarna suas ar Neamh atá á léiriú san fhuinneog seo atá ar cheann de na cinn is breátha i Stíl na hAthbheochana Ceiltí ar fud pharóistí tuaithe Dheoise Chluain Fearta. Tá saothar cosúil leis, leis an ealaíontóir céanna, le feiceáil i Séipéal Naomh Breandán, Dún an Uchta. An Moinsíneoir Seoighe, SP Phort Omna a choimisiúnaigh an fhuinneog i nGort an Iomaire a bhfuil an bhliain 1933 mar dháta léi, bliain tar éis an Chomhdháil Eocairisteach a cheiliúradh den chéad uair in Éirinn. Tá na dathanna an-tréan inti agus dathanna dearga go mór chun tosaigh. Tá an radharc de Chríost lena Mháthair, na haspail agus dream aingeal leata amach ar fud ceithre réimse gloine. Tá scríbhinn, sliocht as na scríoptúir, in íochtar: "I go to Prepare a Place for You" (Eoin 14: 1-3).

The Earley's Studios, in various forms, were in existence from 1864 to 1975, providing a high standard of ecclesiastical art during the Gothic revival of the 1800s and the building of Catholic Churches which flourished in the first half of the 20th century.

Bhí Stiúideonna Earley, faoi chló ambáin nó cló eile, ar fáil ón mbliain 1864 anuas go dtí 1975, agus ealaín eaglasta ar ardchaighdeán á chur ar fáil i nuair a bhí an t-athbheochan Gotach ar siúl sna 1800í agus an tráth a raibh borradh faoi Shéipéil Caitliceacha a thógáil i dtús an fichiú aois.

Window by Earley's Studios in the Church of the Ascension, Gortanummera
Fuinneog de chuid Earley i Séipéal na Deastógála, Gort an Iomaire

The Illustrated Guide to the Ecclesiastical Heritage of the County of Galway

The nave of the Church of St Joseph, Clifden, is adorned by a set of double-light windows by Joshua Clarke, depicting various Irish saints with their saintly attributes. St Brendan is depicted holding an oar, referencing his epic voyage in search of the land of God. St Colm Cille holds a book and quill, referencing his transcription of a medieval psalter. The story relates that, while in the abbey of St Finian of Mhaigh Bhile, Colm Cille secretly copied the manuscript with the intention of keeping it for himself. St Finian disputed his right to do so and this eventually led to a pitched battle in 561AD at Cúl Dreimhne, County Sligo, where many men were slain.

Tá sraith d'fhuinneoga dépháirteacha le Joshua Clarke i Séipéal Naomh Iósaif, an Clochán a dhéanann maisiú ar chorp an tséipéil. Íomhánna de naoimh éagsúla de chuid na hÉireann, lena gcuid saintréithe, a fheictear orthu. Feictear Naomh Breandán le maide rámh, tagairt don turas farraige a thug sé ag lorg Shaol Dé. Leabhar agus peann cleite atá ag Colm Cille, tagairt dá chuid oibre ag tras-scríobh na saltrach meánaoisí. De réir an scéil, rinne Colm Cille cóip den lámhscríbhinn agus é i mainistir Naomh Finnín i Maigh Bhile gan cead a iarraidh roimh ré. D'agair Naomh Finnín nach raibh de cheart aige sin a dhéanamh agus tháinig de thoradh an aighnis i ndeireadh báire gur troideadh Cath Chúl Dreimhne i gContae Shligigh sa bhliain 561AD agus gur iomaí fear a maraíodh lena linn sin.

Joshua Clarke was born in the late 1860s in England, where his family had a printing business in Leeds. He moved to Dublin at an early age to become a salesman for an ecclesiastical supplier. By 1886, he had set up his own stained glass and church decoration business at 33 North Frederick Street named 'J. Clarke & Sons'.

In County Galway the following 'J. Clarke & Sons' signed windows have been identified: the nave windows in the Church of St Joseph, Clifden, the east window in the Church of St Killian, New Inn, the twelve nave windows in the Church of St Joseph, Kinvara, and The Adoration of the Shepherds and the Annunciation in the Church of St Cuan, Ahascragh. The firm also produced a series of mural paintings in the Church of St Joseph, Clifden. When Joshua died in 1921, his sons Harry and Walter continued the business.

Rugadh Joshua Clarke i Sasana i ndeireadh na 1860idí. Bhí gnó clódóireachta ag a mhuintir i Leeds. Tháinig sé go Baile Átha Cliath go luath sa saol ag obair i mbun díolacháin do chomhlacht soláthairtí eaglasta. Faoin mbliain 1886, bhí comhlacht gloine dbaite agus maisiú séipéale curtha ar bun aige faoin ainm 'J. Clarke & Sons' i 33 Sráid Fhreidric Thuaidh.

Tá síniú 'J. Clarke & Sons' le sonrú ar na fuinneoga seo a leanas i gContae na Gaillimbe: na fuinneoga i gcorp an tséipéil i Séipéal Iósaif Naofa, an Clochán, an fhuinneog thoir i Séipéal Naomh Cillín, an Cnoc Breac, an dá fhuinneog dhéag i gcorp an tséipéil i Séipéal Iósaf Naofa, Cinn Mhara agus Adbradh na nAoirí agus Teachtaireacht an Aingil i Séipéal Naomh Cúain, Áth Eascrach. An comhlacht a rinne sraith de shaothar péintéireachta múrmbaisiúcháin i Séipéal Iósaif Naofa, an Clochán. Nuair a fuair Joshua bás sa bhliain 1921, choinnigh a chlann mhac, Harry agus Walter, an gnó ag imeacht.

J. Clarke & Sons window in the Church of St Joseph, Clifden | Fuinneog de chuid J. Clarke & Sons i Séipéal Iósaif Naofa, an Clochán





Harry Clarke window, Church of Christ the King, Tullycross
Fuinneog de chuid Harry Clarke, Séipéal Chríost Rí, Crois na Tuláí

The triple-light window behind the altar in the Church of Christ the King, Tullycross, is the work of the stained glass artist Harry Clarke. This richly illuminated and decorated set of three lights depicts St Barbara, St Bernard and the Sacred Heart. The figure of the Sacred Heart in the central light is dressed in crimson robes and shown with the stigmata exposed. St Barbara, in the left light, is depicted holding a chalice and a palm branch. To her side is a sword, symbolising her martyrdom, and beneath her feet is a three-windowed tower. According to tradition, she was imprisoned in the tower by her father because of her great beauty. Here she was baptised through the window by a holy man. Enraged with her conversion to Christianity, her father put her to death by his own hand. St Bernard holds a golden crozier in his hand, indicating his status as Abbot at the Benedictine Abbey of Clairvaux.

Harry Clarke was born in 1889. He studied at the Dublin Metropolitan School of Art (DMSA) and won numerous awards and gold medals for his work in stained glass. He produced highly-acclaimed stained glass work for churches throughout Ireland including the very fine triple-light window depicting St Barbara, St Bernard and the Sacred Heart in the Church of Christ the King, Tullycross, and the St Rose of Lima and St Patrick window in the Church of St Michael, Ballinasloe.

The Ascension window which is located on the south side of the altar in the Church of St Patrick, Glenamaddy was ordered on the 2nd of July 1924 from Harry Clarke, and was the gift of Mrs Owens, Mrs Collins and the people of Glenamaddy, at a cost of £385.

Saothar de chuid Harry Clarke, ealaíontóir gloine dhaite, an fhuinneog tríchodadh ar chúl na haltóra i Séipéal Chríost Rí, Crois na Tulaí atá sármhaisithe. Tá íomhá an Chroí Ró-Naofa sa réimse láir faoi róbaí corcairdhearga agus feictear na stiogmaí. Feictear Naomh Bairbre, sa réimse ar chlé, le cailís agus craobh pailme. Tá claíomh lena taobh, tagairt don mhartra, agus feictear túr faoina cosa ina bhfuil trí cinn d'fhuinneoga. De réir an tseanchais, chuir a hathair faoi ghlas sa túr í mar gheall ar a háille. Ina ainneoin sin, rinne fear de chuid an chreidimh í a bhaisteadh tríd an bhfuinneog. Spréach a hathair mar gheall ar a hiompú ina Críostaí agus is é féin a chuir chun báis í. Tá bachall óir ina láimh ag Naomh Bernard, comhartha ar stádas an Ab i Mainistir na mBeinidicteach i Clairvaux.

Rugadh Harry Clarke sa bhliain 1889. Rinne sé staidéar sa Dublin Metropolitan School of Art (DMSA) agus bronnadh gradaim agus boinn óir air as an obair a rinne sé le gloine dhaite. Tá an-iomrá ar an saothar gloine dhaite a chuir sé ar fáil do shéipéil ar fud na hÉireann, ina measc an fhuinneog trí réimse ar a bhfeictear Naomh Bairbre, Naomh Bernard agus an Croí Ró-Naofa i Séipéal Chríost Rí, Crois na Tulaí agus fuinneog Naomh Róis Lima agus Naomh Pádraig i Séipéal Mbichíl Naofa, Béal Átha na Sluaighe.

Ar an 2 Iúil 1924 a ordáiodh fuinneog na Deascabhála, atá suite ó dheas den altóir i Séipéal Phádraig Naofa, Gleann na Madadh, ó Harry Clarke, mar bhronntanas ó Mrs Owens, Mrs Collins agus muintir Ghleann na Madadh a chosain £385.

A pair of single-light, ogee-headed windows on each side of the apse in the Church of Our Lady of Lourdes, Creagh, Ballinasloe, are the work of the Clarke Studios. The left window depicts Christ the King dressed in vibrant crimsons, purples and golds. His crown is surrounded by a flaming glory. His arms are crossed over his breast and his hands are covered with jewelled cuffs, in the manner of Harry Clarke-inspired work. He holds a sceptre and an orb, symbolising his regal status. Four lozenge-shaped medallions at the shoulders and feet of Christ contain images of the four evangelists. A bearded head represents St Matthew, an ox's head for St Luke, a lion's head for St Mark and an eagle's head for St John. Beneath Christ's feet, two cherub heads flank a flaming Sacred Heart in a glory. At the base of the window, two circular discs contain the monograms of Christ – the letters C Rex and the chi-rho symbol. Two male heads with raised, pointed hairstyles, typical of the style of the Harry Clarke Studios, are found on the head of the sceptre and on Christ's stole.

Tá dhá fhuinneog címe an dá thaobh de chúlbhú Shéipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe ar de shaothar stiúideo Clarke iad. Críost Rí a fheictear san fhuinneog ar chlé, gléasta in éadach cróndearg, corcra agus óir. Tá glóir lasrach thart ar an gcoróin. Tá na lámha trasna os comhair a ucht agus seoda leis na muinchillí, saintréith den saothar a thagann faoi anáil Harry Clarke. Tá cruinne agus ríshlat aige, comharthaí ríogachta. Tá ceithre bhonn i gcruth muileata ag guaillí agus cosa Chríost ina bhfeictear íomhánna na gceithre soiscéalaí. Naomh Matha atá i gceist leis an bhfear féasógach, Naomh Lúcás le cloigeann an daimh, Naomh Marc le cloigeann an leoin agus Naomh Eoin le cloigeann an iolair. Faoi chosa Chríost, feictear dhá chloigeann ceiribín gach aon taobh den Chroí Ró-Naofa faoi ghlóir lasrach. Ag bun na fuinneoige, tá monagraim Chríost i dhá fháinne – C Rex agus siombail Chí-Rhó. Tá cloigne fir le stíl bhiorach gruaige, saintréith de stíl stiúideo Harry Clarke, le feiceáil ar cheann na ríshlaite agus ar ribín Chríost a bhfuil stíl bhiorach.

When Harry Clarke died in 1931, the company was renamed 'The Harry Clarke Stained Glass Studios Ltd'. In County Galway, stained-glass work produced by the Studios after 1931 include the Crucifixion in the Church of St Michael, Gurteen; St Lawrence distributing the riches of the Church to the Poor in the Church of St Michael, Cappataggle; the martyrdom of St Dympna in the Church of St Dympna, Killeenadeema; the Crucifixion in the Church of the Immaculate Conception, Oughterard (artist: Richard King); the triple-light window depicting St Kevin, St Breacan and Our Lady in Séipéal Mhuire gan Smál, Inis Méain; Christ the King and Our Lady Queen of Heaven in the Church of Our Lady of Lourdes, Creagh, Ballinasloe; the Sacred Heart and Our Lady, St Brendan and St Colm Cille windows in the Church of St Patrick, Kiltormer, and the Immaculate Conception window in the Church of the Sacred Heart, Kilconnell.

Tar éis do Harry Clarke bás a fháil sa bhliain 1931, tugadh ainm nua, 'The Harry Clarke Stained Glass Studios Ltd' ar an gcomhlacht. Tá le háireamh ar obair ghloine dbaite a rinneadh sna Stiúideonna ón mbliain 1931 i leith atá i séipéil ar fud Chontae na Gaillimhe: an Céasadh i Séipéal Mhichíl Naofa, Goirtín; Naomh Labhrás ag dáileadh shaibhreas na hEaglaise ar na Boicht i Séipéal Mhichíl Naofa, Ceapaigh an tSeagail; martra Naomh Damhnait i Séipéal Naomh Damhnait i gCillín a Díoma; an Céasadh i Séipéal Mhuire gan Smál, Uachtar Ard (Ealaíontóir: Richard King), an fhuinneog trípháirteach ar a léirítear Naomh Caoimhín, Naomh Breacán agus an Mhaighdean Mhuire i Séipéal Mhuire gan Smál, Inis Meáin; Críost Rí agus Muire, Banríon na bhFlaitheas i Séipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe, Séipéal Phádraig Naofa, Cill Tormóir agus Séipéal an Chroí Ró-Naofa, Cill Chonaill.

Clarke Studio window in the Church of Our Lady of Lourdes, Creagh, Ballinasloe
Fuinneog de chuid stiúideo Clarke i Séipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe



Clarke Studios window in the Church of Our Lady of Lourdes, Creagh, Ballinasloe
Fuinneog de chuid stiúideo Clarke i Séipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe

The corresponding window on the right depicts Our Lady Queen of Heaven. Her head is framed by a flaming almond-shaped halo with star inset. Her arms are also crossed over her breast and jewelled cuffs cover her elongated hands. Her radiant, coloured garments are emphasised by an array of blues, turquoise, purples and greens while her elongated shoes are tinted in vibrant blue with gold buckles. As in the corresponding Sacred Heart window, there are four medallions at the shoulders and feet of the figure. At her right shoulder is a rose, to her left a lily, at her right foot a flaming lamp and at her left foot a pierced, winged heart - all attributes of Our Lady. The circular discs at the base of the window contain the monograms of Our Lady - MR (Maria Regina) and BVM (Blessed Virgin Mary). At her feet are the same cherub heads flanking a pierced heart as in the Sacred Heart window. On her stole there are three joined heads (which may possibly be women in this case) with raised, pointed hairstyles, facing in different directions.

Sa leathfhuinneog ar dheis, feictear Muire, Banríon na bhFlaitheas. Tá fáinne ar chruth almóinne os a cionn, é ar lasadh agus réaltaí ann. Tá na lámha trasna os comhair a bráid agus seoda leis na muinchillí ar a lámha fada. Tá dathanna lonracha ar a cuid éadaigh agus béim ar dhath gorm, turcaid, corcra agus uaine. Tá dath geal gorm ar na bróga geancacha agus búclaí óir. Ar aon dul le leathfhuinneog an Chroí Ró-Naofa, tá ceithre bhonn ag na guaillí agus na cosa. Leis na guaillí, tá rós ar dheis agus lile ar chlé agus leis na cosa, tá lampa lasrach ar dheis agus croí le heití ar chlé - nithe a cheanglaítear leis an Maighdean Mhuire. Tá monagram na Maighdine i bhfáinní ag bun na fuinneoige - MR (Maria Regina) agus BVM (Blessed Virgin Mary). Ag na cosa, tá cloigne ceiribín gach aon taobh den chroí pollta, ar aon dul leis na cinn atá ar fhuinneog an Chroí Ró-Naofa. Tá trí chloigeann ceangailte (d'fhéadfadh gur mná atá i gceist sa chás seo) le stíl bhiorach gruaige, ar an ribín atá á chaitheamh aici.





Clarke Studio window i Séipéal Mhuire gan Smál, Inis Meáin
Fuinneog le Stiúideo Clarke i Séipéal Mhuire gan Smál, Inis Meáin



Clarke Studio window in The Church of the Immaculate Conception, Dughterard
Fuinneog le Stiúideo Clarke i Séipéal Mhuire gan Smál, Uachtar Ard



The richly-coloured memorial window depicting St Michael in the north transept of Cill Éinde, An Spidéal, was designed by Catherine O'Brien of the Sarah Purser studio, An Túr Gloine, c. 1901. The main panel portrays St Michael the Archangel, dressed in chain mail and gripping a pointed lance with an illuminated cross-head at its upper terminal in his right hand. In his left hand he holds a red shield with a gold-coloured scales, symbolising the 'Weighing of Souls', one of the attributes associated with the saint.

Beneath his feet is an image of Cill Éinde Church set into the mountainous landscape of Connemara. The lower section of the window bears the coat of arms of the Morris family. The window is dedicated to the memory of Michael Morris (late Lord Morris and Killanin).

Catherine O'Brien sa Túr Gloine, stiúideo Sarah Purser, a rinne an obair dearthóireachta, c. 1901, ar an bhfuinneog shárdhaite cuimhneacháin de Mhicheál Naofa sa chroslann thuaidh i gCill Éinde, an Spidéal. Feictear Micheál an tArdaingéal sa phríomhphainéal, culaith mháilleach air agus sleá ina dheasóg a bhfuil maisiúchán croise ar an gceann uachtair de. Tá sciath ina chiotóg a bhfuil dath dearg air agus scála órga, siombail ar Mheá na nAnamacha, ceann de na tréithe a luaitear leis an naomh seo.

Faoina chosa tá íomhá de Shéipéal Chill Éinde suite i gceantar sceirdiúil Chonamara. Tá Armas mhuintir Morris sa chuid íochtair den fhuinneog. Tá an fhuinneog tiomnaithe i gcuimhne do Michael Morris (Tiarna Chill Aithnín).

The artist Catherine O'Brien was born in Spancelhill, near Ennis, Co. Clare. She studied at the Dublin Metropolitan School of Art and was taught by A.E. Child and William Orpen. She went to work in An Túr Gloine, under Sarah Purser in 1904. Catherine took over as studio director following Sarah Purser's death in 1943. During that time, she produced countless designs and hundreds of windows for churches at home and abroad. The St Ita window in St Brendan's Cathedral, Loughrea, was designed by Sarah Purser and painted by Catherine O'Brien.

Rugadh an t-ealaíontóir Catherine O'Brien i gCnoc Uarchoille in aice le hInis i gContae an Chláir. Rinne sí a cuid staidéir sa Dublin Metropolitan School of Art mar a raibh A.E. Child agus William Orpen ina dteagascóirí aici. Chuaigh sí ag obair sa Túr Gloine, stiúideo faoi stiúir Sarah Purser, sa bhliain 1904. Tháinig Catherine i gcomharbacht uirthise ina stiúthóir stiúideo tar éis bhás Sarah Purser sa bhliain 1943. I rith an ama sin, chuir sí obair dearthóireachta ar fáil maidir leis an iliomad togra agus chuir sí fuinneoga ar fáil do na céadta séipéal in Éirinn agus thar lear. Sarah Purser a rinne an obair dearthóireacht ar fhuinneog Naomh Íde in Ard-Eaglais Naomh Breandán i mBaile Locha Riach agus Catherine O'Brien a rinne an phéintéireacht.

Catherine O'Brien window depicting St Michael, Cill Éinde, An Spidéal
Fuinneog le Catherine O'Brien ina léirítear Naomh Micheál, Cill Éinde, An Spidéal

The window “Tu Rex Glorïae Christe” (Christ the King of Glory), dated 1930, by Michael Healy in St Brendan’s Cathedral, Loughrea, is an interesting interpretation of the medieval theme of Christ in Glory. It depicts Christ dressed in scarlet with a sceptre in his left hand and his right hand raised in benediction. A small chi-rho symbol is found beneath the figure while a dove, the symbol of the Holy Spirit, is located at the top of the window.

Is léiriú spéisiúil fuinneog Tu Rex Glorïae Christe (Críost Rí na Glóire), dar dáta 1930, le Michael Healy in Ard-Eaglais Naomh Breandán, Baile Locha Riach ar an téama ó ré na meánaoise maidir le Críost faoi Ghlóir. Feictear Críost in éadach dearg le ríshlat ina chiotóg agus an deasóg ardaithe aige ag beannú dhaoine. Tá siombail bheag Chí Rhó faoi agus feictear colúr, comhartha an Spioraid Naomh, ag barr na fuinneoige.

Michael Healy (1873-1941) was born in Dublin. He was educated at the Dublin Metropolitan School of Art and later joined the An Túr Gloine studio. He undertook several works in Loughrea Cathedral including the Holy family (1907), Virgin and Child rose window (1906-07), St Anthony (1908), St John (1927), Our Lady Queen of Heaven (1933), St Joseph (1935), The Ascension three-light window (1936) and The Last Judgment three-light window (1937-40). The progression of the artist’s style can be seen in the windows at Loughrea.

I mBaile Átha Cliath a rugadh Michael Healy (1873-1941). Chuaigh sé faoi oideachas sa Dublin Metropolitan School of Art agus chuaigh sé ag obair ina dhiaidh sin sa stiúideo, an Túr Gloine. Tá saothair éagsúla dá chuid san Ard-Eaglais i mBaile Locha Riach, ina measc an Teaghlach Naofa (1907), fuinneog róis leis an Maighdean agus an Leanbh (1906-07), Naomh Antoine (1908), Naomh Eoin (1927), Muire Banríon na bhFlaitheas (1933), Naomh Iósaf (1935), fuinneog trípháirteach na Deascabhála (1936), agus fuinneog trípháirteach leis an mBreithiúnas Deireanach (1937-40). Is féidir an fhorbairt ar stíl an ealaíontóra a fheiceáil ar na fuinneoga i mBaile Locha Riach.

Michael Healy window depicting Tu Rex Glorïae Christe in St Brendan’s Cathedral, Loughrea
Tu Rex Glorïae Christe, fuinneog le Michael Healy in Ard-Eaglais Naomh Breandán, Baile Locha Riach





The theme portrayed by Evie Hone for the St Brendan and the O'Malley Child window in the Church of the Nativity, Béal Átha na mBreac (Kilmeelickin), is a secular tale converted into the ambit of church art. It records an account of a miracle performed by St Brendan the Navigator. The O'Malley clan had lost the last of its male heirs and the only other baby born to them was a girl. This posed a problem for traditional hereditary lineage, so St Brendan miraculously changed the child's gender and thus saved the O'Malley line. In the window, a gentle-looking St Brendan, dressed in brown clerical robes, is shown standing over the kneeling O'Malley mother and her child. This gentleness of expression was previously commented upon by Fr Patrick K. Egan in his account of the St Brigid window made by Evie Hone for St Brendan's Cathedral, Loughrea, and it seems to be a characteristic of the artist. In the Kilmeelickin window, the saint holds his personal attribute, the oar, in his left hand, while his right hand is raised in benediction. A boat depicted in the background is a reminder of the sea voyages made by the saint, but also, like the stone walls in the background, is a subtle reference to the west of Ireland, where the story is set.

Is scéal saolta, arna chóiriú don ealaín eaglasta, an téama a shaothraigh Evie Hone, d'fhuinneog Bhreandáin agus Leanbh na Máilleach, i Séipéal Bheith Chríost i mBéal Átha na mBreac. Léiriú atá ann ar chuntas a thugtar ar mhíorúilt a leagtar ar Bhreandán. Bhí an t-oidhre mic deireanach de na Máilligh tar éis bháis agus iníon a bhí san aon pháiste a rugadh dóibh ina dhiaidh sin. D'fhág sin i gcrúachas iad maidir le ghnáthchúrsaí ginealais agus d'athraigh Breandán inscne an linbh go míorúilteach ionas gur lean sliocht na Máilleach. Feictear cuma shéimh ar Bhreandán san fhuinneog, é faoi róbaí donna an chléirigh, ina sheasamh agus bean an Mháilligh agus an leanbh ar a nglúine os a chomhair. Thug an tAthair Patrick K. Egan suntas cheana don chuma shéimh seo sa chuntas a thug sé ar fhuinneog eile le Evie Hone de Naomh Bríd in Ard-Eaglais Bhreandán, Baile Locha Riach agus is cosúil go mbaineann sé le saintréithe an ealaíontóra.

Ar fhuinneog Bhéal Átha na mBreac, feictear saintréith de chuid an naoimh, an maide rámh, ina chiotóg agus an deasóg ardaithe le beannacht a chur ar na daoine. Cuirtear na turais farraige a thug an naomh i gcuimhne leis an mbád a fheictear ar a chúl, chomh maith le hIarthar na hÉireann, láthair an scéil, a chur in iúl mar a dhéantar leis na ballaí cloiche.

St Brendan and the O'Malley Child by Evie Hone, in the Church of the Nativity, Béal Átha na mBreac (Kilmeelickin)

Naomh Breandán agus Leanbh na Máilleach le Evie Hone, i Séipéal Bheith Chríost, Béal Átha na mBreac

Recognised as both a cubist painter and a stained-glass artist, Evie Hone was one of the earliest abstract painters in the history of Irish art. Her personal interest was in stained-glass art. She joined Sarah Purser's studio An Túr Gloine around 1932. Later she set up her own studio in Rathfarnham, Co. Dublin. Her other work in County Galway includes the St Brigid window in the nave of St Brendan's Cathedral, Loughrea, Our Lady of the Rosary window in the Church of St Thomas the Apostle, Peterswell, and a set of painted Stations of the Cross in the Church of SS Peter and Paul, Kiltullagh (see page 118).

Bhí cáil ar Evie Hone ina péintéir i stíl an chiúbachais agus ina healaíontóir gloine dhaithe. Bhí sí ar dhuine de na péintéirí ba thúisce i stair na healaíne in Éirinn a chleacht an teibíochas. In ealaín na gloine daite a bhí a spéis féin go pearsanta. Cheangail sí le stiúideo Sarah Purser, an Túr Gloine, thart ar an mbliain 1932. Tamall ina dhiaidh sin, chuir sí stiúideo dá cuid féin ar bun i Ráth Fearnáin, Contae Bhaile Átha Cliath. Áirítear ar shaothar eile dá cuid atá i gContae na Gaillimbe, fuinneog Naomh Bríd i gcorp Ard-Eaglais Naomh Breandán, Baile Locha Riach, fuinneog Mhuire an Phaidrín i Séipéal Naomh Tomás Aspal, Tobar Pheadair agus íombánna péinteáilte Thuras na Croise i Séipéal NN Peadar agus Pól i gCill Tulach (Féach leathanach 118).

Evie Hone window depicting St Brigid in St Brendan's Cathedral, Loughrea
Fuinneog Naomh Bríd le Evie Hone in Ard-Eaglais Naomh Breandán, Baile Locha Riach



George Walsh's three windows in the Church of St Attracta, Kiltartan, bear colourful scenes from the life of Colman Mac Duagh. They are inscribed with the placenames Kiltartan, Corker and Clonmacnoise. The Kiltartan window illustrates the miraculous recovery from the Kiltartan River of Rhinagh (Rynagh), who was pregnant with her son Colman. Fearing her husband Duagh might harm the child, as it was prophesied that her son would become a powerful man, she fled from Duagh. However, his men caught her and attempted to drown her by tying a rock to her neck. The rock floated to the surface and she was saved. This 'rock' is on display in the ruins of the nearby medieval parish church at Kiltartan. In the Corker window, a tonsured monk is depicted blessing a baby, while a man kneels at his feet. This refers to the story of Rhinagh waiting under an ash tree for a monk to baptise Colman. As there was no water available to baptise the child, the monk reached to the ground and a spring broke forth. This miraculous well became associated with St Colman MacDuagh. Rhinagh then placed Colman in the care of the monk. In the third window, labelled Clonmacnoise, St Kieran is shown professing Colman. The churches, round tower and the high crosses of Clonmacnoise can be seen in the background.

Born in Dublin, George Walsh was apprenticed to his father, George S. Walsh, who was a pupil of the late Harry Clarke. Educated in the School of Art in Belfast and Dublin, he moved to America in the 1960s. On his return to Dublin, he set up his own studio in Ranelagh. Examples of his stained-glass work in the County of Galway, can be seen in the Church of St Colman, Tierneevan (the Virgin and Child and St Colman founding Kilmacduagh), in the Church of St Mary, Killereerin (a triple-light window), in Cill Éinde, An Spideal (the Naomh Fáinse and St Éinde windows) and in the Church of St Attracta, Kiltartan (scenes from the life of St Colman MacDuagh). He also designed the glass for the large angular wall-windows in the Church of St Joseph, Milltown, which were painted by William Earley.

Tá íomhánna ildaite a bhaineann le beatha Cholmáin Mhic Dhuach ar thrí cinn d'fhuinneoga le George Walsh i Séipéal Naomh Attracta, Cill Tartan. Tá na logainmneacha Cill Tartan, an Charcair agus Cluain Mhic Nóis ar inscríbhinní leo. Léirítear ar fhuinneog Chill Tartan an eachtra a bhaineann le Ríonach a thabhairt slán go míorúilteach as Abhainn Chill Tartan tráth a raibh sí ag súil lena mac, Colmán. Le teann eagla roimh Dhuach, a fear céile, ó bhí sé sa tairngreacht go mbeadh a mac ina fhear cumhachtach, chuaigh sí ar a teitheadh. Rug fir Dhuach uirthi agus d'fhéach siad lena bá trí chloch a cheangal timpeall a muinín. Tháinig an chloch aníos go barr uisce agus tugadh slán í. Tá an chloch, agus lorg na rópaí uirthi, ar taispeáint i mballaí sheanséipéal Chill Tartan ó ré na meánaoise. Ar fhuinneog na Carcrach, feictear manach faoi chorann ag beannú páiste agus fear ar a ghlúine ag a chosa. Baineann seo leis an scéal faoi Ríonach ag fanacht faoi chrann fuinseoige go ndéanfaidh manach Colmán a bhaisteadh. Nuair nach raibh aon uisce ar fáil leis an bpáiste a bhaisteadh, d'ísligh an manach a lámh anuas leis an talamh agus bhrúcht fuarán aníos chuige. Ba é sin foinse an tobair bheannaithe a cheanglaítear le Naomh Colmán, Mac Duach. Chuir Ríonach Colmán faoi chúram an mhanaigh. Ar an tríú fuinneog, a luaitear le Cluain Mhic Nóis, feictear Naomh Ciarán ag teagasc an chreidimh do Cholmán. Feictear na séipéil, an clogtheach agus na crosa i gCluain Mhic Nóis ar a gcúl.

I mBaile Átha Cliath a rugadh George Walsh a rinne printíseacht lena athair féin, George S. Walsh, a d'fhoghlaim ó Harry Clarke. D'fhreastail sé an School of Art i mBéal Feirste agus i mBaile Átha Cliath agus chuaigh ina chónaí i Meiriceá i rith na 1960idí. Ar fhilleadh go Baile Átha Cliath dó, chuir sé stiúideo ar bun i Ragnallach. Tá saothar gloine dhaite dá chuid ar fáil i gContae na Gaillimhe i Séipéal Naomh Colmáin, Tír Nimbin (an Mhaighdean Mhuire agus an Leanbh Íosa agus Cill Mhic Dhuach á bhunú ag Naomh Colmán), i gCill Éinde, an Spideal (fuinneog Naomh Fáinse agus fuinneog Naomh Éinde) agus i Séipéal Naomh Attracta, Cill Tartan (radharcanna as beatha Naomh Colmán Mac Duach). Is é freisin a rinne an obair dearthóireachta ar na fuinneoga móra uilleacha i mballaí Shéipéal Íosaif Naofa, Baile an Mhuilinn arbh é William Earley a rinne iad a phéinteáil.



George Walsh windows in the Church of
St Attracta, Kiltartan

Fuinneoga le George Walsh i Séipéal
Naomh Attracta, Cill Tartan



On the entrance wall of the Church of St Patrick, Bullaun, a large vertical window, extending from ceiling to floor, depicts an image of St Patrick, dressed in green, with his arms outstretched. It was inserted in 1972 and was designed by George Walsh. The iconographical scene is that of St Patrick on the Hill of Slane, highlighted by the red flames of the Paschal fire, which was lit by him in defiance of the druids who, according to ritual, had to be the first to light their fire on the nearby Hill of Tara. This act of defiance, in a way, symbolises the triumph of the Christian church over paganism.

Ar an mballa ag an mbealach isteach i Séipéal Phádraig Naofa, an Ballán, tá fuinneog fhada ingearach ón urlár go dtí an tsíleáil ar a bhfuil íomhá de Naomh Pádraig, gléasta in éide uaine, leis na lámha sínte aige. Sa bhliain 1972 a cuireadh isteach an fhuinneog arbh é George Walsh a rinne an obair dearthóireachta uirthi. Radharc íocónagrafaíochta atá ann de Naomh Pádraig ar Mhullach Shláine, é feiceálach in aghaidh lasracha dearga thine na Cásca, tine a las sé in ainneoin na ndraoithe arbh iad, de réir gnáis, a lasadh an tine sin acu féin ar dtús ar Chnoc na Teamhrach. Tá dúshlán na ndraoithe a thabhairt ar an gcaoi seo ina shiombail ar bhua na Críostaíochta ar an bpágántacht.

George Walsh window depicting St Patrick in the Church of St Patrick, Bullaun
Fuinneog Phádraig Naofa le George Walsh i Séipéal Phádraig Naofa, an Ballán



Phyllis Burke window in the Church of Our Lady of the Wayside, Creeragh | Fuinneog le Phyllis Burke i Séipéal Mhuire Thaobh an Bhóthair, an Criathrach

The large triangular window in the entrance gable of the Church of Our Lady of the Wayside, Creeragh was created by Phyllis Burke. It depicts Our Lady dressed in a red cloak reminiscent of the traditional dress of Connemara women. Phyllis Burke's abstract style is also found in the windows of the Church of the Immaculate Conception in Oranmore, Teach Pobail na Deastógala in Camus, Cill Éinde in An Spidéal and the Church of St Colman in Ballinderreen.

Is í Phyllis Burke a chruthaigh an fhuinneog mhór thriantánach i mbinn an dorais isteach i Séipéal Mhuire Thaobh an Bhóthair, an Criathrach. Feictear an Mhaighdean Mhuire agus seál dearg uirthi a chuireann an t-éadach ba nós le mná i gConamara a chaitheamh i gcuimhne do dhaoine.

Tá saothar eile i stíl theibí Phyllis Burke le feiceáil i bhfuinneoga eile i Séipéal Mhuire gan Smál, Órán Mór, i dTeach Pobail na Deastógala, Camus, i gCill Éinde, an Spidéal agus i Séipéal Naomh Colmáin, Baile an Doirín.

A nave window in the Church of St James Cashel, depicts St Joseph the Carpenter, wearing sandals and dressed in a long hooded-robe. He is portrayed with the various tools of his trade: a saw, a mallet and a square. His rather stark almond-shaped face is black on white, in contrast to the more colourful robe. Elizabeth Rivers, who was awarded the commission, died during the execution of this piece and the work was completed by the artist Frances Biggs. It is signed “F Biggs and E Rivers”. Elizabeth Rivers was also responsible for creating the colourful, painted Stations of the Cross in the Church of the Immaculate Conception, Kilconieran, (see page 124) while this window appears to be the only example of Frances Biggs’ work in the churches of the County of Galway.

Tá Naomh Iósaf an Saothraí le feiceáil i bhfuinneog i gcorp an tséipéil i Séipéal Naomh Séamus ar an gCaiseal. Tá cuaráin ar na cosa aige agus róba fada le cochall á gcaitheamh aige. Feictear airnéis an cheardaí, sábh, máilléad agus bacart. Dath dubh ar an dath geal atá in úsáid chun an t-éadan i gcruth almóinne a léiriú, i gcodarsnacht leis an éadach ildaite. Ar Elizabeth Rivers a bronnadh an coimisiún ach fuair sise bás le linn na hoibre agus ba í an t-calaíontóir Frances Biggs a thug an saothar chun críche. Tá síniú F Biggs & E Rivers leis. Ba í Elizabeth Rivers freisin a chruthaigh na híomhánna ildaite do Thuras na Croise i Séipéal Mhuire gan Smál, Cill Chon Iarainn (féach leathanach 124) ach is cosúil gurb í an fhuinneog seo an t-aon sampla amháin de shaothar Frances Biggs i séipéil Chontae na Gaillimhe.

Elizabeth Rivers was born in Hertfordshire, England. She studied under André L’Hote in Paris, whose influence led to a long association with Evie Hone’s stained glass studio in Dublin. Rivers was instrumental in the setting up of the Graphic Arts Studio in 1961. She taught Patrick Pye the craft of engraving. The National Library of Ireland acquired the Elizabeth Rivers Archive in 2003.

Frances Biggs, originally from Salthill, Galway, studied at the Royal Irish Academy of Music. She played violin with the RTE Symphony Orchestra. In later life she became a stained glass and tapestry artist. She is best remembered for the church windows she designed for Gonzaga College, Dublin.

I Hertfordshire i Sasana a rugadh Elizabeth Rivers. Rinne sí staidéar faoi chúram André L’Hote i bPáras na Fraince agus bhí baint aigesean leis an gceangal fada a bhí aici le stiúideo gloine dhaite Evie Hone i mBaile Átha Cliath. Bhí baint mhór ag Rivers le bunú an Graphic Arts Studio sa bhliain 1961. Is í a mhúin ceird na greadadóireachta do Patrick Pye. Tá Cartlann Elizabeth Rivers ar coimeád sa Leabharlann Náisiúnta ón mbliain 2003.

I gCeolacadamb Ríoga na hÉireann a rinne Frances Biggs, as Bóthar na Trá, Gaillimh ó dhúchas, a cuid staidéir. Sheinneadh sí an veidhlín le Ceolfhoireann Siansa Náisiúnta RTÉ. Tráth ba dbeireanaí ina saol, shaothraigh sí ina healaíontóir gloine dhaite agus taipéise. Is mar gheall ar an obair dearthóireachta a rinne sí ar fhuinneoga an tséipéil i gColáiste Gonzaga, Baile Átha Cliath, is mó atá cáil uirthi.

Window depicting St Joseph the Carpenter in the Church of St James, Cashel, by Frances Biggs and Elizabeth Rivers
Fuinneog Naomh Iósaf an Siúinéir i Séipéal Naomh Séamus, an Caiseal le Frances Biggs agus Elizabeth Rivers

The pair of ogee-headed windows in the porch of the Church of Our Lady of Lourdes, Creagh, Ballinasloe, are attributed to Patrick Pye. They are executed in a semi-abstract style in a rich colour palette. The left window depicts the Annunciation in the upper section and a seated Madonna and Child in the lower panel. The window on the right depicts the Nativity in the upper panel and St Joseph the Carpenter in the lower half. Patrick Pye, inspired by Evie Hone, contributed one of the last windows to be installed in St Brendan's Cathedral, Loughrea, in 1957 - that of St Brigid which is located in the porch.

Leagtar an dá fhuinneog címe i bpóirse Shéipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe ar Patrick Pye. Tá teibíocht sa stíl agus dathanna tréana in úsáid. Feictear Teachtaireacht an Aingil sa réimse uachtair den fhuinneog ar chlé agus an Mhaighdean agus an Leanbh Íosa ina suí in íochtar. Breith Chríost atá le feiceáil sa phainéal uachtair agus Naomh Íosaf, Síúinéir sa réimse íochtair san fhuinneog ar dheis. Patrick Pye, faoi anáil Evie Hone, a chuir ceann de na fuinneoga deireanacha a cuireadh isteach in Ard-Eaglais Naomh Breandán i mBaile Locha Riach ar fáil sa bhliain 1957, an fhuinneog de Naomh Bríd atá suite sa bpóirse.

Patrick Pye was born in Winchester in 1929 and brought up in Dublin. He studied at the National College of Art in Dublin and at the Jan van Eyck Academie in Maastricht. Pye favoured a minimalistic style and this can be seen in his windows in the Church of Our Lady of Lourdes, Ballinasloe, with his use of coloured panels as a simple background.

I Winchester Shasana a rugadh Patrick Pye sa bhliain 1929 agus d'fhás sé aníos i mBaile Átha Cliath. Rinne sé staidéar i gColáiste Náisiúnta na hEalaíne i mBaile Átha Cliath agus sa Jan van Eyck

Academie i Maastricht. Stíl íostachais ab ansa le Pye a chleachtadh, rud is léir ar na fuinneoga dá chuid i Séipéal Mhuire Lourdes, Béal Átha na Sluaighe agus na painéil dhaite atá in úsáid aige mar chúlra simplí.

Windows by Patrick Pye in the Church of Our Lady of Lourdes, Creagh, Ballinasloe
Fuinneoga le Patrick Pye i Séipéal Mhuire Lourdes, an Chríoch, Béal Átha na Sluaighe





A twin-light window by Patrick Pollen in the nave of the Church of St Michael, Ballinasloe, depicts the Holy Family. In the left light, Mary, dressed in blues, is in a seated position while spinning. She holds a distaff in her left hand while the spindle whorl for spinning the wool can be seen at her left foot. In the right light, St Joseph is depicted in his workshop, being assisted by the boy Jesus. The two smaller panels below portray the Nativity and the Flight into Egypt.

Fuinneog dhá réimse le Patrick Pollen i gcorp an tséipéil i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe, ar a bhfeictear an Teaghlach Naofa. Sa réimse ar chlé, feictear Muire in éadach gorm ina suí i mbun sníomhacháin. Tá coigeal ina ciotóg aici agus an roithleán le haghaidh an tsníomhacháin ag a cos clé. Sa réimse ar dheis, tá Iósaf Naofa i mbun oibre agus an leanbh Íosa ag cuidiú leis. Sna painéil bheaga in íochtar feictear Breith Chríost agus an Teitheadh don Éigipt.

Patrick Pollen was a distinctive artist in several media, including drawing and mosaic, but his principal work was in stained glass. His work can be found in Britain and the United States, but most of it was executed for churches in Ireland between the 1950s and the 1980s. Pollen moved from London to Dublin in 1952 to study with Evie Hone and to work with Catherine O'Brien in the An Túr Gloine studio.

Ealaíontóir faoi leith a bhí in Patrick Pollen, i ndáil le meáin éagsúla a shaothrú, obair líntochta agus mósáice san áireamb, ach obair le gloine dhaite an príomhsaothar a rinne sé. Tá saothar dá chuid le fáil sa Bhreatain agus sna Stáit Aontaithe ach is saothar do shéipéil in Éirinn, idir na 1950idí agus na 1980idí, is mó a rinne sé. D'atbraigh Pollen as Londain go Baile Átha Cliath sa bhliain 1952 chun dul i mbun staidéir le Evie Hone agus i mbun oibre le Catherine O'Brien i stiúideo an Túr Gloine.

Patrick Pollen window depicting the Holy Family in the Church of St Michael, Ballinasloe
Fuinneog an Teaghlach Naofa le Patrick Pollen i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe

The window of Our Lady of the Valley in the church of the same name at Glann, Oughterard, was produced by the Abbey Stained Glass Studios, Dublin, in 1960. Our Lady is depicted floating above the rich landscape of the Glann Valley with her arms extended outwards. The white building in the background is Glann church with its unmistakable free-standing belltower. The mountains in the distance are picked out in blue in contrast to the red and yellow of the sky, while greens and yellows illustrate the valley fields.

I stiúideo Abbey Stained Glass i mBaile Átha Cliath a rinneadh fuinneog Mhuire an Ghleann, sa séipéal den ainm céanna i nGleann, Uachtar Ard sa bhliain 1960. Feictear an Mhaighdean Mhuire ar foluain os cionn taobh tíre an Ghleanna agus na lámha sínte amach aici. Tá foirgneamh geal i gcúl an íomhá agus is léir ón gclógtheach suntasach lena thaobh gurb é Séipéal an Ghleanna atá ann. Léirítear na sléibhte níos faide ó bhaile le dath gorm i godarsnacht le dathanna dearga agus buí na spéire agus le dathanna glasa agus buí a chuirtear feirmeacha an ghleanna in iúl.

The Abbey Stained Glass Studios were founded in 1944 by the Ryan family and were based in Abbey Street, Dublin. In the early years their work was mainly concentrated on the designing and fitting of new stained-glass windows but today restoration and conservation of stained glass is more in demand. Their work in the County of Galway can be seen in the Church of Our Lady of the Valley, Glann, Oughterard, the Church of Mary Immaculate Queen of the Universe, Bearna, Séipéal Mhuire gan Smál, Inis Meáin, the Church of St Joseph, Milltown, the Church of St Colman, Corofin, and the Church of St Colman, Tierneevan.

Bhunaigh muintir Uí Riain, sa bhliain 1944, Abbey Stained Glass Studios a bhí lonnaithe i Sráid na Mainistreach, Baile Áthaa Cliath. I rith na mblianta tosaigh, is ar an obair dearthóireachta maidir le fuinneoga nua gloine dhaite agus ar a bhfeistiú a díriodh ach sa lá atá inniu ann is obair athchóiriúcháin agus caombnúcháin is mó a bhíonn le déanamh. Tá saothar dá gcuid le feiceáil i gContae na Gaillimhe i Séipéal Mhuire i nGleann, Uachtar Ard, Séipéal Mhuire gan Smál, Banríon na Cruinne, Bearna, Séipéal Mhuire gan Smál, Inis Meáin, Séipéal Iósaf Naofa, Baile an Mhuilinn, Séipéal Naomh Colmáin, Cora Finne agus Séipéal Naomh Colmáin, Tír Nimhin.

Abbey Stained Glass Studios window in the Church of Our Lady of the Valley, Glann, Oughterard
Fuinneog de chuid Abbey Stained Glass Studio i Séipéal Mhuire an Ghleann, an Gleann, Uachtar Ard





Abbey Stained Glass Studios window in the Church of Mary Immaculate Queen of the Universe, Bearna
Fuinneog de chuid stiúideo Abbey Stained Glass i Séipéal Mhuire gan Smál, Banríon na Cruinne, Bearna

A large triple-light window in the Church of Mary Immaculate Queen of the Universe, Bearna, depicts three aspects of Christ's life – the carpenter, the fisherman and the sower – along with some local scenes. It was produced by Abbey Stained Glass Studios, Dublin in 1977.

Léirítear trí ghné de shaol Chríost – Siúinéireacht, Iascaireacht agus Curadóireacht – i bhfuinneog mhór tríchodadh i Séipéal Mhuire gan Smál, Banríon na Cruinne i mBearna, chomh maith le radharcanna áitiúla. Abbey Stained Glass Studios a rinne an fhuinneog sa bhliain 1977.

A large window in the side chapel of the Church of the Sacred Heart, Ryehill, Monivea, contains very vivid stained-glass work by Evan Connon, which is evocative of the work of Harry Clarke. It depicts the Ascension of Christ into Heaven. The crowned Christ is assisted by a choir of fourteen angels, some bearing lighted candles while others hold his garments. Beneath the figure of Christ is the dove descending onto the human child referred to in the inscription “O human child I will protect thee with love, wisdom and strength”.

Fuinneog mhór sa taobhshéipéal i nDroim an tSeagail, Muine Mheá ina bhfuil obair thréan ghloine dhaite le Evan Connon a thagann faoi anáil shaothar Harry Clarke. Léirítear Deascabháil Chríost suas ar Neamh agus coróin ar Chríost. Tá ceithre aingeal déag á thionlacan, coinnle lasta ag cuid acu agus tuilleadh i ngeim ina chuid éadaigh. Faoi fhíor Chríost, feictear an colúr ag tuirlingt ar an leanbh dá dtagraítear san inscríbhinn ‘O human child I will protect thee with love, wisdom and strength’.

Evan Connon, having originally been apprenticed to William Earley, began creating his own line of distinctive work in 2002. Embracing both traditional restoration and avant-garde designs, his work can be seen in churches and in private collections across Ireland and around the globe and has earned him continuous praise for his outstanding craftsmanship and cutting-edge contemporary design.

Thosaigh Evan Connon, tar éis printíseacht a dhéanamh ar dtús le William Earley, ar shaothar suntasach dá chuid féin a chruthú sa bhliain 2002. Rinne sé atbhóiriú ar fhuinneoga den seandéanamh agus dearthóireacht avant-garde agus tá saothar dá chuid le feiceáil i séipéil agus i mbailiúcháin phríobháideacha ar fud na hÉireann agus ar fud an domhain agus moladh go leanúnach ar ardchaighdeán na ceardaíochta agus ar an dánaíocht ina chuid dearthóireachta.

Evan Connon window depicting the Ascension of Christ into Heaven in the Church of the Sacred Heart, Ryehill, Monivea

Deascabháil Chríost suas ar Neamh i Séipéal an Chroí Ró-Naofa, Droim an tSeagail, Muine Mheá





The modern stained glass in the Church of the Assumption, Athenry, was designed by Vicki Crowley and installed in 2006. It includes the baptistery window, the Last Supper window in the sanctuary, the 'Pentecost Today' window and Our Lady's window at the entrances.

The 'Pentecost Today' window, divided into a large upper panel above the entrance door and four smaller side panels flanking the door, depicts images from modern life. The upper panel depicts three rows of people on different paths moving towards an ascending dove in the upper left corner. The smaller side panels show people involved in different occupations, the gardener, the teacher, the carer and the fisherman.

Vicki Crowley a rinne an obair dearthóireachta ar an ngloine dhaite nua-aimseartha i Séipéal na Deastógála, Baile Átha an Rí a cuireadh isteach sa bhliain 2006. Tugtar san áireamh Fuinneog na Baistealainne, Fuinneog an tSúipéir Dheiridh sa Sanctóir, Fuinneog Chincís an Lae Inniu agus Fuinneog na Maighdine ag na doirse isteach le háireamh. Feictear ar fhuinneog Chincís an Lae Inniu íomhánna de shaol na linne seo ar phainéal mór in uachtar agus ar ceithre phainéal níos lú ná sin gach aon taobh den doras. Tá trí shraith daoine le feiceáil sa phainéal in uachtar, cosáin éagsúla á siúl acu chuig colúr atá ag éirí in airde sa choirnéal uachtair ar thaobh na láimhe clé. Ar na painéil bheaga, feictear daoine i mbun cúraimí éagsúla, Garraíodóireacht, Múinteoireacht, Altracht agus Iascaireacht.

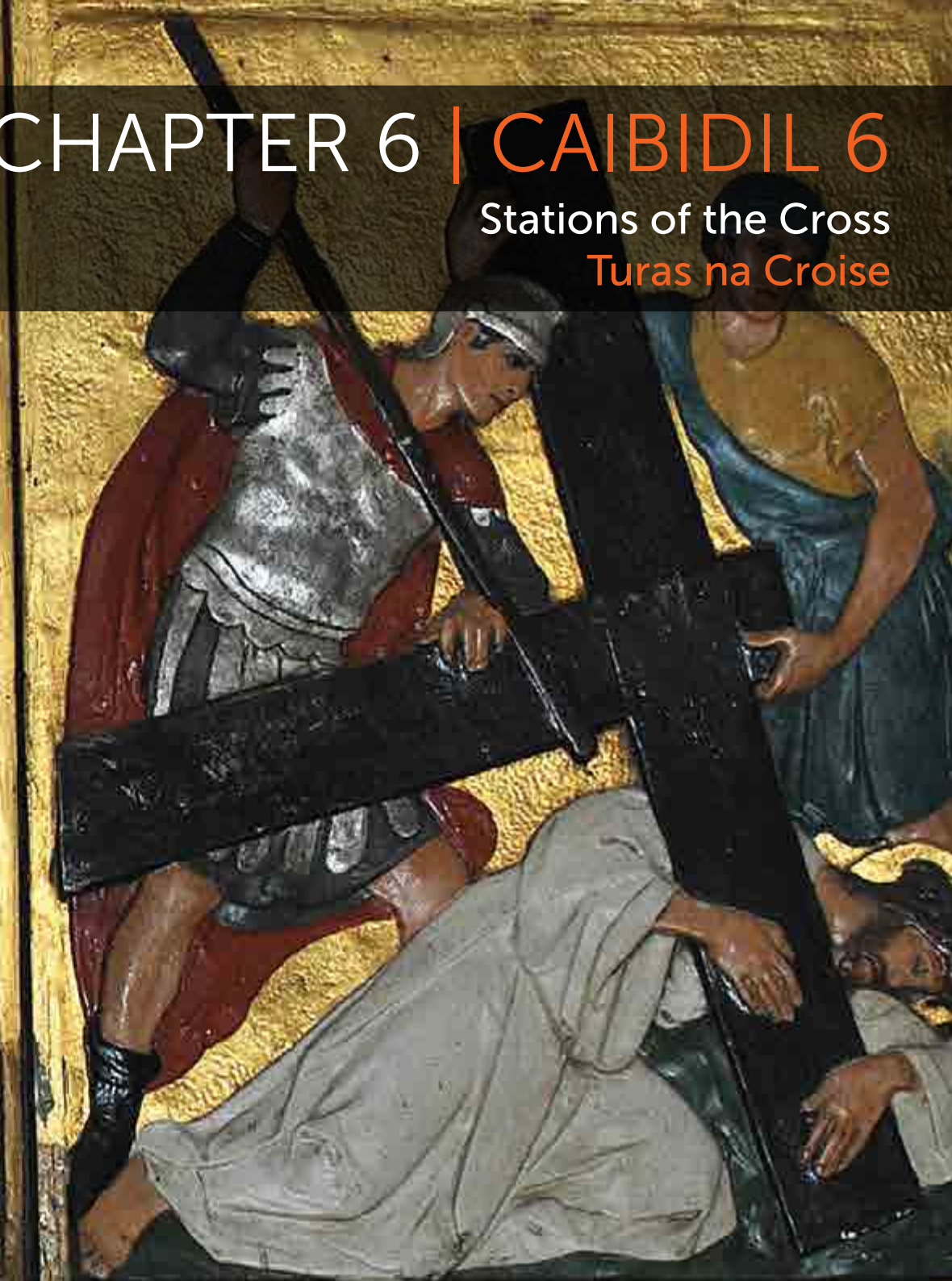
Vicki Crowley 'Pentecost Today' window in the Church of the Assumption, Athenry
Fuinneog Chincís an Lae Inniu le Vicki Crowley i Séipéal na Deastógála, Baile Átha an Rí

Vicki Crowley was born in Malta. Trained in architectural drawing, she travelled extensively in Europe and Africa where she lived and worked. She settled with her Irish husband and family in Ireland in 1970 and established a studio in Bearna from where she works. Her church work includes paintings in oil on canvas and wood panels, design of sanctuary fixtures and stained-glass windows. She works in partnership with Aria Stained Glass for the manufacture of her glass designs. The rose window in the Church of St Colman, Ballinderreen, and the painted triptych on the reredos in the Church of the Assumption and St James, Claregalway, are also by this artist.

I Málta a rugadh Vicki Crowley. Chuaigh sí faoi oiliúint i líníocht ailtireachta agus thaistil sí go fada fairsing ar fud na hEorpa agus na hAfraice i mbun oibre. Chuir sí fúithi in Éirinn lena fear céile agus a clann sa bhliain 1970 agus chuir sí stiúideo ar bun i mBearna ina ndéanann sí a cuid oibre. Tá obair phéintéireacht oladbathanna ar chanbhás agus ar phainéil adhmaid le háireamh ar an saothar eaglasta atá déanta aici chomh maith le hobair dhearthóireachta ar fbeistean an tsanctóra agus ar fhuinneoga gloine dhaite. Oibríonn sí i gcomhar le Aria Stained Glass maidir leis an obair déantúsaíochta ar an obair gloine. Is saothar dá cuid an rós-fhuinneog i Séipéal Naomh Colmáin, Baile an Doirín agus an triptic phéintéilte ar na cúiscáthláin i Séipéal na Deastógála agus Naomh Shéamais, Baile Chláir na Gaillimhe.

CHAPTER 6 | CAIBIDIL 6

Stations of the Cross
Turas na Croise



Stations of the Cross in the Church of St Brigid, Ballinafad, Ballynahinch
Turas na Croise | Séipéal Naomh Bríd, Béal an Átha Fada, Baile na hInse

Despite the fact that many Christians were familiar with the tradition of following the ‘Way of the Cross’, the installation of Stations of the Cross in churches was not common until the end of the seventeenth century. Having concluded that not many Christians could manage to visit Jerusalem, the Via de la Crucis (Way of the Cross) and other holy places associated with Christ’s life and Passion, Pope Innocent XI decided in 1686 to grant the Franciscans the right to install the Stations of the Cross in all their churches. He declared “that all indulgences that had ever been given for devoutly visiting the actual scenes of Christ’s Passion could thenceforth be gained by Franciscans and all others affiliated to their order, if they had the way of the cross in their churches” (New Advent Catholic Encyclopaedia). Seventeenth-century examples can be seen in the churches of Europe, but in the Irish situation Stations of the Cross are mainly a devotional object of the 19th century. They are a uniquely Roman Catholic phenomena and not found in the churches of other denominations.

Wooden Gothic-Revival framed prints and paintings of the Stations were common in the 19th century. These were mainly European imports. During the first quarter of the 20th century, church artists began to experiment using different styles and media. The earliest example of this change in the Churches of County Galway can be seen in Ethel Rhind’s Stations (1916-28) executed in opus sectile, a form of mosaic, in Cill Éinde, An Spidéal, and those in St Brendan’s Cathedral, Loughrea (1929-33). Since then all sorts of new techniques and genres have been employed. Painted tiles, carved figures in wood, reliefs in plaster, cast and enamelled panels, bronze and metal figures and simple scenes painted and etched on to church walls all combine to provide an interesting mix of artistic genres. The following descriptions provide a sample of types found in the churches of the County of Galway.

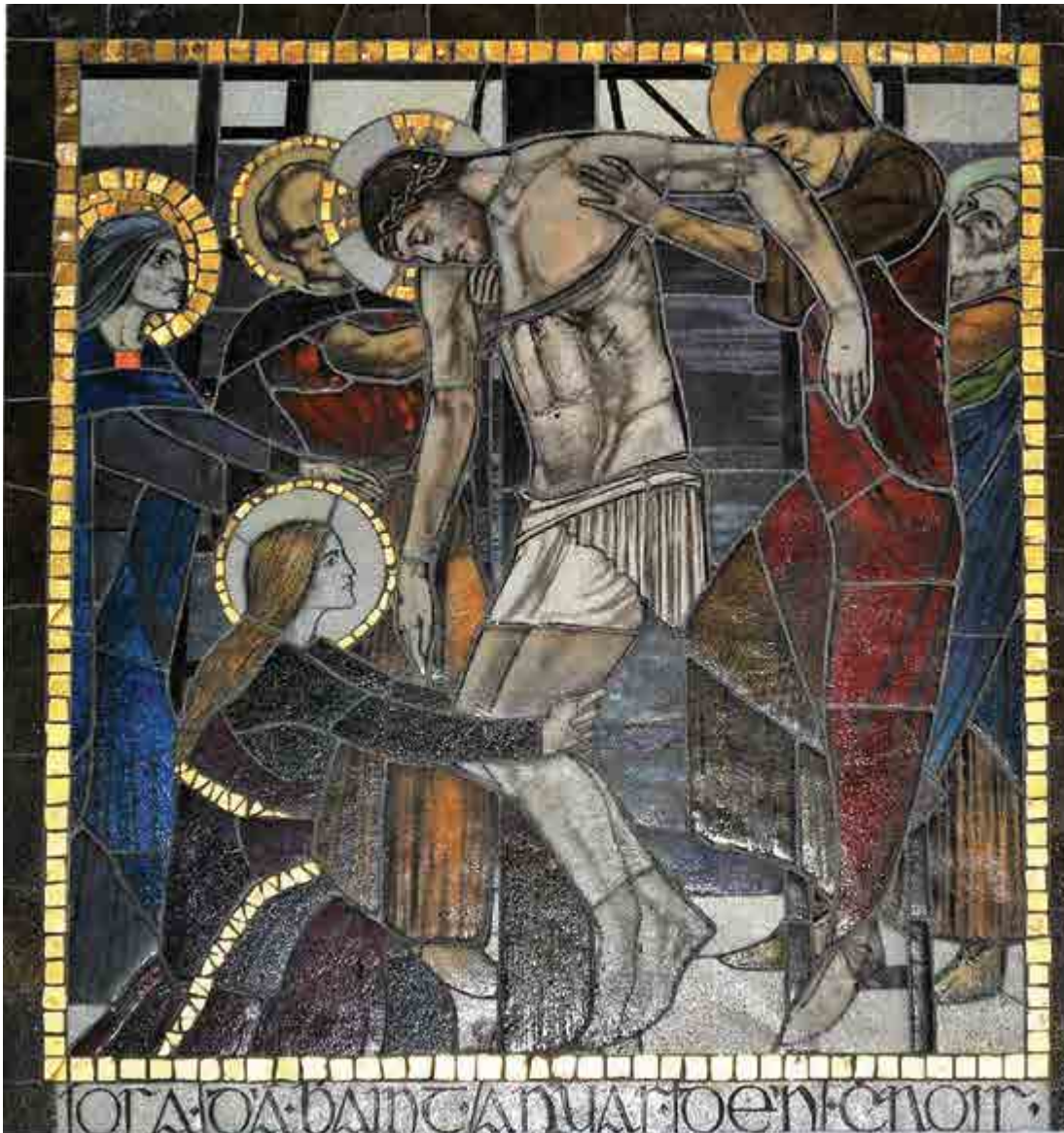
D’ainneoin go raibh cuid mhór Críostaithe ar an eolas faoi thraidisiún ‘Turas na Croise’, ní raibh suiteálacha Turas na Croise coitianta i séipéil go dtí deireadh an tseachtú haois déag. Ós rud é nach raibh cuid mhór Críostaithe in ann cuairt a thabhairt ar Iarúsailéim, ar Via de la Crucis (Turas na Croise) agus ar ionaid naofa eile a bhfuil baint agus le saol agus le Páis Chríost, chinn an Pápa Innocent XI, sa bhliain 1686, an ceart a dheonú do na Proinsiasaigh suiteálacha Thuras na Croise a chur isteach ina gcuid séipéil go léir. Dhearbhaigh sé ‘go bhféadfadh na Proinsiasaigh agus gach dream eile na loghanna go léir a bhí á dtabhairt riamh i leith cuairt chráifeach a thabhairt ar ionaid iarbhrí a bhain le Páis Chríost a ghnóthú, ón tráth sin ar aghaidh, dá mbeadh turas na croise acu ina gcuid séipéil’ (New Advent Catholic Encyclopaedia). Is féidir samplaí de chuid an tseachtú haois déag a fheiceáil i séipéil ar fud na hEorpa ach, i gcás na hÉireann, baineann tabhairt isteach Thuras na Croise mar réad cráifeachta leis an naoú haois déag. Is feimiméan Caitliceach Rómhánach amháin é Turas na Croise agus ní fhaightear é i séipéil de chuid sainaicmí creidimh eile. Bhí priontaí agus péintéireachta de chuid na hAthbheochana Gotáí inar léiríodh radhairc a bhain le Turas na Croise agus a raibh frámaí adhmaid thart orthu coitianta sa naoú haois déag. Tugadh an chuid is mó acu sin isteach ón Eoraip. Le linn na chéad cheathrún den fhichiú haois, thosaigh ealaíontóirí séipéale ag baint triail as stíleanna éagsúla agus as meáin éagsúla. Tá na samplaí is luaithe den athrú sin i Séipéil Chontae na Gaillimhe le feiceáil i dTuras na Croise le Ethel Rhind atá déanta as Opus Sectile, ar cineál mósáice é, agus atá le feiceáil i gCill Éinde, an Spidéal (1916-28) agus na cinn atá ann in Ard-Eaglais Naomh Breandán, Baile Locha Riach (1929-33). Ó shin i leith, tá úsáid bainte as gach cineál teicnóicthe nua agus seánraí nua. Tá meascán spéisiúil seánraí ealaíne le fáil i dtíleanna péinteáilte, i bhfioracha adhmaid shnoite, i rilíffí plástair, i bpainéil theilgthe agus i bpainéil chruanta, i bhfioracha cré umha agus i bhfioracha miotail, agus i radhairc shimplí atá péinteáilte agus eitseáilte ar bhallaí séipéil. Cuireann na tuairiscí seo a leanas sampla ar fáil de chineálacha éagsúla atá le fáil i séipéil Chontae na Gaillimhe.

The Stations of the Cross in the Church of SS Peter and Paul, Boula, consist of a set of fourteen framed lithographs. Each wooden frame is decorated in a simple Gothic-Revival style. They were donated to the church by the Royston family who live in the former Dominican convent beside the church. Typical of many stations of this period, they are unsigned, leaving us at a loss as to where they were made or sourced. It is likely that they are of early 20th century date. Stations such as these would have been purchased from one of the many ecclesiastical suppliers of the time.

Cuimsíonn Turas na Croise i séipéal Naomh Peadar agus Naomh Pól, in Boula, sraith ceithre cinn déag de liteagraif fhrámáilte. Tá an fráma adhmaid maisithe de réir stíl shimplí na hAthbheochana Gotaí. Bhronn mhuintir Royston, a bhfuil cónaí orthu sa chlochar Dhoiminiceach in aice leis an séipéal, ar an séipéal iad. Ar aon dul le cuid mhór 'Turas na Croise' de chuid na tréimhse seo, níl aon síniú orthu rud a fhágann nach féidir linn a fháil amach cá bhfuarthas iad. Is dócha go ndearnadh iad ag tús an fichiú haois. Maidir le 'Turas na Croise' den chineál seo, bheidís le ceannach ó cheann den iliomad soláthraithe earraí eaglasta a bhí ann an tráth sin.

Gothic-Revival wood-framed Station of the Cross in the Church of SS Peter and Paul, Boula.
'Turas na Croise' de chuid na hAthbheochana Gotaí, a bhfuil na míreanna éagsúla dá chuid laistigh de fhrámaí adhmaid agus atá le feiceáil i Séipéal Naomh Peadar agus Naomh Pól in Boula





Ethel Rhind's Stations of the Cross in Cill Éinde, An Spidéal, and St Brendan's Cathedral, Loughrea, broke away from the more traditional form of Gothic-Revival framed lithograph to the more exciting medium of opus sectile. Opus sectile comprises different-coloured glass, tile or stone in large panels as opposed to the small pieces used in mosaics. The example illustrated from Cill Éinde, An Spidéal, depicts the Deposition (the taking down of Christ). In addition to Christ, there are five other individuals present - Our Lady, Mary Magdalene, St John, Nicodemus and Joseph of Arimathea. A rope, replacing the more common sheet used in the act of lowering the body of Christ, and a ladder are shown as the symbols of Deposition.

Maidir le 'Turas na Croise' le Ethel Rhind i gCill Éinde, an Spidéal, agus in Ard-Eaglais Naomh Breandán, Baile Locha Riach, níor cloíodh le foirm thraidisiúnta na hAthbheochana Gotaí lenar ghabh liteagraif fhrámaithe chun úsáid a bhaint as meán níos spreagúla ar a dtugtar opus sectile. Cuimsíonn opus sectile gloine, tileanna nó clocha ar a bhfuil dathanna éagsúla agus iad leagtha amach i bpainéil mhóra i gcomparáid leis na píosaí beaga a úsáidtear i mósáicí. Maidir leis an sampla as Cill Éinde, an Spidéal, atá ar taispeáint, is léiriú é ar Chríost á Thógáil anuas den Chron. De bhreis ar Chríost, tá cúigear pearsana eile i láthair - An Mhaighdean Mhuire, Máire Mhaigdiléana, Naomh Eoin, Niocadaemas agus Iósaf ó Aramatáia. Tá téad, seachas braillín atá níos coitianta mar léiriú ar an modh a úsáideadh chun corp Chríost a íslíú, agus dréimire le feiceáil mar shiombailí den ghníomhaíocht sin.

Station of the Cross 'The Deposition of Christ' in Cill Éinde An Spidéal, by Ethel Rhind
Mír 'Críost á Bhaint anuas den Chros' de Thuras na Croise i gCill Éinde, an Spidéal, saothar de chuid Ethel Rhind

Ethel Rhind was born in India and educated in Derry and at the School of Art, Belfast. In 1902, she attended the Dublin Metropolitan School of Art where she was awarded a scholarship in mosaic. She entered Sarah Purser's An Túr Gloine c. 1907 where she specialised in opus sectile and stained glass.

Rugadh Ethel Rhind san India, agus fuair sí oideachas i nDoire agus sa Scoil Ealaíne i mBéal Feirste. Sa bhliain 1902, d'fhreastail sí ar Scoil Ealaíne Chathair Bhaile Átha Cliath áit ar bronnadh scoláireacht uirthi le bagbaidh réimse na mósáice. Chuaigh sí go dtí 'An Túr Gloine', le Sarah Purser, c. 1907 áit a ndearna sí speisialtóireacht in opus sectile agus i ngloine dhaite.

Evie Hone is regarded as one of the founders of the modern-art movement in Ireland. She was a member of An Túr Gloine and worked extensively in stained glass. Her painted Stations of the Cross in the Church of SS Peter and Paul, Kiltullagh, were produced in 1946 by which time she had set up her own studio in Dublin.



Station of the Cross 'Jesus stripped of his garments' in the church of SS Peter and Paul, Kiltullagh by Evie Hone

Mír 'Baintear a chuid éadaí d'Íosa' de Thuras na Croise i Séipéal Naomh Peadar agus Naomh Pól, Cill Tulach, saothar de chuid Evie Hone

Meastar go bhfuil Evie Hone i measc duine de bhunaitheoirí ghluaiseacht na healaíne nuaoisí in Éirinn. Ba bhall de stiúideo 'An Túr Gloine' i agus d'oibrigh sí go forleathan i réimse na gloine daite. Chuir sí a cuid péintéireacht de "Turas na Croise", atá le feiceáil i Séipéal Naomh Peadar agus Naomh Pól, Cill Tulach, ar fáil sa bhliain 1946 agus faoin am sin bhí a stiúideo féin curtha ar bun aici i mBaile Átha Cliath.

A wonderful set of Stations of the Cross (1946) painted in oils by the internationally renowned artist Evie Hone is found in the Church of SS Peter and Paul, Kiltullagh. However, the images that are on view to the public today are reproductions, as six of the originals were stolen from the Church in 2013, highlighting the vulnerability of these portable objects. The missing works were recovered in 2016 and all fourteen originals are now in storage.



Station of the Cross 'Jesus is taken from the Cross' in the church of SS Peter and Paul, Kiltullagh by Evie Hone

Mír 'Tugtar Íosa anuas den Chros' de Thuras na Croise i Séipéal Naomh Peadar agus Naomh Pól, Cill Tulach, saothar de chuid Evie Hone

Tá 'Turas na Croise' iontach, ina gcuimsítear péintéireacht in olaí leis an ealaíontóir darb ainm Evie Hone (1946) agus ar a bhfuil clú idirnáisiúnta, le fáil i Séipéal Naomh Peadar agus Naomh Pól, Cill Tulach. Ach is macasamhlacha iad na cinn atá ar taispeáint go poiblí sa lá atá inniu ann ós rud é gur goideadh sé cinn de na péintéireachtaí bunaidh ón Séipéal sa bhliain 2013, rud a tharraingíonn aird ar leochaileacht na réad iniompartha seo. Fuarthas na samplaí a goideadh ar ais sa bhliain 2016 agus tá na 14 leagan bunaidh in ionad stórála anois.



Stations of the Cross by Brother Benedict Tutty OSB in the Church of St Colm Cille, An Tulaigh, Indreabhán
 Turas na Croise leis an mBráthair Benedict Tutty OSB i Séipéal Naomh Colm Cille, an Tulaigh, Indreabhán

The Stations of the Cross produced by Brother Benedict Tutty OSB were installed in the Church of St Colm Cille, An Tulaigh, Indreabhán, c. 1964. Each of the fourteen Stations of the Cross consists of a square enamelled panel with a blue border across the top signifying the sky. Reds, greens and blues are used to highlight the figures against a dark background while gold lines define individual components. The majority of the figures are exhibited as simple outlines with only their hands and faces emerging from their garments, with the exception of the crucified Christ and the attendant centurions. In some ways the figures resemble the bottle-shaped figures found on the 17th-century wall plaques in the north transept of the medieval cathedral in Kilmacduagh, County Galway.

Brother Benedict Tutty (1924-1996), a former monk of Glenstal Abbey in County Limerick, was a celebrated artist who produced numerous works in metal, ceramics, sculpture, drawings and paintings. He created both liturgical and personal work from his Glenstal workshop for over 30 years. In 1973, he also produced a Madonna and Child statue for the Church of St Columba, Kilbeacanty in County Galway.

Rinneadh ‘Turas na Croise’ a chruthaigh an Bráthair Benedict Tutty OSB a shuiteáil i Séipéal Naomh Colm Cille, an Tulaigh, Indreabhán, c. 1964. Cuimsíonn gach ceann de na 14 mhír de ‘Turas na Croise’ painéal cearnógach cruanta a bhfuil imeall gorm ann feadh a mbairr rud a léiríonn an spéir. Baintear úsáid as dath dearg, as dath glas agus as dath gorm chun aird a tharraingt ar na fíoracha a bhfuil cúlra dorcha laistiar díobh agus tá línte órga ann chun comhchodanna ar leithligh a léiriú.

Déantar tromlach na bhfíoracha a thaispeáint mar imlínte simplí nach bhfuil le feiceáil lasmuigh dá gcuid éadaí ach a lámha agus a n-aghaidheanna, seachas i gcás Críost céasta agus na ceantúirí. Ar bhealaí áirithe, tá na fíoracha cosúil le fíoracha ar dhéanamh buidéal atá le feiceáil ar phlaiceanna balla de chuid an tseachtú haois déag i gcroslann thuaidh na hArd-Eaglaise meánaoisí i gCill Mhic Dhuach, Contae na Gaillimhe.

Ba mhanach de chuid Mhainistir Gbleann Stáil é an Bráthair Benedict Tutty (1924-1996) agus ba ealaíontóir cáiliúil é a chruthaigh cuid mhór saothar miotail, ceirmeachta, dealbhóireachta, líníochta agus péintéireachta. Chruthaigh sé saothar liotúirgeach agus saothar pearsanta ina cheardlann i nGleann Stáil thar thréimhse 30 bliain. Ina theannta sin, chruthaigh sé dealbh den Mhaighdean Mhuire agus den Leanbh Íosa i Séipéal Naomh Colmán, Cill Bheaganta, sa bhliain 1973.

The Stations of the Cross in Séipéal Bhántiarna Lourdes agus Naomh Colm Cille, Leitir Móir, were designed by Ian Stuart. They consist of small wooden relief figures set in rectangular niches in the wall. Dating to 1958, they are among the earliest figurative examples to be seen in County Galway. The figures are kept simple, with minimal detail. Features such as the ears and hair are left out and the garments are seamless, while the hands and feet are exaggerated in scale.

Ba é Ian Stuart a dhear ‘Turas na Croise’ i Séipéal Bhántiarna Lourdes agus Naomh Colm Cille, Leitir Móir. Cuimsíonn na míreanna den turas fíoracha beaga adhmaid i rilíf agus iad ina suí i gcuasáin sa bhalla. Gabhann dáta na bliana 1958 leo agus tá siad i measc na samplaí fíoracha is luaithe a bhí ann i gContae na Gaillimhe. Sa sampla atá ar taispeáint tá léiriú ar Chríost agus an Chros á tabhairt dó. Tá na fíoracha simplí gan mórán mionsonraí ann. Fághtar gnéithe amhail na cluasa agus an ghruaig ar lár agus tá na héadaí gan uaim agus, ina theannta sin, tá scála áibhéileach ar na lámha agus ar na cosa

Stations of the Cross in Séipéal Bhántiarna Lourdes agus Naomh Colm Cille, Leitir Móir by Ian Stuart

Turas na Croise’ i Séipéal Bhántiarna Lourdes agus Naomh Colm Cille, Leitir Móir, saothar de chuir Ian Stuart

Ian Stuart (1926-2013) was born in Dublin, one of three children of writer Francis Stuart and his wife Iseult, daughter of Maud Gonne MacBride. While at school in Glenstal Abbey, County Limerick, he became interested in woodcarving and he later studied under Laurence Campbell at the National College of Art. In 1948, he moved to Germany, continuing his studies under Otto Hitzberger in Munich and Berlin. In 1951, he married a fellow art student, Imogen Werner. They settled in Wicklow and later Dublin. Working in wood, metal and stone, they completed a large number of Church commissions together.



Rugadh Ian Stuart (1926-2013) i mBaile Átha Cliath mar dhuine de thriúr leanaí leis an scríbhneoir Francis Stuart agus lena bhanchéile Iseult, iníon le Maud Gonne MacBride. Le linn a bheith ag freastal ar scoil i Mainistir Ghleann Stáil, Luimneach, chuir sé spéis i snoí adhmaid agus, ina dhiaidh sin, rinne sé staidéar faoi stiúradh Laurence Campbell sa Choláiste Náisiúnta Ealaíne. Sa bhliain 1948, chuaigh sé chun na Gearmáine agus lean sé dá chuid staidéar faoi stiúradh Otto Hitzberger in Munich agus i mBeirlín. Sa bhliain 1951, phós sé comb-mhac léinn dá chuid, Imogen Werner. Chuaigh siad a chónaí i gCill Mhantáin agus i mBaile Átha Cliath ina dhiaidh sin. Agus iad ag obair le hadbmad, le miotal agus le cloch, chuir siad líon mór coimisiún Séipéale i gcrích le chéile.



Station of the Cross 'Jesus is laid in the sepulchre' in the Church of the Immaculate Conception, Moycullen, by Adam Kossowski

Mír 'Sintear Íosa sa Tuama' de Thuras na Croise i Séipéal Mhuire gan Smál, Maigh Cuilinn, saothar de chuid Adam Kossowski

Adam Kossowski, a Polish artist, arrived in England in 1943 as a refugee from a Soviet labour camp. He studied architecture at Warsaw Technical University and painting at the Academy of Fine Arts in Krakow and Warsaw. He was notable for his works for the Roman Catholic Church and was invited to join the Guild of Catholic Artists and Craftsmen in 1944. His works encompassed the genres of painting, murals, ceramics and sacred art. He died in London in 1986. Of the Moycullen Stations, Mr Kossowski wrote: "These are comparatively small in size but I consider them important among my works as in this case I have finally decided to limit the number of colours to three only and, using strong blacks as a unifying element, give some measure of monumentality to a work of small size. This has been a new and important experience for me."

The set of Stations of the Cross in the Church of the Immaculate Conception, Moycullen, consist of very richly textured and finely crafted panels by Polish artist Adam Kossowski. The gold-coloured figures and features stand out against the darker brown background. In the example illustrated, Jesus is laid in the sepulchre, while the three Marys look on in sorrow with their hands joined in prayer and Joseph of Arimathea and Nicodemus place the lid on the tomb.

Cuimsíonn 'Turas na Croise' i séipéal Mhuire gan Smál, Maigh Cuilinn, painéil shaibhre uigeacha leis an ealaíontóir Polannach darb ainm Adam Kossowski, agus iad saothraithe go mín. Tá codarsnacht ann idir na fíoracha órga agus ar na gnéithe, ar thaobh amháin, órga agus an cúlra donn níos dorcha. Sa sampla atá ar taispeáint, tá Íosa á shíneadh sa tuama agus Muire agus an bheirt Mháire ag breathnú go brónach ar an radharc agus a lámha snaidhmthe le chéile ag guí le linn do Íosaf ó Aramatáia agus Niocadaemas an clár a chur ar an tuama.

Tháinig Adam Kossowski, a bhí ina ealaíontóir Polannach, go Sasana sa bhliain 1943 mar dhídeanaí ó champa saothair Sóivéadach. Rinne sé staidéar ar ailtireacht in Ollscoil Theicniúil Vársá agus ar phéintéireacht in Acadamb na Mínealaíon in Kraków agus i Vársá. Bhí iomrá air mar gheall ar a shaothair don Séipéal Chaitliceach Rómhánach agus iarradh air dul isteach i gCuallacht na nEalaíontóirí agus na gCeardaithe Caitliceacha sa bhliain 1944. Chlúdaigh a chuid saothar seánraí na péintéireachta, na múrphictiúr, na ceirmeachta agus na healáine diaga. Fuair sé bás i Londain sa bhliain 1986. Scríobh an tUas Kossowski an méid seo a leanas faoi Thuras na Croise Mhaigh Cuilinn: "Tá na míreanna éagsúla measartha beag ach measaim gur saothair thábhachtacha de mo chuid iad ós rud é, sa chás seo, rinne mé cinneadh gan ach trí dhath a úsáid agus, trí dathanna dubha láidre a úsáid mar ghné aontaitheach, thig mé tréith leachta do shaothair bheagmhéide. Ba eispéireas nua tábhachtach dom é sin".



Station of the Cross (1970 to 2017) 'Jesus falls for the third time' in the Church of Our Lady of Knock, Lackagh

Mír 'Titeann Íosa den tríú huair' de Thuras na Croise i Séipéal Bhantiarna Chnoc Mhuire, Leacach (1970 go 2017)

The Church of Our Lady of Knock, Lackagh, was reconstructed between 1968 and 1970 with the internal wall of the nave finished in a plain brick. The Stations of the Cross were painted directly onto the bare surface of the exposed brick in a series of bright, chalk-like colours, providing a unique series of images. A limited palette of colour, including blue, crimson, white and a golden-yellow, highlighted by a series of black outlines, formed the scene. The artist who executed these works has not been identified. Unfortunately, due to further reconstruction work in this Church carried out in 2017, these Stations are no longer visible and have been replaced with a new set.



Station of the Cross (1970 to 2017) 'The Deposition of Christ' in the Church of Our Lady of Lourdes, Lackagh

Mír 'Críost á Bhaint anuas den Chros' de Thuras na Croise i Séipéal Bhantiarna Lourdes, Leacach (1970 go 2017)

Atógadh Séipéal Bhantiarna Chnoc Mhuire, Leacach, idir na blianta 1968 agus 1970 agus cuireadh bailchríoch ar an taobh istigh de chorp na heaglaise trí úsáid a bhaint as brící pléineáilte. Rinneadh 'Turas na Croise' a phéinteáil go díreach ar dhromchla lom na mbrící nochtá trí úsáid a bhaint as sraith dathanna geala de chineál cailce a úsáid, rud a d'fhág go raibh sraith uathúil íomhána ann. Foirníodh an radharc le pailéad teoranta dathanna, lena n-áirítear gorm, bán agus órbhuí agus iad aibhsithe le sraith imlínte dubha. Níor sainithníodh an t-ealaíontóir a chruthaigh na saothair seo. Ar an drochuair, de bharr tuilleadh oibre atógála a rinneadh sa séipéal seo sa bhliain 2017, níl na míreanna 'Turas na Croise' seo le feiceáil a thuilleadh agus tá sraith nua curtha ina n-ionad.

Albert O'Toole, from County Galway, originally trained as a joiner and only took up woodcarving for a hobby. His Stations of the Cross are found in the Church of St Colman, Roveagh, Clarinbridge, and the Church of St Joseph, Kinvara. He is best known in Galway for his bronze profile of President Kennedy, which was cast from a bas-relief wood carving and is located in Eyre Square, Galway, to commemorate John F. Kennedy's visit to Galway in 1963.

Bhí cónaí ar Albert O'Toole i gCathair na Gaillimhe agus fuair sé oiliúint ar dtús mar shiúinéir agus is mar chaitheamb aimsire ambáin a thosaigh sé ag gabháil do shnoí adhmaid. Tá 'Turas na Croise' dá chuid le fáil i Séipéal Naomh Colmán in Roveagh, Droichead an Chláirín, agus i Séipéal Naomh Íósaf, Cinn Mhara. Is mar thoradh ar a phróifíl chré-umba den Uachtarán Kennedy is mó atá cáil air i nGaillimh, ar próifíl í a teilgeadh ó sníodóireacht adhmaid i rilif íseal atá suite san Fhaiche Mhór i nGaillimh chun ceiliúradh a dhéanamh ar chuairt John F Kennedy ar Ghaillimh.



The series of fourteen sculpted wooden Stations of the Cross in the Church of St Joseph, Kinvara, date to 1973 and are the work of Albert O'Toole. Unlike the earlier figurative style used by Ian Stuart in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir, these Stations are blockier in form and exhibit more detail. For example, in the ninth Station 'Jesus falls for a third time' the folds in the garment on the figure of Christ and the crown of thorns are fully expressed. Furthermore, the unevenness of the ground on which Christ lies is illustrated by rough chisel marks.

Saothar de chuid Albert O'Toole is ea iad na ceithre mhír shnoite déag de chuid 'Turas na Croise' i séipéal Naomh Íósaf i gCinn Mhara agus gabhann dáta na bliana 1973 leo. Murab ionann agus an stíl fhíorach níos luaithe a d'úsáid Ian Stuart i Séipéal Bhantiarna Lourdes agus Naomh Colm Cille i Leitir Móir, tá cuma níos blocúla ar na míreanna 'Turas na Croise' seo agus tá níos mó mionsonraí iontu. Mar shampla, i lár an naoú mír, is é sin, 'Titeann Íosa den tríú huair', tá léiriú iomlán déanta ar fhilleadh na n-éadaí ar fhíor Chríost agus tá an Choróin Spíne níos mine.

Ina theannta sin, déantar aimhréidhe na talún a bhfuil Críost ina luí uirthi léirithe le marcanna garbha siséil.

Station of the Cross 'Jesus falls for a third time' in the Church of St Joseph, Kinvara

Mír 'Titeann Íosa den tríú huair' de Thuras na Croise i Séipéal Naomh Íósaf i gCinn Mhara

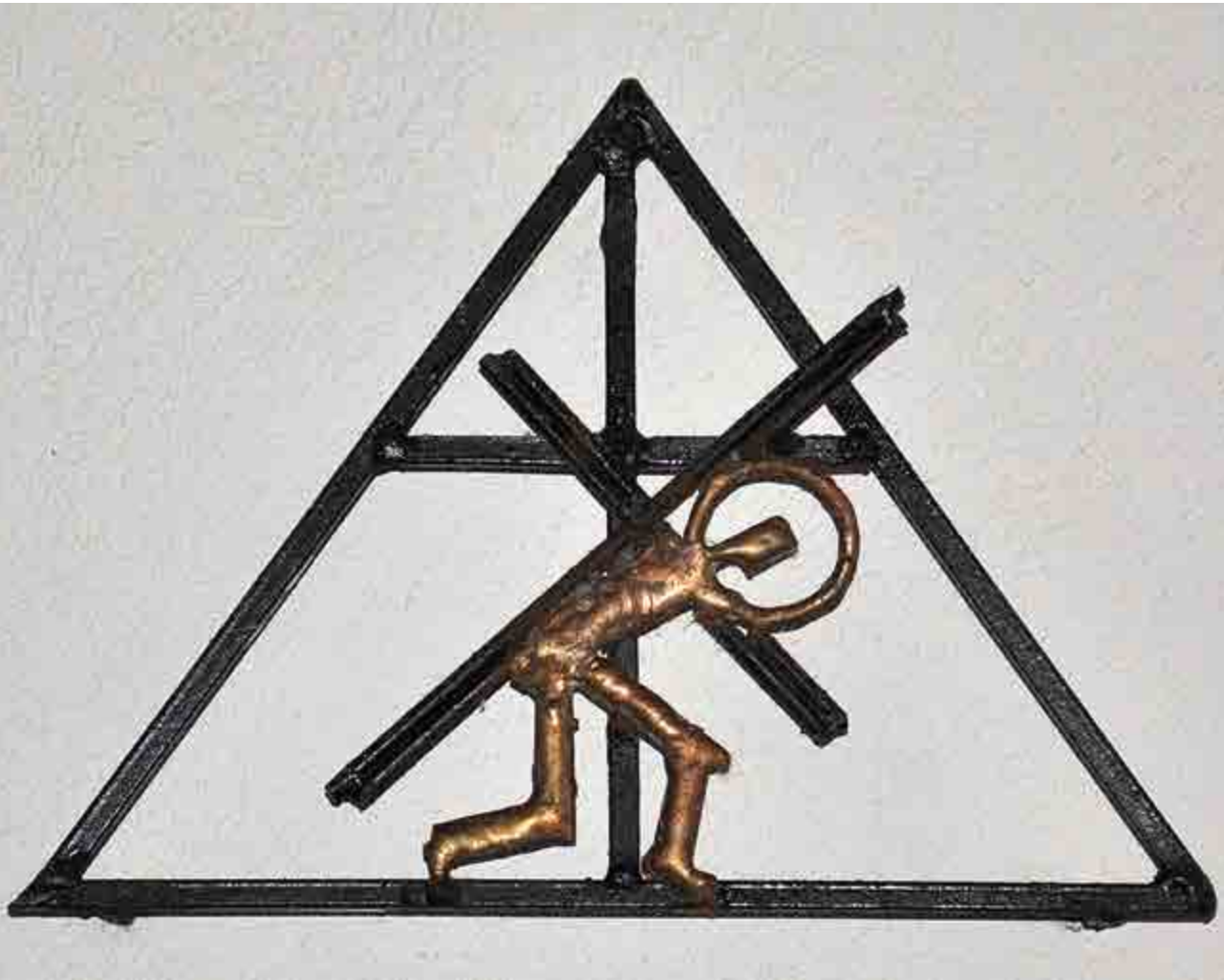
A set of brightly painted Stations of the Cross dating to c. 1960 by the English-born artist Elizabeth Rivers is located in the Church of the Immaculate Conception, Kilconieran. Each painting is set within a simple wooden frame mounted onto a backing panel. The original sketches for these Stations are held in the Elizabeth Rivers archive in the National Library of Ireland. In the example shown, Christ is illustrated with his hands bound, standing in front of Pontius Pilate. Pilate is shown with a basin of water on his knees, symbolising 'the washing of his hands' of the decision to crucify Christ.

Tá Turas na Croise atá péinteáilte i ndathanna geala agus lena ngabhann dáta c. 1960, ar Turas na Croise é a chruthaigh an t-ealaíontóir Sasanach darb ainm Elizabeth Rivers, suite i Séipéal Mhuire gan Smál i gCill Chon Iarainn. Tá fráma adhmaid thart ar gach péintéireacht ar leith, agus é suite ar phainéal taca. Tá sceitsí bunaidh na míreanna de chuid 'Turas na Croise' seo á gcoimeád i gcartlann Elizabeth Rivers i Leabharlann Náisiúnta na hÉireann. Sa sampla atá ar taispeáint, tá léiriú ar Chríost le feiceáil agus a lámha ceangailte le chéile agus é ina sheasamh os comhair Phointias Píoláit. Taispeántar Pointias Píoláit agus báisín uisce ar a ghlúine, rud atá ina shiombail den tslí inar shéan sé an cinneadh chun Críost a chéasadh ar chros.

Stations of the Cross in the Church of the Immaculate Conception, Kilconieran by Elizabeth Rivers

Turas na Croise i Séipéal Mhuire gan Smál i gCill Chon Iarainn, saothar de chuid Elizabeth Rivers





The simple, matchstick-style, figures in the Stations of the Cross in the Church of Our Lady of the Wayside, Creeragh, are fashioned from a golden bronze and set within a triangular frame. Each station is quite minimal in design, with the triangular form reflecting the line of the Church roof. The openwork design stands out against the plain grey background wall. Patrick McElroy produced these Stations of the Cross in addition to the tabernacle, altar frontal and sanctuary cross for this Church.

Tá na fíoracha simplí, ar dhéanamh cipíní, i séipéal Mhuire Cois Bóthair sa Chriathrach déanta as cré-umha órga agus tá siad suite laistigh de fhráma triantánach cré-umha dhorcha. Tá dearadh measartha íostach ar gach mír de chuid Thuras na Croise agus is ionann an cruth triantánach agus léiriú ar chruth dhíon an tséipéil. Tá codarsnacht ann idir an dearadh saothair oscailte agus an balla cúlra pléineáilte liath. Ba é Patrick McElroy a chruthaigh an ‘Turas na Croise’ seo, mar aon leis an taibearnacal, tosach na haltóra agus cros an tsanctóra, don séipéal seo.

Stations of the Cross in the Church of Our Lady of the Wayside, Creeragh, by Patrick McElroy

Turas na Croise i Séipéal Mhuire Cois Bóthair sa Chriathrach, saothar de chuid Patrick McElroy

Patrick McElroy (1923-2008) was born in Inchicore, Dublin. He joined the RAF during the Second World War and in 1948 returned to Dublin to work as a blacksmith in CIÉ. It was at this time that he began taking night classes in fine art in the National College of Art. He later became a senior lecturer in art metalwork at the college until 1990. His work has been exhibited in numerous major shows in Ireland. He was awarded the gold medal in the International Biennale of Sacred Art, Salzburg in 1960 and obtained first prize in the All-Ireland Competition for Outdoor Sculpture in 1970.

Rugadh Patrick McElroy (1923-2008) in Inse Chór, Baile Átha Cliath. Chuaigh sé isteach san RAF i rith an Dara Cogadh Domhanda agus, sa bhliain 1948, tháinig sé ar ais go Baile Átha Cliath chun dul ag obair mar ghabha le CIÉ. Is ag an tráth sin ar thosaigh sé ag freastal ar ranganna oíche maidir le mínealaín sa Choláiste Náisiúnta Ealaíne. Ina dhiaidh sin, tháinig sé chun bheith ina léachtóir sinsearach le miotalóireacht ealaíne sa Choláiste sin go dtí an bhliain 1990. Tá a shaothar curtha ar taispeáint le linn líon mór seónna suntasacha in Éirinn. Bronnadh bonn óir air ag Biennale Idirnáisiúnta na hEalaíne Diaga, Salzburg, sa bhliain 1960 agus fuair sé an chéad duais sa Chomórtas Uile-Éireann i leith Dealbhóireacht Allamuigh sa bhliain 1970.

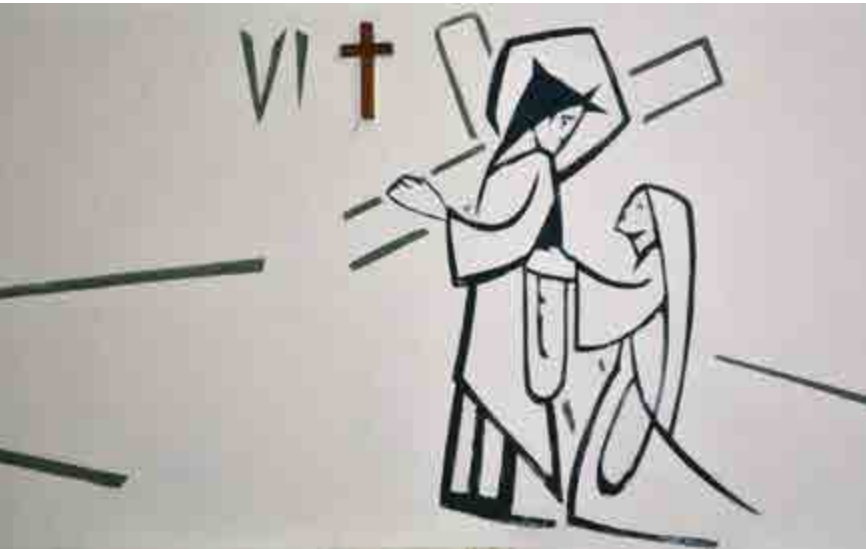
Breaking from the 1731 pontifical decree of Clement XII that the number of Stations of the Cross in a church should be fixed at fourteen, there are fifteen in the Church of the Immaculate Conception, Tiranascragh. The additional station consists of a carved image of the risen Christ, where normally the story concludes with the placing of Christ in the tomb. This set of Stations consists of a series of pale-wooden figures carved in relief, mounted on dark-wooden plinths.

Maidir le Séipéal Mhuire gan Smál i dTír Chinn Eascrach, áit a bhfuil 15 mhír ann sa 'Turas na Croise', imítear ó fhoraithe phápach de chuid Clement XII á rá gur ceart go socrófaí ceithre mhír déag mar líon na míreanna de chuid Thuras na Croise.

Cuimsíonn an mhír bhreise íomhá shnoite de Chríost Aiséirithe cé go gcríochnaítear scéal Thuras na Croise, de ghnáth, nuair a shíntear Críost sa Tuama. Cuimsíonn an tsraith míreanna 'Turas na Croise' seo fíoracha adhmaid eadromdhatha atá snoite i rilíf agus atá feistithe de phliontaí adhmaid dhorcha.

The Risen Christ in the Church of the Immaculate Conception,
Tiranascragh
Críost Aiséirithe i Séipéal Mhuire gan Smál i dTír Chinn Eascrach





The Stations of the Cross in the Church of St Joseph, Milltown (1970), the Church of St John the Baptist, Woodford (c. 1980), the Church of St Brendan by the Lake, Annaghdown (c. 1970), the Church of the Immaculate Conception, Oranmore (c. 1974) and the Church of the Assumption and St James, Claregalway (c. 1975) were all designed by the celebrated church artist George Walsh.

At Milltown, the images are etched into the finished plasterwork and highlighted in black paint for visual impact. They are executed in a minimalist style using a series of simple outlines. Each station is linked to the next with a series of connecting black lines, giving the appearance of movement from one to the other.

Stations of the Cross in the Church of St Joseph, Milltown,
by George Walsh

Turas na Croise i Séipéal Naomh Iósaf i mBaile an Mhuilinn

Ba é an t-ealaíontóir cáiliúil séipéale darb ainm George Walsh a dhear Turas na Croise i ngach ceann de na séipéil seo a leanas: Séipéal Naomh Iósaf i mBaile an Mhuilinn (1970), Séipéal Eoin Baiste sa Ghráig (c. 1980), Séipéal Naomh Breandán Taobh Locha in Eanach Dhúin (c. 1970), Séipéal Mhuire gan Smál in Órán Mór (c. 1974) agus Séipéal na Deastógála agus Naomh Séamas i mBaile an Chláir (c. 1975).

I mBaile an Mhuilinn, tá na híomhánna eitseáilte san obair phlástair chríochnaithe agus tá siad aibhsithe le péint dhubh ar mhaithe le tionchar físiúil. Tá siad saothraithe de réir stíl íostach trí bhíthin sraith imlínite simplí a úsáid.

Tá gach mír ‘Turas na Croise’ ar leith nasctha leis an gcéad cheann eile trí bhíthin sraith línte dubha ceangail a léiríonn gluaiseacht ó cheann go ceann.



Stations of the Cross in the Church of St John the Baptist, Woodford, by George Walsh
Turas na Croise i Séipéal Eoin Baiste sa Ghráig, saothar de chuid George Walsh

In contrast to those found in Milltown, the Stations of the Cross designed by George Walsh in Woodford, Annaghdown, Oranmore and Claregalway all comprise brightly coloured images painted on square tiles. The painted scene is centrally placed with empty space left at the sides forming a frame. The tiles were manufactured by the Dublin Paint and Glass Company.



I gcodarsnacht le ‘Turas na Croise’ atá ann i mBaile an Mhuilinn, cuimsíonn ‘Turas na Croise’ a dhear George Walsh le haghaidh na Séipéil sa Ghráig, in Eanach an Dúin, in Órán Mór agus i mBaile Chláir íomhánna ina bhfuil dathanna geala agus atá péinteáilte ar thileanna cearnógacha. Tá an radharc péinteáilte le feiceáil in ionad lárnach agus tá spás folamh ann ag na taobhanna mar a bheadh fráma ann. Ba é an Dublin Paint and Glass Company a mhonaraigh na tileanna.s



Stations of the Cross in Séipéal na Deastógála, Camus
Turas na Croise i Séipéal na Deastógála, Camus

CHAPTER 7 | CAIBIDIL 7

Metalwork

Obair Miotalóireachta

The tabernacle in the Church of Our Lady of the Wayside, Creeragh
An taibearnacal i Séipéal Mhuire Thaobh an Bhóthair, An Criathrach

Church metalwork covers a wide spectrum of objects from the ornate to the functional. It includes tabernacle doors, sanctuary lamps, brass plates, candle shrines, bells and bell-stands, railings, rainwater goods and general ironmongery. Plate is also a very important element of church metalwork, but due to the vulnerable portable nature of this resource, descriptions are not included in this publication. Brass was regularly used for commemorative and dedicatory wall plates and these are especially common in Church of Ireland buildings. They often provide local historical interest in the particular personal dedication that they bear.

In the past all churches were fitted with altar railings and, in some cases, these were made from painted metal or brass. With church re-organisation following Vatican II, many altar railings and their associated gates were removed, but in some cases they still survive.

The Fourth Lateran Council, held in 1215, decreed that the Blessed Sacrament should be kept in a secure receptacle and placed in a clean, conspicuous place. By the 17th century, it was housed in a tabernacle on the centre of the altar or in the reredos. All tabernacles had lockable doors, frequently made from brass. Many of the tabernacles we see in the churches of County Galway today are highly ornate with their doors providing a space for the expression of the ecclesiastical artist and metalworker. Various religious devices, including chalices, hosts, the sacred “IHS” monogram, bunches of grapes and vines, images of the Pelican in Piety, the loaves and fishes and other Eucharistic symbols are common decorative devices.

Another item of importance in Catholic churches is the sanctuary lamp which remains lighting in view of the tabernacle. This custom seems to originate from the Old Testament when God told Moses that “a lamp filled with the pure oil should perpetually burn in the Tabernacle” (Ex 27:20-1).

Traditionally, bells were first washed in holy water and then anointed inside and out with holy oils. Special prayers were offered so that at the sound of the bells, evil spirits would be put to flight and the people of God called to prayer. One of the earliest documented church bells in the Churches of County Galway is the mid-18th century bell of St Brendan’s Cathedral, Clonfert, dedicated to Bishop Theophilus Bolton. A large number of more recent bells were cast by Murphy Bell Foundry of Dublin. John Murphy was a coppersmith who established his business at 109 James’s Street, Dublin, in 1837. In 1843 he branched out into bell founding, casting a bell for the Cathedral Church of the Assumption of Blessed Virgin Mary, Tuam. Many bells are hung on a ‘Byrne Patent Rotary Mounting’ which began to be manufactured in 1887. Bells were hung on bell stands initially but in the latter part of the 19th century it became fashionable to hang them in small gothic-style belfries on the west gable of the church.

Crucifix in Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir, by Imogen Stuart
Cros Chéasta i Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir le Imogen Stuart





Tá réimse fada fairsing i gceist le hearraí miotalóireachta eaglasta, idir réimsí feidhme agus réimsí ornáidíochta. Tugtar san áireamh doirse taibearnacail, lampaí sanctóra, plátaí práis, scrínte coinne, cloig agus seastáin cloig, ráillí, earraí uisce báistí agus gnáthearraí iarainn. Gné thábhachtach den obair mhiotalóireachta eaglasta an obair phláta chomh maith ach, mar gheall ar a fhurasta atá ábhar den chineál sin a bhogadh agus a thabhairt chun bealaigh, ní thugtar cuntas air sa saothar seo. Bhí úsáid á bhaint as práis go rialta maidir le plátaí cuimhneacháin agus tiomnúcháin ar bhallaí agus tá siad an-choitianta i bhfoirgnimh de chuid Séipéal na hÉireann go háirithe. Is minic a bhíonn ábhar spéise iontu maidir le stair an cheantair mar gheall ar an eolas pearsanta a bhíonn ar fáil orthu.

San am a caitheadh, bhíodh ráillí leis an altóir i ngach séipéal agus iad déanta as miotal péinteáilte nó as práis i séipéil áirithe. Le hatheagar na heaglaise tar éis Dhara Comhairle na Vatacáine, tugadh na ráillí altóra agus na geataí a bhain leo chun bealaigh as cuid mhór séipéal. Tá siad ar fáil go fóill i roinnt cásanna.

Forógraíodh ag Ceathrú Comhairle na Lataaráine sa bhliain 1215 gur cheart an Naomhshacraimint a choinneáil i dtaise in áit a bhí daingean, glan agus feiceálach. Faoin seachtú céad déag, bhí an Naomhshacraimint á coinneáil i dtuibearnacal i lár na haltóra nó sa chúiscáthlán. Bhí doras ar gach taibearnacal a d'fhéadfaí a chur faoi ghlas, iad déanta as práis go minic. Tá cuid mhór de na taibearnacail atá i séipéil na Gaillimhe sa lá atá inniu ann sárornáideach agus deis ag ealaíontóir agus gaibhne eaglasta saothar maisiúcháin a dhéanamh ar na doirse. Is deismireachtaí coitianta maisiúcháin móitifeanna eaglasta éagsúla, mar shampla, an chailís, an Naomhabhlann, monagram IHS, fionchaora agus fíniúna, íomhánna de Pheileacán na Cráifeachta, Arán agus Iasc agus siombail eile den Eocairist.

Gné eile a bhfuil tábhacht léi sa séipéal Caitliceach lampa an tSanctóra a fhágtar ar lasadh i ngar don taibearnacal. Tá an chuma ar an scéal gur nós seo atá bunaithe ar théacs an Sean-Tiomna mar a ndeirtear gur lua Dia le Maois gur cheart lampa ina mbeadh ola ion á dó a bheith go bithbhuan sa taibearnacal (Ex 27:20-1)ʹ.

De réir na seanghnás, nití an clog in uisce coisricthe agus dhéantaí ansin a unghadh taobh istigh agus taobh amuigh le hola bheannaithe. D'ofráiltí paidreacha speisialta ionas go dtarlódh le fuaim an chloig, gach ainsprid a dhíbirt agus pobal Dé a ghairm chun guí. Ar cheann de na cloig is luaithe a bhfuil tuairisc air i gContae na Gaillimhe tá an clog in Ard-Eaglais Naomh Brendán, Cluain Feartha a tiomnaíodh i lár an ochtú céad déag don Easpag Theophilus Bolton. I gceárta mhuintir Uí Mhurchú i mBaile Átha Cliath a rinneadh cuid mhór de na cloig i Séipéil Chontae na Gaillimhe a theilgean ó shin. Gabha copair a bhí in John Murphy a chuir ceárta ar bun ag 109 Sráid Shéamais, Baile Átha Cliath sa bhliain 1837. Sa bhliain 1843 a thug sé faoi chloig a theilgean nuair a rinne sé an clog atá i Séipéal Ard-Eaglais Dheastógáil na Maighdine Beannaithe i dTuam. Tá cuid mhór de na cloig feistithe i gcró de chineál 'Byrne Patent Rotary Mounting' ar tosaíodh ar a ndéanamh sa bhliain 1887. Ar sheastáin cloig a feistíodh na cloig ar dtús ach tháinig sa bhfaisean sa dara leath den naoú céad déag iad a chrochadh i gcloigtheach beag sa stíl ghotach le binn thiar an tséipéil.

Madonna and Child in Séipéal Colm Cille, An Tulaigh, Indreabhán, by Brother Benedict Tutty OSB
An Mhaighdean Mhuire agus an Leanbh Íosa i Séipéal Naomh Colm Cille, Indreabhán leis an mBráthair Benedict Tutty



Brass plate in Christ Church, Portumna
Pláta práis i dTeampall Chríost, Port Omna

A brass dedicatory plate in Christ Church, Portumna, erected to the memory of Revd Edward E. Rush, is typical of the type found in Galway churches, inscribed but mainly unadorned, with the exception of the border.

The plate was made by C.W. Harrison and Sons Dublin, a firm of architectural sculptors based at 177/178 Great Brunswick Street, Dublin, who also manufactured the original altar in the Church of Our Lady of Lourdes, Creagh, Ballinasloe.

Tá an pláta práis tiomnúcháin i dTeampall Chríost, Port Omna, a cuireadh suas i gcuimhne ar an Athair Edmond E. Rush, ar an gcineál is coitianta i séipéil na Gaillimhe, tá inscríbhinn air ach gan aon mhaisiú eile mórán seachas maisiú lena imeall.

C.W. Harrison & Sons, comhlacht a dhéanadh obair dealbhadóireachta d'ailtirí i 177/178 Sráid Brunswick, Baile Átha Cliath a rinne an pláta. Ba é an comhlacht céanna a rinne an altóir a bhí ar dtús i Séipéal Mhuire Lourdes, An Chríoch, Béal Átha na Sluaighe.



Brass plate in the Church of St Kieran, Doorus, Kinvara | Pláta práis Séipéal Naomh Kieran, Dúros, Cinn Mhara

A brass plate in the Church of St Kieran, Doorus, Kinvara, refers to a set of Stations of the Cross erected in memory of Marie A. Kelly, a casualty of the RMS Lusitania disaster which occurred off the coast of County Cork on 7 May 1915. Marie, who lived in Boston, Massachusetts, was a native of Cloosh, Kinvara. She was on a journey home to visit her sick father when she died. She is buried in Cobh (Queenstown), County Cork.

Ar phláta práis i Séipéal Naomh Ciaráin, Dúros, Cinn Mhara, déantar tagairt d'íomhána Thuras na Croise a cuireadh suas i gcuimhne Marie A. Kelly a maraíodh nuair a chuaigh an Lusitania go grinneall amach ó chósta Chorcaí an 7 Bealtaine 1915. Bhí Marie, a mba as an gCluais, Cinn Mhara, ó dhúchas í ina cónaí i mBoston, Massachusetts ag an am agus turas tugtha abhaile aici ar cuairt chuig a hathair a bhí tinn. Tá sí curtha sa Chóbh i gContae Chorcaí.



Brass plate in Christ Church, Clifden
Pláta práis i dTeampall Chríost, An Clochán

A poignant brass plate in Christ Church, Clifden, dedicated to the 'Ballyconree Boys', commemorates a group of men who died in the Great War between 1914 and 1918. As young boys they were residents of the Ballyconree Orphanage near Clifden, built by the Irish Church Missions. The orphanage was burned down in June 1922 by anti-Treaty forces during the Civil War.

Tá pláta cuimhneacháin próis truachroíoch i dTeampall Chríost, An Clochán atá tiomnaithe do Bhuachaillí Bhaile Conraoi, fir óga a fuair bás sa Chogadh Mór idir 1914 agus 1918. Ina mbuachaillí óga dóibh, bhí cónaí orthu sa Teach Dílleachta i mBaile Conraoi in aice an Chlocháin a thóg Irish Church Missions. Loisc an dream a bhí in aghaidh an Chonartha an teach dílleachta i rith Chogadh na Saoirse i mí Meitheamh 1922.



Brass plate in the Church of the Annunciation, Clarinbridge
Pláta práis i Séipéal na Deastógála, Droichead an Chláirín

A brass foundation plate, dated 1945, in the Church of the Annunciation, Clarinbridge, emphasises that twelve masses are offered annually for the benefactors of the church.

Luaitear ar phláta práis, leis an dáta 1945, i Séipéal na Deastógála, Droichead an Chláirín, go gcuirtear dhá Aifreann déag in aghaidh na bliana leo siúd a chuidigh leis an séipéal a thógáil.

The elaborate brass Gothic-style shrine, located in a prayer chapel at the entrance of the Church of the Holy Family, Duniry, consists of a tripartite metal shrine with cast brass statues in each of its three niches. The centre statue depicts the Madonna and Child. In the flanking niches male figures are portrayed. A pair of censuring angels are shown in the cusps above the central niche. Coloured enamel work is used to illuminate the shrine. A brass crucifix in the apex provides a further piece of ornamentation.

Tá scrín mhionsaothraithe práis sa stíl Ghotach suite i séipéilín urnaí ag an mbealach isteach i Séipéal an Teaghlaigh Naofa, Dún Doighre. Scrín miotail trípháirteach atá ann agus dealbh teilgte práis i ngach ceann de na trí chuas. Dealbh den Mhaighdean agus den Leambh atá i lár báire. Fir atá sna dealbha ar gach aon taobh. Feictear dhá aingeal túise sna reanna os cionn an chuais láir. Saothar cruanaadóireachta daite atá in úsáid chun an scrín a mhaisiú. Gné ornáidíochta eile an chros phráis ag an stuaic.

Brass shrine in the Church of the
Holy Family, Duniry

Scrín Phráis i Séipéal an Teaghlaigh Naofa,
Dún Doighree





Brass candle shrines with rows of candle holders are common features of Roman Catholic churches. The back of the ornate example in the Church of St Augustine, Crossconnell, is decorated in an ivy-leaf scroll with a disc bearing an “IHS” monogram. A Sacred Heart symbol shown in relief decorates the front of the candle unit, while the legs are mounted on sets of lion’s-claw feet with castors.

Tá scrínte práis coinnle, mar a bheadh sraith coinnleoirí iontu, coitianta i séipéil na hEaglaise Caitlicí. Tá ceann sármhaisithe i Séipéal Naomh Aibhistín, Cros Chonaill a bhfuil maisiú scrolla duilliúir ar a chúla agus an monagram IHS i bhfáinne. Tá siombail rilife den Chroí Ró-Naofa chun tosaigh ar an gcoinnleoir a bhfuil crúba leoin ag bun na gcos faoi agus rothaí curtha fúthu sin arís.

Brass candle shrine in the Church of St Augustine, Crossconnell
Scrín Phráis Coinnle i Séipéal Naomh Aibhistín, Cros Chonaill



Altar in the Church of Our Lady of the Wayside, Creeragh
An altóir i Séipéal Mhuire Thaobh an Bhóthair, An Criathrach

The crucifix, tabernacle and ornamentation on the altar frontal in the Church of Our Lady of the Wayside, Creeragh, are all the work of Patrick McElroy. The sculpted bronze tau-shaped altar frontal is decorated with a series of six richly-coloured bosses, five blue and one red, which stand out against the abstract design of the bronze work.

Is saothar de chuid Patrick McElroy atá sa chros, sa taibearnacal, san obair mhaisiúcháin ar éadan na haltóra i Séipéal Mhuire Thaobh an Bhóthair, An Criathrach. Tá maisiú déanta ar éadan dealbhaithe cré-umha an altóra, atá i gcruth tó, le sraith de shé cinn de chabharthaí sárdhaite, cúig cinn acu gorm agus aon cheann amháin dearg, a sheasann amach in aghaidh chruth teibí na dearthóireachta ar an saothar cré-umha.



The crucifix in the Church of Our Lady of the Wayside, Creeragh
An chros i Séipéal Mhuire Thaobh an Bhóthair, An Criathrach

The tabernacle is supported on a tall, stone pedestal, which is decorated with a cast bronze device, similar in style to that on the altar frontal. Set in a brass frame, the light-blue enamelled door of the tabernacle is adorned with a series of white, dark-blue and red rays shooting out from the top left corner in an explosion of colour.

The bronze crucifix consists of an equal-armed cross with a slender figure of Christ. The arms of the cross are decorated with the same abstract design found on the altar frontal and the tabernacle pedestal. Three of the cross terminals are decorated with blue glass studs.



The tabernacle in the Church of Our Lady of the Wayside, Creeragh
An taibearnacal i Séipéal Mhuire Thaobh an Bhóthair, An Criathrach

Tá seastán ard cloiche faoin taibearnacal ar a bhfuil maisiú le cré-umha teilgte ar aon stíl lena bhfuil le héadan na haltóra. Tá doras bánghorm cruanta an taibearnacail feistithe i bhfráma práis agus maisithe le sraith de ghanna geala, dúghorma agus dearga ag pléascadh as an gcoirnéal uachtair ar chlé.

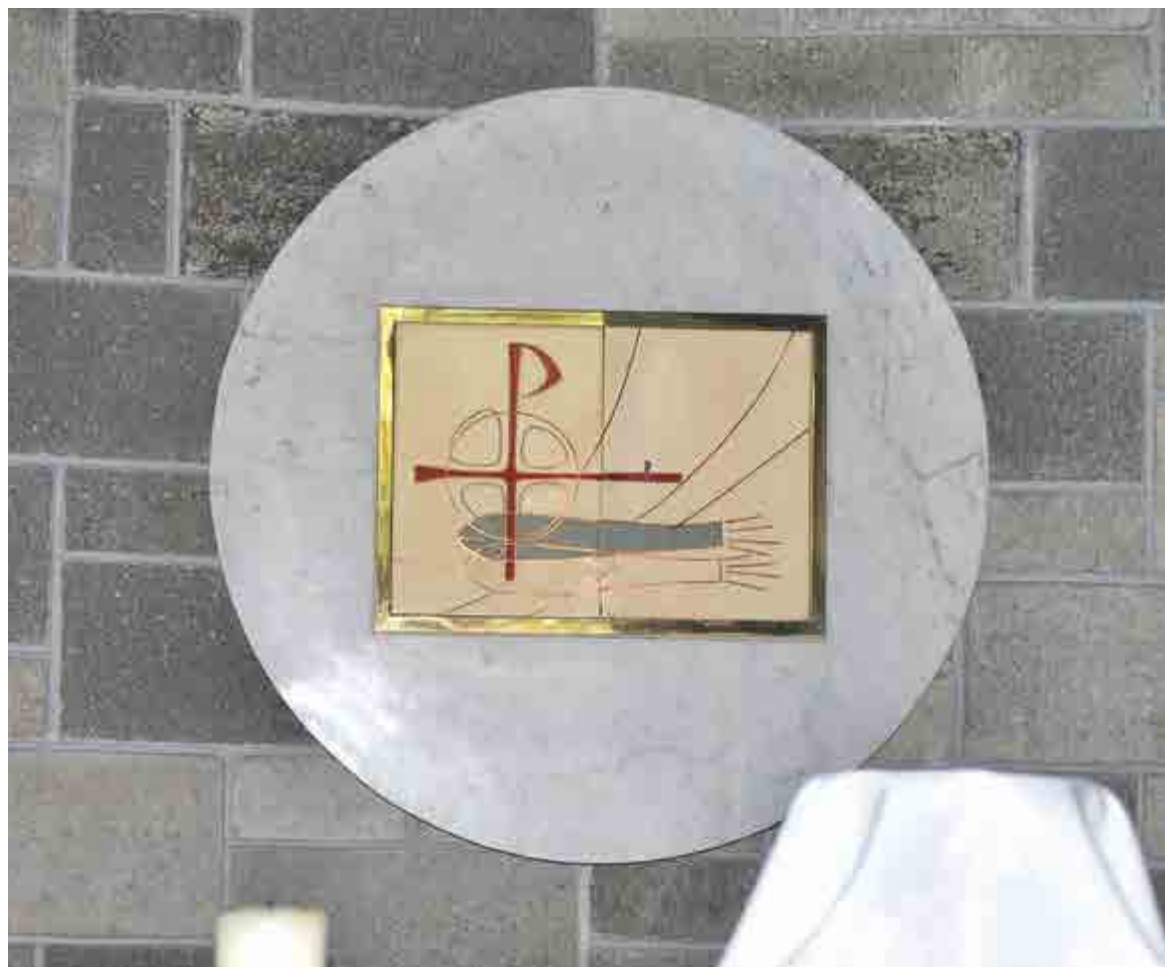
Cros chearnach atá sa chros chéasta chré-umha ar a bhfeictear colainn sheang Chríost. Tá an maisiú teibí céanna ar thrasnáin na croise a fheictear ar éadan an altóra agus ar sheastán an taibearnacail. Tá trí cinn d'fhoircinn na croise maisithe le stodaí gorma gloine.

Richard Enda King designed the tabernacle and the sanctuary crucifix in the Church of Our Lady and St Nicholas, Dunmore. The tabernacle is set in a white-marble disc attached to the rear wall of the sanctuary. The cream-coloured, enamelled double door is framed with a brass band and decorated with a red chi-rho, two fishes and loaves of bread. The large, 2.5 metre, metal Crucifix which hangs on the rear wall of the sanctuary depicts a slender figure of the crucified Christ wearing a short knee-length blue garment with yellow belt.

Richard Enda King a rinne an dearthóireacht maidir leis an taibearnacal agus le Cros an tSanctóra i Séipéal Mhuire agus Naomh Niocláis, Dún Mór.

Tá an taibearnacal suite i gciorcail de mharmar geal le balla cúil an tSanctóra. Tá banda práis de fhráma leis an doras dúbailte cruanta faoi dhath bánbhuí atá maisithe le chi-rho dearg, dhá iasc agus builíní aráin.

Ar an gCros Chéasta mór miotail 2.5 méadar atá crochta ar bhalla cúil an tSanctóra, feictear colainn sheang Chríost le héadach giortach gorm go dtí na glúine agus beilt bhuí.



Tabernacle in the Church of Our Lady and St Nicholas, Dunmore
Taibearnacal i Séipéal Mhuire agus Naomh Niocláis, Dún Mór

Richard Enda King (1943-1995) was the son of the artist Richard Joseph King (1907-1974). While his father worked mainly in stained glass, Richard Enda used enamelling and metalwork techniques for his ecclesiastical commissions. He was influenced by Early Irish and European metalwork and modern German art. His theological themes were centred on the Old Testament, the Cross and Resurrection, the Eucharist, the Holy Spirit, the Trinity and the Book of Revelation.

Ba é Richard Enda King (1943-1995) mac an ealaíontóra Richard Joseph King (1907-74). Cé gur le gloine dhaite is mó a d'oibríodh an t-athair, shaothraíodh Richard Enda modhanna cruanaadóireachta agus miotalóireachta freisin san obair eaglasta. Tháinig sé faoi anáil luathmhiotalóireacht na hÉireann agus na hEorpa agus ealaín nua-aimseartha na Gearmáine. Bhí a chuid téamaí diagachta dírithe go háirithe ar ábhar an Sean-Tiomna, ar an gCros Chéasta agus ar an Aiséirí, ar an Eocairist, ar an Spiorad Naomh, ar an Tríonóid agus ar an Apacailipsis.

Richard Enda King also designed the sanctuary crucifix, depicting the Living Christ, in the Church of Mary Immaculate Queen of the Universe, Bearna, while his father Richard Joseph King designed the stained-glass windows depicting St Patrick, St Benen and St Jarlath in the Cathedral Church of the Assumption of Blessed Virgin Mary, Tuam, and created a large signed painting of Our Lady's Ascension into Heaven in the Church of SS Peter and Paul, Killtullagh.

Ba é Richard Enda King freisin a rinne an obair dearthóireachta ar Chros an tSanctóra i Séipéal Mhuire gan Smál Banríon na Cruinne, Bearna, léiriú ar Chríost ina Bheatha, agus ba é a athair, Richard Joseph King, a rinne an obair dearthóireachta ar na fuinneoga daite i Séipéal Ard-Eaglais Dheastógáil na Maighdine Beannaithe, Tuaim, ar a léirítear Naomh Pádraig, Naomh Beanán agus Naomh Iarlaith agus a chruthaigh an t-íomhá sínithe de Dheastógáil na Maighdine chun na bhFlaitheas i Séipéal NN Peadar agus Pól, Cill Tulach.



Crucifix of the Living Christ, Church of Mary Immaculate Queen of the Universe, Bearna
Cros Chríost ina Bheatha, Séipéal Mhuire gan Smál Banríon na Cruinne, Bearna



Crucifix in the Church of Our Lady and St Nicholas, Dunmore
An Chros i Séipéal Mhuire agus Naomh Niocláis, Dún Mór

The most common form of tabernacle door found in the churches of the County of Galway is the single brass door decorated with various symbols of the Eucharist. These doors can often be attributed to the firm of J. & C. McGloughlin Ltd., Dublin, and their name is sometimes stamped on the door, as is the case in the Church of St Brendan, Corrandulla. The door of the tabernacle in Corrandulla is decorated with a raised “IHS” monogram set within a glory and surrounded by the Eucharistic symbols of vine leaf and grape.

Doras amháin práis, maisithe le comharthaí éagsúla na hEocairiste, an cineál dorais is coitianta ar an taibearnacal sna séipéil i gContae na Gaillimhe. Is minic gur féidir iad seo a leagan ar chomhlacht J. & C. McGloughlin Ltd. i mBaile Átha Cliath agus tá an t-ainm sin stampáilte ar an doras i gcásanna áirithe, mar shampla i Séipéal Naomh Brendán, Cor an Dola. Tá maisiú déanta ar dhoras an taibearnacail i gCor an Dola le monagram ardaithe IHS suite faoi ghradam glóire i measc dhuilliúr agus chaora na fíniúna, comharthaí na Eocairiste.

J. & C. McGloughlin Ltd. were noted church metalworkers and their tabernacles and other church fittings can be found in several churches. They were originally an English firm, but they came to Ireland in 1875 and set up a church metal workshop in Dublin.

Bhí iomrá ar J. & C. McGloughlin Ltd. maidir le hobair miotalóireachta eaglasta agus tá taibearnacail agus feisteas eile séipéil dá gcuid le fáil go coitianta. I Sasana a bunaíodh an comhlacht an chéad lá riamh ach tháinig siad go hÉirinn sa bhliain 1875 agus chuir ceárta miotalóireachta ar bun i mBaile Átha Cliath le haghaidh saothar eaglasta.

Tabernacle in the Church of St Brendan, Corrandulla
Taibearnacal i Séipéal Naomh Brendán, Cor an Dola





The intricately ornamented tabernacle in the Church of Christ the King, Tullycross, bears the symbols of the four Evangelists, comprising an angel, a lion, an ox and an eagle for Matthew, Mark, Luke and John respectively. What is especially significant is that they are based on an 11th-century exemplar, the Soiscéal Molaise. This medieval, metal book-shrine was made to house the gospel book of St Molaise and is on exhibit in the National Museum of Ireland. The symbols of the four Evangelists are true to the original work. The boss in the centre of the door is of clear glass, imitating the rock-crystal which in the original shrine allowed pilgrims to view the sacred book inside. Saints' books and other personal belongings were venerated as relics during the medieval period. The Soiscéal Molaise was also the inspiration for a panel on the back of the bishop's throne in the Cathedral of St Brendan, Clonfert.

Tá siombail na Soiscéalaithe, Aingeal, Leon, Damh agus Iolar maidir le Matha, Marc, Lúcas agus Eoin faoi seach, ar an taibearnacal sármhaisithe i Séipéal Chríost Rí, Cros na Tuláí. Is é an díol suntais is mó go bhfuil siad bunaithe ar eiseamláir ón aonú céad déag, an cumhdach le Soiscéal Molaise. Tá an scrín mhiotail sin, a rinneadh mar chumhdach don leabhar soiscéil a cheanglaíttí le Naomh Molaise, ar taispeáint san Ard-Mhúsaem. Leagan dílis den bhunsaothar atá i Siombail na Soiscéalaithe. Gloine atá sa mhol i lár báire in aithris ar an gcarraigchriostal sa scrín a d'fhág go bhféadadh lucht oilithreachta amharc a fháil ar an leabhar soiscéil taobh istigh. Bhíodh an-ómós do leabhair agus do nithe eile a d'fhéadfá a cheangal go pearsanta leis an naomh i rith ré na meánaoise. Is é an cumhdach céanna le Soiscéal Molaise an t-ábhar spreagtha freisin maidir le painéal ar chúl ardchathaoir an easpaig in Ard-Eaglais Naomh Brendán, Cluain Fearta.

Tabernacle in the Church of Christ the King, Tullycross
Taibearnacal i Séipéal Chríost Rí, Cros na Tuláí

The highly-ornate tabernacle door in the Church of St Michael, Ballinasloe, was designed by Mia Cranwill in 1926. Set within a modern, green-marble housing with attached railings, raised up on a four-step dais, it is decorated in gold, silver and enamels. The centre of the tabernacle door is decorated with the figure of 'Christ at Emmaus' flanked by two apostles set within an oval mandorla. The mandorla lies within a Celtic cross motif; each arm of the cross is decorated with enamel bosses and Celtic interlace design. The background to the cross is decorated with panels of enamelled spiral motifs and spiralled gold filigree.

Mia Cranwill a rinne an obair dearthóireachta ar dhoras sármhaisithe an taibearnacail i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe sa bhliain 1926. Tá maisiú déanta air le hór, le hairgead agus le saothar cruanta agus é feistithe i gcró nua-aimseartha déanta as marmar uaine ar ardán ceithre chéim le ráilí. Tá íomhá de 'Chríost in Eamáú' le beirt de na hAspail i lár báire ar dhoras an taibearnacail, mandarlach ubhchruthach ina thimpeall. Tá an mandarlach suite i móitíf de chros ard, na trasnáin maisithe le saothar cruanta agus le trlseáin chrosacha sa stíl Cheilteach. Tá maisiú déanta ar an réimse siar ón gcros le painéil de mhóitífeanna fáinneacha cruanta agus d'fhíolagrán fáinneach óir.

Mia Cranwill (1880-1972), designer and metalworker, was born in Dublin, where she was educated until she was fifteen. Her family then moved to England and she continued her studies at the Manchester and Salford Schools of Art. Returning to Ireland in 1917, she set up a studio in Suffolk Street, Dublin, and produced many pieces, influenced by early Celtic designs. She became a highly-regarded artist of the Arts and Crafts Movement. Many of her commissions were for ecclesiastical works. In 1921, she became a member of the Guild of Irish Artworkers. In her later life, due to ill-health, she gave up metalwork and concentrated on weaving and illustrating.

I mBaile Átha Cliath a rugadh agus a tógadh Mia Cranwill (1880-1972), bean dearthóireachta agus miotalóireachta, go raibh sí cúig bhliana déag. D'athraigh a muintir an tráth sin go Sasana agus lean sí lena cuid scoláireachta i scoileanna ealaíne i Manchain agus i Salford. D'fhill sí go hÉirinn sa bhliain 1917 agus chuir stiúideo ar bun i Sráid Suffolk i mBaile Átha Cliath. Tháinig a cuid saothair faoi anáil ealaín na gCeilteach fadó. Bhí iomrá uirthi mar dhuine d'ealaíontóirí Ghluaiseacht na hEalaíne agus na Ceardaíochta. Saothar eaglasta a bhí i gceist le cuid mhaith dá cuid coimisiún. Bhí sí na ball de Chuallacht Shaothraithe Ealaíne na hÉireann ón mbliain 1921. I ndeireadh a saoil, mar gheall ar mbíshláinte, d'éirigh sí as an miotalóireacht a shaothrú agus dhírigh sí ar obair fíodóireachta agus ar mhaisiú leabhar.



Tabernacle in the Church of St Michael, Ballinasloe, by Mia Cranwill
Taibearnacail i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe le Mia Cranwill



Tabernacle in the Church of St Joseph, Milltown
 Taibearnacal i Séipéal Naomh Iósaif, Baile an Mhuilinn



Tabernacle in the Church of St Colman, Ballinderreen
 Taibearnacal i Séipéal Naomh Colmáin, Baile an Doirín

In the side chapel of the Church of St Joseph, Milltown, an enameled tabernacle rests on top of the reredos table. Contained within a polished-limestone housing, it consists of a gilt-brass surround with double copper doors decorated with loaves and fishes in repoussé style. It is very similar in style to the tabernacle in the Church of St Colman, Ballinderreen, which has been attributed to Ray Carroll.

Sa chuas-séipéal i Séipéal Naomh Iósaif, Baile an Mhuilinn, tá taibearnacal cruanta suite ar bhord an chúlskáthláin. Tá sé feistithe i gcumhdach aolchloiche le fráma prásnite thart ar dhoirse dúbailte copair ar a bhfuil arán agus iasc mar obair mhaisiúcháin sa stíl repoussé. Tá an-chosúlacht idir é ó thaobh stíle agus an taibearnacal i Séipéal Naomh Colmáin, Baile an Doirín, a leagtar ar Ray Carroll.



Tabernacle in the Church of the Holy Family, Duniry
 Taibearnacal i Séipéal an Teaghlaigh Naofa, Dún Doighre

The brass tabernacle in the Church of the Holy Family, Duniry, is decorated with the “IHS” monogram in the tympanum, an Agnus Dei on the left door and a Pelican in Piety on the right door.

Tá maisiú déanta ar an taibearnacal práis i Séipéal an Teaghlaigh Naofa, Dún Doighre le monagram IHS sa tiompán, Agnus Dei ar an leathdhoras ar chlé agus Peileacán na Cráifeachta ar an leathdhoras ar dheis.



Tabernacle in the Church of St Colman, Gort
 Taibearnacal i Séipéal Naomh Colmáin, an Gort

The tabernacle on the main altar in the Church of St Colman in Gort is housed in a white-marble box. The single brass door bears the “IHS” monogram, set within a silver quatrefoil, surrounded by Celtic Revival interlacing and ornamented with a series of white and garnet stones. The tabernacle housing has a gold-painted domed roof of shingles with a small cross on the top. This possibly represents the ‘Dome of the Rock of St Peter’.

Tá an taibearnacal ar an bpríomhaltóir i Séipéal Naomh Colmáin, an Gort feistithe i mbosca déanta as marmar geal. Tá monagram IHS ar an doras práis, é i bhfráma ceathairdhuilleach aigid le trilseáin ar stíl Athbheochana na gCeilteach thart lena imeall agus sraitheanna de chlocha geala agus dúdhearga á mhaisiú. Tá ceann slinnthe ar an taibearnacal atá péinteáilte ar dhath an óir, é i gcruth cruinneacháin agus cros bheag in uachtar. D’fhéadfadh gurb é an Cruinneachán ar Séipéal Naomh Peadar sa Róimh atá i gceist leis

The silver and brass processional cross in the Church of St Michael, Gurteen, consists of a tall slender shaft with a central knop and expansion at the top with four ruby studs from which an elaborately decorated crosshead rises. The figure of Christ and the INRI are in a brighter gold colour. The four terminals of the Cross are ornamented with fleur-de-lys with ruby inserts. An elaborate flame-like nimbus functions as the ring of the cross. A stamp on the back of the cross reads: "Presented by Gunning & Son Dublin 1933".

Tá stoc fada tanaí sa chros mórshiúlóide airgid agus práis i Séipéal Mhichíl Naofa, Goirtín, le lúb i lár báire agus réimse fairsingithe ina bhfuil ceithre cinn de stodaí rúibíneacha as a n-éiríonn ceann sármhaisithe na croise. Tá dealbh Chríost agus INRI níos gile, iad faoi dhath an óir. Tá obair maisiúcháin fleur-de-lys agus rúibíní le ceithre rinn na croise. Tá luan glóire sárshaothraithe ar dhéanamh lasrach mar a bheadh fainne sa chros. 'Presented by Gunning & Son Dublin 1933' atá le léamh ar stampa ar chúl na croise.

Silver and brass processional cross in the Church of St Michael, Gurteen
Cros mórshiúlóide airgid agus práis i Séipéal Mhichíl Naofa, Goirtín





The reredos in St Brendan's Cathedral, Loughrea | An Cúlscáthlán in Ard-Eaglais Naomh Brendán, Baile Locha Riach

The bronze reredos in relief, executed by John Hughes for the high altar in St Brendan's Cathedral, Loughrea, depicts Christ as the 'Man of Sorrow'. A group of six angels flank the central figure of Christ, shown standing in the tomb. The 'Man of Sorrow' theme was first developed in Europe during the 13th century, when, as portrayed here, Christ was shown naked from the waist up, exhibiting his wounds and accompanied by angels. In 1901, John Hughes also carved the marble Madonna and Child which is located in the Lady Chapel of St Brendan's Cathedral.

John Hughes (1865- 1941) was born in Dublin. He became a part-time student at the Metropolitan School of Art, Dublin, in 1878. In 1890, he won a scholarship to the South Kensington School of Art in London. He later studied in Paris and Italy before returning to Dublin in 1894 to teach in the Metropolitan School of Art. In 1902, he was appointed Professor of Sculpture at the Royal Hibernian Academy School. He died in Nice, France, in 1941.

Ar an gcúlscáthlán rilife cré-umha, a rinne John Hughes don ardaltóir in Ard-Eaglais Naomh Brendán Baile Locha Riach, feictear Críost Fear Dóláis. Tá seisear de na haingil ina seasamh le príomhfhiúir Chríost i lár báire sa tuama. I rith an tríú céad déag a saothraíodh san Eoraip an téama maidir leis an bhFear Dóláis, é á léiriú mar a dhéantar anseo nocht aníos óna bhásta, na créachta le feiceáil agus aingil ina chuideachta. Is é John Hughes freisin a rinne an obair ghreanadóireacht sa bhliain 1901 ar an dealbh marmair den Mhaighdean agus den Leanbh Íosa atá i Séipéal na Maighdine in Ard-Eaglais Naomh Brendán Baile Locha Riach.

I mBaile Átha Cliath a rugadh John Hughes (1865 1941). Thosaigh sé ag freastal an Metropolitan School of Art i mBaile Átha Cliath sa bhliain 1878. Ghnóthaigh sé scoláireacht go dtí an South Kensington School of Art i Londain sa bhliain 1890. Rinne sé staidéar i bPáras agus san Iodáil ina dhiaidh sin agus d'fhill go Baile Átha Cliath sa bhliain 1894 chun dul i mbun teagaisc sa Metropolitan School of Art. Ceapadh ina Ollamb le Dealbhadóireacht é san Acadamb Ibeirneach Ríoga sa bhliain 1902. Fuair sé bás i Nice na Fraince sa bhliain 1941.



The altar rails and gate in the Church of the Sacred Heart, Kilconnell | Ráilí agus geata na haltóra i Séipéal an Chroí Ró-Naofa, Cill Chonaill

The altar rails in the Church of the Sacred Heart, Kilconnell, consist of a series of gothic pointed arches with alternating red and green colonettes topped by white marble. They were installed in 1932 - the year of the Eucharistic Congress. They bear the inscription: "Pray for Joseph W. Melvin OB 13 Aug 1932 R.I.P. Erected to his memory by his wife Mary & children". The brass altar gates have a floral motif and the gate stop is inscribed "J. & C. McGloughlin Ltd. Dublin".

Ar dhéanamh sraith d'áirsí gotacha rinne atá ráilí na haltóra i Séipéal an Chroí Ró-Naofa, Cill Chonaill le gach re colún dearg nó uaine agus marmar geal in uachtar. Sa bhliain 1932 a cuireadh isteach iad - an bhliain a raibh an Chomhdháil Eocairisteach ar siúl. Tá inscríbhinn leo: 'Pray for Joseph W. Melvin OB 13 Aug 1932 R.I.P. Erected to his memory by his wife Mary & children'. Tá móitíf bláthanna le geataí práis na haltóra agus an comhlacht J. & C. McGloughlin Ltd. i mBaile Átha Cliath luaithe in inscríbhinn leo sin.



The baptistry in St Brendan's Cathedral, Loughrea | An Bhaistealann in Ard-Eaglais Naomh Brendán, Baile Locha Riach

The wrought-iron railings dividing the nave from the aisle and the railings enclosing the baptistry in St Brendan's Cathedral, Loughrea, were designed by William A. Scott. The Dublin-born painter and art critic Robert Elliot, having stumbled across the blacksmith's forge at which this metalwork was being prepared at a crossroads a few miles from Loughrea, said that he "found a busy smithy, with several bare-armed Irishmen, hammering away at a grilled railing for a church that promises to be a work of art, as restrainedly sincere as anything of its kind in the past history of the blacksmiths art".

William A. Scott a rinne an obair dearthóireachta ar na ráillí saoirsithe iarainn atá idir corp agus taobhroinn na hArd-Eaglaise agus ar na ráillí timpeall ar an mbaistealann in Ard-Eaglais Naomh Brendán Baile Locha Riach. Scríobh Robert Elliot, péintéir agus léirmheastóir ealaíne as Baile Átha Cliath, tar éis dó tarlú de thimpiste ar cheárta an ghabha ar chrosbhóthar mílte beaga as Baile Locha Riach agus an obair mhíotalóireachta ar siúl '[I] found a busy smithy, with several bare-armed Irishmen, hammering away at a grilled railing for a church that promises to be a work of art, as restrainedly sincere as anything of its kind in the past history of the blacksmiths art'.

Detail of the maker's stamp on the baptistry railings in the Church of St Michael, Ballinasloe

Ráilí na baistealainne i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe



The wrought-iron railings enclosing the former baptistry in the Church of St Michael, Ballinasloe, were made by W. Daniel of Mary St., Dublin. They are decorated in a mix of scroll and leaf ornament with sharply-pointed arrow-head and trident-shaped finials.

W. Daniel i Sráid Mhuire, Baile Átha Cliath a rinne na ráilí saoirsithe iarainn thart ar an mbaistealann (mar a bhíodh tráth) i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe. Tá maisiúchán scrollaí agus duilliúir tugtha orthu agus ceann géar biorach sleá nó adhal trírinne in úsáid don ornáidíocht buaice.

The baptistry railings in the Church of St Michael, Ballinasloe
Mionléiriú ar stampa lucht a ndéanta le ráilí na baistealainne i Séipéal
Mhichíl Naofa, Béal Átha na Sluaighe





Sanctuary gate in the Church of the Holy Family, Duniry | Geata an tSanctóra i Séipéal an Teaghlaigh Naofa, Dún Doighre

The Church of the Holy Family, Duniry, dates from 1958 and the altar rails and the highly ornate metalwork gate were retained post Vatican II. The single gilt-silver gate has a large figurative panel with rope moulding to the sides, framing the Last Supper. A Latin inscription at the bottom reads: "Ultima Cena de Jesus" (Jesus' Last Supper). Judas can be seen seated on the right in front of the table with the bag containing the thirty pieces of silver in his left hand.

Leis an mbliain 1958 a bhaineann Séipéal an Teaghlaigh Naofa, Dún Doighre agus coinníodh ráillí na haltóra agus an geata míonsaothraithe tar éis Dhara Comhairle na Vatacáine. Tá painéal fairsing firtha le múnláil rópa mar fhráma thart ar an Suipeár Deireanach ar an ngeata faoi aon ní amháin airgid. Tá inscríbhinn in íochtar ina ndeirtear sa Laidin: 'Ultima Cena de Jesus' (Suipeár Deireanach Íosa). Feictear Iúdás ina shuí ar dheis os comhair an bhoird agus é i ngreim mála lena chiotóg ina bhfuil an tríocha píosa d'airgead geal.



Free-standing bell at the Church of Mary Immaculate and St Joseph, Caherlistrane
Clog ar leithligh, Séipéal Mhuire gan Smál agus Iósaif Naofa, Cathair Loistreáin

A large free-standing metal bell, supported on four metal fluted columns with acanthus-leaf decoration, is located in the grounds of the Church of Mary Immaculate and St Joseph, Caherlistrane. The bell is stamped “M. Byrne Dublin” and at the top “Matthew O’Byrne, Bell Founder James’s St Dublin”. The bell-housing is stamped: “M. Byrnes Patent 10 Rotary Mountings”. A dedicatory inscription on the front of the bell reads: “Presented by Mr Thomas J. Roche Philadelphia Rev. Michael Heany P.P. Donapattrick 1913”.

Tá clog mór miotail ar leithligh ar fhearann Shéipéal Mhuire gan Smál agus Iósaif Naofa Cathair Loistreáin, crochta ar ceithre cinn de cholúin chuiseannacha ar a bhfuil maisiú miotalóireachta le duilliúr acantais. Tá ‘M. Byrne Dublin’ stampáilte ar an gclog agus ‘Matthew O’Byrne, Bell Founder James’s St Dublin’ stampáilte in uachtar. Tá ‘M. Byrnes Patent 10 Rotary Mountings’ stampáilte ar chró cumhdaigh an chloig. Tá inscríbhinn tiomnúcháin ar aghaidh an chloig ar a bhfuil: ‘Presented by Mr Thomas J. Roche Philadelphia Rev. Michael Heany P.P. Donapattrick 1913.’



Free-standing bell at the Church of St Bernard, Abbeyknockmoy
Clog ar leithligh, Séipéal Bhearnaird, Mainistir Chnoc Muaidhe

The free-standing bell in the grounds of the Church of St Bernard, Abbeyknockmoy, is inscribed in raised lettering: “PRESENTED BY MICHAEL DONOVAN TO THE PARISH OF ABBEY KNOCKMOY REV. JOHN GREALY, P.P. 1929”. The bell also bears the maker’s stamp, “O’Byrne Bell Founder Dublin”.

Tá inscríbhinn le litreacha ardaithe leis an gclog ar leithligh ar fhearann Shéipéal Bhearnaird, Mainistir Chnoc Muaidhe: ‘PRESENTED BY MICHAEL DONOVAN TO THE PARISH OF ABBEY KNOCKMOY REV. JOHN GREALY, P.P. 1929’. Tá stampa lucht a dhéanta, O’Byrne Bell Founder Dublin, ar an gclog chomh maith.



The bell of the Church of St John the Baptist, Woodford, was cast by John Murphy, bell founder Dublin. A raised Latin inscription emblazoned around the body of the bell reads:

“FECTA A. J. MURPHY DUB. USUM ECEL. DE WOODFORT
MNDTE J. LARKIN PCHO PASTOR AB EPO CLF J. DERRY
KAL. JUL. A.D. 1862. DEO GRATIA”.

It is hung on a ‘Byrne Patent Rotary Mounting’, a type of bell mount frequently found in the Churches of County Galway.

John Murphy, gabha teilgcheárta i mBaile Átha Cliath a rinne an clog i Séipéal Naomh Eoin Baiste, An Ghráig a theilgean. Tá le léamh in inscríbhinn atá greanta timpeall ar an gclog:

“FECTA A. J. MURPHY DUB. USUM ECEL. DE WOODFORT
MNDTE J. LARKIN PCHO PASTOR AB EPO CLF J. DERRY
KAL. JUL. A.D. 1862. DEO GRATIA”.

Tá an clog feistithe i gcró den chineál ‘Byrne Patent Rotary Mounting’, cineál atá le fáil go coitianta i séipéil ar fud an chontae.

Bell of the Church of St John the Baptist, Woodford
An Clog i Séipéal Naomh Eoin Baiste, An Ghráig

The following article, carried in *The Catholic Telegraph*, Saturday, August 9, 1862, describes the dedication of Woodford Church to St John the Baptist and the blessing of the bell:

‘The rare and important ceremony of consecrating, or rather christening, the splendid new bell recently set up in the area of this pretty picturesque little chapel, by local subscription, through the exertions of the pious and zealous parish priest, the Rev. John Larkin, took place on the 28th ult. It being previously known that the ceremony was to be performed on Monday by the illustrious and venerated Bishop of the diocese, the Most Rev. Dr. Derry, almost the entire population of this large and truly Catholic parish assembled for the double purpose of paying obeisance to the Church and doing honour to their distinguished prelate and good pastor. Before commencing the ceremony of the day, his lordship celebrated Low Mass, immediately after which High Mass was sung by the Rev. Coleman Galvin, high priest; the Rev. Thomas Walsh, deacon; the Rev. John Sellars, sub deacon; the Rev. James Farrell, master of ceremonies. High Mass being concluded, his lordship ascended the high altar in his pontifical’s and delivered a powerful and eloquent discourse in explanation of the importance of the great cause for which they were assembled. After which he proceeded to accomplish the good work, accompanied by the priests, in procession from the altar to the belfry, which he ascended, accompanied by and assisted by Rev. Mr. Galvin, anointed the bell with holy chrism and water, in accordance with the usual routine of the Holy Catholic Church. A few well toned peals of the newly-christened bell, at the desire of the bishop, by the hands of the Rev. Mr. Larkin, announced that its consecration was completed. After his lordship dedicated the church to St. John, and thus terminated the day’s proceedings. During the evening the beloved prelate and clergymen were entertained at the presbytery with that hospitality befitting the occasion by the Rev. John Larkin, P.P.’

Foilsíodh an cuntas seo a leanas ar *The Catholic Telegraph*, Dé Sathairn, an 9 Lúnasa 1862, maidir le teach an phobail i nGráig na Muilte Iarainn a thiomnú do Naomh Eoin Baiste agus clog an tséipéil sin a choisreacan:

‘The rare and important ceremony of consecrating, or rather christening, the splendid new bell recently set up in the area of this pretty picturesque little chapel, by local subscription, through the exertions of the pious and zealous parish priest, the Rev. John Larkin, took place on the 28th ult. It being previously known that the ceremony was to be performed on Monday by the illustrious and venerated Bishop of the diocese, the Most Rev. Dr. Derry, almost the entire population of this large and truly Catholic parish assembled for the double purpose of paying obeisance to the Church and doing honour to their distinguished prelate and good pastor. Before commencing the ceremony of the day, his lordship celebrated Low Mass, immediately after which High Mass was sung by the Rev. Coleman Galvin, high priest; the Rev. Thomas Walsh, deacon; the Rev. John Sellars, sub deacon; the Rev. James Farrell, master of ceremonies. High Mass being concluded, his lordship ascended the high altar in his pontifical’s and delivered a powerful and eloquent discourse in explanation of the importance of the great cause for which they were assembled. After which he proceeded to accomplish the good work, accompanied by the priests, in procession from the altar to the belfry, which he ascended, accompanied by and assisted by Rev. Mr. Galvin, anointed the bell with holy chrism and water, in accordance with the usual routine of the Holy Catholic Church. A few well toned peals of the newly-christened bell, at the desire of the bishop, by the hands of the Rev. Mr. Larkin, announced that its consecration was completed. After his lordship dedicated the church to St. John, and thus terminated the day’s proceedings. During the evening the beloved prelate and clergymen were entertained at the presbytery with that hospitality befitting the occasion by the Rev. John Larkin, P.P.’



Tabernacle in the Church of St Michael, Ballinasloe, by Mia Cranwill
Taibearnacal i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe le Mia Cranwill

CHAPTER 8 | CAIBIDIL 8

Baptismal Fonts
An tUmar Baiste

Transitional-style baptismal font in St Brendan's Cathedral, Clonfert
An tUmar Baiste de stíl idirthréimhsach in Ard-Eaglais Naomh Breandán, Cluain Feartha

The central role of a parish church is to provide for the ‘cure of souls’, and one of the primary ways in which this is done is through administering the sacrament of baptism. Essential to this sacrament is the provision of a suitable baptismal font. In fact, a parish church could not be so without a font. It is likely, as Richard Hayman points out, “a font was one of the first items of church furniture to be installed in the nave. Baptism was the rite that initiated infants into the Christian religion and, with the Eucharist, is only one of two Christian rites for which there is Biblical authority” (Hayman 2007).

All of the churches in use for public worship in the County of Galway have baptismal fonts. They date in range and type from medieval stone fonts to modern wooden pedestals with inset glass or metal bowls. Many of the older fonts are lidded. The reason for the lid was to stop the theft of blessed water for profane purposes such as witchcraft and, on a simpler level, to avoid contamination.

Octagonal-lidded baptismal font in the Church of St Mary, Headford





Tá ar cheann de na príomhrólanna atá le séipéal an pharóiste soláthar a dhéanamh do shlánú an anama agus tá sacraimint an bhaiste ar cheann de na príomhbhealaí ina ndéantar sin. Gné bhunriachtanach den tsacraimint sin umar baiste oiriúnach a bheith ar fáil. Go deimhin, ní séipéal paróiste é, go mbíonn umar baiste ann. Is é is dócha, mar a luann Richard Hayman: ‘a font was one of the first items of church furniture to be installed in the nave. Baptism was the rite that initiated infants into the Christian religion and, with the Eucharist, is only one of two Christian rites for which there is Biblical authority’ (Hayman 2007)

Tá umar baiste i ngach uile séipéal i gContae na Gaillimhe atá in úsáid mar theach pobail. Tá réimse fairsing aoise agus cineáil i gceist leo, umair cloiche ó ré na meánaoise agus seastáin adhmaid de chuid na linne seo ina bhfuil babhláí gloine nó miotail. Tá clár ar chuid mhór de na seanumair. Daoine a chosc ó uisce coisricthe a ghoid le húsáid le haghaidh deasghnátha págánta (asarlaíocht mar shampla) ceann de na fáthanna a bhíodh le clár, chomh maith, ar ndóigh, le salachar a sheachaint.

Umar Baiste ochtagánach a bhfuil clár air i Séipéal Mhuire, Áth Cinn



The earliest, datable font still in use in County Galway is the highly-decorated, transitional-style, early 13th-century font in the nave of St Brendan's Cathedral, Clonfert. The font was probably commissioned sometime before 1220. It consists of an octagonal bowl, supported on a moulded pedestal. The octagonal form of the bowl is said to symbolise regeneration; seven days created the old world and the man of sin, while on the eighth day the new man of grace and salvation was created.

The base of the Clonfert font is not an original component and comprises a square block of wood, painted in a grey lime-wash to match the bowl and pedestal. It has a rebate around the top of the rim and a number of recesses for hinges and a lock, showing clearly that it was originally lidded. The bowl has a central drain hole.

Is é an t-umar baiste is luaithe ar féidir dáta a chur leis agus atá in úsáid go fóill i gContae na Gaillimhe an ceann sármhaisithe idir dhá stíl atá i gcorp Ard-Eaglais Naomh Breandán, Cluain Fearta. Is dócha go bhfuil an t-umar sin in úsáid ó thráth éigin roimh an mbliain 1220. Babhla ochtagánach atá ann agus é ar sheastán múnlaith. Deirtear gur athfhás atá i gceist leis an gcuma ochtagánach ó tharla seacht lá i gceist le cruthú an domhain agus saol an pheaca agus gur ar an ochtú lá a cruthaíodh staid na ngráist agus an tslánaithe.

Ní ón gcéad lá an bonn atá faoin umar i gCluain Fearta, bloc cearnach adhmaid atá a bhfuil aoldath glas curtha air lena thabhairt i gcosúlacht an bhabhla agus an tseastáin. Tá eang thart le himeall an umair agus spásanna faoi leith ina mbíodh insí agus glas an tráth a mbíodh clár ag gabháil leis. Tá poll silte i lár báire sa bhabhla lena thaoscadh.

Transitional-style baptismal font in St Brendan's Cathedral, Clonfert
An tUmar Baiste de stíl idirthréimhsach in Ard-Eaglais Naomh
Breandán, Cluain Fear

The octagonal-shaped font in Woodlawn Church of Ireland has a late medieval design, but it is likely that it dates to the 17th-century, as it is believed to have originally been located in Kilconnell Abbey. From there it was moved to the Church of Ireland in Ballymacward and finally to its present location in Woodlawn. The ornament is only applied to the rim of the bowl and consists of a wide band of vine leaf, with a single scallop shell incorporated. While scallop shells are generally associated with pilgrimage, they are also depicted in baptismal scenes where John the Baptist is shown pouring water from the River Jordan over the head of Christ with a scallop shell. Each face of the shaft is decorated with simple, round-headed panels.

De dhearthóireacht dheireadh na meánaoise a bhaineann an t-umar ochtagánach i dTeampall Séipéal na hÉireann i Móta. Ina ainneoin sin, is dócha gur leis an seachtú aois déag a bhaineann an t-umar féin agus síltear gur i Mainistir Chill Chonaill a bhíodh sé ar dtús. Athraíodh as sin é go dtí Teampall Séipéal na hÉireann i mBaile Mhic an Bhaird agus as sin arís go Móta. Is ar chorr an bhabhla amháin atá obair ornáidíochta déanta le banda leathan de dhuilliúr na finiúna agus aon sliogán muirín amháin. Cé gur minic gur le cúrsaí oilithreachta a cheaptar an sliogán muirín, ba mhínic ceangal á dhéanamh in íomhánna freisin le hEoin Baiste agus uisce Abhainn na hIordáine á dhoirteadh le sliogán muirín aige ar bhaithe Chríost. Tá painéil shimplí atá cruinn ina n-uachtar mar obair maisiúcháin ar gach taobh den cholún.



Baptismal font in Woodlawn Church of Ireland

An tUmar Baiste i dTeampall Séipéal na hÉireann, Móta



The limestone baptismal font in Ardrahan Church of Ireland may be late medieval. It comprises a moulded wedge-shaped bowl with scalloped chamfers at the edges. The pedestal is square with a simple moulded base and a series of round-headed arcades decorating the sides.

D'fhéadfadh gur ó dheireadh ré na meánaoise an t-umar baiste aolchloiche i dTeampall Séipéal na hÉireann in Ard Rathain. Tá an babhla múnlaíthe ar dhéanamh dinge agus claiseanna scolbála curtha le himeall. Déanamh cearnach atá ar an seastán a bhfuil bonn simplí múnlaíthe faoi agus sraith de stuara cruinne mar ábhar maisiúcháin le gach taobh de.

Baptismal font in Ardrahan Church of Ireland
An tUmar Baiste i dTeampall Séipéal na hÉireann, Ard Rathain

The Church of St John the Evangelist, Ballinasloe, contains an octagonal limestone baptismal font with simple ornament consisting of ogee-headed recesses on each of the facets. It has a Latin inscription around the rim which reads: “Confiteor Unum Baptisma in Remissionem Peccat Orum”. This translates as “I confess one baptism for the remission of sins”.

Tá umar baiste ochtagánach déanta as aolchloch i Séipéal Naomh Eoin Soiscéalaí, Béal Átha na Sluaighe. Maisiú simplí le cuasa címe le gach gné éadanais atá déanta air. Tá inscríbhinn i Laidin le himeall an umair: Confiteor Unum Baptisma in Remissionem Peccat orum, nó “Admhaím an t-aon bhaisteadh amháin chun maithiúnas na bpeacaí”.

Baptismal font in the Church of St John the Evangelist, Ballinasloe

An tUmar Baiste i Séipéal Naomh Eoin Soiscéalaí, Béal Átha na Sluaighe





Baptismal Font in Cill Éinde, An Spidéal
An tUmar Baiste i gCill Éinde, An Spidéal

The composite baptismal font in Cill Éinde, An Spidéal consists of a black polished-limestone bowl, supported on eight grey-granite legs set on an octagonal base of polished granite. The bowl is octagonal externally and round internally. Designed by William Scott and executed by Betty Bros. of Galway c. 1907, this font was removed from the church during renovations in the 1980s and relegated to the church grounds but reinstated again in 2010 after it had been professionally cleaned and polished.

Babhla dubh aolchloiche atá san umar baiste ilchodach i gCill Éinde, an Spidéal. Cloch eibhir atá san ocht gcois faoin mbabhla agus iad suite ar bhonnchloch ochtagánach atá déanta as cloch eibhir snasta. Tá an babhla ochtagánach taobh amuigh agus cruinn taobh istigh. William Scott a rinne an obair dearthóireachta agus Betty Bros. i nGaillimh a shaoirsigh an chloch thart ar an mbliain 1907. Tugadh an t-umar amach as an séipéal nuair a bhí athchóiriú ar bun i rith na 1980idí ach cuireadh ar ais isteach é sa bhliain 2010 tar éis glanadh agus cóiriú profiisiúnta a thabhairt air.

Michael Shortall designed the polished Kilkenny limestone font located in the baptistry to the right of the entrance in St Brendan's Cathedral, Loughrea. It consists of a round bowl with strong rolled moulding to the rim, set on a cross shaped pedestal and plinth. The pedestal and bowl are decorated with Middleton red-marble insets and chased-brass decoration on the bowl. A very large, bucket shaped, oak lid with decorative hammered bronze strap-work and rims holding the staves together, sits on top of the bowl. An elaborate system of bronze straps for raising the lid is suspended on pulleys from the ceiling.

Michael Shortall a rinne an obair dearthóireachta ar an umar baiste déanta as aolchloch snasta Chill Chainnigh atá suite sa bhaistealann ar thaobh na láimhe deise ar an mbealach isteach in Ard-Eaglais Naomh Breadán, Baile Locha Riach. Tá múnlaíl rollaí le himeall an bhabhla cruinn atá suite ar sheastán croschruthach ar phlionta. Tá marmar dearg Mhainistir na Corann in úsáid mar ábhar maisiúcháin ar an seastán agus ar an mbabhla agus ornáidíocht práis fheagánaithe freisin leis an mbabhla. Tá clár mór darach, ar a bhfuil déanamh buicéid, ar an mbabhla agus maisiú déanta air le strapáí buailte agus fonsaí cré-umha a choinníonn na cláir teannta. Tá córas casta strapáí cré-umha agus roithleáin, lena n-ardaítear an clár, crochta den tsíleáil.

Baptismal font in St Brendan's Cathedral, Loughrea

An tUmar Baiste in Ard-Eaglais Naomh Breandán Baile Locha Riach





Located within a small baptistry in the Church of St Teresa, Killure, is an octagonal baptismal font. Although, hard to date, it may have been an original feature of the church when it was first built in 1835. The bowl is supported on a moulded pedestal, which is broken into a series of facets ornamented with a scallop design. The wooden 'onion-shaped' lid bears a similar scallop design. The baptistry is enclosed by an ornate wrought-iron railing with brass embellishments.

Tá umar baiste ochtagánach suite sa bhaistealann bheag i Séipéal San Treasa, Cill Iúir. D'fhéadfadh go mbaineann sé leis an tráth ar tógadh an chéad séipéal sa bhliain 1835. Tá an babhla ar sheastán múnlaíthe atá maisithe le sraith de ghnéithe éadanais a bhfuil scolbáil déanta orthu. Tá scolbáil den chineál céanna le feiceáil ar an gclár adhmaid atá i gcruth oinniúin. Tá ráillí ornáideacha thart ar an mbaistealann atá déanta as iarann buailte agus maisithe le hobair práis.

Baptismal font in the Church of St Teresa, Killure
An tUmar Baiste i Séipéal San Treasa, Cill Iúir

A simple, unadorned limestone font, comprising a round bowl, column and base, is located in the porch of the Church of the Holy Family Clostoken, where it now functions as a holy water stoup. Its present-day replacement is a modern marble baptismal font in the sanctuary of the church, a preferred location for baptism following the enactment of Vatican II.

Umar simplí le babhla cruinn, colún agus bonnsraith aolchloiche, gan aon mhaisiú ornáidíochta, atá in úsáid sa lá atá inniu ann mar umar uisce coisricthe suite sa phóirse ar an mbealach isteach i Séipéal an Teaghlaigh Naofa, Cloch an Stuaicín. Tá umar baiste níos nua, déanta as marmar, suite i sanctóir an tséipéil, an rogha ionaid don bhaiste ó thráth Chomhairle Vatacáin II i leith.

Baptismal font in the Church of the Holy Family, Clostoken
An tUmar Baiste i Séipéal an Teaghlaigh Naofa, Cloch an Stuaicín





The polished-marble baptismal font in the Church of St Brigid, Portumna, was presented by E.F. Joyce when the Church was built in 1958. It consists of a round bowl decorated with a strap of Celtic interlace highlighted with a series of green bosses. The pedestal comprises a cluster of four engaged columns of various-coloured marble with decorative capitals. The base is stepped, with four round base blocks resting on a white octagonal marble plinth on a black base. A wooden lid with a polished-brass finial, ornamented with scroll and pellet work, rests on the bowl.

E.F. Joyce a bhronn an t-umar baiste marmair i Séipéal Naomh Bríd, Port Omna an tráth ar tógadh an séipéal sa bhliain 1958. Tá crios d'obair thrisleánach sa stíl Cheilteach agus thart ar shraith stodaí uaine cabhraíochta d'ábhar maisiúcháin leis an mbabhla cruinn. Tá obair ornáidíochta déanta ar mhullach na gceithre cholún de chineálacha ildaite marmair atá sa seastán. Tá céimeanna in íochtar mar a bhfuil ceithre bhunbhloc cruinn leagtha anuas ar phlionsa ocht dtaobhach de mharmaid geal agus sin ar bhonnraith dhubh. Tá clár adhmaid ar an mbabhla, foirceann snasta práis leis an gclár agus obair ornáidíochta millíní agus scrolla déanta ar an bprás.

Baptismal font in the Church of St Brigid, Portumna
An tUmar Baiste i Séipéal Naomh Bríd, Port Omna

The baptismal font in Séipéal Colm Cille, An Tulaigh, Indreabhán, was designed by Brother Benedict Tutty OSB. Dated to c. 1964, it consists of a plain, conical, limestone font with a circular hammered-copper lid. The copper lid-handle is in the form of a dove in flight. The dove is a symbol for the Christian soul and for the Holy Spirit and is thus a very appropriate piece of iconography in the context of baptism.

Is é an Bráthair Benedict Tutty OSB a rinne an obair dearthóireachta maidir leis an umar baiste i Séipéal Cholm Cille, Indreabhán a rinneadh thart ar an mbliain 1964. Umar cónúil neamhornaídeach aolchloiche atá ann le clár ciorclach copair a ndearnadh a leathadh le casúireacht. Tá déanamh colúir ar eitleog ar chluas an chlár. Tá an colúr ina shiombail maidir leis an anam agus an Spiorad Naomh sa Chríostaíocht agus is rí-oiriúnach é dá bhrí sin mar chuid den ábhar íocónagrafaíochta i gcomhthéacs umar baiste.

Baptismal font in Séipéal Cholm Cille, An Tulaigh, Indreabhán
An tUmar Baiste i Séipéal Cholm Cille, An Tulaigh, Indreabhán





The wooden baptismal font in the Church of the Immaculate Conception, Tiranascragh, forms part of a modern altar suite and is fashioned in the same manner as the altar and ambo. The bowl comprises a stainless-steel dish protected by an unadorned, flat stainless-steel lid.

Is aon ghné amháin de shraith altóra nua-aimseartha atá san umar baiste déanta as adhmaid i Séipéal Mhuire gan Smál, Tír Chinn Eascrach. Is é an déanamh amháin a tugadh air leis an altóir agus leis an ambó. Mias déanta as cruach dhosmálta atá sa bhabhla a bhfuil clár neamh-mhaisithe air déanta as cruach dhosmálta freisin.

Baptismal font in the Church of the Immaculate Conception, Tiranascragh
An tUmar Baiste i Séipéal Mhuire gan Smál, Tír Chinn Eascrach



Baptismal font in the Church of St Patrick, Kiltormer
An t-umar baiste i Séipéal Phádraig Naofa, Cill Tormóir

The octagonal limestone font in the Church of St Patrick, Kiltormer, bears a series of trefoils or shamrocks on seven of its eight faces and an image in false relief of St Patrick on the eighth. St Patrick is shown as a mitred bishop with a crozier in his right hand and a book, the symbol of his role as a Christian missionary, in his left. The base of the crozier is encircled by a serpent or snake, symbolising the conversion of Ireland from paganism to Christianity. A brass lid has been added to the font in more recent times.

Ocht dtaobh atá ar an umar aolchloiche i Séipéal Phádraig Naofa, Cill Tormóir agus tá sraith de sheamrógá ar sheacht gcinn acu agus íomhá bréagrilife de Naomh Pádraig ar an ochtú ceann. Léirítear Pádraig Naofa ina Easpag faoi mhítear le bachall ina lámh dheas agus leabhar, siombail an mhisinéara, ina lámh chlé. Tá nathair timpeall ar bhun na bachaille, siombail ar athrú na hÉireann ón bPágántacht go dtí an Chríostaíocht. Cuireadh clár práis ar an umar le tamall anuas.



Baptismal font in the Church of St Michael, Ballinasloe
An t-umar baiste i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe

A large, octagonal, limestone, panelled baptismal font is located in the south chapel of the Church of St Michael, Ballinasloe. It has a series of eight panels around the bowl - six of stone in a Gothic Revival style and two in bronze, decorated with a Latin cross. Edward Delaney is acknowledged as the designer of these bronze plates. The top is of polished limestone with a white-marble octagonal bowl and a decorative cast-metal fish.

Tá umar baiste mór aolchloch ar a bhfuil ocht dtaobh agus painéil sa séipéal is faide ó dheas i Séipéal Mhichíl Naofa, Béal Átha na Sluaighe. Tá sraith d'ocht gcinn de phainéil thart ar an umar - sé phainéal cloiche i stíl athghotach agus dhá phainéal cré-umha. Leagtar an obair dearthóireachta maidir leis na plátaí cré-umha seo ar Edward Delaney. Aolchloch ghreanta atá sa chlár, marmar geal san bhabhla agus tá sé maisithe le hiasc déanta sa miotal teilgte.

BIBLIOGRAPHY | LEABHARLIOSTA

- Anderson, W. & Hicks, C. 1978 *Cathedrals in Britain and Ireland*. London.
- Apostolos-Cappadona, D. 1994 *Dictionary of Christian Art*. Continuum. London & New York.
- Arnold, B. 1997 *Irish Art a Concise History*. Reprint. New York.
- Beirne, F. 2000 (ed.) *The Diocese of Elphin people, places and pilgrimage*. Dublin.
- Beirne, F. 2007 *Diocese of Elphin; An illustrated history*. Ireland.
- Catholic Telegraph* 1862.
- Chadwick, N. 1960 *The Age of the Saints in the Early Celtic Church*. Llanerch.
- Collins, K. 2002 *Catholic Churchmen and the Celtic Revival in Ireland 1848 -1916*. Dublin.
- Cooke, T.L. 1842-3 'Autumnal Ramblings in New Quay' *Galway Vindicator*.
- Costecalde, C. & Walker, B. 2013 *The Church of Ireland: An Illustrated History*. Ireland.
- Costigan, L. & Cullen, M. 2010 *Strangest Genius: The Stained Glass of Harry Clarke*. Cheltenham.
- Craig, M. 1982 *The architecture of Ireland from the earliest times to 1800*. London.
- Egan, Rev. P.K. 1947 'Clonfert Museum and its collections'. *Journal of the Galway Archaeological and Historical Society*. 27. 1947-8. 33-76.
- Egan, P.K. 1986 *St Brendan's Cathedral Loughrea*. Dublin.
- Egan, P.K. 1994 *The parish of Ballinasloe*. Galway.
- Fahy J. 1893 (Republished 1986) *The History and Antiquities of the Diocese of Kilmacduagh*. Galway.
- Flaherty, R. 2015 *A Journey of Hope*. Galway.
- Gordon Bowe, N. 1979 *Harry Clarke*. The Douglas Hyde Gallery, Trinity College Dublin. (Monograph and Catalogue).
- Gordon Bowe, N. 1994 *The Life and Work of Harry Clarke*. Dublin.
- Gordon Bowe, N. 2012 *Harry Clarke: The Life and Work*. Dublin.
- Gordon Bowe, N., Caron, D. & Wynne, M. 1988 *Gazetteer of Irish Stained Glass*. Dublin.
- Griffith, A., Helmers M. & Kennedy, R. (eds) 2018 *Harry Clarke and Artistic Visions of the New Irish State*. Sallins.
- Harbison, P. 2000 *The Crucifixion in Irish Art*. Dublin.
- Harbison, P. 2005 *A Thousand Years of Church Heritage in East Galway*. Dublin.
- Harbison, P., Potterton, H. & Sheehy, J. 1978 *Irish Art and Architecture from prehistory to the present*. London.
- Hayman, R. 2007. *A concise guide to the Parish Church*. Stroud.
- Helmers M. 2016 *Harry Clarke's War: Illustrations for Ireland's Memorial Records, 1914–1918*. Sallins.
- Hewson, A. 1995 *Inspiring stones; A history of the Church of Ireland dioceses of Limerick, Ardfert, Aghadoe, Killaloe, Kilfenora, Clonfert, Kilmacduagh and Emly*. Roscrea.
- Hutchinson, S. 2003 *Towers, Spires & Pinnacles: A history of the cathedrals and churches of the Church of Ireland*. Bray.
- Hutchinson, S. 2008 *The Light of Other Years: A selection of monuments, mausoleums and memorials in Church of Ireland churches and graveyards and those whom they commemorate*. Bray.
- Irish Arts Review Yearbook*. Various years consulted. Dublin.
- Jordan, K. (ed.) 2000 *Kiltullagh Killimordaly as the centuries passed: a history from 1500-1900*. Middleton.
- Kelly, D. 2006 *Meadow of the miracles: A history of the Diocese of Clonfert*. Strasbourg.
- Kelly, D. 2014 *Loughrea: A Parish History*. Dublin.
- Kelly, S.J. 2003 *Time, Space & People: An Architect's Perspective of life & Work*. Galway.
- Killanin, Lord & Duignan, M.V. 1995 *The shell guide to Ireland*. Revised and updated by Peter Harbison. Dublin.

BIBLIOGRAPHY | LEABHARLIOSTA

Larkin, E. 2006 *The Pastoral Role of the Roman Catholic church in Pre-Famine Ireland, 1750-1850*. Dublin.

Larmour, P. 1992 *The Arts and Crafts Movement in Ireland*. Belfast.

Lawrence, D. (nd) *The Care of Stained Glass*. Kilkenny.

May, T. 2000 *Churches of Galway, Kilmacduagh & Kilfenora*. Galway.

McAvera, B. 2013 *Patrick Pye Life and Work*. Dublin.

Mulryan, D. (nd) *Windows on the Soul: St Michael's Church*. Ballinasloe.

Murphy, J. 1999 *The Redingtons of Clarinbridge*. Dublin.

Murray, P. & Murray, L. 1998 *The Oxford Companion to Christian Art and Architecture*. Oxford.

NicGhabhann, N. 2015 *Medieval Ecclesiastical Buildings in Ireland, 1789-1915: Building on the Past*. Dublin.

O'Connor, G. (ed.) 2006 *A place of genius and gentility: Insights into our past Kilkerrin Co. Galway*. Indreabhán.

O'Dowd, P. *The Diocese of Galway, Kilmacduagh and Kilfenora: An illustrated history*. Ireland.

Ó Droighneáin, E. 2007 *Cill Éinde – Céad Bliain*. An Spidéal.

O'Grady, J. 1996 *The Life and Works of Sarah Purser*. Dublin.

Ó Riain, P. 2011 *A Dictionary of Irish Saints*. Dublin.

Ó Riordáin, J.J. 2001 *Early Irish Saints*. Dublin.

Plummer, C. (ed.) 1997 *Lives of Irish Saints*. Volume II. Reprint. Oxford.

Previté, A. 2008 *A Guide to Connemara's Early Christian Sites*. Clifden.

Previté, A. 2010 *A Guide to the Early Christian Sites of Lough Corrib*. Clifden.

Roche, N. 1999 *The Legacy of Light: A History of Irish Windows*. Bray.

Snoddy, T. 1988 *A Dictionary of Irish Artists: 20th Century*. Dublin.

Staunton, A. 2014 *Harry Clarke's Liquid Light - Stained Glass Windows of St. Mary's Church, Ballinrobe*. Ballinrobe.

Thiessen, G.E. 1999 *Theology and Modern Irish Art*. Dublin.

Waldron, K. 2004 *Archdiocese of Tuam: An illustrated history*. Ireland.

Walsh, L. 2009 *Lumen Christi: The Stained Glass windows of Mount Saint Joseph Abbey*. Roscrea.

White, J. & Wynne, M. 1963 *Irish Stained Glass: A catalogue of Stained Glass Windows by Irish artists of the 20th century*. Dublin.

Wynne, M. 1977 *Irish Stained Glass*. Dublin.

Websites

www.ireland.anglican.org

www.askaboutireland.ie

www.crawfordgallery.ie

www.dia.ie

www.elphindiocese.ie

www.galwaycommunityheritage.org

www.galwaydiocese.ie

www.gloine.ie

www.harryclarke.net

www.imma.ie

www.irishart.com

www.kilcockartgallery.com

www.modernirishchurches.com

www.nationalgallery.ie

www.newadvent.org

www.ria.ie

www.stainedglassphotography.com

www.tuamarchdiocese.org

GLOSSARY OF TERMS

A

Apse

Semi-circular or polygonal end of a chancel or a chapel.

Arcades

A row of arches on columns either free-standing or set against a wall.

Ashlar

Finely dressed masonry block.

B

Baldachin

A canopy of stone, metal or fabric over an altar, throne or doorway.

Bifurcated

Divide into two branches or forks.

Blind arcade

Decorative element made to resemble an arcade.

Bullaun

Stone with one or more depressions, which can often be filled with water.

Buttress

Supporting structure of stone or brick, built against a wall.

C

Caen stone

Stone, from Caen in North-West France, used for fine detail on church doors and windows.

Campanile

A bell tower, sometimes free-standing.

Capital

The head of a column.

Chamfered

A 45-degree bevelled-edge.

Chancel

The area of a church near the altar, reserved for the clergy and choir.

Churching

A ritual whereby the priest met the mother at the church door and, through prayer, ritually cleansed her after birth, before she could enter the church.

Colonnades

A sequence of connected columns, often free-standing or part of a building or structure.

Coursed stone

A continuous horizontal range of

stone units along the full length of the wall.

Credence table

A small side table in the church sanctuary, used in the celebration of the Eucharist.

Crenellation

Decorative feature resembling battlements of a castle.

Croquets

Ornamentation in the form of curved or bent foliage.

Cruciform

In the shape of a cross.

D

Distaff

A stick or spindle on to which wool or flax is wound for spinning.

F

False relief

Visual impression of raised figures against a supporting background.

Finial

An ornament at the top, end, or corner of an object.

Frontal

A decorative piece, usually of cloth, metal, stone or wood, which hangs or is placed in front of the altar

G

Gothic

An architectural style reflecting the influence of the medieval era.

H

Hiberno-Romanesque

Style of medieval architecture, specific to Ireland, based on the Roman arch.

K

Knop

An ornamental knob or expansion.

L

Lancet

Tall, narrow window with a pointed arch at the top.

Lithography

A printing technique for the creation and reproduction of a design, using a press.

M

Monogram

A motif of two or more letters, typically a person's initials, usually interwoven or otherwise combined in a decorative design.

N

Nave

The body of the church where the congregation sit.

O

Oculus

An eye-like opening or ornament.

GLOSSARY OF TERMS

Onyx-coloured

Parallel-banded colouring in stone.

Opus sectile

A technique where small pieces of stone or glass are cut and inlaid into walls and floors to create a picture or pattern.

P

Pediment

An architectural design feature resembling a gable, usually of a triangular shape.

Pinnacle

An upright architectural feature generally ending in a small spire and used to decorate the corners of a tower.

Portico

A porch leading into the entrance of a building.

Q

Quarries

Diamond-shaped pieces of glass set in lead frames.

Quatrefoil

An ornamental design of four lobes often used at the top of church windows.

R

Repoussé

A metalwork technique by which malleable metal is ornamented or shaped by hammering from the reverse side to create a design.

Reredos

An ornamental screen at the back of an altar.

Romanesque

An architectural style of medieval Europe characterised by round arches.

Rood screen

A screen, typically of richly carved wood or stone, separating the nave from the chancel of a church.

S

Serif

A slight projection on the terminals of a cross.

Sexfoil

A flower design with six petals or leaves fanning out from a common centre

Stoup

A basin for holy water

Snecked

A small squared stone used in a rubble wall to fill spaces between stones of different height.

T

Tau-shaped

Shaped like the Greek letter τ.

Tracery

Decorative stonework that supports the glass in a Gothic window.

Transepts

The two areas forming the arms of the cross shape in a cruciform church.

Trefoils

The outline of three overlapping rings used in architecture and Christian symbolism.

Triptych

A picture or relief carving on three panels, typically hinged together vertically, and used as an altarpiece in churches.

Tympanum

A recessed, decorated triangular or rounded space forming the centre of a pediment or in the arch of a doorway.

V

Vernacular

Common, domestic architectural style.

W

Wainscoting

Timber panels used to cover the lower part of walls.

Z

Zoomorphic

Decorative style using animal imagery.

GLUAIS TÉARMAÍ

A

Ar dhath oinisce

Dathúchán i gcloch ina bhfuil bandáil chomhthreomhar.

B

Ballán

Clocha le logán amháin nó níos mó iontu. Is féidir uisce a chur iontu go minic.

Bréagrilíf

Imrisean d'fhíoracha ardaithe atá le feiceáil ar chúlra tacaíochta.

C

Ceathairdhuile

Dearadh ornáideach ina mbíonn ceithre liopa agus is minic a úsáidtear an dearadh ag barr fhuinneoga an tséipéil.

Ceannchríoch

Maisiú ar bharr, ag íochtar nó ar choirnéal réada.

Cairéal

Píosáí gloine a bhfuil cruth muileata orthu a chuirtear i bhfrámaí luaidhe.

Cloch Caen

Cloch as Caen in iarthuaisceart na Fraince agus a úsáidtear chun mínobair a dhéanamh ar dhoirse agus ar fhuinneoga séipéil.

Clogás

Cloigtheach, a sheasann as féin uaireanta.

Coigeal

Maide nó fearsaid ar a gcuirtear snáth olann nó líon chun iad a shníomh.

Coisreacan

Cleachtas inar bhuail an sagart leis an mháthair ag an doras an tséipéil chun í a ghlanadh go deasghnách ar mhodh urnaí tar éis na breithe sula bhféadfadh sí dul isteach san séipéal.

Cloch i gcúrsa

Réimse aonaid cloiche leagtha síos go cothrománach ó cheann ceann an bhalla.

Colúnraí

Sraith de cholúin greamaithe dá chéile ar minic dóibh a bheith ag seasamh astú féin nó a bheith mar chuid d'fhoirgneamh nó de struchtúr.

Creideán

Taobh bhord beag a bhíonn i sanctóir an tséipéil agus a úsáidtear le linn cheiliúradh na hEocairiste.

Croslanna

An dá chuid den séipéal chroschruthach (na lámha) a chuireann cruth na croise ar an séipéal.

Cíor lámhaigh

Gné mhaisiúil atá cosúil le forbhallaí caisleáin.

Crúcaí

Ornáideachas i bhfoirm duilleoga cuarta nó lúbtha.

Croschruthach

Cruth croise.

Corp na hEaglaise

An áit sa séipéal ina suíonn pobal na heaglaise.

Cúlbhá

Deireadh an tsaingil nó an tséipéil ar a bhfuil cruth leathchiorcalach nó polagánach.

Cúlbhá

Deireadh an tsaingil nó an tséipéil ar a bhfuil cruth leathchiorcalach nó polagánach.

Cúlscáthlán altóra

Scáthlán ornáideach ar chúl na haltóra.

D

De chruth tó

Cruth na litreach Gréagáí του air.

E

Eisléir

Bloc saoirseachta míncóirithe.

F

Féitheach

Gné den obair chloiche mhaisiúil a thacaíonn leis an ngloine i bhfuinneog ghotach.

Fuinneog chaol

Fuinneog ard, chaol ina bhfuil stua rinneach ag a barr.

G

Gabhlogach

Dhá ghéag nó gabhlóga a dhéanamh de rud.

Gotach

Stíl ailtireachta a thagann faoi anáil ré na meánaoise.

H

I

Íomhá mhíolchruthach

Stíl mhaisitheach ag baint úsáid as íomhánna d'ainmhithe.

L

Liteagraf

Teicníc clódóireachta ina úsáidtear preas chun dearadh a dhéanamh nó a athdhéanamh.

Lúb

Murlán nó fairsingiú ornáideach.

M

Monagram

GLUAIS TÉARMAÍ

O

Obair Sheaimféaráilte

Faobhar beibhealta 45 céim.

Opus sectile

Teicníc ina ngearrtar píosaí cloch nó gloine agus déantar iad a inleagan i mballaí agus in urláir chun pictiúr nó patrún a chruthú.

P

Peidiméid

Gné dearthóireachta ailtireachta atá cosúil le binn a mbíonn cruth triantánach air go hiondúil.

Póirseáid

Póirse a bhíonn taobh amuigh den bhealach isteach foirgnimh.

R

Rómhánúil

Stíl ailtireachta ó ré na meánaoise san Eoraip, is tréith den stíl seo na stuanna cruinne.

Rómhánúil-Ibeirneach

Stíl ailtireachta ó ré na meánaoise a bhaineann le hÉirinn amháin agus

atá bunaithe ar an stua Rómhánach.

S

Saingéal

An áit sa séipéal atá in aice na haltóra ina mbíonn baill den cléir agus baill den chóir agus iadsan amháin.

Scáthlán croise

Scáthlán a bhíonn déanta as adhmaid nó cloch de ghnáth atá snoite go mion. Scarann an scáthlán seo corp na heaglaise ó shaingéal an tséipéil.

Séchodach

Dearadh de bhláth ar a bhfuil sé pheiteal nó duilleog ag spré ón bpointe chéanna sa lár.

Seirif

Starrán beag ar fhoircinn na croise.

Sneiceáilte

Cloch bheag chearnógach a d'úsáidtear i mballa spallaí chun bearnaí idir na clocha ag airdí éagsúla a líonadh.

Stíl dhúchasach

Stíl ailtireachta coitianta na ndaoine.

Stíl repoussé

Teicníc miotalóireachta ina ndéantar miotal intuargainte a mhaisiú nó a mhúnlú tríd é a bhualadh de chasúr ón gcúl.

Súile

Oscailt atá cosúil le súil nó ornáid.

Stuaic

Gné ailtireachta ceartingearach ar a mbíonn spuaic bheag ar a bharr go hiondúil. Úsáidtear iad chun cúinní túir a mhaisiú.

Stuaráí

Sraith de stuanna ar cholúin ag seasamh astú féin nó in aghaidh balla.

Stuara Caoch

Eilimint mhaisiúcháin a bhfuil cuma an stua air.

T

Tacaí

Struchtúr cloiche nó bríce a thógtar in aghaidh balla chun tacaíocht a tabhairt don bhalla sin.

Téastar

Téastar cloiche, miotail nó éadaigh os cionn na haltóra, na

ríchathaoireach nó an dorais.

Tiompán

Áit chuasaithe chruinn nó thriantánach ar a mbíonn maisiúcháin agus a fhaightear i lár peidiméide nó i stua dorais.

Triufanna

Imlíne thrí fháinne ag luí thar chiumhais a chéile a úsáidtear in ailtireacht agus siombalachas na Críostaíochta.

Triptic

Pictiúr nó píosa snoíodóireachta rilífe ar thrí phainéal agus is iondúil go mbíonn siad ceangailte le chéile le hinsí agus iad curtha ina seasamh, úsáidtear iad mar chúlmhaisiú altóra i séipéil.

U

Umar

Báisín d'uisce coisricthe

V

Vuinsciú

Painéil adhmaid a úsáidtear chun

íochtar na mballaí a chlúdach.

LIST OF CHURCHES

Church of Ireland

Diocese of Clonfert

Ardrahan Church of Ireland

Ballymacward Church of Ireland

Christ Church, Portumna

The Cathedral of Saint Brendan, Clonfert

The Church of Saint Catherine, Ahascragh

The Church of Saint John the Baptist, Eyrecourt

The Church of Saint John the Evangelist, Ballinasloe

The Church of Saint Matthew, Glenloughaun, Clontuskert

The Church of the Holy Trinity, Aughrim

Woodlawn Church of Ireland

Diocese of Tuam, Killala & Achonry

Christ Church, Clifden

The Cathedral of Saint Mary, Tuam

Kilcummin, Church of Ireland, Oughterard

The Church of St Thomas, Ballynakill, Moyard

Roman Catholic Church

Diocese of Clonfert

The Cathedral of Saint Brendan, Loughrea

The Church of Our Lady of Lourdes, Creagh, Ballinasloe

The Church of Saint Augustine, Crossconnell

The Church of Saint Brendan, Eyrecourt,

The Church of Saint Brendan, Mullagh

The Church of Saint Brigid, Portumna

The Church of Saint Dympna, Killeenadeema

The Church of Saint Francis, Meelick, Eyrecourt

The Church of Saint Iomar, Killmordaly

The Church of Saint John the Baptist, Woodford

The Church of Saint Killian, New Inn

The Church of Saint Michael, Ballinasloe

The Church of Saint Michael, Cappataggle, Ballinasloe

The Church of Saint Michael, Gurteen

The Church of Saint Patrick, Bullaun

The Church of Saint Patrick, Fohenagh

The Church of Saint Patrick, Kiltormer

The Church of Saint Teresa, Killure

The Church of Saints Peter and Paul, Boula, Portumna

The Church of Saints Peter and Paul, Kiltullagh

The Church of St Mary, Clooncagh, Kiltullagh

The Church of the Sacred Heart, Killeen, Tynagh

The Church of the Ascension, Gortanummera

The Church of the Holy Family, Clostoken

The Church of the Holy Family, Duniry

The Church of the Immaculate Conception, Kilconieran

The Church of the Immaculate Conception, Tiranascragh

The Church of the Sacred Heart, Kilconnell

Diocese of Elphin

The Church of St Brendan, Tohergar

The Church of Saint Mary, Ballygar

The Church of Saint Michael, Glinsk

The Church of Saint Patrick, Newbridge

The Church of Our Lady of Lourdes, Caltra

The Church of Saint Cuan, Ahascragh

Diocese of Galway, Kilmacduagh and Kilfenora

Séipéal Bhantiarna Lourdes agus Naomh Colm Cille, Leitir Móir

Cill Éinde, An Spidéal

Séipéal na Deastógála, Camus

The Church of the Immaculate Conception, Moycullen

The Church of Mary Immaculate Queen, Barna

LIST OF CHURCHES

The Church of Our Lady of the Valley, Glann, Oughterard
The Church of Saint Anne, Shanaglish
The Church of St Columba, Kilbeacanty
The Church of Saint Attracta, Kiltartan
The Church of Saint Colman, Ballinderreen
The Church of Saint Colman, Gort
The Church of Saint Colman, Kinvara
The Church of Saint Colman, Roveagh, Clarinbridge
The Church of Saint Colman, Tiernevan
The Church of the Nativity, Kilchreest
The Church of Saint Joseph, Kinvara
The Church of Saint Joseph, Maree
The Church of Saint Joseph, Maree, Oranmore
The Church of Saint Kieran, Doorus, Kinvara
The Church of Saint Teresa of Avila, Ardrahan
The Church of Saint Thomas the Apostle, Peterswell
The Church of the Annunciation, Clarinbridge
The Church of the Assumption and St James, Claregalway
The Church of the Immaculate Conception, Collinamuck, Oughterard
The Church of the Immaculate Conception, Oughterard
The Church of the Immaculate Conception, Moycullen
The Church of the Immaculate Conception, Oranmore

Diocese of Tuam RC

Séipéal Mhuire gan Smál, Inis Meáin
Séipéal Réalt na Mara, Leitir Mealláin
Séipéal na Giniúna gan Smál, Tír an Fhia
The Church of St Colman, Inishbofin
The Cathedral Church of the Assumption of the Blessed Virgin Mary, Tuam
The Church of Christ the King, Kiltevena, Dunmore
The Church of Saint Patrick, Garrafrauns, Dunmore
The Church of Christ the King, Tullycross
The Church of Mary Immaculate & St, Joseph, Caherlistrane
The Church of Our Lady and St Nicholas, Dunmore
The Church of Our Lady of Mount Carmel, Clonberne
The Church of Our Lady of Knock, Lackagh
The Church of Our Lady of the Wayside, Creeragh
The Church of Sacred Heart, Belclare
The Church of Saint Conleth, Kilconly
The Church of Saint Bernard, Abbeyknockmoy
The Church of Saint Brendan by the Lake, Annaghdown
The Church of Saint Brendan, Corrandulla
The Church of Saint Colman, Corofin
Séipéal Colm Cille, An Tulaigh, Indreabhán
The Church of St Brigid, Ballinafad, Ballynahinch

The Church of Saint James, Cashel
The Church of Saint Joseph, Clifden
The Church of Saint Joseph, Milltown
The Church of Saint Mary, Killenerin
The Church of Saint Patrick, Glenamaddy
The Church of Saint Patrick, Moylough
The Church of Saint Patrick, Skehana
The Church of St Mary, Headford
The Church of Saint Mary, Claran, Headford
The Church of the Assumption, Athenry
The Church of the Nativity, Béal Átha na mBreac, (Kilmeelickin)
The Church of the Sacred Heart, Ryehill, Monivea

Orthodox

The Church of Saint Cornan, (St George Syrian) Clarinbridge

LIOSTA NA SÉIPÉAL

Séipéal na hÉireann

Deoise Chluain Fearta

Teampall Séipéal na hÉireann, Ard Rathain

Teampall Séipéal na hÉireann, Baile Mhic an Bhaird

Séipéal Chríost, Port Omna

Ard-Eaglais Naomh Breandán, Cluain Fearta

Séipéal Naomh Cairtriona, Áth Eascrach

Séipéal Naomh Eoin Baiste, Dún an Uchta

Séipéal Naomh Eoin Soiscéalaí, Béal Átha na Sluaighe

Séipéal Naomh Maitiú, Gleann an Locháin, Cluain Tuaiscirt

Séipéal na Tríonóide Naofa, Eachroim

Teampall Séipéal na hÉireann, Móta

Deoise Thuama, Chill Ala agus Achadh Conaire

Séipéal Chríost, an Clochán

Ard-Eaglais Mhuire, Tuaim

Séipéal Chill Chuimín, Uachtar Ard

Séipéal Naomh Tomás, Baile na Cille, Maigh Ard.

Séipéal Chaitliceach Rómhánach

Deoise Chluain Fearta

Ard-Eaglais Naomh Breandán, Baile Locha Riach

Séipéal Mhuire Lourdes, Críoch, Béal Átha na Sluaighe

Séipéal Naomh Agaistín, Crois Chonaill

Séipéal Naomh Breandán, Dún an Uchta

Séipéal Naomh Breandán, an Mullach

Séipéal Naomh Bríd, Port Omna

Séipéal Naomh Damhnait, Cillín a Díoma

Séipéal Naomh Proinsias, Míleac, Dún an Uchta

Séipéal Naomh Íomar, Cill Íomair Uí Dhálaigh

Séipéal Naomh Eoin Baiste, an Ghráig

Séipéal Naomh Cillian, an Cnoc Breac

Séipéal Mhichíl Naofa, Béal Átha na Sluaighe

Séipéal Mhichíl Naofa, Ceapaigh an tSeagail, Béal Átha na Sluaighe

Séipéal Mhichíl Naofa, Goirtín

Séipéal Phádraig Naofa, an Ballán

Séipéal Naomh Pádraig, Fothannach

Séipéal Naomh Pádraig, Cill Tormóir

Séipéal San Treasa, Cill Iúir

Séipéal Naomh Peadar agus Naomh Pól, Boula, Port Omna

Séipéal Naomh Peadar agus Naomh Pól, Cill Tulach

Séipéal Mhuire, Cluain Catha, Cill Tulach

Séipéal an Chroí Ró-Naofa, Cillín, Tíne

Séipéal na Deascabhála, Gort an Iomaire

Séipéal an Teaghlaigh Naofa, Cloch an Stuaicín

Séipéal an Teaghlaigh Naofa, Dún Doighre

Séipéal Mhuire gan Smál, Cill Chon Iarainn

Séipéal Mhuire gan Smál, Tír Chinn Eascrach

Séipéal an Chroí Ró-Naofa, Cill Chonaill

Deoise Ail Finn

Séipéal Naomh Breandán, an Tóchar Gearr

Séipéal Mhuire, Béal Átha Ghártha

Séipéal Naomh Mícheál, Glinsce

Séipéal Phádraig Naofa, an Droichead Nua

Séipéal Bhantiarna Lourdes, Cealtrach

Séipéal Naomh Cuán, Áth Eascrach

Deoise na Gaillimhe, Chill Mhic Dhuach agus Chill Fhionnúrach

Séipéal Bhantiarna Lourdes agus Naomh Colmcille, Leitir Móir

Séipéal Cill Éinde, an Spidéal

Séipéal na Deastógála, Camus

Séipéal Bhantiarna Lourdes agus Naomh Colmcille, Leitir Móir

LIOSTA NA SÉIPÉAL

Séipéal Mhuire gan Smál, Maigh Cuilinn

Séipéal Mhuire Banríon gan Smál, Bearna

Séipéal Mhuire an Ghleann, an Gleann, Uachtar Ard

Séipéal Naomh Áine, Seanséipéal

Séipéal Naomh Colmán, Cill Bheaganta

Séipéal Naomh Attracta, Cill Tartan

Séipéal Naomh Colmán, Baile an Doirín

Séipéal Naomh Colmán, an Gort

Séipéal Naomh Colmán, Cinn Mhara

Séipéal Naomh Colmán, an Ruabheitheach, Droichead an Chláirín

Séipéal Naomh Colmán, Tír Nimhin

Séipéal Bhreith Chríost, Cill Chríost

Séipéal Iósaf Naofa, Cinn Mhara

Séipéal Iósaf Naofa, Meáraí

Séipéal Iósaf Naofa, Meáraí, Órán Mór

Séipéal Naomh Ciaráin, Dúros, Cinn Mhara

Séipéal Naomh Treasa Avila, Ard Raithin

Séipéal Naomh Tomás Aspal, Tobar Pheadair

Séipéal Theachtaireacht an Aingil, Droichead an Chláirín

Séipéal na Deastógála agus Naomh Séamas, Baile Chláir

Séipéal Mhuire gan Smál, Caladh na Muc, Uachtar Ard

Séipéal Mhuire gan Smál, Uachtar Ard

Séipéal Mhuire gan Smál, Maigh Cuilinn

Séipéal Mhuire gan Smál, Órán Mór

Deoise Thuama CR

Séipéal Mhuire gan Smál, Inis Meáin

Séipéal Réalt na Mara, Leitir Mealláin

Séipéal na Giniúna gan Smál, Tír an Fhia

Séipéal Naomh Colmán, Inis Bó Finne

Ard-Eaglais Dheastógáil na Maighdine Beannaithe Muire, Tuam

Séipéal Chríost Rí, Cill tSuibhne, Dún Mór

Séipéal Naomh Pádraig, Garfráin, Dún Mór

Séipéal Chríost Rí, Crois na Tulaí

Séipéal Mhuire gan Smál agus Iósaf Naofa, Cathair Loistreáin

Séipéal Mhuire agus Naomh Niocláis, Dún Mór

Séipéal Mhuire Shliabh Chairmeil, Cluain Bheirn

Séipéal Bhantiarna Chnoc Mhuire, Leacach

Séipéal Mhuire Cois Bóthair, an Chriathrach

Séipéal an Chroí Ró-Naofa, Béal Chláir

Séipéal Naomh Conlao, Cill Chonnla

Séipéal Bhearnaírd, Mainistir Chnoc Muaidhe

Séipéal Naomh Breandán Taobh Locha, Eanach Dhúin

Séipéal Naomh Breandán, Cor an Dola

Séipéal Naomh Colmán, Cora Finne

Séipéal Colmcille, an Tulaigh, Indreabhán

Séipéal Naomh Bríd, Béal an Átha Fada, Baile na hInse

Séipéal Naomh Séamus, an Caiseal

Séipéal Naomh Iósaf, an Clochán

Séipéal Naomh Iósaf, Baile an Mhuilinn

Séipéal Mhuire, Cill Fhir Iarainn

Séipéal Naomh Pádraig, Gleann na Madadh

Séipéal Naomh Pádraig, Maigh Locha

Séipéal Mhuire, Áth Cinn

Séipéal Naomh Pádraig, Sceachanach

Séipéal Mhuire, Áth Cinn

Séipéal na Deastógála, Baile Átha an Rí

Séipéal Bhreith Chríost, Béal Átha na mBreac

Séipéal an Chroí Ró-Naofa, Droim an tSeagail, Muine Mheá

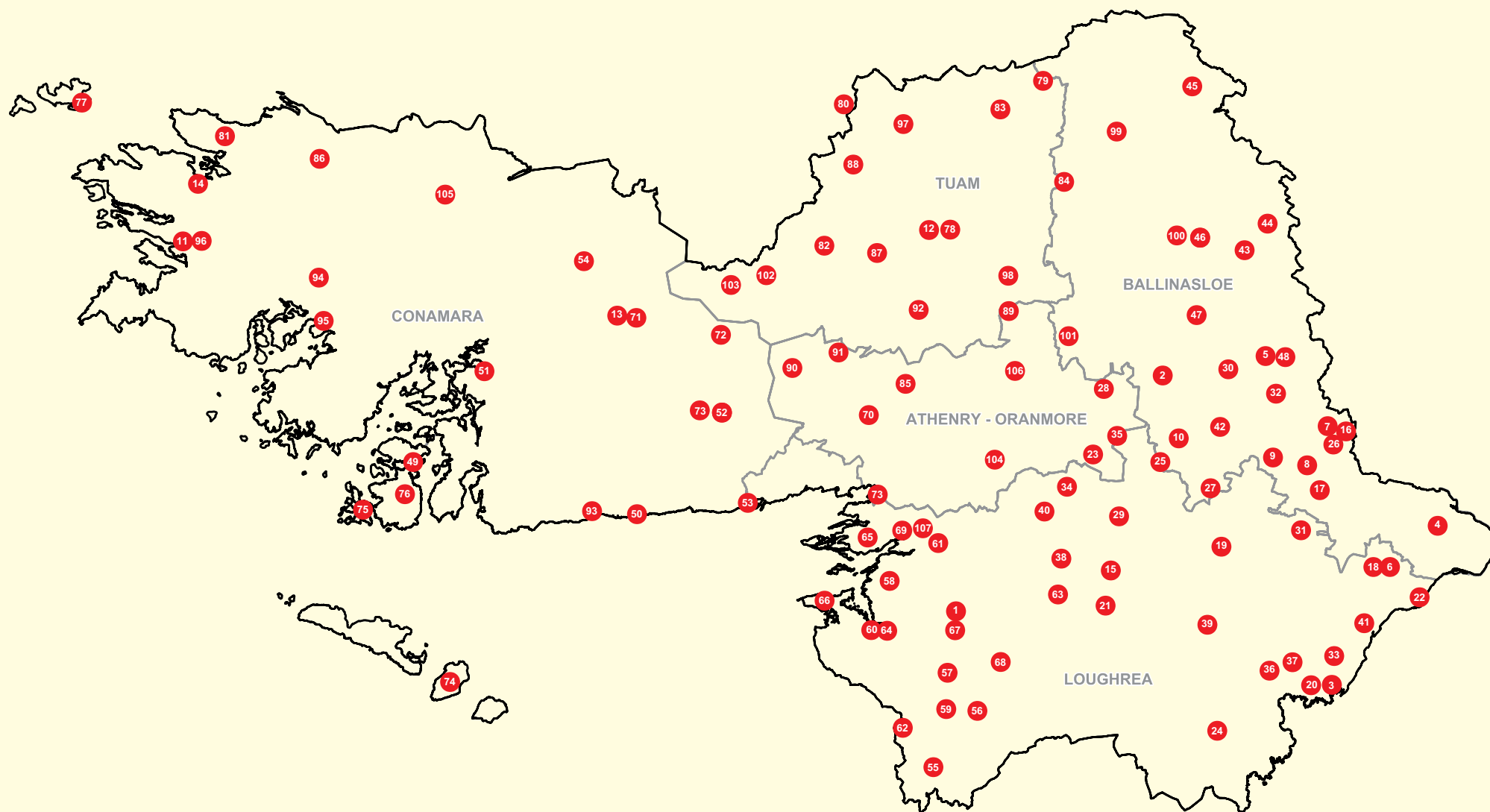
Ceartchreidmheach

Séipéal Naomh Cornán, (Naomh Seoirse na Siria) Droichead an Chláirín

LEGEND & MAP | EOCHAIR EOLAIS AGUS MAPA

Name	Location	Latitude	Longitude	Diocese	Religion	ID
Ardrahan Church of Ireland	Ardrahan	53.158	-8.807	Clonfert	Church of Ireland	1
Ballymacward Church of Ireland	Ballymacward	53.380	-8.488	Clonfert	Church of Ireland	2
Christ Church, Portumna	Portumna	53.091	-8.223	Clonfert	Church of Ireland	3
The Cathedral of Saint Brendan	Clonfert	53.240	-8.058	Clonfert	Church of Ireland	4
The Church of Saint Catherine	Ahascragh	53.399	-8.328	Clonfert	Church of Ireland	5
The Church of Saint John the Baptist	Eyrecourt	53.202	-8.132	Clonfert	Church of Ireland	6
The Church of Saint John the Evangelist	Ballinasloe	53.330	-8.224	Clonfert	Church of Ireland	7
The Church of Saint Matthew	Glanloughaun, Clontuskert	53.297	-8.262	Clonfert	Church of Ireland	8
The Church of the Holy Trinity	Aughrim	53.304	-8.315	Clonfert	Church of Ireland	9
Woodlawn Church of Ireland	Woodlawn	53.321	-8.462	Clonfert	Church of Ireland	10
Christ Church	Clifden	53.489	-10.024	Tuam, Killala and Achonry	Church of Ireland	11
The Cathedral of Saint Mary	Tuam	53.514	-8.856	Tuam, Killala and Achonry	Church of Ireland	12
Kilcummin Church of Ireland	Oughterard	53.429	-9.342	Tuam, Killala and Achonry	Church of Ireland	13
The Church of St Thomas	Ballynakill, Moyard	53.543	-10.003	Tuam, Killala and Achonry	Church of Ireland	14
The Cathedral of Saint Brendan	Loughrea	53.197	-8.567	Clonfert	Roman Catholic Church	15
The Church of Our Lady of Lourdes	Creagh, Ballinasloe	53.329	-8.201	Clonfert	Roman Catholic Church	16
The Church of Saint Augustine	Crossconnell	53.273	-8.242	Clonfert	Roman Catholic Church	17
The Church of Saint Brendan	Eyrecourt	53.200	-8.129	Clonfert	Roman Catholic Church	18
The Church of Saint Brendan	Mullagh	53.220	-8.395	Clonfert	Roman Catholic Church	19
The Church of Saint Brigid	Portumna	53.092	-8.222	Clonfert	Roman Catholic Church	20
The Church of Saint Dymphna	Killeenadeema	53.165	-8.575	Clonfert	Roman Catholic Church	21
The Church of Saint Francis	Meelick, Eyrecourt	53.174	-8.086	Clonfert	Roman Catholic Church	22
The Church of Saint Iomar	Killmordaly	53.306	-8.596	Clonfert	Roman Catholic Church	23
The Church of Saint John the Baptist	Woodford	53.048	-8.400	Clonfert	Roman Catholic Church	24
The Church of Saint Killian	New Inn	53.299	-8.491	Clonfert	Roman Catholic Church	25
The Church of Saint Michael	Ballinasloe	53.329	-8.221	Clonfert	Roman Catholic Church	26
The Church of Saint Michael	Cappataggle	53.275	-8.412	Clonfert	Roman Catholic Church	27
The Church of Saint Michael	Gurteen	53.367	-8.580	Clonfert	Roman Catholic Church	28
The Church of Saint Patrick	Bullaun	53.248	-8.555	Clonfert	Roman Catholic Church	29
The Church of Saint Patrick	Fohenagh	53.386	-8.386	Clonfert	Roman Catholic Church	30
The Church of Saint Patrick	Kiltormer	53.236	-8.271	Clonfert	Roman Catholic Church	31
The Church of Saint Teresa	Killure	53.363	-8.311	Clonfert	Roman Catholic Church	32
The Church of Saints Peter and Paul	Boula, Portumna	53.119	-8.219	Clonfert	Roman Catholic Church	33
The Church of Saints Peter and Paul	Kiltullagh	53.275	-8.636	Clonfert	Roman Catholic Church	34
The Church of St Mary	Clooncagh, Kiltullagh	53.323	-8.559	Clonfert	Roman Catholic Church	35
The Church of the Sacred Heart	Killeen, Tynagh	53.105	-8.319	Clonfert	Roman Catholic Church	36
The Church of the Ascension	Gortanummera	53.113	-8.284	Clonfert	Roman Catholic Church	37
The Church of the Holy Family	Clostoken	53.208	-8.644	Clonfert	Roman Catholic Church	38
The Church of the Holy Family	Duniry	53.147	-8.416	Clonfert	Roman Catholic Church	39
The Church of the Immaculate Conception	Kilconieran	53.252	-8.671	Clonfert	Roman Catholic Church	40
The Church of the Immaculate Conception	Tirnascragh	53.149	-8.172	Clonfert	Roman Catholic Church	41
The Church of the Sacred Heart	Kilconnell	53.332	-8.398	Clonfert	Roman Catholic Church	42
The Church of St Brendan	Tohergar	53.497	-8.361	Elphin	Roman Catholic Church	43
The Church of Saint Mary	Ballygar	53.522	-8.325	Elphin	Roman Catholic Church	44
The Church of Saint Michael	Glinsk	53.650	-8.445	Elphin	Roman Catholic Church	45
The Church of Saint Patrick	Newbridge	53.509	-8.431	Elphin	Roman Catholic Church	46
The Church of Our Lady of Lourdes	Caltra	53.437	-8.436	Elphin	Roman Catholic Church	47
The Church of Saint Cuan	Ahascragh	53.397	-8.332	Elphin	Roman Catholic Church	48
Séipéal Bhan Tiarna Lourdes agus Naomh Colmille	Leitir Móir	53.289	-9.656	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church	49
Cill Éinde	An Spidéal	53.244	-9.305	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church	50
Séipéal na Deastógála	Camus	53.375	-9.548	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church	51

ID	Name	Location	Latitude	Longitude	Diocese	Religion
52	The Church of the Immaculate Conception	Moycullen	53.340	-9.176	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
53	The Church of Mary Immaculate Queen	Barna	53.257	-9.133	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
54	The Church of Our Lady of the Valley	Glann, Oughterard	53.480	-9.396	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
55	The Church of Saint Anne	Shanaglish	53.012	-8.839	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
56	The Church of Saint Columba	Kilbeacanty	53.065	-8.772	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
57	The Church of Saint Attracta	Kiltartan	53.100	-8.819	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
58	The Church of Saint Colman	Ballinderreen	53.186	-8.911	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
59	The Church of Saint Colman	Gort	53.066	-8.820	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
60	The Church of Saint Colman	Kinvara	53.139	-8.937	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
61	The Church of Saint Colman	Roveagh, Clarinbridge	53.223	-8.840	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
62	The Church of Saint Colman	Tiernevan	53.048	-8.887	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
63	The Church of the Nativity	Kilchreest	53.175	-8.649	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
64	The Church of Saint Joseph	Kinvara	53.139	-8.942	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
65	The Church of Saint Joseph	Maree, Oranmore	53.226	-8.946	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
66	The Church of Saint Kieran	Doorus, Kinvara	53.166	-9.011	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
67	The Church of Saint Teresa of Avila	Ardrahan	53.140	-8.808	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
68	The Church of Saint Thomas the Apostle	Peterswell	53.111	-8.737	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
69	The Church of the Annunciation	Clarinbridge	53.229	-8.880	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
70	The Church of the Assumption and St James	Claregalway	53.340	-8.947	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
71	The Church of the Immaculate Conception	Oughterard	53.427	-9.328	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
72	The Church of the Immaculate Conception	Collinamuck, Oughterard	53.413	-9.179	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
73	The Church of the Immaculate Conception	Oranmore	53.266	-8.931	Galway, Kilmacduagh and Kilfenora	Roman Catholic Church
74	An Séipéal Mhuire gan Smál	Inis Meáin	53.084	-9.591	Tuam	Roman Catholic Church
75	An Séipéal Réalt na Mara	Leitir Mealláin	53.243	-9.732	Tuam	Roman Catholic Church
76	Séipéal na Giniúna gan Smál	Tír an Fhia	53.258	-9.667	Tuam	Roman Catholic Church
77	The Church of St Colman	Inishbofin	53.616	-10.189	Tuam	Roman Catholic Church
78	The Cathedral Church of the Assumption of the Blessed Virgin Mary	Tuam	53.510	-8.848	Tuam	Roman Catholic Church
79	The Church of Christ the King	Kiltevena, Dunmore	53.654	-8.679	Tuam	Roman Catholic Church
80	The Church of Saint Patrick	Garrafrauns, Dunmore	53.630	-8.992	Tuam	Roman Catholic Church
81	The Church of Christ the King	Tullycross	53.588	-9.963	Tuam	Roman Catholic Church
82	The Church of Mary Immaculate & Saint Joseph	Caherlistrane	53.498	-9.020	Tuam	Roman Catholic Church
83	The Church of Our Lady and St Nicholas	Dunmore	53.627	-8.746	Tuam	Roman Catholic Church
84	The Church of Our Lady of Mount Carmel	Clonberne	53.560	-8.645	Tuam	Roman Catholic Church
85	The Church of Our Lady of Knock	Lackagh	53.370	-8.890	Tuam	Roman Catholic Church
86	The Church of Our Lady of the Wayside	Creeragh	53.570	-9.814	Tuam	Roman Catholic Church
87	The Church of Sacred Heart	Belclare	53.492	-8.937	Tuam	Roman Catholic Church
88	The Church of Saint Conleth	Kilconly	53.574	-8.976	Tuam	Roman Catholic Church
89	The Church of Saint Bernard	Abbeyknockmoy	53.439	-8.730	Tuam	Roman Catholic Church
90	The Church of Saint Brendan by the Lake	Annaghdown	53.383	-9.067	Tuam	Roman Catholic Church
91	The Church of Saint Brendan	Corrandulla	53.398	-8.995	Tuam	Roman Catholic Church
92	The Church of Saint Colman	Corofin	53.439	-8.871	Tuam	Roman Catholic Church
93	Séipéal Colmcille, An Tulaigh	Indreabhán	53.246	-9.376	Tuam	Roman Catholic Church
94	The Church of Saint Brigid	Ballinafad, Ballynahich	53.459	-9.810	Tuam	Roman Catholic Church
95	The Church of Saint James	Cashel	53.418	-9.801	Tuam	Roman Catholic Church
96	The Church of Saint Joseph	Clifden	53.490	-10.022	Tuam	Roman Catholic Church
97	The Church of Saint Joseph	Milltown	53.612	-8.898	Tuam	Roman Catholic Church
98	The Church of Saint Mary	Killereerin	53.472	-8.731	Tuam	Roman Catholic Church
99	The Church of Saint Patrick	Glenamaddy	53.607	-8.563	Tuam	Roman Catholic Church
100	The Church of Saint Patrick	Moylough	53.509	-8.431	Tuam	Roman Catholic Church
101	The Church of Saint Patrick	Skehana	53.416	-8.636	Tuam	Roman Catholic Church
102	The Church of Saint Mary	Headford	53.469	-9.110	Tuam	Roman Catholic Church
103	The Church of Saint Mary	Claran, Headford	53.460	-9.165	Tuam	Roman Catholic Church
104	The Church of the Assumption	Athenry	53.300	-8.749	Tuam	Roman Catholic Church
105	The Church of the Nativity	Béal Átha na mBreac, (Kilmeelickin)	53.539	-9.615	Tuam	Roman Catholic Church
106	The Church of the Sacred Heart	Ryehill, Monivea	53.383	-8.719	Tuam	Roman Catholic Church
107	The Church of Saint Cornan (St George Syrian)	Clarinbridge	53.229	-8.863	Tuam	Orthodox



SELECT INDEX | INNÉACS AR LEITH

Architects and Builders

Ailtirí agus Tógálaithe

Bowman, Cyril 23
 Browne, Fred 23
 Byrne Ralph 18, 20, 64
 Byrne, William J. 19, 20
 Deane, Thomas 12
 Farmer (brothers) 22
 Hague, William 18
 Kelly, Simon J. 21, 22
 McCarthy, James Joseph 17
 Madden, Dominic 16
 Madden, J. 27
 Mansfield, Leo 23
 Martin, William 18
 Murray, Mark 16
 Murray, William 16
 O'Callaghan, J.J. 18
 O'Riain and Yates 21
 Pain, George 18
 Pain, James 18
 Robinson, Keefe & Devane, Dublin 23

Scott, William A. 19, 149, 163
 Sheahan, Patrick & Partners, Limerick 23
 Thompson John & Partners, Limerick 23
 Welby Pugin, Augustus 56
 Welland, Joseph 17, 18

Artists, Sculptors

Ealaíontóirí, Dealbhóirí

Abbey Stained Glass Studio 110, 111
 An Túr Gloine 19, 85, 86, 99, 117, 118
 Aria Stained Glass 113
 Barff, Frederick Settle 88
 Biggs, Frances 107
 Burke, Phyllis 106
 Carroll, Ray 67, 68, 69, 70, 72, 73, 145
 Casolani, Henry 89
 Child, A.E. 99
 Clarke, Harry 83, 86, 92, 93, 94, 112
 Clarke, Joshua 85, 86, 92
 Clarke, Walter 92
 Clarke Studio 86, 95, 96, 97, 98
 Connon, Evan 112

Costello, Fergus 75
 Cranwill, Mia 144, 155
 Crowley, Vicki 80, 113
 Dixon, William Francis 87
 Dowling William J. 86
 Dublin Paint and Glass Company 128
 Earley and Company 56
 Earley, John 56, 91
 Earley, Thomas 56
 Earley, William 103, 112
 Earley Studios 56, 85, 91
 Elvery, Beatrice 86
 Florence, J.P. 90
 Geddes, Wilhelmina 86
 Gill, Daniel 74
 Grehan, Colin 74
 Hardman's of Birmingham 85
 Harrison, C.W. 62, 64, 133
 Healy, Michael 86, 100
 Hogan, John 57
 Hone, Evie 86, 101, 102, 108, 109, 118
 Hughes, John 55, 147
 Kelly, Catriona 22

King, Richard 95
 King, Richard Enda 22, 140, 141
 King, Richard Joseph 140
 Klinger, Ursula 77, 79
 Kossowski, Adam 121
 L'Hote, Andre 87, 90
 Mayer & Co. 87, 90
 Mayer, Hans 87
 Mayer, Josef Gabriel 87
 Mayer of Munich & London 85
 McElroy, Patrick 125, 130, 138, 139
 McHugh, Thomas 58
 Ní Tuairisg, Deirdre 91
 O'Brien, Catherine 86, 99, 109
 O'Toole, Albert 123
 Oppenheimer, Ludwig Ltd. 48, 49
 Orpen, William 55, 99
 Pearse, James 62
 Pearse, William 62
 Pearse, Pdraig 62
 Pollen, Patrick 86, 109
 Powell, James & Sons 85, 89
 Power, Albert 55

SELECT INDEX | INNÉACS AR LEITH

Purser, Sarah 85, 86, 99, 102
Pye, Patrick 84, 107, 108
Quigly, Katherine 86
Rhind, Ethel 116, 117
Rivers, Elizabeth 107, 124
Sheppard, Oliver 55
Shortall, Michael 19, 46, 47, 61, 164
Smyth, Edward 55
Stuart, Ian 22, 120
Stuart, Imogen 131
Tomlin, Alan 85
Tutty, Brother Benedict 119, 132, 168
Walsh, George 103, 104, 105, 127, 128
Watsons of Youghal 85

Manufacturers and Foundries

Déantóirí agus Teilgcheartaí

Beatty Bros. 163
Byrne, M. 121, 152
Daniel, W. 150
Delaney, Edward 171
Feely Stoneworks 64, 81

Glenman Construction Corporation 81
Gunning & Son, Dublin 141
Harrison, Charles William 62, 64, 133
Jones and Willis 53
McGloughlin, J. & C. 142, 148
Murphy Bell Foundry 131
Murphy, John 45, 131, 153
O'Neill, Patrick J. 62
Scott, William
Sharp, Edmund 62
Top Quarries 80

Authors, Clergy, Donors and Others

Údair, an Chléir, Deontóirí agus Daoine Eile

Barr, James 87
Bolton, Bishop Theophilus 131
Browne, W.D. 32
Burke, Thoms 30
Butler Yeats, William 19
Cassidy, Fr Francis 60

Cooke, T.L. 26
Crompton, Margaret 13
Cromwell 13
Dolan, Revd John 30
Egan, Revd Patrick K. 101
Elliot, Robert 149
Eyre family 44
Eyre, John 18
Geraghty, Mons. Cathal PP 6, 73
Gregory, Lady 19
Goaley, Fr Michael 81
Harrington, Revd William 35
Joyce, Mons. 91
Joyce, E.F. 167
Kelly, Revd Bernard 41
Kelly family 31
Kelly, J.A. 31
Kelly, Marie A. 134
Kelly, Archbishop Oliver 16
Kilbride, C.N. 30
Killanin, Lord 99
Larkin family 13
Madden, Malichi 13

Martin, Christopher B. 41
Martyr, Edward 19, 85
May, Tom 69
Morris, Michael 99
McClearn, Cllr Jimmy 4
McNamara, Fr Martin PP 67
Naughten, Revd Fr Pat 60
Neilen, Patrick 26
O'Dowd, P. 21
O'Donnell, Revd James 39
O'Malley clan 101
Redington, Christopher T. 13, 25
Rush, Revd Edward E. 133
Ryan family 110
Waldron, Fr Kieran 67

ANDERSON



82



Comhairle Chontae na Gaillimhe
Galway County Council

An Chomhairle Oidhreachta
The Heritage Council

