

Renewal

In recent years the changes in Liturgy called for in the wake of the Second Vatican Council has brought careful renewal under the direction of architect Richard Hurley. Significant pieces from a new generation of Irish artists were added:

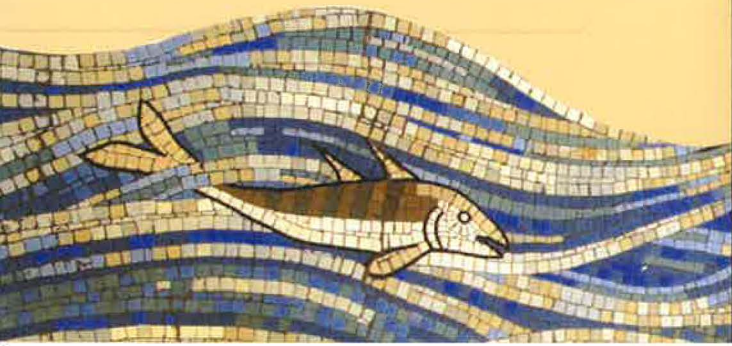
- the carved wood altar and chair, the holy water font, the bronze ambo, the wedding chairs, all the work of Imogen Stuart;
- the stand for the Paschal candle carved by Ken Thompson;
- new vestments woven by Mary Barry;
- hangings created by Evelyn Ross and Kim En Joong;
- the pipe organ built by Kenneth Jones.

Thus, a truly beautiful space that integrates past and present is created for the gathering of God's people in a new millennium.

The generosity of a family, the skill and artistry of dedicated craftsmen and women, fired by a living faith in the presence among us of the Lord Jesus ... from these many strands is woven the harmony of the Honan Chapel.

We welcome you to this place of prayer. We invite you to linger and admire. But above all, we invite you to pray:

'All you works of the Lord,
O Bless the Lord!'



THE HONAN CHAPEL

THE COLLEGIATE CHAPEL OF ST FIN BARR



THE HONAN CHAPEL, named for the Cork merchant family who funded it, was formally consecrated in November 1916, and ever since has been the gathering point on UCC campus for prayer and Liturgy, for weekday and Sunday Eucharist and for ecumenical celebrations such as at Graduation.



Much admired, and a must for all visitors to Cork and its University, the Chapel is above all a place of prayer.

Situated centrally on campus, the austere beauty of its stonework offset by the new Honan Square, at the heart of the University this chapel invites us – whether ‘fresher’ or post-graduate student, staff member or the

casual visitor – to an encounter with the One who is unchanging Truth

‘I am the Way, the Truth and the Life’

Architecture and Design

Sir John O’Connell, executor of Isabella Honan’s will, together with the College President, Sir Bertram Windle, resolved that the design of the chapel, while being simple and restrained, should represent the best of Irish artistic traditions and as far as possible draw from the work of local craftsmen.

The Honan chapel, designed by McMullen, built by John Sisk – both Cork companies – thus emerged as a unique testament to the Celtic Art Revival and the Arts and Crafts movement, which were at their height in early 20th century Ireland.

Notable features are

- the Hiberno-Romanesque architecture inspired by twelfth century Irish chapels such as St. Cronan’s Oratory at Roscrea.
- the carved stonework, e.g. the stone capitals of Munster saints framing the entrance, the work of Henry Emery, assisted by Cork apprentices.
- the mosaic floor design that greets one at the entrance with a depiction of the sun and stars surrounded by the signs of the zodiac, and flows thence from nave to chancel, richly illustrating the wonders of creation, interspersed with quotations from the Canticle sung by the three young men in the fiery furnace:

‘All ye works of the Lord, O bless the Lord!’

Book of Daniel

- the tabernacle shaped like an early Irish oratory, the door embellished with brilliant enamelling, the work of Oswald Reeves
- the carved oak pews, the stations of the cross in opus sectile, the silverware ...

All the elements are in harmony.

In the eyes of some, the glory of the chapel is in the windows ...

Eight of the stained glass windows were designed by *An Tur Gloine*, Sarah Purser’s studio, at that time the leading co-operative workshop in Ireland.

The commission for the other eleven windows was granted to the twenty-five year old Harry Clarke, the first such commission for this young artist, noted for his unique style characterized by rich blue hues and linear figures.

The east window depicting the Resurrected Christ was designed by A. E. Child, Clarke’s teacher. The St. Gobnait window by Clarke was being constructed in Dublin at the time of the 1916 Rebellion and barely survived that cataclysm.

