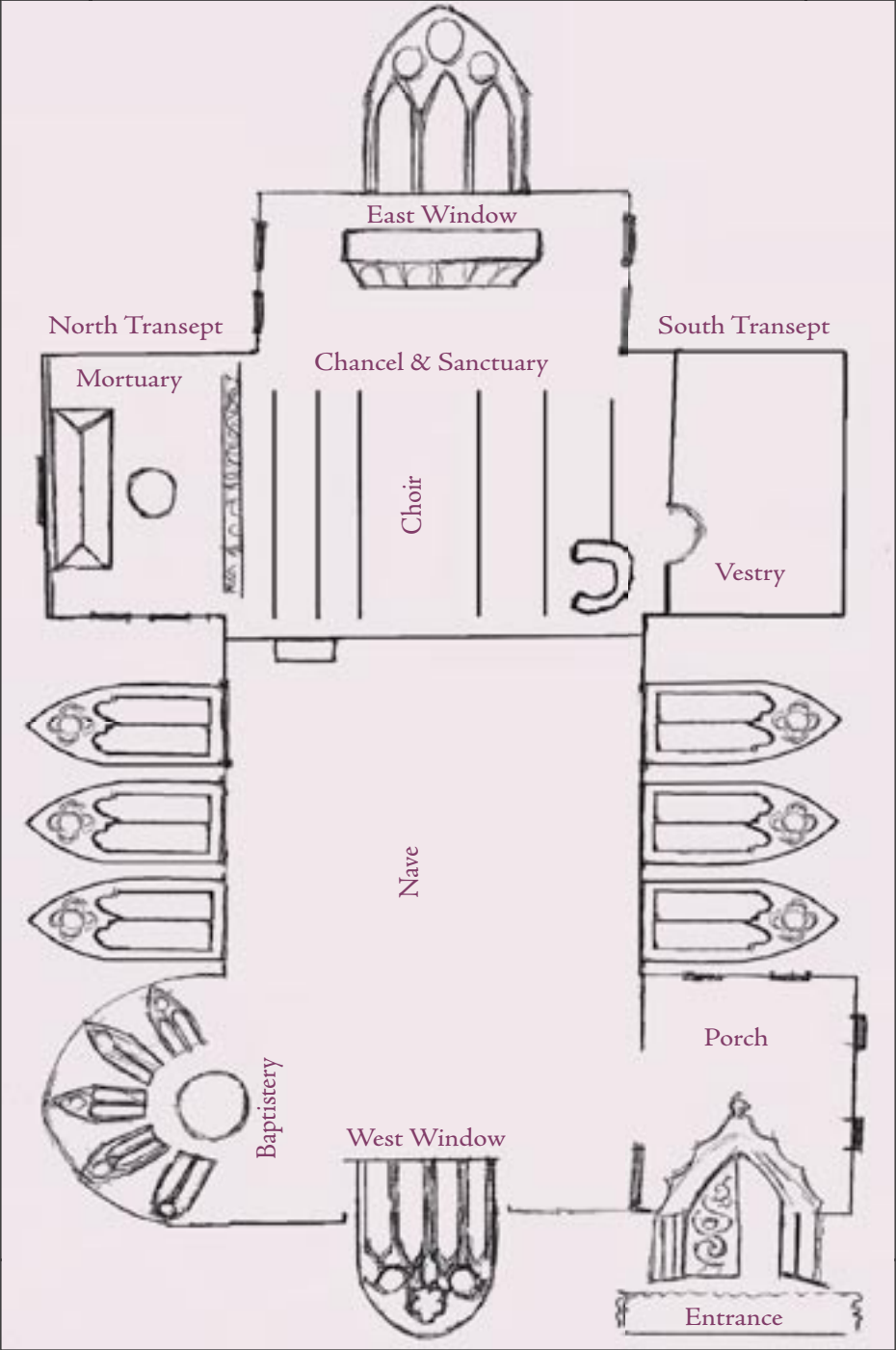




the adelaide memorial church
of christ the redeemer

myshall, county carlow, south east ireland

map of church



history of the adelaide memorial church of christ the redeemer

The village of Myshall, nestled at the foot of Mount Leinster is overlooked by the Adelaide Memorial Church of Christ the Redeemer. This Church of Ireland church is one of the most important architectural treasures, not only in Co. Carlow but in the whole of Ireland. A tragic romantic love story lies behind its origins.

In 1887 Constance Louise Eugenie Duguid, came to Myshall to visit her sister Madeleine who, married to the local curate Rev. Richard E. Neville, resided at Myshall Glebe. Constance fell in love with Rupert George Inglis Brady, who lived nearby at Myshall House. Inglis was the last male heir to the Cornwall Brady Family of Myshall. The couple got engaged but before marriage took

place she was thrown from her horse and died soon afterwards at her sister's residence aged twenty five. On March 28th 1887 she was buried in the hillside churchyard close to the mountains and open countryside she loved.

Her father, John Duguid, a wealthy wine importer from Dover, England, commissioned a memorial statue in white Sicilian marble to mark her grave. Known as 'The Statue of Innocence' it was sculpted by Sir Thomas Farrell, (1827-1900), a master craftsman from Dublin. Some fine examples of other works by Thomas Farrell can be found all over Ireland particularly in Dublin e.g. Lord Ardilaun in St. Stephen's Green; Archbishop Whateley in St. Patrick's Cathedral and Dr. William Dease in the Royal College of Surgeons in Dublin.

On April 3rd 1903 John Duguid's wife Adelaide died and by her wish was buried alongside her daughter. At this time the white marble of the 'Statue of Innocence' was found to be reacting badly to the Irish weather so John, who had a somewhat larger than life personality, decided to build a church that would not only be a shelter to his daughter's monument but would also serve as a memorial to his wife.

The idea to build a new Church may have been prompted by the Rector at the time, Canon Pettipice as the existing Church built by the Board of First Fruits in 1810 was probably in need of repair. Originally from Cloonacurrow, Co. Sligo, Canon Pettipice was at one time Principal of Londonderry Cathedral Boys School and later



Headmaster of Kilkenny College. In 1894 he married Kate Smyth and the couple had four daughters. He was Rector of Myshall from 1905 -1922. A very popular individual in the parish of Myshall he earned the respect of all communities. He and members of his family are buried in the cemetery of the Adelaide Memorial Church, Myshall.

To bring his vision to fruition John Duguid awarded the architectural contract to George Coppinger Ashlin, (1837-1921), one of the foremost exponents of gothic revival style and one of the most prominent and talented church architects in the country. Born in Co. Cork, Ashlin was articled to E.W. Pugin between 1856 and 1860 and entered the Royal Academy Schools London in 1858. He became Pugin's partner c1859 and in 1867 he married Mary Pugin, sister of E.W. The partnership broke up in 1870 but by far the most important commission undertaken in Ireland by Pugin and Ashlin was the building of Cobh Cathedral 1869-1919.

The quantity surveyors involved in the Adelaide Memorial Church were Messrs Slevin, Dame Street, Dublin, the very fine wrought-iron and copper screen at the mortuary entrance is thought to be the work of McGloughlin Bros., Dublin, who also provided the outer gates to the Church. The mosaic work is that of Messrs Oppenheimer and Company, Manchester, and the stained glass windows were designed and executed by Messrs James Powell and Sons who were English glassmakers, lead lighters and stained glass window manufacturers. The Clock was made by Joyce of Whitchurch in Shropshire in 1907 and the bells in the tower were made in 1907 by Taylors of Loughborough Leicestershire.

After the death of Adelaide the remaining ten years of John Duguid's own life were spent largely in completing his memorial of love. Construction of the church commenced in 1907 and the cost of the undertaking was estimated as being in the region of £50,000. John took a very deep interest in the building and although he resided at Dover and London, he kept in daily communication with correspondence and telegrams. Every detail was submitted for his approval, and as he had been in younger days a great traveller, including trips to South America, his taste in art was well-nigh perfect. He paid an annual visit to Myshall, and was well pleased with the work as it proceeded.

John Duguid died in London on 3rd May 1913, aged 87, a few months before the church was consecrated, leaving directions in his will for its completion and for several endowments. In accordance with his wishes his remains were cremated and his ashes were deposited in the church.

Various maintenance works have taken place since its consecration in September 1913. From 2000 – 2004 over €300,000 was spent and refurbishments are a constant concern but as a living place of worship the Adelaide Memorial Church of Christ the Redeemer is a perfect setting for that long tradition to continue. It is at the heart of the village of Myshall and the love and esteem that this architectural gem is held in locally is indicative of the strong ecumenical relationships in the area. It is a fitting memorial to Adelaide Duguid. Much thought and artistry was invested in it and the vaulted ceilings, stone-carving, wrought iron, stained glass, marble, woodwork and mosaics are greatly appreciated as much by those who worship therein as by the casual visitor.

exterior

As one approaches the Adelaide Memorial Church one notices what an impressive building it is. The building was designed after the style of Salisbury Cathedral with an ornate tower and spire. It is cruciform in design, with a high pitched roof in Westmoreland green slate and is immediately identifiable as being in the early English Gothic style by its pointed, lancet windows and doorway.

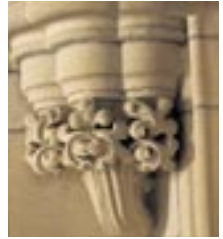
The exterior is of limestone above a five foot base of polished granite. The granite used in the plinth was sourced locally from Mount Leinster. The windows all have hood moulds. Above the doorway, the tower has two very long lancet windows and over these is a round faced clock with Roman numerals. It is one of Joyce's largest clocks and is a three train clock with each train given a different purpose – the first controls the time, the second strikes the hour and the third regulates the quarter chimes. Further up are four small lancet windows and above there are two bell louvres. Next comes a small balcony and door together with finials decorated with crockets and finally, the spire. The building is heavily buttressed, each buttress having a finial.

entrance and porch

The entrance to the church is at the west end through a beautiful Gothic doorway with a rose and tendril design on the heavy wooden door and with a plain iron security gate of recent vintage. The step is Sicilian Marble. The motif on the door is carried through in the black and cream mosaic floor. The porch has a decorated rib-vaulted ceiling typical of 'New English' design. Vaulting shafts supporting the ribs descend a little way below the windows and finish in decorated bosses. A discreet door to the left permits access to the belfry which is above the porch. The windows are four very narrow stained glass lancet windows recessed deeply into the wall. The subjects depicted come from the 'Venite' and show Prayer, Praise, Baptism and Holy Communion. In the first light are the words: *'Let us come before His presence with thanksgiving.'* In the middle of the window is a scallop with the word 'Baptism' underneath. A rose climbs all over the window. In the second light are the words *'And shew ourselves glad in Him with Psalms.'* In the centre is a chalice, with the word 'Communion' below. The vine forms the background to the window. In the third are the words: *'O come let us worship and fall down.'* In the middle is a book with the words *'Our Father which art in Heaven'* below which is the word 'Prayer'. The background is of roses. In the fourth light the text continues: *'And kneel before the Lord our Maker.'* In the centre is a harp and the word 'Praise'. The background is the vine.



The interior of the church is completely lined with Bath stone and it is much sculpted throughout. The choice of Bath rather than Portland stone was in all probability due to the fact that the former is a freestone which permits sawing in every direction and was easy to carve; the carving for this project was done on site. Polished Peterhead granite is used for some columns and slats and the selection of this attractive stone is thought to have been a sentimental touch as it was quarried close to Aberdeen, ancestral home district of the Duguids. A variety of marbles including the black, and black and white and green marbles of Galway and Kilkenny are in evidence throughout the building.



the baptistery

The apsidal baptistery revolving round the font is directly opposite the entrance. Here again there are vaulted shafts of bath stone with foliated capitals rising to an arch flanked by two narrow Peterhead granite columns. The font is mainly of alabaster and has a shamrock and tendril design together with inlay of lapis lazuli and mother of pearl high on the bowl. There is further inlay, some inches below in a different design. It rests on a Connemara marble pedestal, which in turn is on further stands of the same marble and alabaster. The mosaic floor depicts roses and tendrils in pale green and fawn colouring. The ceiling is vaulted and the ribbing ends in six vault shafts. Between each vault shaft is a recessed stained glass lancet window with trefoil above. The lancet windows with trefoils show "The Five Virtues": Humility, Faith, Charity, (in the centre as befits the greatest virtue), Hope and Fortitude. The first window represents 'Fortitude', a figure in armour holding a spear and shield; at his feet the stump of an oak, the emblem of strength, on the label at the bottom is 'Strong in the Lord'. For a background and canopy, oak, conventional and natural. In the tracery, a lion's head, surrounded with oak. The second represents 'Hope' the figure of a girl holding an anchor, at her feet snowdrops, daffodils and crocuses, the background and canopy is of hawthorn – all emblems of hope. In the tracery an anchor and hawthorn. 'Joyful through Hope' is the text. In the third window is 'Charity' holding a child in her arms, with a child at her side and another at her feet. Roses, the symbol of love are at the bottom. Angels hold up the text 'The greatest of these is Charity'. In the tracery a heart and roses; at the base the text: 'Rooted in Charity'. In the fourth window is 'Faith' holding a shield and book, on the label 'Steadfast in Faith'. At her feet are violets, the flower of faith, the background is a vine. In the tracery vine and chalice. The last window represents 'Humility' a figure



with hands crossed and eyes downcast; at her feet and as a background is broom, the emblem of humility; in the tracery a dove and a lily, symbols of purity and lowliness; at the base the words *'Walk Humbly'*.

the nave

The nave floor is continued in black and cream mosaic though the design differs again, this time intertwined circles with floral design in the centre bordered by a square pattern of the same colouring. Elegant standard lamps, some one light only and others three, originally oil but now electrified are placed at strategic locations in the nave and throughout the church. The five bay, groined vaulted ceiling is striking in creamy Bath stone and the intersection of each bay has either a foliated boss or other carving such as representations of the evangelists, the Duguid coat of arms, and the entwined initials of Adelaide and John Duguid. There are no side aisles, just two rows of very heavy, solid oak pews set on a platform like wooden base. The pew ends have carved work in relief.

The three stained glass windows on either side are quite remarkable – they are recessed double lights with cinquefoil tracery. The theme of the 'Benedicite' is depicted in all the windows either side of the nave. The tracery of the first window on the right hand side facing the altar has the words *'Blessed be the Lord'* and the figures of Enoch, Moses, Job, Daniel, Elijah, Anascias, Azarius and Misael are in the main lights. The wording on this window is *'O ye Spirits and souls of the righteous, Blessed be the Lord, Praise him and magnify Him, O ye Holy and Humble men of heart Blessed be the Lord for ever Amen.'*





On the same side the second window has the figure of an angel in the tracery with the words 'Of the Lord'. This window has water symbols e.g. waterfall, waves and a depiction of a whale and birds, wild animals and domestic animals and the wording is as follows: *'O ye wells bless the Lord, O ye sea and floods and all that move in the water; O ye whales Praise Him and Magnify Him, O all ye fowls of the air, O all ye beasts and cattle bless ye the Lord for ever.'*

The tracery of the third window on this side has the words: 'O all ye works'. This window has angels with the sun, rain, wind, stars, a male figure with fire and a female figure with flowers and the wording is as follows: *'O ye sun and moon; O ye showers and dews; O ye winds of God; O ye stars of heaven; Bless ye the Lord; O ye fire and heat; O ye winter and summer; Praise Him and Magnify Him forever.'*

The three windows on the left hand side are equally as magnificent. The tracery on the first says 'Praise' and has the figures of Jacob, Aaron, Samuel, Abraham, David and Ezekial with the following wording: *'O ye children of men; O let Israel Bless the Lord; O ye Priests of the Lord Bless ye the Lord; O ye servants of the Lord Bless ye the Lord; Praise Him and magnify Him for ever.'*

The second window on this side has the words 'Magnify Him' in the tracery and the images depict a rainbow, ice and snow, clouds and lightning, mountains and wheat, and trees. There is a cloaked figure at nightfall and another figure with a peacock. The wording here is: *'O ye dews and frosts, night and days; O ye light and darkness, O ye lightnings and clouds, O Let the earth bless the Lord; O ye mountains and hills, O all ye green things Praise Him and Magnify Him for ever.'*

The last window on this side of the Nave has the words 'for ever' written in the tracery. This window has angels in prayer, with a staff, with incense, a shield and sword and a harp and the wording is as follows: *'O ye angels of the Lord; O ye Heavens Bless ye the Lord; O ye waters that be above the firmament; O all ye powers of the Lord Praise Him and Magnify Him.'*

The west window of the church is mullioned and has four lights. The predominant colour is red and the subject is Christ's Church on Earth, represented by the four evangelists Matthew, Mark, Luke and John and the four major prophets Isaiah, Jeremiah, Ezekial and Daniel. The three rose windows above these lights have symbols of the Ten Commandments, the Holy Spirit and the Church itself.

choir

There is no break in the ceiling decoration on entering the choir but the area is raised one step. Again, the black and cream colouring is retained for the floor but the pattern now changes to serpentine. The lectern is most unusual, carved from oak with gothic window motifs on its sides. There are two stalls on either side of the choir and these have poppyhead finials on top of the stall ends. The front stalls have ironwork in a vine pattern. One of the stalls is divided so that the choir-master has a separate seat with armrests. The front of this section is raised above the others in the stalls and also carries the lancet detail. Carved archways open off the choir into the chancel and transepts.

chancel and sanctuary

Coupled Peterhead granite columns flank the richly decorated arch into the chancel – a rose and leaf motif is the decoration here. The step into the chancel is of black marble. The marble came from Galway and the red granite pillars from Aberdeen. Green/black/cream and amethyst marbles are used in this mosaic floor which is said to have been copied from that in St. Mark's



Cathedral in Venice. The theme running through all the windows in the Chancel is the 'Te Deum Laudamus'. The East window is a three light mullioned window which shows the Adoration of the Risen Christ by the Angel Host: There is an angel with a shield and the words 'We praise thee O God'; the figure of Christ with the words 'Thou art the king of Glory O Christ'; Angels with incense, staff and lilies with the words: 'We acknowledge thee to be the Lord'. The predominant colour is gold. In the tracery is a dove and both rose windows depict angels. The first of the other four windows in this section show a peacock with open feathers in the tracery and the figures of St. James and St. Stephen with the words: 'The Martyrs Praise Him'; the second has a star in the tracery and the figures of St. John and St. Peter and the words: 'The Apostles Praise Him'; the third has a crown of thorns in the tracery with the figures of Isaiah and St. John the Baptist and the words: 'The Prophets Praise Thee' and the final window in this area has a crown in the tracery and the figures of St. Paul and St. Timothy and the words: 'The Holy Church doth acknowledge Thee'. The central panel on the East wall is in mosaic, mother of pearl and gold leaf. It is adapted from Leonardo da Vinci's famous fresco in Milan representing 'The Last Supper' and there is an inscription:

THIS * DO * IN * REMEMBRANCE * OF * ME

On either side are symbols of the passion and vines with their fruit. The altar is quite unusual in that its front has inscribed gothic motifs in crimson, green and gold colouring.

north transept/mortuary

The carving on the mortuary chapel archway alternates roses with thistles, emblems of the respective countries of Adelaide and John Duguid – Adelaide was English, John Scottish. The archway which includes in its decoration a Peterhead granite column on either side, frames a delicately intricate wrought-iron and copper screen. Just below the beading at the top of the screen is a dedication in roman lettering:

*To the glory of God and to the Memory of Adelaide Susannah wife of
John Duguid this church is dedicated. MCMVIII*



Among the motifs worked into the screen are: doves carrying olive branches; (John Duguid's family crest), roses; fleurs-de-lis and John and Adelaide's entwined initials. This screen is said to have been modelled on one in St. Giles Cathedral, Edinburgh. In the mortuary are the remains of the Duguid family and the graceful memorial statue of Innocence, made of Sicilian marble sculpted by Thomas Farrell F.H.A. It is a life-sized statue of a young girl with feet off the ground, holding a dove and standing on a six-foot high pedestal of Peterhead granite.

The inscription reads:

Remembering the admiration with which she used to view similar monuments in Italy, this statue of Innocence fitly representing her, is placed here to the memory of 'Conny' Constance Louise Eugenie Duguid by her sorrowing parents, 1888.

Written on the back is the following inscription:

'Blessed are the poor in heart'

Behind the Statue is a splendid tomb of polished Peterhead granite and it is inscribed at both ends as follows:

This tomb is placed here by her sorrowing parents, in fond remembrance of a much-loved daughter. Conny' Constance Louise Eugenie Duguid who died suddenly at Myshall Glebe, 22 March, 1887, aged 25 years, and was interred here 28 March.

*Earth holds one gentle soul the less,
And heaven one angel more.*

This statue and tomb stood for many years in the churchyard before the Church was built and an illustration depicting it and the tomb, as they originally were in the graveyard, is reproduced here.



Statue of Innocence erected to the memory of Miss Duguid as it looked outside in Myshall Churchyard in 1891 prior to the Adelaide Memorial Church being erected around it.

The ashes of John Duguid, (who died and was cremated in Dover), are interred here in the eastern wall of the mortuary while the memorial stone set in the floor of the mortuary over Adelaide's grave reads:

*Here rests all that is mortal of John Duguid of Dover,
Born 29 August 1826. Died 3 May 1913 by whom
this church was built in the faith of Christ the Redeemer
and in memory of his beloved wife Adelaide Susannah
born 25 Jan 1838 died 30 March 1903 who is buried
beneath this stone.*

*'I was glad when they said unto me
we will go into the house of the Lord.'*

The stained glass windows show women in the bible and the main window shows the women at the tomb with a crown representing Christ's majesty together with palm branches denoting victory over death. The wording is: 'As in a dam all die even so in Christ shall all be made alive' 'Why seek ye the Living among the dead.' Two of the windows are from the New Testament – St. Elizabeth (Mother of John the Baptist) and Mary of Bethany; the two other windows are from the Old Testament – Hannah and Ruth.



John Duguid outside the church.

south transept and vestry

Behind the choir stalls are a screen and pulpit. A couple of stairs lead to the pulpit which is built into a heavily carved oak partition that screens the vestry beyond. Fretwork decorates the sounding board and pulpit; the pulpit has an indent in the rest, probably for the preacher's watch. The decoration on the vestry arch is foliated. Besides housing the necessities required for Divine Service, the vestry also contains large framed photographs of the Duguid family. In a building where there is very little repetition of design, the window plan here is completely different from anything that has gone before – a rose window above two lancets on the south wall depicts the Agnus Dei surrounded by cherubim, other windows here are quite plain.



The Rest Rooms are situated in the vestry. The caption on the brass plate says they were erected 'in loving memory of Ethel Elizabeth Corrigan and John William Corrigan, Cappagh, called home 25th May, 1996 and 14th June 1997. This rest room was installed by their loving family.'

The adjoining cemetery which is still in use has a number of interesting memorials including an enclosure honouring the Cornwall Brady Family of Myshall House.

glossary of architectural and artistic terms

ALABASTER: A finely granular variety of gypsum used for ornamental objects.

APSIDAL: Semi-circular.

BATH STONE: A type of limestone comprising granular fragments of calcium carbonate coming from mines in Somerset, England and used extensively in the city of Bath, England.

BOSS: A knob or protrusion of stone or wood often found in the ceilings of buildings particularly at the intersection of a vault.

BUTTRESS: An architectural structure built against or projecting from a wall which serves to support or reinforce the wall.

CINQUEFOIL: Five lobed; five petalled.

CHANCEL: The space around the altar in the sanctuary at the liturgical east end of a traditional Christian church building.

CROCKETS: A small ornament projecting from the sloping angles of pinnacles, spires etc.

FINIAL: An architectural device typically carved in stone and employed decoratively to emphasise the apex of a gable or any of various distinctive ornaments at the top end or corner of a building or structure.

FOLIATED: Ornamented with foliage e.g. leaves.

FREE STONE: A stone that can be sawn or 'squared up' in any direction.

FRETWORK: An interlaced decorative design that is either carved in low relief on a solid background or cut with a specific type of saw.

GROINED: Curved line or edge formed by the intersection of two vaults.

HOOD MOULDS: A projecting moulding above a door, window or archway to throw off rain.

LANCET WINDOW: A tall, narrow window with a pointed arch at its top.

LAPIS LAZULI: Deep blue semi precious stone mined mostly in Afghanistan.

MULLION: a vertical element that forms a division between units of a window, door or screen.

MOTHER OF PEARL: An iridescent layer of material that forms the shell lining of many molluscs (shellfish) and used as an inlay in jewellery, furniture and musical instruments.

NAVE: Main body of a Church.

PETERHEAD GRANITE: Granite that came from a quarry at Stirlinghill near Peterhead in Scotland. The quarry closed in 1956.

PORTLAND STONE: A type of limestone quarried on the Isle of Portland, Dorset, England. It has been used in many buildings globally e.g. the G.P.O. and Custom House in Dublin, the United Nations Headquarters in New York, St. Paul's Cathedral in London and in 1913 (the year the Adelaide Memorial Church was consecrated), the east side of Buckingham Palace, including the Balcony was faced with Portland Stone.

RELIEF (IN RELIEF): Stands out.

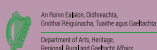
STALL: Fixed enclosed seats in the Choir or Chancel of a Church.

TRACERY: The ornamental work in the upper part of a Gothic Window.

TRANSEPT: The transverse section of a building which lies across the main body of the building.

TREFOIL: A symbol that looks like three leaves put together and found in church architecture.

VAULT: An arched structure above an enclosed space.



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