

# KILMALLOCK DOMINICAN PRIORY



Arlene Hogan

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**Cover**

Kilmallock Dominican Priory signed C.P. 1820, School of George Petrie.  
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# KILMALLOCK DOMINICAN PRIORY



**Dominican Order - Irish Province**

Kilmallock Dominican Priory

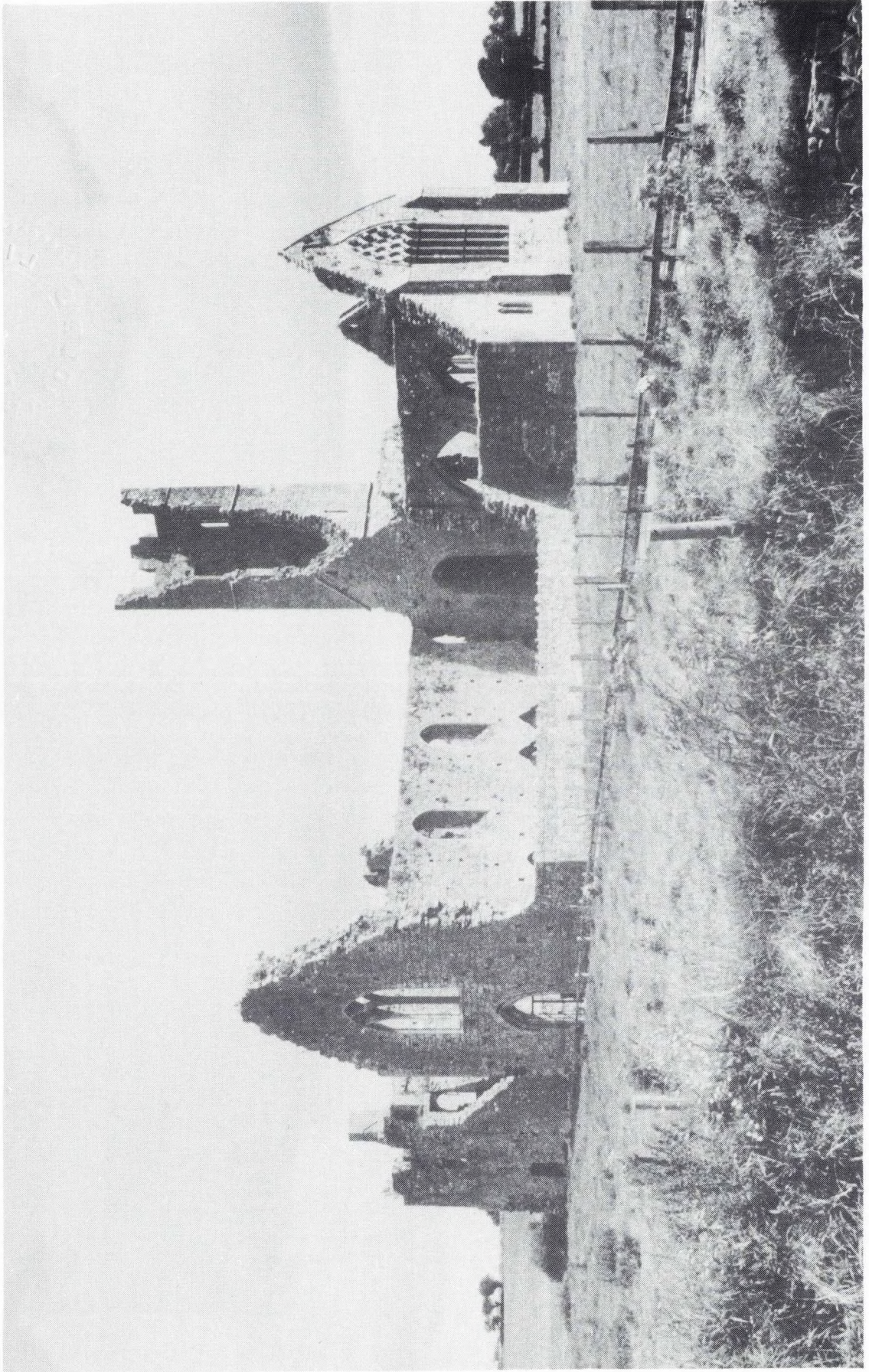
Arlene Hogan



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*Kilmallock Dominican Priory, 1989.*



**KILMALLOCK DOMINICAN PRIORY**  
*An Architectural Perspective*  
1291 - 1991

Arlene Hogan

**Cumann Staire Chill Mocheallóg**  
**Kilmallock Historical Society**  
1991





**FIRST PUBLISHED 1991**

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**ISBN 0 9518727 02**

**PUBLISHED BY  
Cumann Staire Chill Mocheallóg  
Kilmallock Historical Society  
1991**

**On the occasion of the 700th Anniversary  
of the Foundation of the Priory.**

As a tribute to the generations of craftsmen who left us such a beautiful work of art.  
Chun Glóire Dé Agus Onóra na hÉireann

Typeset by Alphaset Ltd., Limerick and  
Printed by McKerns Printing Works Ltd., Limerick.



## INTRODUCTION

The aim of this study is to analyse, in architectural terms, the structural remains of the Dominican Priory at Kilmallock and to examine the building in the historical context of the times in which it was built.

I have tried to assess how the particular nature of the mendicant ethos, especially in relation to the Dominican Order, found expression in the building of the friaries from which they served their vocation.

Situated in one of the most lovely regions of Ireland, Limerick county is bounded by the river Shannon and by the mountains of Luachair, Galtees and Slieve Phelim. It was to this county, and the town of Kilmallock, that the Dominicans came in 1291 to establish their convent. Kilmallock Priory is one of a unique group of buildings, which exemplified an evangelical spirit made manifest in architecture, the Friaries of Ireland.



# The Author

Arlene Hogan lives in Dublin with her four daughters. In 1985 she entered Trinity College Dublin as a mature student to read Art History and Classical Civilizations, inaugurating in 1989, with honours.

Following graduation she lectured both in Trinity and the National Gallery of Ireland where she is now employed as the Administrator of the Friends of the National Gallery.

IN MEMORIAM MAURICE HOGAN

## ACKNOWLEDGEMENTS

I should like to thank Professor R. Stalley for his helpful and directional supervision of the original dissertation on which this book is based.

Mrs. Bernadette Williams for her unfailing encouragement.

The Irish Architectural Archives.

The Royal Society of Antiquaries of Ireland.

The Board of Public Works.

John Donat for introducing me to photography thereby enabling me to properly illustrate the text.

The Reverend John Leonard.

Mr. Noel Collins.

Dr. Liam Irwin.

Kilmallock Historical Society.

Most especially my four daughters Sarah, Lisa, Aoibhne and Tamsin for their continual understanding and support.

– Arlene Hogan  
25th November 1991

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## Chapter One

### Historical background of Kilmallock Priory

#### The Whyte Knight

'Att last, being in yeares and to avoyd ye toylesome cares and affayres of this world, and to applye himselfe to devotion and pious workes: having built and repayed many Oratoryes, hee tooke on the habit of St. Dominick in that monastery at Kilmallock, where he stayed not long . . .' [1]

Kilmallock Priory, constructed in the thirteenth century, lies outside the walls of Kilmallock town, separated from the then Anglo-Norman settlement by the river Loobagh. The simple architecture of the building exemplified the spiritual ethos of the Dominican mendicant friars who in 1291 established themselves on this broad expanse of meadow.

The architecture of the mendicant orders was so different in expression from the earlier orders of monks and canons that it must be seen and understood in the light of the times in which they lived and in the particular nature of their vocation. The structural principles of their buildings, so tightly aligned to their simple needs requires a detailed study if it is to be properly appreciated.

#### The Dominican Order

During the thirteenth century four main orders of mendicant friars, the Dominicans, Franciscans, Carmelites and Austin friars, received the papal sanction that ensured their survival. They emerged independently yet shared a common bond, that of preaching salvation to the layman. Each Order took vows of poverty and endeavoured, with enormous religious conviction, to reach as far afield and as many people as possible.[2]

The Dominicans, also known as the black friars, were the followers of St. Dominic, born in 1170 in Old Castile. St. Dominic, when serving at his monastery in Toulouse, had confined his sphere of teaching to the Albigensian lands in an effort to eradicate the heresy of the Cathars. The Bishop of Toulouse had already shown his support by granting formal recognition to "brother Dominic and his companions, as preachers to extirpate heresy"[3] he further supported him in 1215, when Dominic went with him to attend the Lateran Council at Rome. Here Dominic presented Pope Innocent III (1198-1216), with his plan to establish an Order of Preachers who would not be confined to any diocese, but would be a world-wide organisation subject immediately to the Papal See. This plan was accepted by the pope with the proviso that Dominic should adopt one of the existing Rules. Dominic, with his sixteen fellow preachers, chose the Rule of St. Augustine.[4]

In 1217, he began to disperse his band of preachers sending them on their world-wide missions. Not long before he died in 1221, St. Dominic sent a group of thirteen friars to England. Once in England, the Dominican friars were taken under the wing of powerful men such as the Archbishop of Canterbury.[5] In 1274, when the black friars moved to the north bank of the Thames they built, as their church, a simple rectangular preaching hall of an architectural type that had already become identified with the aims and spiritual needs of the mendicant friars.[6]

#### The Dominicans in Ireland

The first Dominicans to arrive in Ireland came from England according to annalistic entries in mediaeval Irish sources which record their arrival but give us very little detail of the circumstances. For example *The Annals of Ulster* states '1221 Ex Anglia nostros in Hyberniam trajecisse.'[7] (In 1221 we crossed from England to Ireland). However, given the political situation in Ireland in the early 13th century, there is little doubt that it was under the auspices of Anglo-Norman patronage. As the Normans advanced through the country they established new towns and communities and, naturally, it was to these growing centres of industry and



commerce that the various orders of friars gravitated. As in their other territories it was the policy of the Normans to work with the church as another means of consolidating their strength in the territory over which they held sway.

The two Anglo-Normans often mentioned by historians in connection with bringing the first Friars Preachers to Dublin are William Marshal, Earl of Pembroke, Justiciar of Ireland in 1224, and Maurice FitzGerald, Lord of Offaly.[8] Although there appears to be a dearth of extant documentary evidence to support this theory both men had a tradition of supporting the friars as William Marshal founded the Black Abbey in Kilkenny in 1225 and Maurice FitzGerald founded the Dominican Priory of Sligo.[9]

The 17th century historian Fr. John O'Heyne, O.P., wrote that 'the abbey of St. Saviour's, Dublin, belonged first of all to the Cistercian monks who gave it to the Dominicans in the year of their arrival, on condition that each Christmas Day they should light a candle for the Abbot of St. Mary's in acknowledgement of the gift.'[10]

Ambrose Coleman writing in 1902, stated further that the friars leased a site, adjoining St. Mary's abbey, from the Cistercian monks at a yearly rent of £3. He also said that the convent and church were built by the people of Dublin, being completed and dedicated on the 1st of May 1238, using as his source a manuscript in Manchester.[11] The annalist of St. Mary's was aware of details in the life of St. Dominic and records: "Anno Domini, MC nonagesimo octavo Ordo Fratrum Praedicatorum incepit in partibus Tolosanensis per sanctum Dominicum." [12] (In 1198, St. Dominic began the Order for the Friars Preachers in Toulouse).

At the time of the arrival of the Dominicans, Henry of London was Archbishop of Dublin and it is interesting to note that he had attended the Lateran Council in Rome in 1215, just at the time when the new Order of St. Dominic was seeking papal confirmation from Pope Innocent III.[13] One might speculate that as Henry became papal Legate in 1217, it may have been he who was largely instrumental in establishing the first Order of Preachers in Dublin. It is not inconceivable that he may also have met with and been impressed by Dominic in Rome and, by installing the Dominican friars in his archdiocese in 1224, demonstrated his willingness to support the papal bull of 1218, in which care for the friars was advocated.[14] (Appendix 1)

A further entry in the *Annals of St. Mary's* states that "he ordained many profitable things concerning the Church of Ireland." [15]

The six initial Dominican foundations had been in or near coastal towns[16] however, in 1237 the order moved inland with the establishment of a priory at Mullingar. Athenry followed in 1241. Cashel, founded by the Dominican archbishop David O'Kelly, and Tralee were both founded in 1243. Then in 1244, expansion of the order was continued with the founding of Newtownards and Coleraine. (Appendix 2)

A survey of the friaries founded before 1250 leaves no doubt that the Dominicans up to this time were mainly aligned to the Anglo-Norman overlords. The Gaelic annals however indicate an early support for the Dominicans by the king of Connacht with the founding of Roscommon in 1253. This house was established by Felim O'Connor, King of Connacht, and with this foundation we come to the first important instance of Gaelic support for the Order.[17]

The historians Alemand, Ware, and de Burgo, all give Domhnall O'Donnell as the founder of Derry in 1274. Derry was the only House in the unconquered Gaelic north in the thirteenth century.[18]

The Priory of Sligo was founded by Maurice FitzGerald, Justiciar of Ireland in 1252,[19] and Strade, in Mayo was established in the same year by Jordan de Exonia.[20] A story survives in the *Register of Athenry*, (the only extant Dominican mediaeval register) to the effect that de Exeter built the monastery in the first instance for the Franciscans. His wife Basilia de Bermingham, daughter of Milo, the founder of Athenry was, however, determined to secure the place for her favourites, the Dominicans, and with feminine subtlety, set about having her own way. Having prepared a great banquet to which she invited her father, she held up the meal by declaring that she would neither eat nor drink until her request was granted by her husband. He finally gave in, and Basilia dispatched a messenger to Rome with a large sum of money to effect the transfer of the house to the Dominicans.[21]



The Houses of Athenry and Roscommon were both founded in 1253, then ten more years were to elapse before the Convent of Trim was founded by Geoffrey de Joinville. Arklow and Rosbercon, two small foundations were to follow in 1264 and 1267. Then in 1268, Maurice FitzGerald from the Kildare branch of the Geraldine family, founded the priory at Youghal. The register of Athenry names Walter de Burgh, Earl of Ulster, as the founder of the next convent at Lorrha, in 1269. Rathfran and Derry were founded in 1274.[22] (Appendix 2)

During this period of fifty years since the arrival of the first Dominicans in Ireland, the great majority of foundations were as a result of Anglo-Norman patronage. Seventeen more years were to pass before the founding of St. Saviour's Priory, Kilmallock; during which time the hostility of the secular clergy towards the mendicant orders had become increasingly intense.

Kilmallock was the last convent to be established in Ireland by the Dominicans in the thirteenth century and the record of the stormy history of their arrival in the town can be found in the *Calendar of Documents relating to Ireland*. (Appendix 4) The problem arose when the bishop of Limerick ejected the friars from the land that had been purchased for their use from John Bluet, a burgess of Kilmallock. This action did not go unchallenged and, as a result of a writ issued by Edward I to his Justiciar on 3rd October, an inquest was held at Cashel on 31st December 1291. The inquisition found that 'the land owed no rent or service to the bishop of Limerick as lord of the fee nor was their purchase to the prejudice of the king.'[23]

This action on the part of the bishop may have been an indication of friction between the mendicant friars and the secular clergy or simply the concern of the bishop that an infringement of the Statute of Mortmain may have been committed by the friars. This law, enacted by Edward 1 in 1279, expressly forbade the alienation of land or rent to the church (without licence from the Crown) under pain of forfeiture of the property to the immediate lord, or if he failed to take possession, to the lord above him and so, successively until it reached the king.[24] The fourteenth century Franciscan historian, Salimbene, gives several reasons for the hostility of the secular clergy towards the friars. The friars were popular because they not only failed to preach the doctrine of tithes, but also because they acted as confessors, gave burial to the dead, and exercised the office of preaching on solemn feast days thereby competing with and drawing away the crowds from the secular church.[25]

### **Kilmallock Town**

The name of the town predates the arrival of the Anglo-Normans and is derived from the church erected in the seventh century by St. Mocheallóg.[26] The remains of the ancient church lie on a hill just north of the present town. The strategic value of the old monastic site which stood on a highway between Limerick and Cork would have appealed to the Desmond Geraldines when they settled in the district and made Kilmallock their principal seat.

An indication of the size of the town in the thirteenth century cannot be properly established but in 1300 when the Justiciar John Wogan raised money for the king's Scottish wars Drogheda and Cork each gave £173-6-8; Kilmallock, like each of Limerick and Cashel, gave £20 thus reflecting its comparative importance.[27]

Sometimes a rare insight into life in Kilmallock in this period can be gleaned from our sparse mediaeval sources. For example, the Black Book of Limerick describes the racial mixture in the town as Anglo-Norman, Danish and Irish[28] and in M.D. O'Sullivan's work *'The Italian Merchant Bankers in Ireland in the Thirteenth Century'* we learn that the small town of Kilmallock imported 40 hogsheads of wine from France in 1293.[29]

Kilmallock, in common with other Anglo-Norman towns, was visited periodically by the justiciar and there are eight recorded instances in the extant *Calendar of Justiciary Rolls* vol. 1 1295-1303. Another indication of the size and importance of Kilmallock can be deduced by its grant of murage in 1308 which gave the citizens the right to levy tolls on goods passing through the town.[30] The murage grant indicates the commercial activity that must have existed in Kilmallock. However it might also imply a grave need for protection from the neighbouring Gaelic and faction fighting Anglo-Norman lords. Four main gateways allowed access into the town; the main gate, John's Gate, opened on to the Limerick road and the Geraldine territories in Kerry. Of the other gates Blossom, Ivy and Watergate, only Blossom



[illegible]

4



## Chapter Two

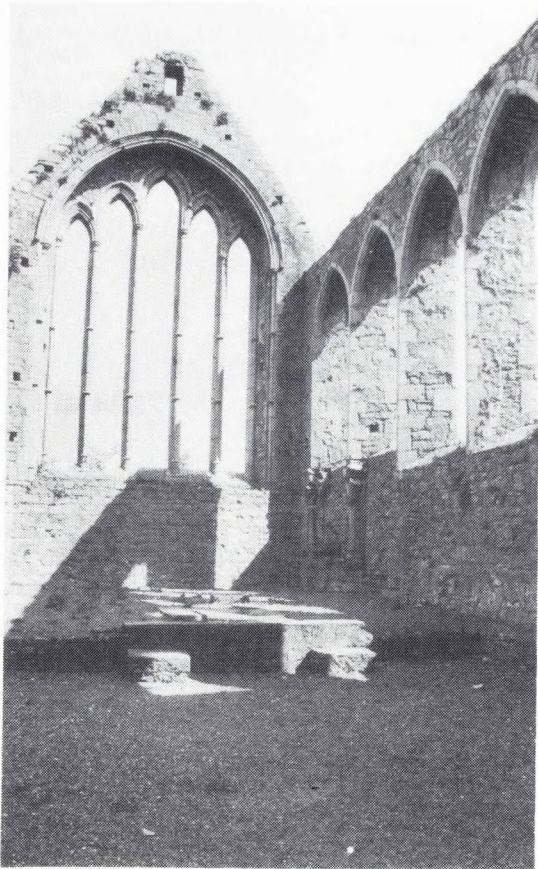
### Ground Plan of Kilmallock Priory

One of the most exciting innovations in terms of architecture in Ireland in the twelfth century was the introduction of a new type of monastic planning. This architectural system, whereby the conventual buildings of the monastery were arranged around a square or rectangular central cloister garth, with the church usually situated to the north, was employed by the new Orders of monks and canons when they arrived in Ireland as part of the Irish monastic reform movement.[1] The order most likely to have brought the plan, and who consistently employed it, were the Cistercian monks who were brought to Mellifont in 1142 by St. Malachy.[2]

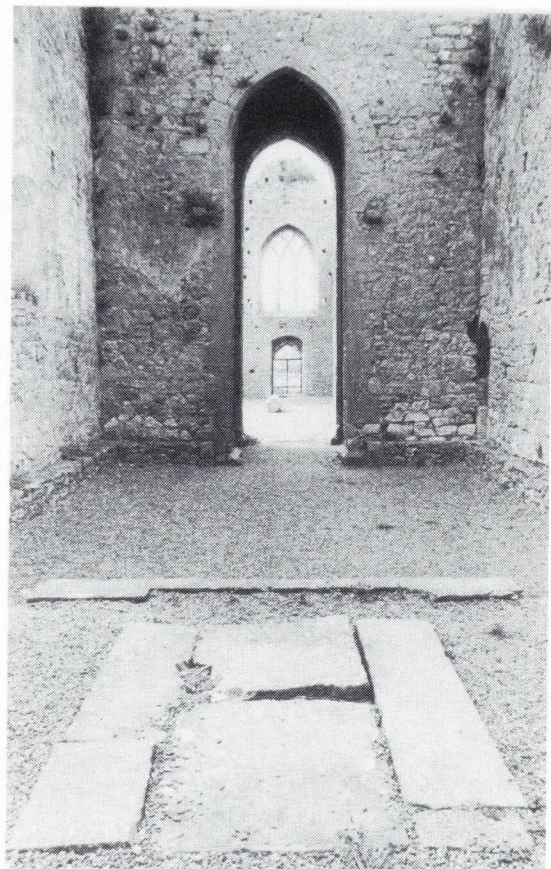
In fact the classical, axial, approach to monastic planning was several centuries old, as the St. Gall plan of c820 testifies and by the end of the eleventh century had become common practice in all of the Benedictine monasteries of Europe.[3]

Prior to the twelfth century monastic planning in Ireland had been a rather arbitrary affair with the domestic buildings and church arranged within a walled enclosure without any apparent sense of organisation, rather similar to the Egyptian coenobitic system. However, the consistent use of a roughly circular walled enclosure as a means of protection and site definition, usually constructed of an earthen bank with a ditch outside, implies a certain traditional planning rationale. Inishmurray in Co. Sligo, is a typical example of sixth-eighth century monastic planning in Ireland.

Irish monks frequently travelled abroad and therefore must have been aware of the systematic arrangement found in Benedictine monasteries, however, it would have been unlikely that either the wealth or size of their monastic communities would have merited a change in their established structural system. The vitality engendered by a new type of



*Plate III*  
*Choir, looking east.*

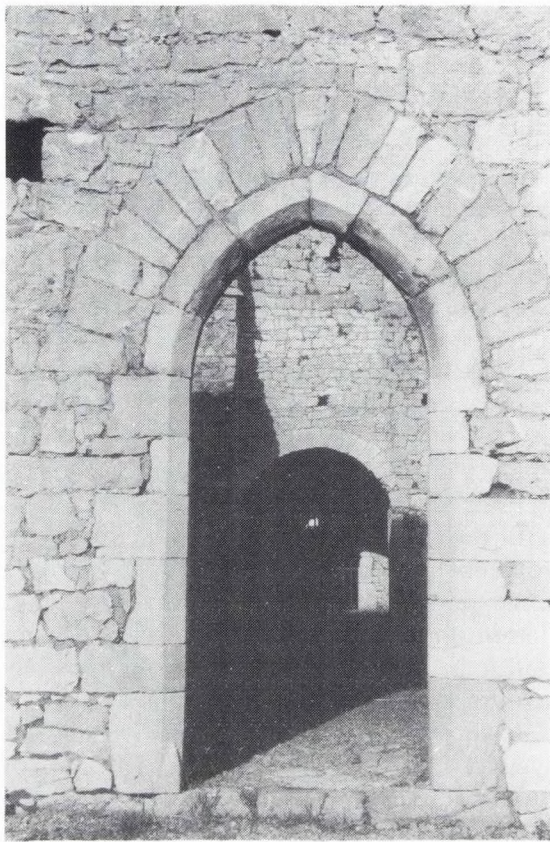


*Plate IV*  
*Choir, looking west and grave slab of the White Knight.*

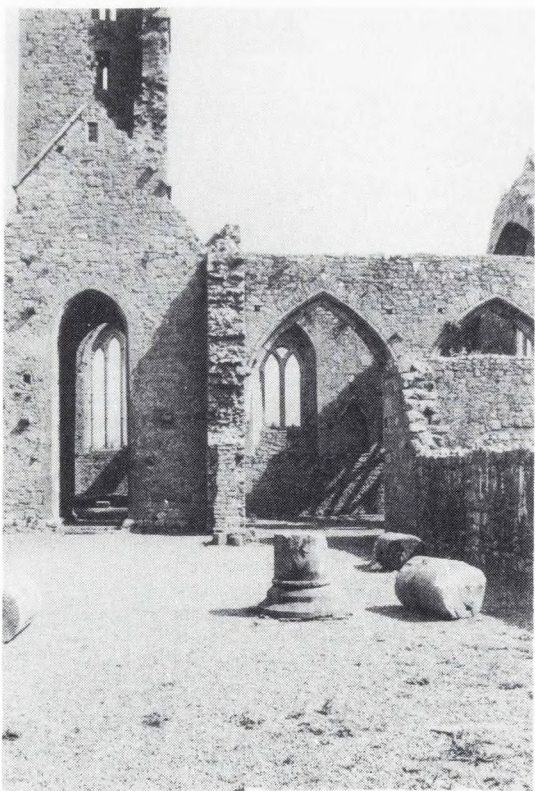




*Plate V*  
*View of east window from the nave.*



*Plate VI*  
*Doorway leading into the cloister from the nave.*



*Plate VII*      *Nave, looking east.*



*Plate VIII*      *South transept, from the nave.*



monastic movement was needed to bring the change about and this was supplied by the advent of the new Orders of monks and canons when they came to Ireland.

By the time the Dominican friars arrived in Ireland in 1224, (Appendix 2) the ground plan introduced by the monks in the twelfth century was well known for there were thirty-two Cistercian monasteries scattered across the country. It was the general layout of this logical system that the Dominicans and other orders of friars adopted when they came to build their convents.

A notable alteration, however, was the plan of the church. Where the monks had employed a cruciform plan the friars adopted a simple rectangle without transepts. A further modification was the placing of the church to the south of the cloister in many of the friaries rather than to the north. Of seventeen Dominican friaries surveyed, seven place the church to the north, nine to the south and in one no trace remains of the cloister. (Appendix 2)

The southerly position of the church would have allowed more sunlight into the body of the church and warmed the south facing cloister range where the friars could come to sit and meditate.[4]

### **Church**

The ground plan of Kilmallock Priory shows the church to the south of the cloister garth with the conventual buildings sited around the east and north ranges. Along the western side only the ambulatory with a stairway leading to the upper northern chambers were constructed. (Plate II)

As the church was normally the first building to be constructed, with the friars living in temporary timber structures, we can safely date, by our documentary evidence, Kilmallock Priory to the late thirteenth/early fourteenth century. (Appendix 4). The first phase of the building, as can be seen from the plan, was the simple elongated rectangular church which was constructed of one storey, in keeping with the earliest extant version of the Dominican constitution which limited the height of the church walls to 9.14 metres.[5] (Plate III) Generally a rood screen of either timber or stone would have originally divided the church, thus providing a nave for the laity and a choir for the community of friars. The sanctuary contained the high altar which, during the mass, was reserved for those officiating: priests, deacons, subdeacons and servers. Often the choir and chancel were separated by a rail or by a difference in level, and this can be seen clearly at Kilmallock where there is a substantial rise of floor level to the east. (Plate IV) As was the custom, the timber stalls for the community would have been aligned along the north and south walls, facing into the choir.

Later, in the fifteenth century, a tall rectangular bell-tower was inserted between the nave walls at Kilmallock in place of the rood screen at a point east of centre in line with the south east corner of the cloister. (Plate 1 and plan) However, the rood loft was retained in an altered form and placed across the tower arch on the western face overlooking the nave.[6] Above this was placed the crucifix (the rood)[7] Projecting corbels to support the loft can still be seen in Kilmallock. (Plate V)

### **Nave and South Transept**

Access into the nave for the community of friars was either through the tower arch leading directly from the choir (Plate IV) or by a doorway that led from the southern cloister walk; (Plate VI) the laity had access from the west doorway.

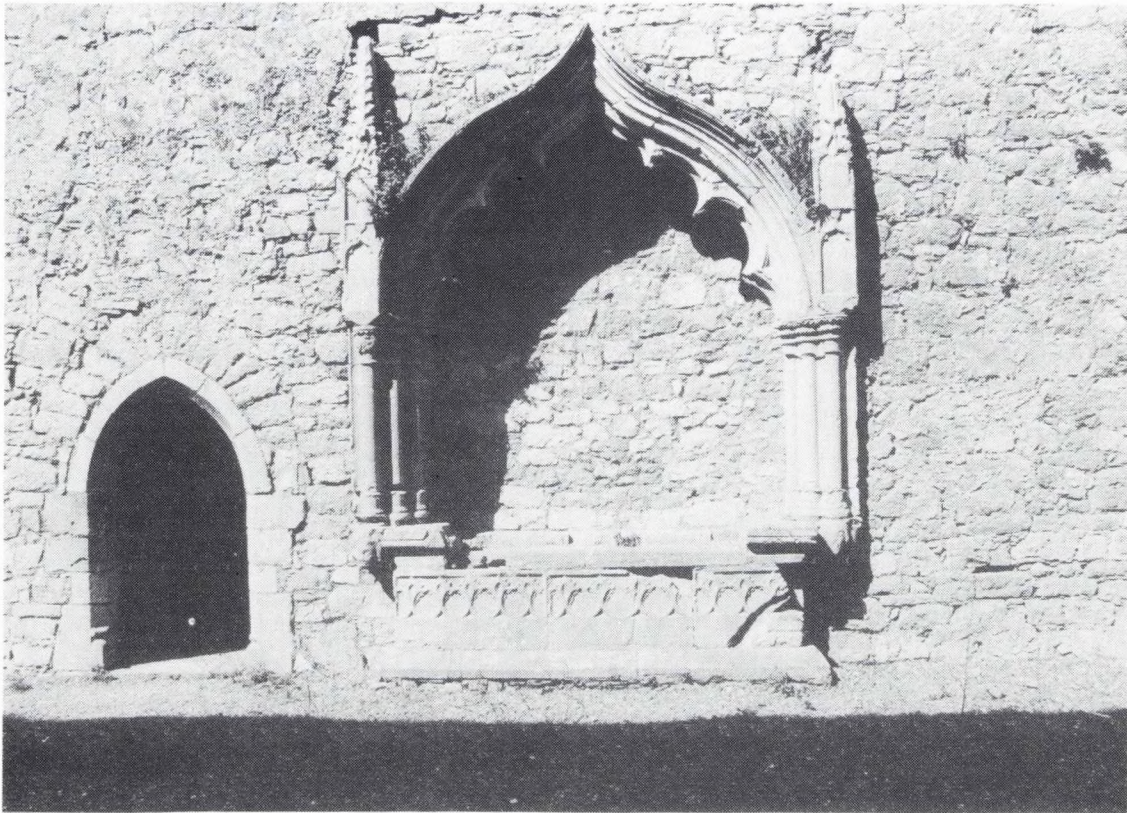
Larger congregations testified to the popularity of the friars[8] and gave rise, in the early fourteenth century, to the addition of a south aisle to the nave. (Plate VII) The division between nave and aisle was marked by a four bay arcade supported by one circular central column which was flanked by two square piers. Further alteration made at this time was a large square extension of the church which projected to the south and which was divided into a south transept arm and western aisle by a double arcade supported by a circular pier. (Plate VIII) Maurice FitzGerald, 1298-1356, who was created 1st Earl of Desmond in 1329, (Genealogical table) and who was a great patron of the friars is the most likely person to have supported the enlargement of the church in 1320.[9] Also providing for the growing number





*Plate IX*      *Gabled tomb in south transept.*





*Plate X* Benefactor's tomb and friars' doorway.

of people wishing to hear mass, were two altars situated below the gabled tomb and windows that were recessed into the thickness of the east wall of the transept. (Plate IX)

These additions to Kilmallock Priory in the fourteenth century were consistent with the enlargement of the majority of friaries of all orders across the length and breadth of Ireland.[10] So too was the later addition of the central tower in the fifteenth century.

Both of these alterations to the original ground plan and structure at Kilmallock and elsewhere gave the Irish friaries their asymmetric, homogenous appearance, almost unique to Ireland. Rare examples of this type of plan in Britain, where a single transept arm has been added, are the Franciscan Friary at Warrington and the Franciscan Friary at Llanfaes in Wales (1237).[11]

### **Conventual Buildings**

It is difficult to assert with any degree of confidence the continual function of each room of the conventual buildings at Kilmallock during the possible five centuries of use as a Dominican House. The obvious addition of partition walls, down through the years, to many of the rooms suggests a definite change of function. (See plan)

Traditionally the chapter-house, scriptorium, schoolroom, library and dormitory would have occupied the east range of the conventual buildings with the kitchen, refectory and stores situated between the north and western ranges.[12]

### **East Range**

Entrance into the east range of buildings could be gained through two doorways leading from the choir. The first, located just west of the benefactor's tomb on the north wall (Plate X) leads directly into the sacristy which can be seen on the ground plan to be aligned along the north wall of the choir on an east-west axis. (Plate II) A corbelled barrel vault, part of which still stands, once covered this room where the friars put on vestments in preparation for the celebration of the mass. (Plate XII) A small ante-chamber which usually served as an

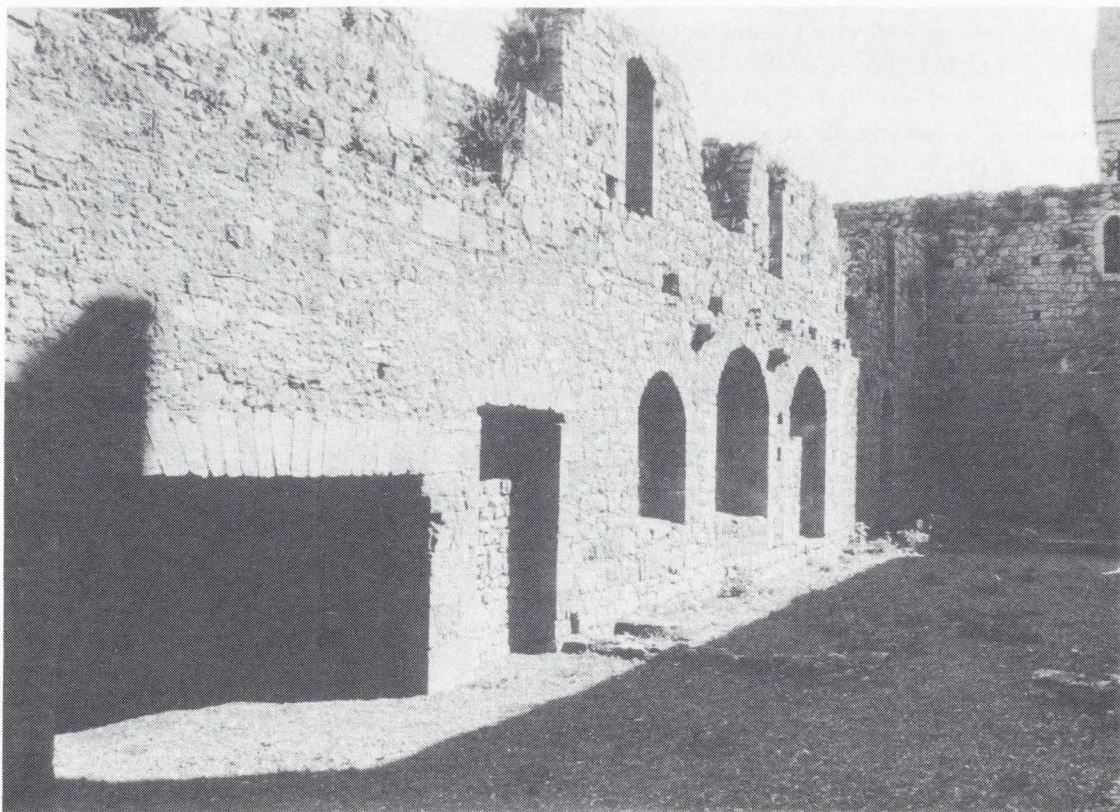




*Plate XI*      *East window and sacristy.*



*Plate XII*      *Interior of sacristy, looking west.*



*Plate XIII*      *East range, looking south.*



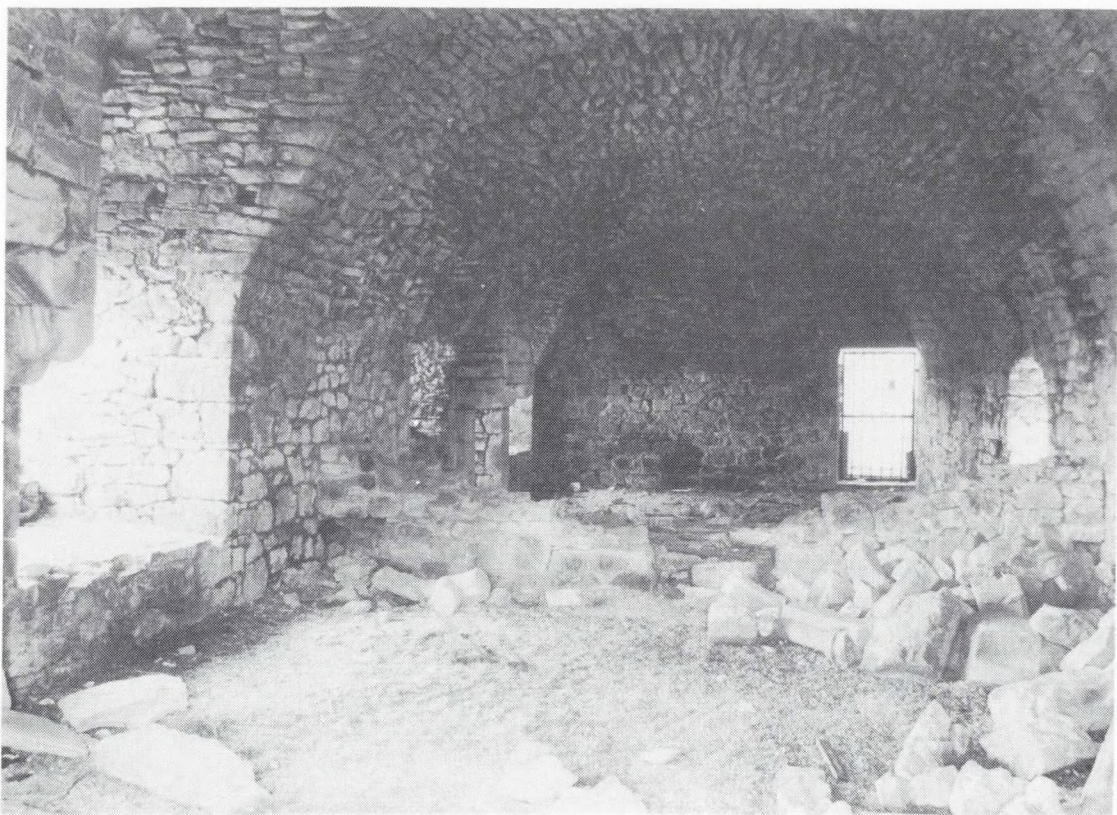


*Plate XIV*      *North wall entrance.*





*Plate XV*      *View of priory from the east.*



*Plate XVI*      *Vaulted lower north range.*



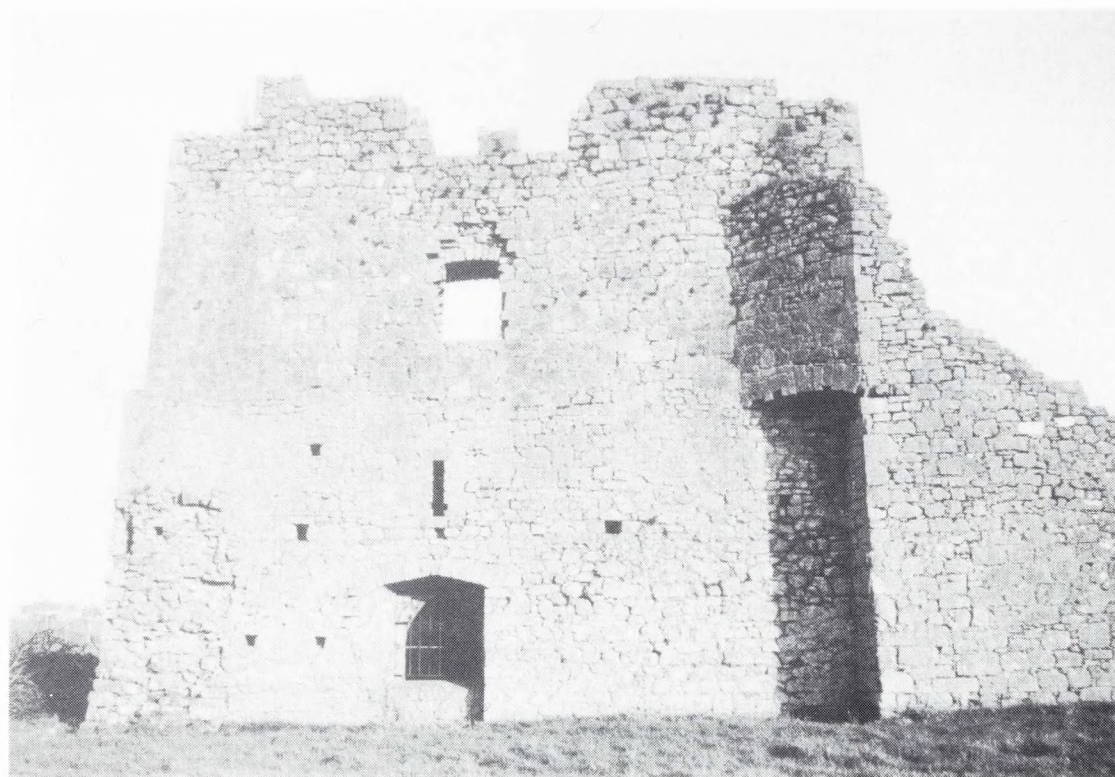
additional sacristy, a sacristans workshop or storage place for altar requisites, lies to the west. (See plan) Objects such as wooden benches for the laying-out of vestments, wooden cupboards, chairs and prie-dieux, were possibly stored here.[13] The many aumbries in the sacristy are suggested by the large number of surviving wall recesses of varying sizes. (Plate XII) Between the ante-chamber and east range proper lies a square room that may have been used as a prison. The Prior of the convent had the power to discipline a wayward friar and the remains of such a prison can still be seen at Ennis friary where a small room is connected by a passage to the sacristy.[14]

The second doorway into the east range at the north-west corner of the choir leads into a room that was once perhaps the chapter room and, from this, access is gained to a rectangular room which, in the early history of the Priory, could have been the refectory. A further room, with a chimney and circular oven projecting out through the thickness of the east wall, may have been the bakery or kitchen. (Plate XIII & XV) Of the three doorways that lead from the lowest floor of the east range, one leads from the refectory into the cloister, the other two lead from the kitchen into a narrow passageway. At the southern end of this passage there is an entrance to the cloister and another doorway leading to the parlour beside a staircase which gives access to the upper levels of the northern range of buildings. At the other end of the passage is a doorway leading out of the convent. (Plate XIV)

Judging from the marks on the remaining structures around the cloister garth it is evident that the sacristy and eastern range of buildings were of varying height and lower than the later northern range. (Plate XV) Above the sacristy were two small rooms that were reached by a mural stairway that led from the north-west corner of the sacristy. (Plate XII) From these rooms a door led into a long room that ran the whole length of the upper east range on a north-south axis. (Plate XV) The only other exit from this long room was a door at the north end which connected the east and north ranges. (See plan)

### North Range

Along the north range on the lower level is a long barrel vaulted room. (Plate XVI) The vault is preserved intact along the whole length and the construction demonstrates



*Plate XVII*      *West face of north range.*



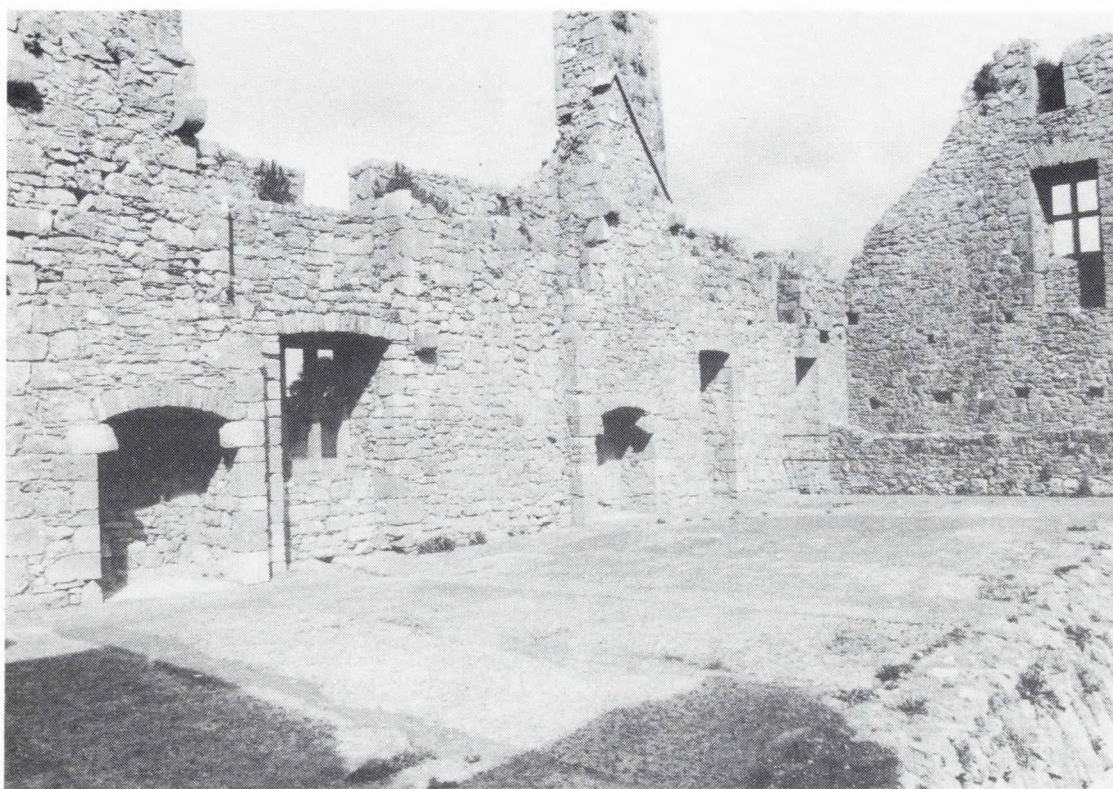


*Plate XVIII*     *North cloister range.*



*Plate XIX*     *North wall of priory.*





**Plate XX**      *Upper storey of north range.*

considerable skill in building technique. While the vault is continuous, the space was divided into two by a partition wall with a connecting doorway. Each room had a fireplace built into the immensely thick wall, suggesting that two rooms were always intended. A large low window is situated beside each fireplace overlooking the convent grounds. A doorway faces out to the west. (Plate XVII, taken before 1991 restoration.) These rooms may once have been the parlours for the friars and Prior and both have a doorway situated in the south-west corner which leads into the cloister. (Plate XVIII) Corresponding doors, now blocked, can be seen on the north wall. (Plate XIX) The long room above was divided only at the eastern end where a small ante-chamber was partitioned off. (Plate XX) A mural stairway leads down to the western cloister walk through a doorway set on the diagonal in the south-west corner of the room. (Plate XXI)

Among the many doorways that allowed circulation into and through the convent the most important was the beautifully constructed west door of the nave. From the north wall of the nave a small doorway led directly into the cloister. Access into the cloister was also achieved through a door leading from the refectory. On the west and north faces of the north range four separate doors led out of the convent.

### **Cloister**

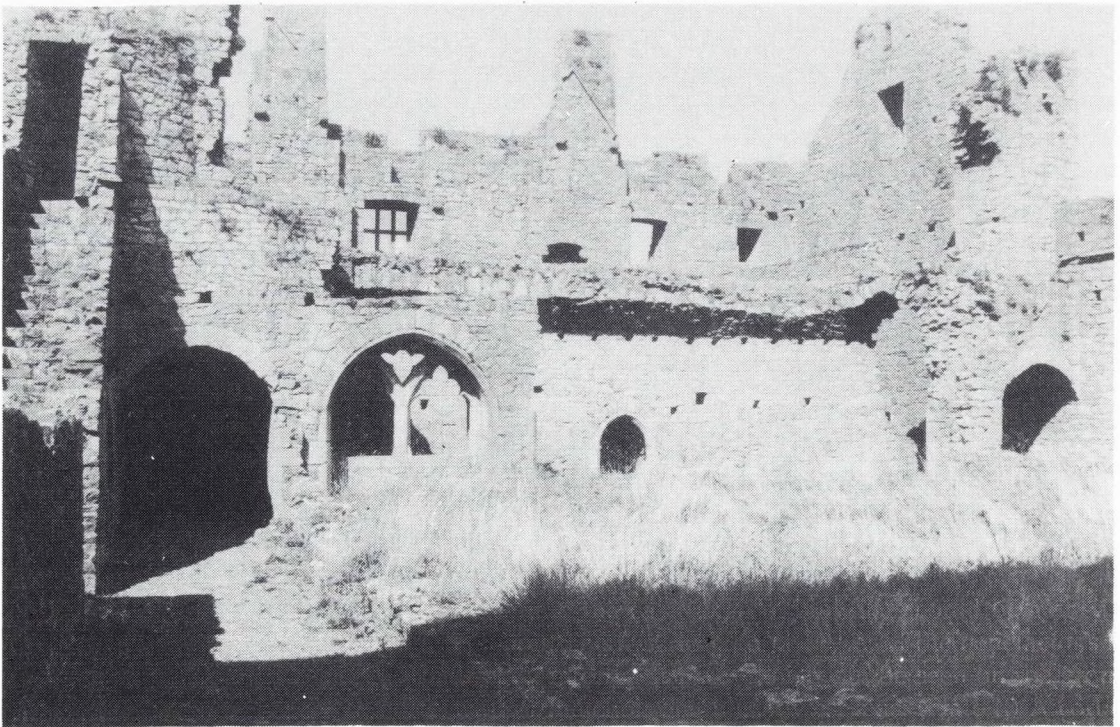
Located in the heart of the buildings, Kilmallock cloister is square in form and was surrounded on three sides by covered ambulatories which gave sheltered access to all parts of the convent and which at the same time provided an excellent circulatory system for the friars.[15] (Plate XXII and plan)

Inevitably, the effect of political turmoil on the friary buildings following the Dissolution of the monasteries in the sixteenth century in Ireland is difficult to assess[16] It would seem that many of the room alterations in Kilmallock may date from the period after the restoration in the early seventeenth century when the size of the community was considerably smaller. However, the basic plan of friary architecture, once formulated, remained unchanged throughout the mediaeval period.[17]





*Plate XXI* Mural stairway and doorway leading to north range.



*Plate XXII* View of cloister looking north.



## Chapter Three

### Elevation of Kilmallock Priory The Church Choir

The choir of Kilmallock is dominated by five graded lancets in the east window set back under a pointed, moulded relieving arch. The narrow pointed lancets of three orders are divided by slim mullions of masonry, punctuated by two shaft-bands, 'forming a strip across the centre of the mullions. Each mullion rises from a polygonal stepped base and terminates in a moulded capital decorated with fillet and a necking band. This system of decoration is mirrored on the relieving arch and on the slim jambshafts, with the exception of the south jamb-shaft base which is rounded rather than polygonal. Stiffleaf sculptural decoration punctuates the continual projecting hood-mould of the lancet arches at the springing point and also the stops of the relieving arch. (Plate XXIII)

On the exterior of the east window each hood-mould stop takes the form of a head. That on the south portrays a square jawed young man with a slightly protruding lower-lip. (Plate XXIV) High cheek bones narrow set eyes and short nose characterize both heads. However, the young woman on the north in contrast to the young man has a narrow undershot chin. (Plate XXV) Very little animation is evident in the expressions of their faces, but the carving, although shallow, demonstrates considerable skill. The lancets on the exterior of this window are rebated to take glass and the gracefulness is heightened by the grouping; an odd number being more successful if the lights are to fill a gable wall, as at Kilmallock. (Plate XXVI)

Light was clearly a preoccupation of the master mason when he constructed the row of six, two light, switch-line lancets that entirely fill the length of the south wall of the choir. (Plate 111) where their pointed arches and slim chamfered shafts make a continuous arcade. The finely tooled line of moulding on the springing and soffit arches reveal the same care for detail that is manifest on the carving of the east window. The shafts are set at the base of the sill-splays that form a string course that steps up at the beginning of the fourth window over the remnants of the sedilia and piscina. This change of level is particularly discerned on the exterior. (Plate XV) Only a fragment remains of the switch-line tracery that once divided the windows. While the capping of the walls of the church during the nineteenth century restoration work has removed all trace of roofing from Kilmallock, a timber ceiling such as those seen today in St Canices Cathedral, Kilkenny and Graignamanagh Cistercian Abbey might have been employed. With regard to the roofing, an observation made by Donagh Mooney while visiting the site of the Franciscan Friary at Buttevant in 1616 may give some idea as to the material used at Kilmallock: 'The church which still stands, is large. It is roofed with pieces of wood shaped like tiles . . . '[1] This is borne out by the one small remaining segment of shingle left on the south-east angle of the roof at Kilmallock. It further demonstrated the technique of construction and the infinite care taken with every detail by the mason. (Plate XXVII) Without the lateral pressure from a heavy vault on the walls the mason could take advantage of the lighter timber ceiling by the insertion of the long arcade of large windows.

Sediliae were often formed of one wide niche to accommodate a bench for the three clergy, such as the one seen at the Franciscan church at Kilkenny. [2] (Plate XXVIII) However, at Kilmallock the remaining columns with moulded capitals suggest two separate niches, one containing the sedilia, the other the piscina. (Plate III) There are a multiplicity of small mouldings on the capitals which are deeply under-cut with a fillet and a necking band, the angle of the fractured springing suggests that the arch may have taken the form of a pointed trefoil. (Plate XXIX)

Placed in the traditional position on the north wall of the choir, is the beautifully carved tomb-niche of the Geraldine family. (Plate X) Three short engaged columns set on the diagonal, rise from a banded moulded base of three orders to support each side of the moulded ogee-arch. The arch has a series of cusps following the line of the soffit which is underlined with small dogtooth and faced with a line of oak-leaf decoration. Vineleaf, in a continuous flow below a line of dogtooth, wraps around the more highly decorated capitals on the west side of





*Plate XXIII*    *Detail, east window.*





*Plate XXIV      Detail, head of young man on east window.*

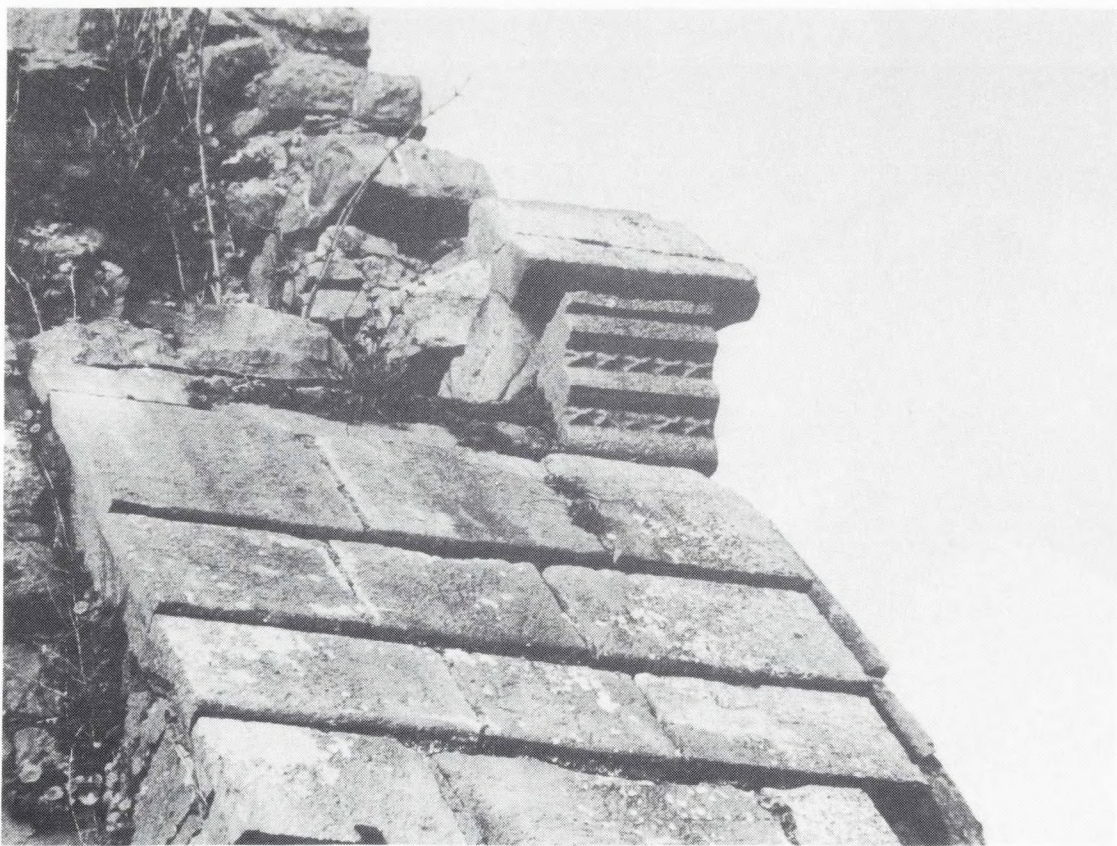


*Plate XXV      Detail, head of young girl on east window.*





*Plate XXVI* Exterior view of east window.



*Plate XXVII* Detail, section of guttering.



the tomb (Plate XXX) while a simple line of dog-tooth ornaments the capitals on the east.

Crocketed-finials on the tomb rest on slim engaged shafts which terminate below in a single head.(Plate XXXI) The features of the long narrow face with short cropped hair are almost incised rather than carved and are now barely discernible. The head on the west is too badly damaged to read. The facade of the tomb chest has along the upper half a series of circles with an alternating, integrated flame-motif, the identical form of each circle-flame suggests that a template was used to guide the sculptor.(Plate XXXII) It is interesting to note that at the nearby Franciscan friary of Buttevant an almost identical pattern has been adopted, indicating that a masons' workshop was in existence at this time in the area. Further to the left of the tomb, on the wall, is a plaque with a memorial plaque to the Burgate family.(Plate XXXIII) Above, looking down into the choir from the second storey west room of the sacristy, is a low pointed window which has adjoining it a narrow opening which is slanted and narrows within the thickness of the wall.(Plate XXXIV) From this vantage point the high altar could be observed. From the east room a further small window looks down directly onto the high altar.(Plate XXXV)

The grave slab of Edmund, the last White Knight, with the badly worn inscription deciphered by the Reverend Mc Carthy in 1869, lies in the choir on the rise of the ground.[3] (Plate IV)

### Nave

The south wall of the nave no longer exists, but on the north, three round arched windows which once held switch-line tracery are set high into the wall. One was partially blocked by the insertion of the tower. (Plate VII) A pair of tomb-niches, now minus almost all of their sculptural decoration, are situated under the centre window which was later altered to create a quatrefoil light. (Plate XXXVI) Of the tombs, only the western most has the remains of a base, while a further tomb, partially blocked by the tower, has the remains of a moulded capital and base. The windows on the north wall and the three-light window filled with switch-line tracery set under a round arch in the west wall over the doorway are the only evidence as to the



*Plate XXVIII Sedilia at Franciscan Friary, Kilkenny.*





*Plate XXIX*    *Detail, central column from sedilia.*





*Plate XXX      Detail, capital on benefactor's tomb.*

lighting of the nave. (Plate IV) The form of the windows along the south wall must remain a matter of conjecture.

The pointed arch of the doorway leading into the cloister from the nave has a finely dressed sandstone chamfered surround finishing in a conical stop (Plate VI) similar in type to the chamfered edges of the engaged pier, which flanks the west doorway and which also terminates in a conical stop. Attached to the pier is an engaged chamfered shaft rising from a polygonal base. A balance was created by a corresponding pier at the eastern end of the arcade at the south side of the nave where a fragment of a single engaged chamfered shaft can be seen on the west face. Of the four bay arcade only a short fragment of the circular central column remains, together with one of the two square plinths. (Plate VII) Fortunately the two-bay arcade separating the south transept and west aisle has been beautifully preserved and from this the appearance of the nave aisle arcade can be judged. (Plate VIII) Set into the south-east corner wall of the nave is a deep aumbry for the use of the clergy administering to the people, it has a three pointed arch and finely chamfered sandstone surround.

### **Transept.**

The transept extension at Kilmallock is built on a north-south axis and gabled at each end, the stone work of the gable would have been set back on corbels to avoid obstructing the wall-walk gutter stones of the original church. [4] In the interior the pointed arches of the south transept arcade with their fat, gently chamfered soffit-rib, are high in relation to the free standing circular column from which they spring. (Plate VIII) The moulded capital of the column is deeply undercut with a neck fillet and single row of small ball-flower decoration encircling the central section. (Plate XXXVII) This type of soffit-rib and the proportions of the arch and column seem to be a standard feature of many Irish friaries and examples can be seen as far afield as Youghal, Kilkenny, Quin, Rosserk, Askeaton, Adare, Callan, and Claregalway.

Responds of corbelled heads project to support the arcade arches on the north and south walls of the transept. They take the form of 'atlas' figures with arms that stretch up to carry the





*Plate XXXI*     *Detail, head on benefactor's tomb.*



*Plate XXXII*     *Detail, face of benefactor's tomb.*

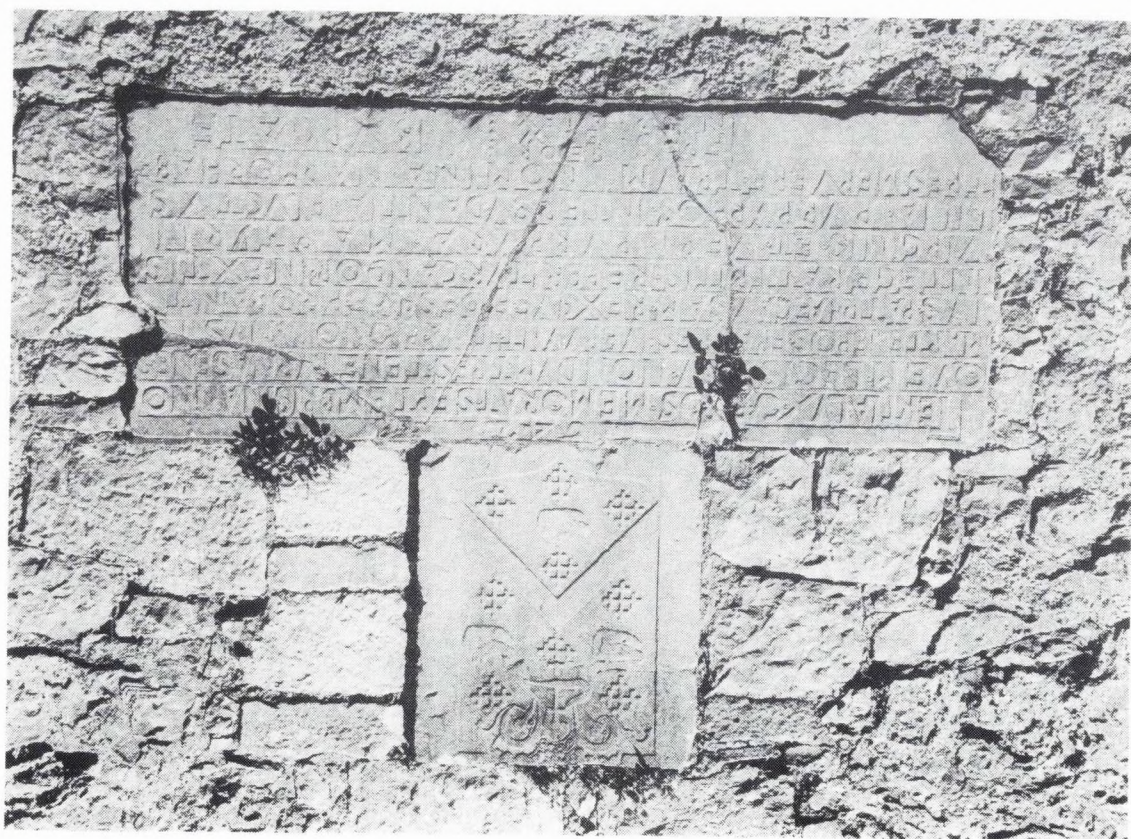


slim moulded capital which rests on the crown of the head. On the south wall the head is damaged but on the north, the head of the young woman, (Plate XXXVIII) while demonstrating sensitivity in the handling of the detail, once more reveals a complacent expression with only the vestige of a smile. Ten of the twelve visible faces at Kilmallock, (two are too badly damaged to read) are depicted with shallow carving, and all have narrow set eyes, a short flat nose and straight thin mouth devoid of sensuality. However the two heads on the exterior of the east window demonstrate a little more expression, if only a grimace. (Plates XXIV & XXV) A distinctive feature of the three female heads in the transept, is the way in which a headband encircles the brow to keep the headress, decorated with ribbons, in place. (Plates XXXVIII & XXXIX)

The niche on the east wall of the transept, (Plate IX) has a minor and major row of ball-flower decoration defining the line of the sub arch. Below this ornament, cusping, which is decorated with oak-leaf and acorn, forms a pointed trefoil. Badly damaged colonettes with moulded bases rise to support the arch. Ball-flower also decorates what remains of the finials while at the apex a pointed trefoil fills the spandrel below the line of the main arch and finial which is encrusted with naturalistic foliage.

Perhaps the most stunning feature at Kilmallock is the fine reticulated window which fills the south wall of the transept. The five lights with cusped ogee heads break into a network of eighteen small lights, ten of which are complete pointed quatrefoils. (Plate XL) On the exterior a chamfered hood-mould follows the line of and frames the arch of the pointed window which is broken at the apex by the carved head of a bishop. (Plate XLI) Crowned heads of both a king and queen act as hoodmould stops. (Plates XLII & XLIII) On close inspection it can be seen that the characteristics that define the carved heads on the exterior of the south window also define the heads on the niche and on the corbelled responds in the transept suggesting that the same mason was at work.

Three other small windows light the transept. One small two-light window with ogee arches is set low into the south wall of the western aisle and two twin-light windows are set into the



*Plate XXXIII Memorial plaque to Burgate family.*





*Plate XXXIV* Window from sacristy with view of high altar.





*Plate XXXV East room of sacristy.*

eastern wall above the recessed altars. The height of the south wall of the west aisle is very low in relation to the east wall of the transept extension which would have made the gradient of the roof on the west side extremely steep. (Plate XLIV)

Set at ground level and recessed into the thickness of the south wall of the transept below the large reticulated window is a pair of broad, gabled tomb-niches, which rise and separate from a joint pier. On the west tomb the niche has lost all sculptural decoration while that on the east is well preserved with short columns that rise from moulded bases. The main line of the arch is defined by a row of minor ball-flower decoration situated above a further row of major ball-flower which defines the line of the pointed sub-arch. A crude trefoil is incised into the apex below the finial while the surface of the arch is decorated with oak-leaf and acorn motifs. The use of ball-flower, oak-leaf and acorn sculptural decoration resembles the tomb niche on the east wall. (Plates IX & XLV)

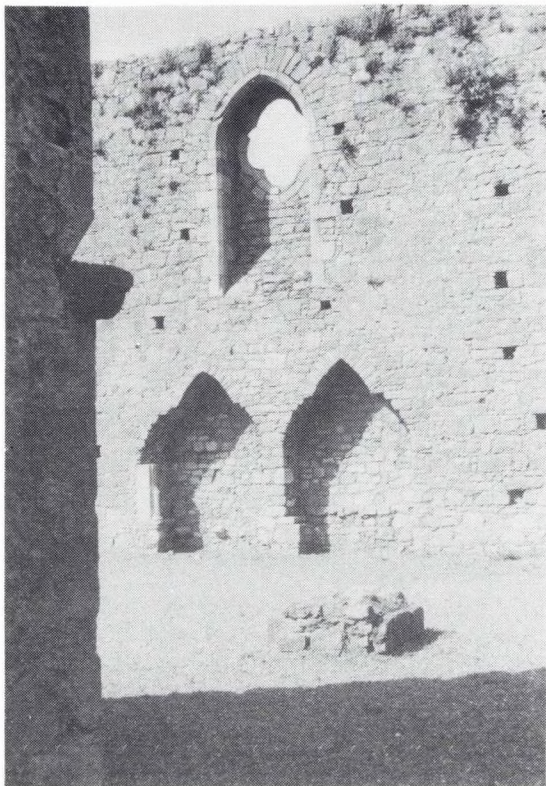
High on the north wall of the transept is a round arched doorway which could only have been reached by a long stairway and which led from the transept to a raised loft which may have been used for the purpose of preaching. (Plates IV & XLVI) In effect, if there were a stairway, it would mean that the friars could have climbed from the transept into the tower and traversed the whole of the upper floors of the conventual buildings, leaving by the mural stairs on the west wall of the convent.

### **The Tower**

At Kilmallock the line of the tall rectangular bell-tower inserted between the nave walls in place of the rood-screen (Plate XI & XXVI) bears a stronger resemblance to the more slender Franciscan tower, such as that seen at Kilkenny, (Plate XLVII) rather than the heavier design normally associated with the Dominican tower.

There are important structural reasons for inserting an independent tower structure, supported on cross walls, rather than bonding the tower back into the building. If the foundations of the tower were not good the massive masonry would cause the tower to sink at the weakest point thus destabilizing both tower and church building.[5] This structural





*Plate XXXVI*  
Window and twin tombs on north wall of nave.



*Plate XXXVII*  
Detail, capital of column, south transept.



*Plate XXXVIII*  
Corbelled head in south transept.



*Plate XXXIX*  
Detail, twin heads on south transept tomb.



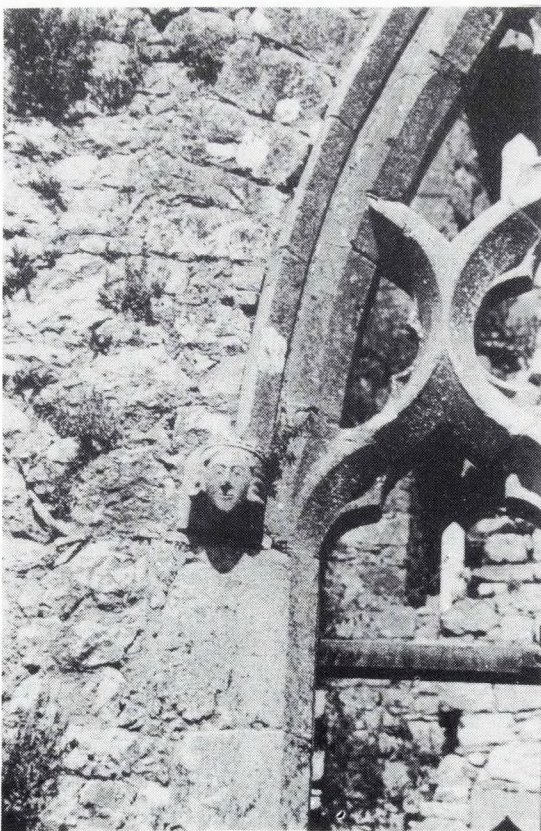


*Plate XL*      *South window of south transept.*





*Plate XLI*      *Detail, head of bishop, south window.*



*Plate XLII*  
*Detail, head of queen, south window.*



*Plate XLIII*  
*Detail, head of king, south window.*



technique has been well demonstrated in the friary churches across Ireland where after more than four centuries the towers remain stable. The walls of Kilmallock tower are slightly battered to add strength and also to enhance the appearance of height, if absolutely vertical the tower could appear to overhang.

Three string-courses mark the different vertical sections of the tower. On an east-west axis the tall slim pointed arches of the ground floor provide access into choir and nave while on the north-south axis lower round-headed arches lead into the cloister and south transept. Originally all of the arches of the tower were uniform in height. The angles of the inner faces are chamfered terminating in finely chiseled conical chamfer-stops of well wrought limestone ashlar. (Plate V) Unlike the majority of friaries Kilmallock tower does not appear to have received a vault instead a ledge is recessed about half a metre above the central well to take a timber floor. (Plate XLVII)

Fenestration on all faces of the tower takes the form of either twin or single lancets with ogee heads on the lower level while on the upper level the windows carry a square hood mould. The first floor ringing chamber can be reached from both the stairway in the south-east corner on the ground floor of the tower and through a small doorway with sandstone mouldings which leads from a short stairs from the upper east range. On the second floor was the belfry chamber, while above, the tower is crowned by a graded pyramid battlement.

### **Conventual buildings**

From the remaining structure of the convent it is evident that the church was the largest in scale of the four gabled units that unite to make up the friary. Built of carboniferous limestone, clear masonry joints reveal that each unit of the convent namely the church, transept, north and east cloister ranges, were constructed separately. On the exterior of the church six tall slim buttresses, line the full height of the wall, dying back into a high pyramid of moulded weather courses. (Plate XLVIII)

### **Sacristy**

Among the conventual buildings of varying height, the two storey sacristy aligned along the north wall of the choir on an east-west axis was the smallest. A short section of the barrel-vault in this room still stands and marks can be seen on the masonry of the west wall which shows where the curved line of the vault abutted the east range. On the lower floor two rectangular windows look out to the east. Above in the upper room, cut into the floor and issuing out under a narrow door in the north wall, is a deep drainage channel to take excess water.

Expediency rather than style seems to have governed the design of the windows of the conventual buildings of the Priory. Apart from the elegant three-light lancet window set into the north gable wall of the upper storey of the east range, (Plate XLIX) a variety of simple windows punctuate the walls at irregular intervals. The lancets of the gable window have a transom set a third of the way up the plain mullions. The lower section is rebated, perhaps to take shutters, while this window provides light from the north, six round headed windows align along the upper eastwall of the east range also light the main body of this long rectangular room. These are the only evenly spaced windows in the convent.

On the lower floor of the east range three tall arches, now partially blocked, may once have held windows. (Plate XIII) They stand beside a doorway and the long low fireplace.

### **Vaulting**

Today, the only vault that remains intact is the long low barrel vault of the more complex north range. This and the vault of the adjoining passage-way plus a short remaining section of the sacristy testify to the skill of the masons and strength of this method of vault construction. (Plate XVI)

Vaulting of this type is normally built of rubble and constructed by wicker-work centering, a technique developed by Irish builders.[6] A layer of wicker-work mats was laid over temporary timber supports which in turn rested on a series of stone corbals that projected from the upper part of the wall. A bed of mortar was laid on the wickerwork, the arch stones set edges down into it and more mortar worked in or grouted from above. The wickerwork was





*Plate XLIV*      *South face demonstrating steep gradient.*



strong enough to support the weight of the mortar and stone until they set and the mats and timber supports could be removed. Traces of such wicker-work and woven impressions can still be seen in many of the tower houses, keeps, monasteries and friaries of this medieval period.

### **North Range**

Looking at the north face of the convent a clear break in the masonry, plus the different style of window between the two storeys, indicate that, without doubt, the upper storey was a later addition. On all faces the upper floor is recessed onto the original structure. Two drainage channels, identical to the channel above the sacristy are cut into the upper floor and exit above the lancets from the original earlier structure. (Plate XIX)

of an earlier twin-lancets style with a three pointed arch, whereas the windows on the upper level have a flat lintel and square hood-mould, one of which is damaged. The square hood-mould is similar to the upper windows of the tower suggesting that the north range may have been extended at the same time that the tower was inserted into the nave. At each end of the lower north face there is a round-headed doorway and a further blocked up door beside the west-lancets. Now, only the east door gives access into the building.

### **Cloister**

The one remaining arch of the cloister has been reconstructed from broken fragments and represents the series of twenty bays that once existed. Under the rounded arch of the one remaining unit of the arcade a long lobed pointed trefoil motif fills the spandrel between the pointed cusp-lined sub-arches which are separated by a sturdy pier. (Plate XVIII)

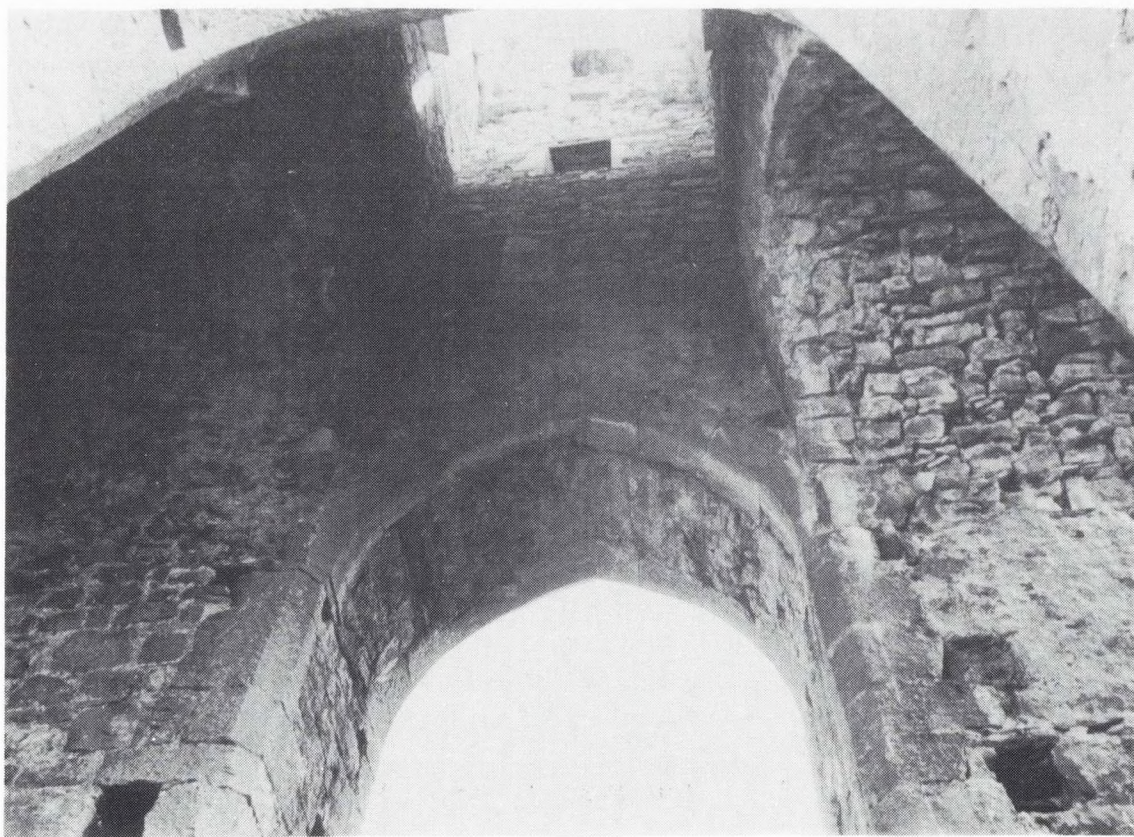


*Plate XLV      Twin tombs on south wall of transept.*



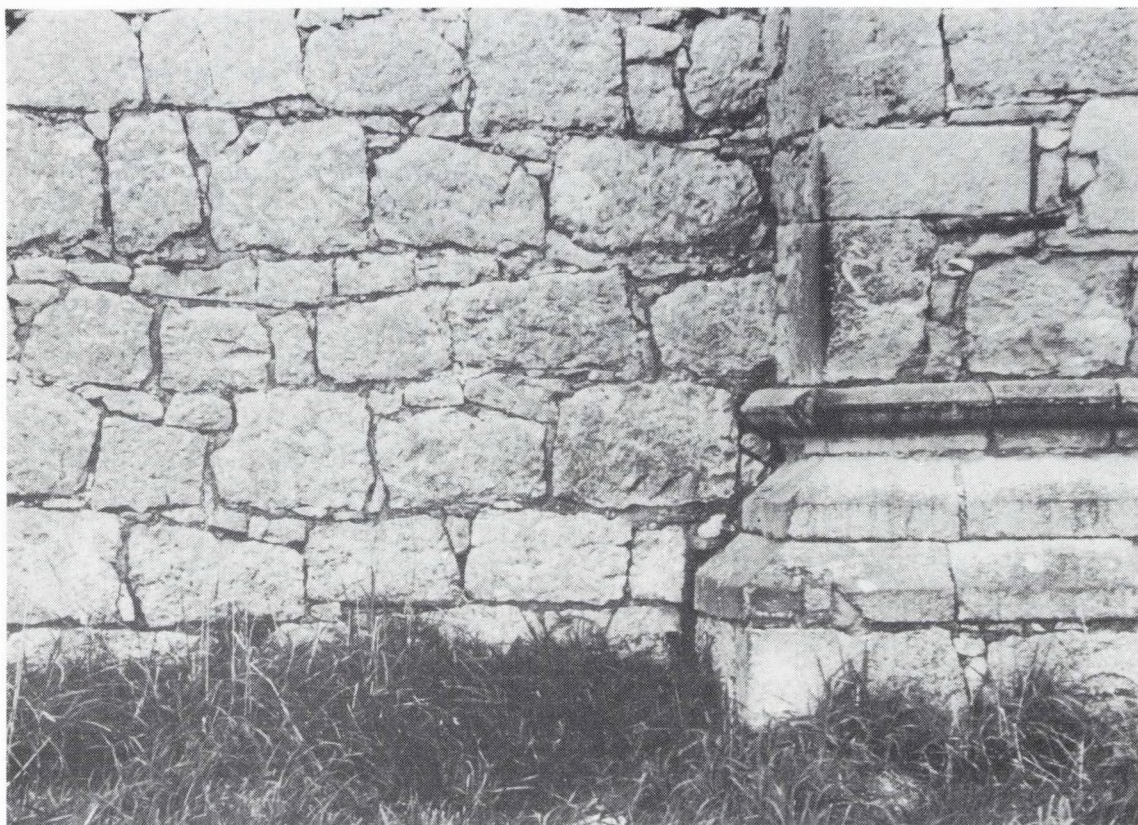


*Plate XLVI Doorway leading into transept from tower.*

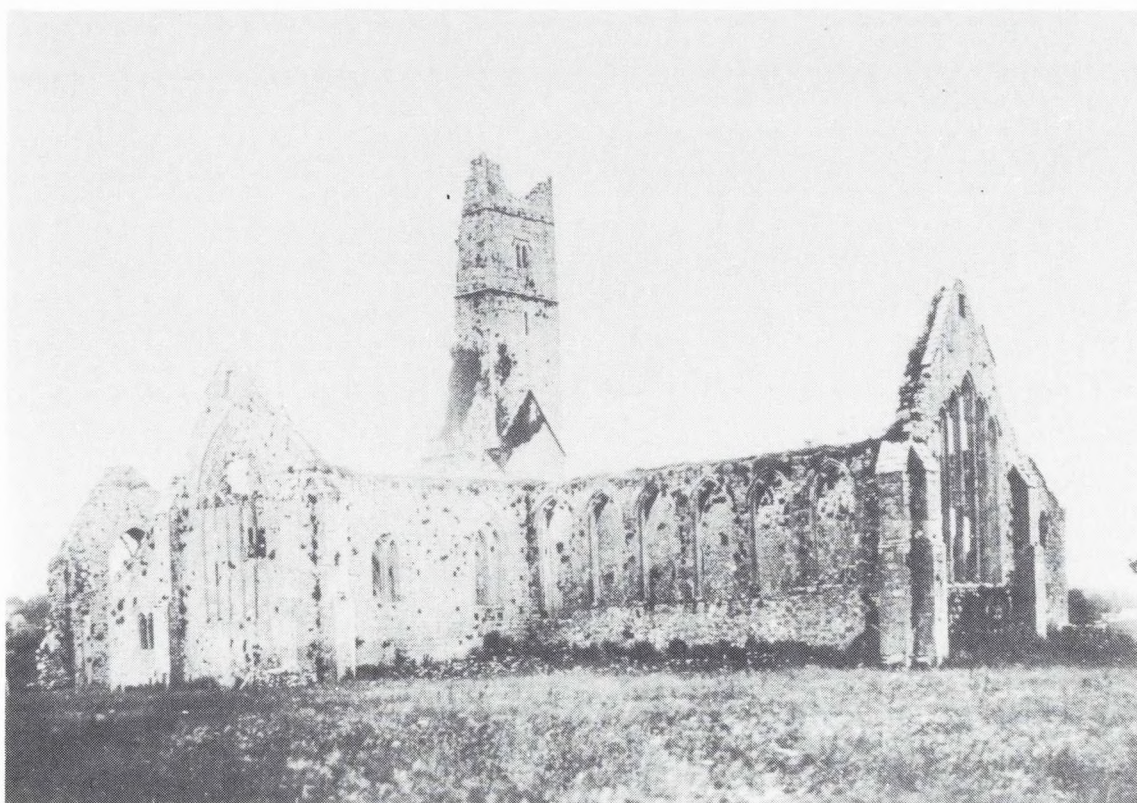


*Plate XLVII View up into tower.*





*Plate XLVIII*    *Plinth of east face buttress.*



*Plate L*        *Priory from south-east, and damaged south window. (Late nineteenth century photograph).*





*Plate XLIX*     *North window, east range.*



## Chapter Four

### Analysis

Early English Gothic architecture was introduced into Ireland after 1169 by the men who were part of the first flush of enthusiastic Anglo Norman settlement. Many of the settlers were craftsmen from the area around the Severn Valley who were familiar with contemporary English architecture. Their skill found expression in the new cathedrals and churches that were constructed in Ireland in the early 13th century in which the new materials and techniques were employed, examples are; Waterford Cathedral, 1210, Christ Church, Dublin begun c1216, and the new Cathedral of St. Patrick's c1225. [1]

In terms of their overall design and detailing these buildings brought Irish ecclesiastical architecture into line with that in England, they in turn influenced native Irish foundations. However, after English architecture had further developed into the Decorated style of Gothic, Irish masons for the most part continued to employ the earlier style, for it can be seen that after c1250, in general, Irish architectural design had begun to stagnate.[2]

It is possible to see these developments in the Dominican Priory at Kilmallock where sculptural ornament lies like a veneer over the basic, simple superstructure of the church and conventual buildings. From careful stylistic analysis of the fabric it can be judged that there were three distinct building programmes. The first was the choir, simple nave and conventual buildings c1291, second, the south transept and aisle, the south aisle to the nave, the benefactor's tomb in the choir and the windows in the north wall of the lower north range c1320. The third phase which took place in the fifteenth century included the erection of the tower and the rebuilding of both the upper storey of the north range and the cloister arcade.

Apart from the benefactor's tomb the work in the choir demonstrates the Early English style and, although executed with great sensitivity, by the time the sculptural motifs that characterise the style had filtered down to Kilmallock, they were already many years out of date.

One possible source of influence for the design of the sculptural motifs at Kilmallock is St. Canice's Cathedral in Kilkenny (c1250).[3] The influence of the Cathedral is evident in several churches in the Kilkenny area such as Gowran, (c1260) the nave of Thomastown (c1260) and the Franciscan Friary in Kilkenny (c1332). The hand of master mason of the cathedral nave, the so called 'Gowran Master,' is evident in each of these buildings, [4] and also, from the point of view of sculpture, indirectly on the heads on the exterior of the east window at Kilmallock. The same technique of incising the shape of the eyes, with a flat lower lid and pointed upper one, coupled with the characteristic short fringed wavy hairstyle of the male head and the pill-box and chin-strap of the female head,[5] can be seen both on the heads of the tomb in the north transept at St.Canice's and also on the heads at Gowran. The head of the bishop on the south window at Kilmallock is like a stylized version of the west window hood-mould stop at Gowran yet with none of the sensitivity warm sensuality and humour of the Gowran master.

A further source of influence for the early building phase at Kilmallock may be the Augustinian Priory of St. John's Kilkenny (c1211), where the closely grouped lancets, divided by very slim mullions on the east window, appear for the first time.[6] Although part of a double composition of triplets with a fat dividing pier, the lancets at St. John's have moulded capitals, shaft-bands on the jambs and central pier, very similar in type and arrangement to Kilmallock. Lancets came into general use around 1170, in England [7] and although plate tracery and then bar-tracery came into fashion lancets continued to be used in Ireland for centuries. This is demonstrated at Kilmallock where in 1291, a decorated style east window with tracery might have been employed. [8] Closely grouped graded lancets similar to the east window at Kilmallock, divided only by slim mullions rather than by massive dividing pier, become the norm by the end of the century.

A prototype, and perhaps the earliest example, of the great enfilade of windows on the south wall at Kilmallock can be found at Cashel Dominican convent where it is interesting to note a general chapter of the order was held in 1289, (Appendix 3) only two years before the founding of Kilmallock. Here at Cashel, a row of nine lancets with sandstone dressing fills the south wall.





*Plate LI*

*South-west doorway of St. Patrick's Cathedral.*



The two-light switch-line tracery, used in these and in the windows of Kilmallock choir and nave, possibly have a precedent in the switch-line tracery found in the nave of the Augustinian priory of St. Johns at Kilkenny, which was also, the site of a Dominican general chapter in 1283.[9] If the three-light switch-line window in the west wall at Kilmallock is consistent with the original building work it must be one of the earliest in Ireland c1300[10]. However, the mullions in this window are slender which is more in keeping with fifteenth century switch-line suggesting that it may have been a later addition. In fourteenth century examples the mullions are broader and rebated for external glazing frames or armatures.[10] The design of the recently revealed original west door of St. Patrick's Cathedral, Dublin, may have been the source for the doorway on the north wall of the nave at Kilmallock, where the same type of chamfered pointed arch terminates in an identical conical stop. (Plates VI & LI)

The sedilia at Kilmallock appears to be uncommon in that two wide niches are employed instead of the usual one to accommodate three clergy. However the simple style of moulded, trefoil pointed arches, borne by jamb and intermediate free standing shafts, is the common form and can be seen in many friaries of the period, for example at Jerpoint Cistercian Abbey and the Franciscan friary at Kilkenny. (Plate XXVIII)

Ultimately all of the sculptural features that imply a coherent style of architecture in the first building phase at Kilmallock can find a prototype at either Wells Cathedral or Salisbury. For example in the north porch at Wells (1180-c1200) one can find stepped-lancets, shafts bearing shaft-rings and stiff-leaf ornament, arch-mouldings with a fillet and probably the earliest appearance of switch-line tracery. At Salisbury there is prolific use of dog-tooth and chamfered-lancets, polygonal bases rising to moulded capitals with a necking band and three-pointed arches. Hood-mould stops decorated with stiff-leaf ornament, are to be found in the nave as well as one of the first examples of a figured capital.[11] (nave 1220-66) These two, and other cathedrals, namely Hereford, Gloucester and Bristol, are located in the area from which the great majority of Anglo-Norman craftsmen originally came.[12]

The actual date for the completion of the church at Kilmallock is difficult to assess as often the time between the foundation date and commencement of building amounted to a number of years. For example, in 1302, the ecclesiastical taxation of the diocese of Limerick does not include the Dominicans at Kilmallock among the churches to be taxed. This may be because the friars were exempt from taxation[13] or that at this time the convent was not firmly established with a fully roofed church.

By 1318, however, the convent appears to have been well completed and enjoying the fruits of wealthy patronage, suggested by the theft of a silver box from the convent, for which William, Bishop of Emly, was accused.[14] Clearly the medieval system of internal security the sacristy window slanted within the wall was not adequately manned that day. (Plate XXXIV) Several theories for this type of window, which usually occurs low on one side of the choir, have been put forward; a leper's window, a place to hold a lamp to scare ghosts, or to hold the sanctus-bell.[15] However, the elevated position of the Kilmallock window, with its angled view of the high altar, suggests that security was the intended function.

Documentary sources, as well as the grave slab (Plate IV) of that most renowned of FitzGerald's, The White Knight, buried in the privileged position in the sanctuary, point to that family as the main benefactor of Kilmallock friary. (Plate L11) Maurice FitzGerald, is the most likely patron in c1320, when, consistent with the general trend of building patronage, the church was enlarged at Kilmallock. [16] On stylistic grounds the benefactor's tomb, located in the choir, appears to date from this period. The choir of the Dominican church at Athenry c1324, was also enlarged at this time by the extension of the choir to the north by twenty feet.[17] At Ennis, earlier in the century, in 1305, Turlough O'Brien 'enlarged the structure and bestowed on the friars, rich vestments, bookcases and painted windows for the church'. [18]

If the design for the choir and nave at Kilmallock was an eclectic mixture drawn from local sources ultimately derived from Early English architecture, then the south transept extension, in terms of sculptural motifs, was an exciting and relatively up to date creation in the Late Decorated style. The transept however, appears to have been designed by a mason who was either English or who had recently worked in the west-country, for there are features found in the transept that have no prototype or indeed successors in Ireland.



This mason enthusiastically employed ball-flower sculptural decoration, a feature characteristic of the first half of the fourteenth century and the full-blown Decorated style in the West of England. For example, the south aisle of Gloucester nave c1319-29, rebuilt by Abbot John Thokey, is encrusted with ball-flower. The most intense use of ball-flower however, is mainly to be seen on the west front of Litchfield Cathedral, Wells Chapter house, Hereford central tower (of 1318) and Salisbury tower (of c1320). [19]

In view of the fact that ball-flower ornament is virtually rampant in the west country in England it is all the more unusual to find that the south transept at Kilmallock represents the only prolific use of this decoration in Ireland. Kilmallock demonstrates one of two examples, the other being at the Cistercian Abbey at Jerpoint where the use of ball-flower is minimal and confined to the east window. Ball-flower, in combination with the naturalistic foliage found on the south-transept niche at Kilmallock, is also characteristic of the early fourteenth century in England. This therefore suggests that either the mason had the use of a pattern book, or that he personally had experience of a west-country workshop. The knowledgeable execution of the ball-flower would suggest the latter.

If the use of ball-flower ornament indicates the west-country as the inspiration for the transept ornament, the great reticulated window in the south wall confirms that the mason was familiar with this area. The window is of a type associated with the Curvilinear phase of

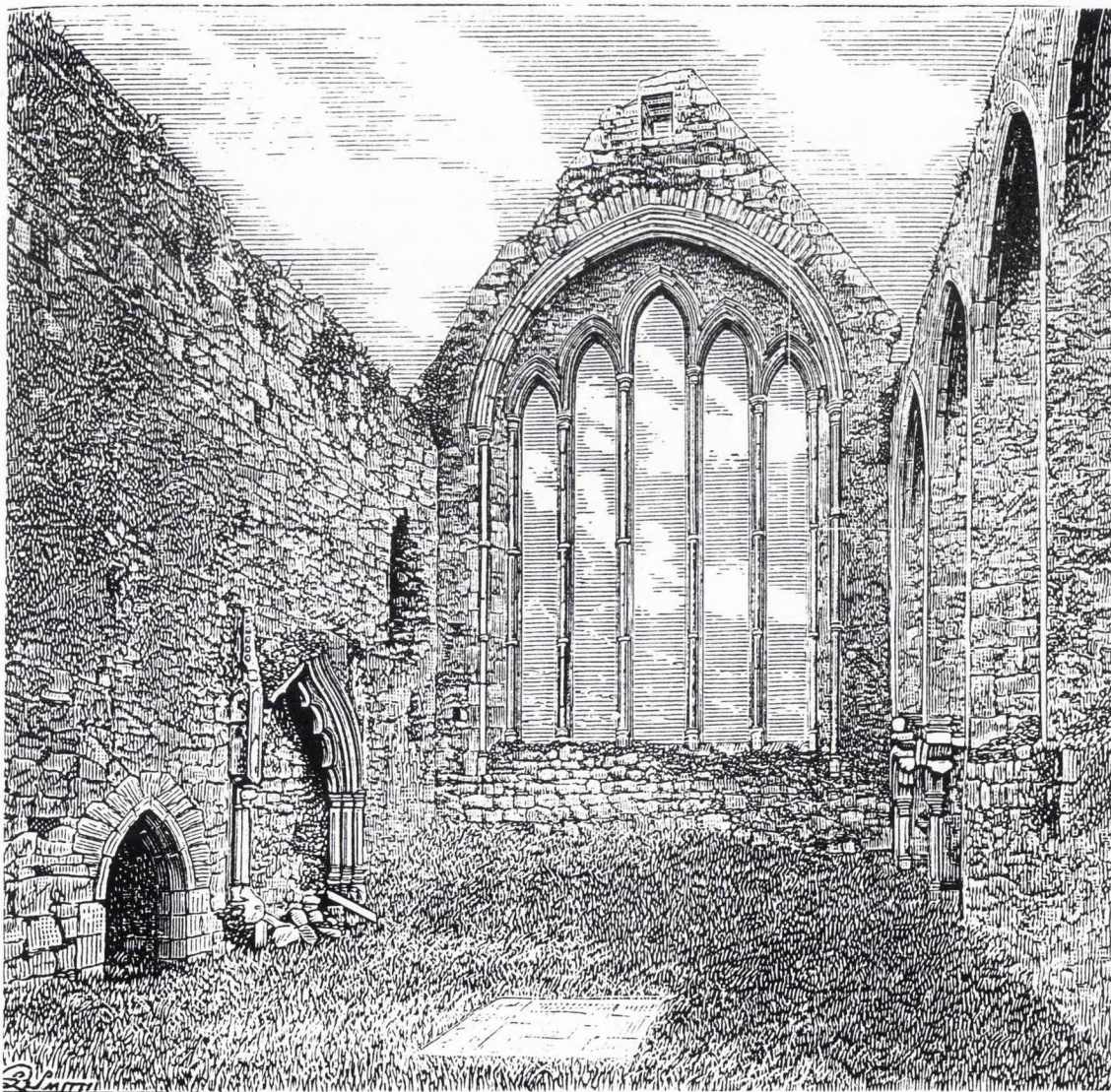
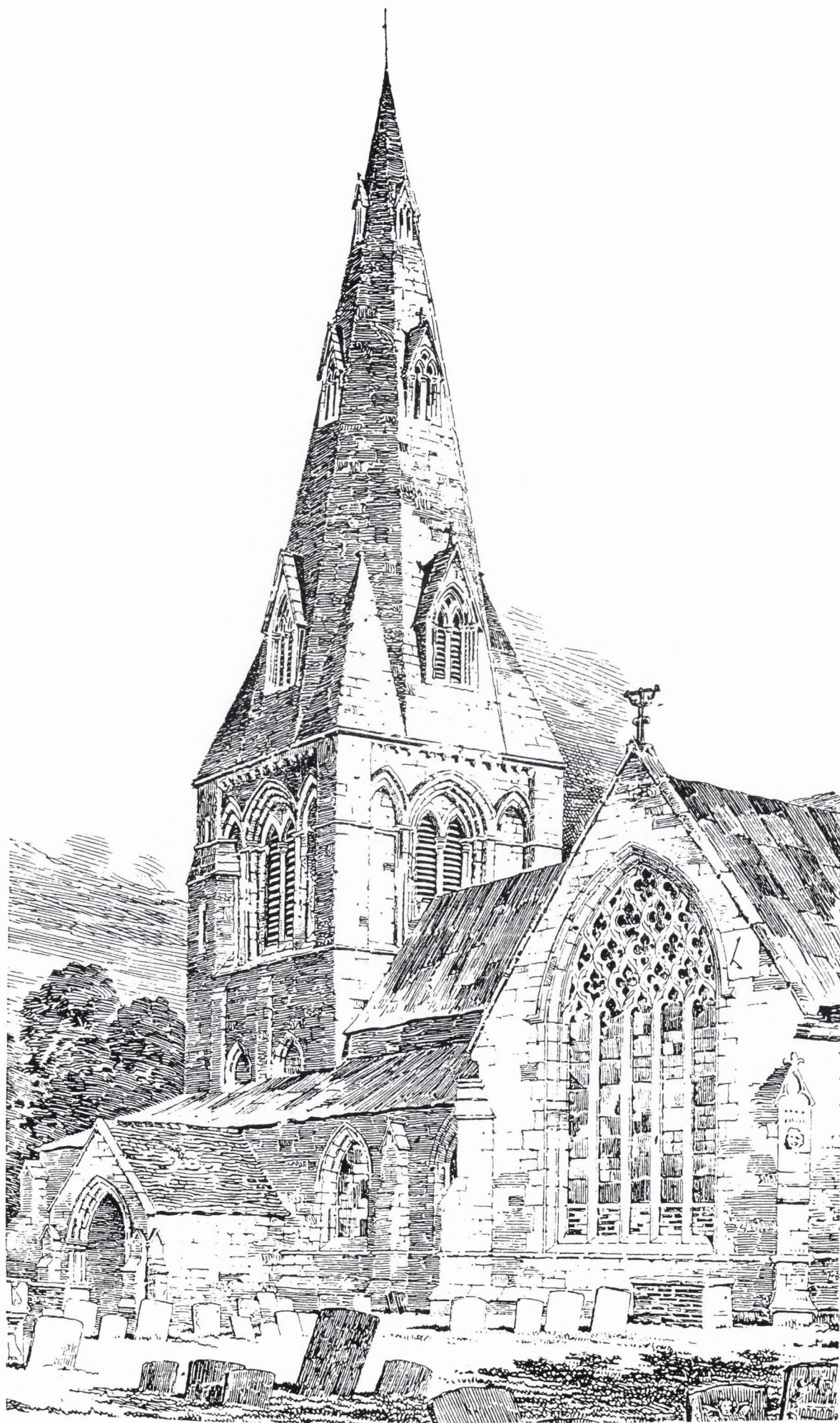


Plate LII *Nineteenth century engraving of Kilmallock Choir.*





*Plate LIII*      *Frampton in Gloucester.*





*Plate LIV*      *'Atlas' figure, Franciscan Friary, Kilkenny.*





*Plate LV*      *'Atlas' figure, Franciscan Friary, Kilkenny.*





*Plate LVI*      *Tower, Franciscan Friary, Kilkenny.*



the Decorated style which followed the introduction of cusping,[20] and is almost identical to the south window at Frampton on Severn in Gloucester. (Plate LIII) In the Lady Chapel at Wells Cathedral, the windows, c1319, are also very similar to Kilmallock, the same number of lancets and lights make up the whole. The difference is that at Wells the reticulated window is made up of rounded trefoils, formed by cusps, separated by smaller intermediate trefoils, rather than simple quatrefoils. [21] These and other examples confirm that the south window at Kilmallock is of a type common in early fourteenth century England.[22] That and the fact that the hand of the same mason can be identified both on the window, through the design of the exterior heads, and on the heads of the interior, proves that the window was part of the original fourteenth century building of the transept and not, as Leask suggests and Champneys implies, inserted during the fifteenth century. [23]

Lack of additional ornament and the ogee form of the lights might suggest that the south window is marginally earlier than the work carrying ball-flower in the transept and therefore consistent in time with the benefactor's tomb in the choir. Both window and tomb are characterised by the form of the ogee. [24 ] However, of the two, the gabled benefactor's tomb in the choir is the most ornate, harking back to the Early English style with the addition of dog-tooth on the capitals while overall being consistent with the Decorated style in the encrusted gables and strong ogee main arch. It is interesting to note that vine-leaf and dog-tooth ornament is also profuse at the nearby Augustinian Priory of Athassal.(1205)

At the same time that the south transept and west-aisle were being constructed at Kilmallock new windows were added to the thirteenth century north range. These are identical to the twin lancets with floriated heads in the aisle of the transept. For the design of the nave arcade the mason may have seen the north-aisle at Jerpoint or the nave at Askeaton where alternation between a circular column and square pier is also evident.

Single disembodied heads coupled with other ornament, carved on capitals and around the architraves of both doorways and choir-arches was a feature of Hiberno-Romanesque. Examples can be found at Cashel at Cormac's Chapel (consecrated 1134) Timahoe, Killeslin, and on other churches constructed in the early twelfth century. The first use of heads in a Gothic context in Ireland was at Christ Church Dublin. [25] While no trace of the animal ornament associated with Hiberno-Romanesque can be detected at Kilmallock, the Gothic tradition of head ornament was very much in vogue.

Prototypes for the 'atlas' figures in the transept at Kilmallock are difficult to find. However, a similar head can be seen at the Augustinian nunnery at Killone.[26] The seated 'atlas' figures on the Franciscan Friary at Kilkenny,(Plates LIV & LV) found on both the east and west faces of the tower, hold steady the capitals on their heads. One figure stretches up with both hands while the other uses only the right hand to hold the capital and balances the strain by placing his left hand on his knee. These figures are likely to date from c1348, and therefore later than Kilmallock, when the friars began raising money to erect a new tower to be finished by the first Sunday in Advent. (2nd Dec 1347) [27] (Plate LVI) A further small atlas figure emerges from the stiff-leaf capital on the face of the cathedral at Cashel which must also post-date Kilmallock. From documentary evidence we know that a general chapter of the Dominicans took place at Kilmallock in 1340, (Appendix 3) and one might speculate that the building work in the transept was largely completed by then.

Leaving the south transept and going to the cloister, it is evident from marks on the masonry and the remaining structure that of the two types of cloister arcade found in Ireland in the medieval period, [28] both were represented at Kilmallock. In one example, the arcaded ambulatory was incorporated with the lower range of buildings so that the arcade was flush with the upper storey walls. This was the case with the vaulted north range, while the other system had a lean-to roof projecting out over the ambulatory with open sides. Marks on the masonry on the east wall of the cloister indicate that this was the case with the eastern side. (Plate XXII)

The cusping of the sub-arches on the one remaining arch of the cloister arcade on the north range, (Plate XVIII) is chamfered yet the more angular trefoil and general lack of ornament probably place the cloister arcade in the fifteenth century and makes it therefore a replacement for the original timber structure and part of the rebuilding of the upper north range. [29]





*Plate LVII Kilmallock Priory drawn by Lady Chatterton, 1838.*

### Towers

The fifteenth century saw a tremendous revival in building in Ireland which for the most part, where church architecture was concerned, took the form of tower construction. [30] Monks and friars alike added towers to their churches. Their erection almost symbolized a new age of survival after the various disasters of the fourteenth century, the Bruce Invasion of 1315-18, the famine in 1348-50 and finally the black death in 1348, which swept through towns and villages taking with it half of the populace. [31] These events, combined with the Gaelic resurgence, [32] put pressure on the Anglo-Norman lords and led to a recession in Ireland which was reflected in architectural terms by a decline in building.

In trying to assess the date for the tower at Kilmallock it may help to look at the extant documentary sources, for example in the Annals of Athenry, in which it states that in 1425, a fire at the Dominican friary at Athenry, led to necessary rebuilding.[33] As a result in 1427, William Ryedymar and Richard Golbe and other Dominicans petitioned the pope (Martin V) for licence to found chapels and oratories with a belfry, bell, cemetery, house cloister and other offices.[34] This document combined with the fact that Kilmallock tower bears considerable likeness to the tower of Claregalway Franciscan Friary, where the three storey slender elevation and the disposition and design of the windows is so similar that it suggests the same mason may have been responsible for both structures. Claregalway tower was erected in 1433. [35] In all probability Kilmallock tower was constructed at approximately the same time, the second quarter of the fifteenth century.

On the north range of the cloister at Kilmallock, the square profile of the window design and hood-moulds of the upper floor, in common with those in the tower, indicate, as already stated, that the rebuilding of the north range and construction of the tower were contemporary. (c1435)

In support of this theory the date of the nearby Vicars Choral at Cashel which was added to the group of buildings on the Rock in 1420[36] might help. An examination of this building reveals features that are also to be found in the north range at Kilmallock, for example, the windows, while smaller, share the same rectangular form and lugged hood-mould of both the upper north range and tower at Kilmallock. A refuse-chute which is situated in the parlour on the upper floor beside the fireplace at Cashel also shares the same position and design as those seen at Kilmallock.



## Interior

To visualize how the Priory was glazed and the interior decorated, we must turn to the sources that are available in relation to other ecclesiastical buildings and from these build up an overall picture of Kilmallock.

Unfortunately, neither in the architect's report on the restoration of Kilmallock (Appendix 5) which took place in the late nineteenth century, nor in any of the extant documentary sources, do we get any mention of the finding of glass fragments which might suggest the form of the glazing at the convent.

At Kilkenny, glass fragments and their leads were discovered while clearing out the old foundations near the north-east side of the chancel of St. Canice's Cathedral in 1846. These glass fragments may be from the restoration of the east window which took place under Bishop Richard de Ledrede in 1354, after the collapse of the tower which took place in 1332. This window was described by David Roth, Bishop of Ossory, in the *De Ossoriensi Diecesi* as follows- 'it is divided by two piers with solid stone columns, and is filled with translucent variegated glass, in which is most skilfully depicted the whole Life, Passion, Resurrection, and Ascension of the Lord'.

In the glass from the thirteenth century found also at St. Canice's, the 'leaf' ornament is drawn with very heavy outlines in black and the 'grounds are covered with hatched lines on the surface of the creamy white glass'. Fragments of glass similar to that found at St. Canice's were found outside the church of St. Mary's Youghal, but dated to c1468[37], here the traces of vine-leaves are similar to the Kilkenny window.

The fourteenth century treatise known as the *Caithreim Thoiridhealbhaigh* or *The Triumphs of Turlough*, describes the 'beauteous friary of Ennis with its precious books and ornaments and



**Plate LVIII**      *Kilmallock town painted by J.G. Mulvany, 1766-1838.*  
(Reproduced by kind permission of the National Gallery of Ireland.)



gormfuinneoig, meaning literally either blue, green, grey-black, or crystal clear window.[38] under which Turlough O'Connor (d.1306,) was buried. Fragments of stained glass are also stated to have been found by grave diggers under the east window of Muckcross friary. [39].

Donagh Mooney in 1616, described the friary at Donegal where he served as sacristan, as 'Both church and convent decorated in a becoming manner, the windows of the former being glazed'.[40] On his journey through the country visiting the sites of friaries he observed that at Kilconnell, although abandoned, the church and convent were to this day complete in all their parts, the glass in the windows unbroken, the ceilings uninjured, and the paintings in good condition. From these and numerous other entries, [41] it can be judged that the windows at Kilmallock were glazed and that the east window, above the high altar, may have contained 'painted blue glass'.

The wall paintings mentioned at Kilconnell may be indicative of friary interiors elsewhere, Canice Mooney reports that:[42] 'At various times visitors have claimed to discover indications of mural paintings at other friaries, for example at Adare, Askeaton Moyne, Quin, and Ross'. T.J. Westropp describes the paintings at Adare as being 'a diaper of redish-orange and greenish blue all around the choir and a deep crimson on the chamfer of the piscina'.[43] It may be noted that while all of the description mentioned above has been in relation to Franciscan friaries, in architectural terms, there was no divide between the mendicant orders in Ireland. Therefore, it can be assumed that the decor in Franciscan friaries also relates to the Dominicans, so when Canice Mooney writes 'With oak panelling and wainscoting, artistic window tracery, stained-glass east windows, alibaster reredoses, stone, timber, or iron screens and grilles, polychrome statues, mural paintings, and sculptured mouldings, those old friary churches would have made a delightful picture', [44] it could equally apply to the great majority of friaries in Ireland.

### **Subsequent History of Kilmallock Priory**

After the trials and tribulations of Ireland in the fourteenth, and subsequent resurgence in the fifteenth, century we finally learn from the Monastic Extents that at the Dissolution, on the eighteenth of January 1541, that the Dominican Priory at Kilmallock consisted of 'the site, with church, cemetery, cloister, dormitory and other buildings, cont: two acres, and worth six shillings and eight pence. A water-mill, worth fifty-three shillings and four pence. Twelve acres, worth twelve shillings, six cottages worth ten shillings'. We also learn that the annual charges of the Prior and convent were paid to the Bishop of Limerick, they were, 'a chiefry of four shillings, and one pound of pepper worth two shillings. A total of seventy six shillings. [45]

Subsequently, in 1569-70, the friary with water-mill etc, was leased to the sovereign and commonalty of Kilmallock.[46] Later, on April the twenty fourth 1594, 'A grant was made to Nicholas Miagh sovereign and to the bretheren and commonalty of this town, of the Dominican friary Kilmallock, with a church etc, and three small gardens, within the precincts of the same, eleven acres of land in Kilmallock and a water-mill, parcel of the possessions of this monastery to hold the same forever, in free soccage and not in capite, at the annual rent of fifty three shillings eight pence Irish money. [47]

However, this was not to be the end of the Priory, for by 1622, Dominican friars had returned to Dublin, Cork, Waterford, Limerick and Kilkenny. As well as these towns Galway and Urlaur were said to be re-occupied. Mullingar had twenty friars and soon Sligo and Lorrha, Tralee and Kilmallock were restored. The Spicilegium Ossoriense, reported also that by 1627, 'friars, having lived separately with Catholic families began to regroup. Coming from Spain and other parts soon twelve Dominican houses were re-established'.[48] Kilmallock Priory followed this general pattern of re-establishment in the seventeenth century. The Priory was re-occupied and in 1639, when brother Henry was Prior the chalice of the Dominicans of Kilmallock, a silver cup of graceful design was given to the priory by Callaghan O'Callaghan and his wife Juliana Butler. The inscription asks a prayer for Maurice, son of Edward FitzGibbon, the White Knight who died in 1608. The only ornament is the figure of the crucifixion'. [49] In 1756, there were said to be only three fathers in Kilmallock and according to the Parsons Returns of 1766 the friars wandered from parish to parish, acting as curates or assisting the local clergy. Occasionally they met together in Kilmallock at Christmas or on St Dominic's Day. Kilmallock priory was finally abandoned c1790. [50]



### **Nineteenth Century Restoration**

One hundred years after the abandonment of the priory at Kilmallock, the Royal Society of Antiquaries of Ireland in 1889, reported; 'On Saturday morning the Members visited Kilmallock, (Plate LVII & Plate LVIII) and inspected, with much interest, the ruins there, the Rev. Dr. Hackett acting as guide. The southern transept window, as well as the two pier arches, are in immediate danger of falling. Cattle have free access through the abbey, a portion of which is used as a cow house. Nothing could be more deplorable than the condition of this magnificent ruin, while those interested in the locality make no move to rescue it from destruction'.[51] Following this excursion several members wrote to the President of the society, Mr Cochrane. Following these letters a complete report on the state of the Priory was requested from Mr. Arthur Hill, architect, which was submitted to the society on July 10th 1889. (Appendix 5)

From the architect's report it is clear that a certain amount of structural repair was carried out during the restoration of the priory by the Society of Antiquaries in the nineteenth century. Apart from what we learn from the architect's report, it can be seen from old engravings and photographs that the bricked up south window had a large portion of tracery missing, (Plate L) due, according to Mr. Hill, to a severe storm c1884. It may have been during the same storm that the south-west angle of the tower fell having been struck by lightning. The enfilade of windows on the south wall was also in need of support and had been temporarily bricked up. The pair of tombs on the north wall of the nave had lost not only all of their sculptural ornament but also the arches had collapsed, and the south wall of the nave had totally disappeared. The now beautifully restored tomb chest of the benefactors tomb in the choir was nothing but a pile of stones. (Plate LII)

According to Westropp, both north and east ranges were vaulted at this time and although while nothing now remains of the vaulting in the east range, in the north the vault is still well preserved. He also states that in spite of the collapse of the vaulted north aisle which; 'wrecked the cloister...', in the recent restoration by the Board of Works, the whole was well repaired and part of the arcade recovered...'.[52] This must refer to the one cloister arch of the arcade which now stands. Only a very short section of the north aisle vault of the cloister that he refers to remains. It is interesting to learn of the involvement of the Board of Works at this stage for in a second report presented by Robert Cochrane in 1890, following the original architect's report, it states that a difficulty had arisen in relation to vesting the Priory as a national monument due to the fact that the landord had sub-let the site and needed the permission of the tenant. A further difficulty arose under the National Monuments clause of The Irish Church Act, 1869, sect. 25, because the Priory was not specially mentioned as listed. In a post-script following this report we learn that the 'Government Bill dealing with National Monuments has been abandoned' making it necessary that the Society proceed with the preservation of the structure. (Appendix 5)

It would appear therefore that it was the Society of Antiquaries who undertook the major part of the restoration of the priory in the late nineteenth century, which included the work in the south transept and nave; while later the Board of Works repaired the cloister, ambulatory vault, and north range.

It was through the diligent and energetic spirit of the members of the Society and subsequent involvement of the Monuments' section of the Board of Public Works, that the further decay and almost certain destruction of Kilmallock Priory was halted. Without them, Kilmallock Priory would not stand today, a ruin, yet a splendid example of a unique group of buildings existing within these Islands; namely the Friaries of Ireland.

Since the completion of this study further restoration work has been undertaken at Kilmallock by the Board of Public Works and Kilmallock Historical Society to mark the occasion of the seven hundredth anniversary of the foundation of the Priory.



## Appendix One

23. (20.) Aud. Brun and Richard de Bedeford grant to Holy Trinity Church, land near the water-course of Auenelich, on the north side of Oxmantown Bridge, Dublin, as a site for St. Saviour's Church.

Witnesses. – Wm., archdeacon of Dublin, Peter Malvusin, Elias de Muha, Bartholomew de Camera, Gilbert de Lyvet, Gilbert Burel, Robt., the money changer, Wm., the money changer, Bartholomew fitz Archdeacon, Wm. le Bas, Alan de Bedeford, Adam his brother, Richard Black, Wm. de Barri, William Benedict, Henry de Stanford. – *Circa*. 1218.

24. (21.) William de Hestam grants to Gilletintan, land, with common of pasture, lying between the bounds of Holy Trinity land and William's domain, on the north of Killicassach grove; rent, 2s.4d.

Witnesses. – R., prior of Holy Trinity, W., archdeacon of Dublin, Andoen Brun, Hlias de Mun, Peter Mauvesin, Hugh de Ohernesfend, Adam de Chernesfend, Nicholas Cumin, Peter Costard, Robert de Crauford, Walter Wrench, Nicholas Kauchun, Ralph Heyrun. – *Circa*. 1218.

25. (22.) William de Eastam grants to Holy Trinity Church, land, held in fee of the Archbishop of Dublin.

Witnesses. – Roger, son of Sir W. de Estam, Nicholas Comin, William Tysun, Fintan. Malbride, Sir Gilbert de Valle, Wm. de Valle, Hyngelbricht, Walter Wrench. – *Circa*. 1218.

26. (24.) Robert de Grendun grants to Thomas, chaplain of Kildare, the church of Galmor's town, for his life.

Witnesses. – Robert de la Berei, Henry Mansell, Benedict de Kildare, William de Aleshepe, Thomas de Bosco, Peter, then chaplain of the Castle of Kildare. – *Circa*. 1218.

27. (23.) Robert de Grendun grants to Holy Trinity Church, the advowson of his chapel of Galmor's town after the decease of Thomas, the chaplain.

Witnesses. – H., archbishop of Dublin and Apostolic Legate, C., bishop of Kildare, Augustine, then archdeacon, Richard Kadel, Peter and Thomas, chaplains. – *Circa*. 1219.

28. (24. *bis*) Robert de Grendun having contested the right of presentation to the chapel of Galmor's town alleged by the Prior and Convent of Holy Trinity Church to belong to the mother church of Kylkoli, it is agreed that during the said Robert's life they shall present a proper parson whom the Archbishop shall receive, and who shall pay half a mark yearly to Kilcoly Church by way of pension, and the right of both parties after Robert's decease to be reserved.

Witnesses. – H., archbishop of Dublin, Thomas fitz Anthony, senechal of Leinster, Walter Purcell, Robert de la Bere, William, archdeacon of Dublin, Elias de Mura, Master Wm. de London, Master Philip de Bray, Master Peter, Master Robert de Bedeford. – *Circa*. 1219.

29. (25.) H[enry], archbishop of Dublin, approves of the erection of St. Saviour's Chapel near Dublin Bridge, provision being made for the chaplain.

Witnesses. – Wm., archdeacon of Dublin, Master Wm. de London, Master Philip de Bray, Master Peter Malvesin, Andoen Brun, Master Robt. de Bedeford, Master Ralph de Bristoll, Ralph de Mora, R. d Kardif, H. de Gloucester, J. the Welshman. – *Circa*. 1219.

30. (26.) H[enry], archbishop of Dublin, grants to the Prior and Chapter of Holy Trinity, land, held by Gilbert Comin, at a rent of three marks, to build a gate at the entrance of the church; the anniversary of his obit to be celebrated forever.

Witnesses. – W., dean of St. Patrick's, Dublin, Master Philip, precentor, W. archdeacon of Dublin, Gilbert de Livet, Ralph de Mora, Robert the money changer, Ingelbricht, citizens of Dublin. – *Circa*. 1220.



31. Adam de Stanton grants to Holy Trinity Church, land in Kilbranin, and and held by John Bedell, the church of Kildenal with the chapels pertaining thereto, the mill of Kilbrenin, and tithes of the expenses of the house of Kildenal in bread, ale, flesh, and fish: provided cell be built on the said land and canons kept resident there.

Witnesses. – Hubert, prior of Athissell, Master John, archdeacon Kessel, Wm., parson of Athissell, Richard le Sauvage, Thomas of Sernesfeld, Michael de Hubreschi, Wm. White of Kessel, Humphrey Biset, Wm. Stanton, Roger fitzStephen, John Bedell. – *Circa*. 1220.

32. (27.) Pope Honorius III. grants to the Prior and Canons Lanthony, near Gloucester, the church of Dunede, Coloe, and Drumi.

Dated at Veroli, iii. Kal. Maii. (29 Apri, 1222).

33. (29.) C[ornelius], bishop of Kildare, A[ugustin], archdeacon Kildare, and W., prior of Cunal, delegates to try a suit between the Prior and Canons of Holy Trinity and the Abbot and Convent of Saint Mary, near Dublin, with reference to the tithes of Crinach, Baliokera, Tyodran, and Andrew Harang's town, in the parish of Kilculin, away the said tithes to the Prior and Canons, and command R[adulphus], archdeacon of Meath, that the Abbot of St. Mary;s who has been excommunicated for his disobedience and contumacy is to be shunned. – *Circa*. 1222.

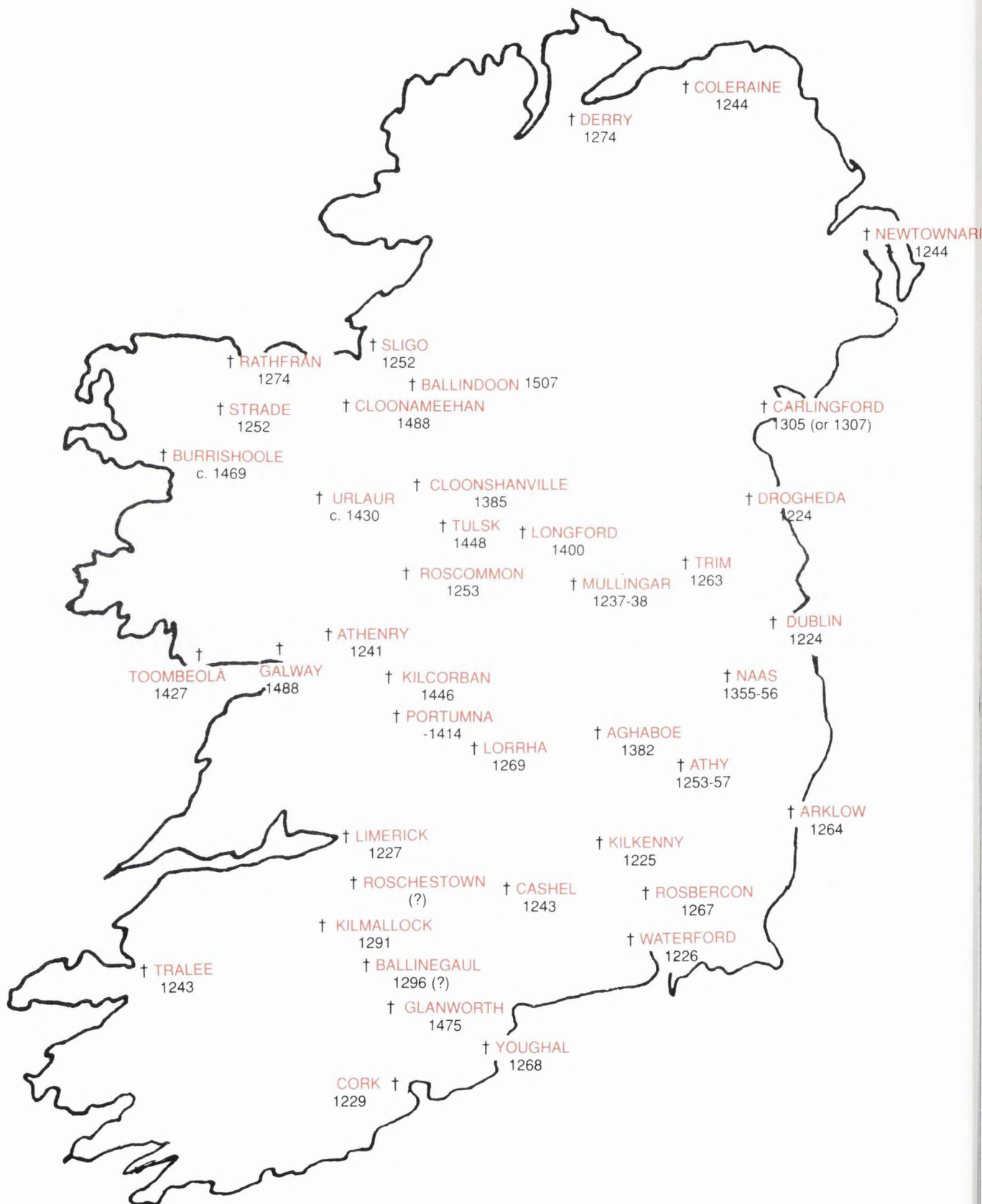
34. (28.) Henry, archbishop of Dublin, ordains that the Prebend of St. Patrick's, Dublin, the chapels pertaining to them, and the churches of their Common Fund, be free from senage and procuration, as well to the Archdeacon as the Dean, and that the Canons may have pleas "de familia sua" as well of clergy as laity, and of those who dwell in the sanctuaries of the Prebendal Churches; and that the Dean of St. Patrick's or other Canon whom the Chapter may assign may have pleas of churches and chapels belonging to the Common Fund, at that two parts fall to the Archbishop's use, and a third part, which the Archdeacon was wont to receive, to the use of the Common Fund St. Patrick's; also that the Archdeacon should not have power to suspend the churches or chapels without the Archbishop's consent.

Witnesses. – Reginald de Cornill, Gerv. de Cornill, John de London, Humfrey de Erlonde, Master John de Merleburg, Master Hugh, S. Philip the chaplain, Warren di Fissakre and Roger de Felda, clerk, Reginald the chaplain, Master John Stafford, and William Lycefeld. – *Circa*. 1222.

*Calendared from "Novum Registrum."*



# IRISH DOMINICAN ABBEYS WITH DATE OF FOUNDATION





## Appendix Two

### Dominican Convents

	Name	County	Diocese	Founded	
1.	Aghaboe	Laois	Ossory	1382	+
2.	Arklow	Wicklow	Dublin	1264	
3.	Athenry	Galway	Tuam	1241	++
4.	Athy	Kildare	Dublin	1253-7	
5.	Ballindoon	Sligo	Elfin	1507	++
6.	Balingaul	Limerick	Limerick	1296	
7.	Burrishoole	Mayo	Tuam	1469	+
8.	Carlingford	Louth	Armagh	1305	++
9.	Cashel	Tipperary	Cashel	1243	+
10.	Cloonameehan	Sligo	Achonry	1488	
11.	Cloonshenville	Roscommon	Elphin	1385	
12.	Coleraine	Derry	Derry	1244	
13.	Cork	Cork	Cork	1229	
14.	Derry	Derry	Derry	1274	
15.	Drogheda	Louth	Armagh	1224	
16.	Dublin	Dublin	Dublin	1224	
17.	Galway	Galway	Tuam	1488	
18.	Glanworth	Cork	Cloyne	1475	
19.	Kilcorban	Galway	Clonfert	1446	
20.	Kilkenny	Kilkenny	Ossory	1225	+
21.	Kilmallock	Limerick	Limerick	1291	+
22.	Limerick	Limerick	Limerick	1227	
23.	Longford	Longford	Ardagh	1400	
24.	Lorrha	Tipperary	Killaloe	1269	+
25.	Mullingar	W. Meath	Meath	1237-8	
26.	Naas	Kildare	Kildare	1355-6	
27.	Newtownards	Down	Down	1244	
28.	Portumna	Galway	Clonfert	1414	++
29.	Rathfran	Mayo	Killala	1274	+
30.	Rochestown	Limerick	Emly	(?)	
31.	Rosbercon	Kilkenny	Ossory	1267	
32.	Roscommon	Roscommon	Elphin	1253	
33.	Sligo	Sligo	Elphin	1252	+
34.	Strade	Mayo	Achonry	1252	++
35.	Toombeola	Galway	Tuam	1427	
36.	Tralee	Kerry	Ardfert	1243	
37.	Trim	Meath	Meath	1263	
38.	Tulsk	Roscommon	Elphin	1448	
39.	Urlaur	Mayo	Achonry	1430	++
40.	Waterford	Waterford	Waterford	1226	
41.	Youghal	Cork	Cloyne	1268	++

Church to north of cloister ++

Church to south of cloister +



## Appendix Three

### Dominican Chapters

1242	Athenry
1277	Waterford
1278	Mullingar
1279	Limerick
1280	Oxford - General Chapter
1281	Dublin
	Youghal
	Kilkenny
	Dublin
1285	Trim
1287	Cork
1288	Athy
1289	Cashel
1290	Drogheda
1291	Waterford
1292	Mullingar
1293	Roscommon
1294	Limerick
1295	Congregatio de Athy
1296	Dublin
1297	Athenry
1298	Newton
1299	Cork
1300	Trim
1301	Lothray
1302	Kilkenny
1303	Drogheda
1304	Youghal
1305	Athy
1306	Congregatio de Kilkenny
1307	Cashel
1308	Mullingar
1309	Waterford
1310	Limerick
1311	Athenry
1312	Newton
1313	Dublin
1314	Mullingar
1315	Trim
1340	Kilmallock
1346	Kilkenny
1347	Drogheda

579, T.C.D. Ms.



## Appendix Four

### **Calendar of Documents Relating to Ireland Vol. 1, (1171-1307) ed. H.S. Sweetman. 5 Vols. (1845-86)**

On the 3rd of October 1291 an Inquisition was taken at Cashel, co. Tipperary.

The Kings writ to William de Vescy, justiciary of Ireland. Had been informed by the Dominican friars of Ireland, that having by grant of the King, so far as he could grant, and by protection (tuitioraria) of the sheriff of Limerick, entered a piece of land in the vill of Kilmallock given to him by a burgess of that vill to dwell in, they were ejected therefrom and their house destroyed by the clerks and servants of the Bishop of Limerick, chief lord of the fee, and whether the land owes any rent or service to the lord of the fee, and whether the residence of the brothers there would tend to the prejudice of the King., of the lord of the fee or any other person. The justiciary shall certify the inquisition to the King, under his seal and the seals of those by whom it shall have been taken, together with this writ.

Inquisition taken at Cashel, on Monday the vigil of the  
Circumcision, a.r. 20 (Dec. 31, 1291) by the underwritten:-

Henry Bayard, Ralf Picard, Walter Housse, Richard Mereston, William Bromfeld, Adam Fitz John, Robert le Fleming, William Long, Thomas de Berkeleye, William the Liye, Walter Kemeys, John Mor, David Mutun, John Laurence, Hugh Cran, Simon the Wyta. Burgesses.

Who upon their Oath Say that the friars had by grant of the K., so far as he could grant, purchases in Kilmallock of John Bluet, senior burgess of that vill, a piece of land; that having remained in seisin of it for 7 weeks, they were by order of Gerald Bishop of Limerick ejected therefrom and their houses levelled by Reymond, dean of Limerick, Thomas Ketyng, Walter de Cahrhussoc, Walter de la Roche, chaplain, William Leynach, chaplain, Gregory Chaplain, Roger Young, chaplain, Walter Cook, seneschal of Bishop of Limerick, John Dullard, John Caher, Geoffrey de Caher, Richard le Blund, cousin of the archdeacon afor said, Alan Gyllefides, Reymund le Crouter, cousin of the aforsaid, Henry Baggheboscher, and Geoffrey the doctor. They further Say that this piece of land owes no rent of service to the bishop as lord of the fee, and that the residence there of the friars would not tend to the prejudice of the K., the lord of the fee or any other person. (Inq. P.M., 20 Ed1. 1., No. 114).



## Appendix Five

### Kilmallock Abbey

Mr. Cochrane said that he had received several letters on the decay and dangerous condition of the fine old ruin of the Dominican Abbey at Kilmallock, Co. Limerick. Mr. Lynch, Hon. Provincial Secretary, also wrote, stating that "it would fill pages to picture the neglected condition of the ruins at Kilmallock." The "Society for the Preservation of the Memorials of the Dead", having its headquarters at Norwich, had interested itself in preserving some of the tombs and monuments in a portion of this very interesting ruin. He had made inquiries, and he understood that there was some difficulty in having it vested as a national monument - there were some rights of occupation. It seemed to come within the domain of their Association to do something towards its preservation similar to what they had done at Jerpoint, Clomacnoise, and other places.

The Bishop of Ossory said he was at Kilmallock only about six weeks ago, and it was grievous to see the sad state in which both the old castle and the Abbey were, and he thought a good deal might be done at a very small cost about the Abbey, at least, to keep it from going to ruin; it was in the hands of a private individual who would have no objection to any Association doing what they could to repair it. The Board of Public Works cannot take it up unless the structure be vested, and the owner will not do that. There is a report on the subject here, which was published some years ago, and it is perfectly true yet, that the tomb of the White Knight at Kilmallock Priory, and many other tombs, are ankle-deep in cow-dung. That is literally true.

The President said it was not a bad preservative, but at the same time the monuments should not be allowed to remain in that shocking condition.

On the motion of Mr. Egan, seconded by the Bishop of Ossory, it was agreed that a subscription of £5 be given for the purpose of preserving the Abbey and other ruins at Kilmallock, provided a sufficient sum be raised to complete the work under the supervision of the Hon. Architect, Mr. Arthur Hill, B.E., F.R.I.B.A., Hon. Provincial Secretary, South Munster.

The following is the report on the present state of Kilmallock Abbey, kindly prepared for the Association by Mr. Arthur Hill, C.E., F.E.I.B.A.:—

*"To the President and Members of the Royal Historical and Archaeological Association of Ireland.*

"MY LORD AND GENTLEMEN —

"The situation of this society was called to the condition of Kilmallock Abbey at the last Meeting, held at Kilkenny. I then undertook to avail of some opportunity of visiting the ruins, and to furnish Mr. Cochrane with a report.

"Last week I visited Kilmallock, and carefully examined the general condition of the walls, and, with the exception of the south transept window, am happy to say that the building is comparatively in fair order. It is remarkably free from ivy or anything that may cause injury to the masonry, and so far nothing extensive is needed. Of course there are many places where repairs are essential, and where a little pointing would be desirable. The general coping of the exposed tops of the walls also would be a very valuable preservative to the body of the masonry. Unless these things, small in themselves, are attended to, a few years will make a great change in what now remains of the Abbey.

"The south transept window is a fine specimen of net tracery, a form of design that appears to have been very popular in Ireland about the middle or end of the fifteenth century, as there is scarcely an abbey in the country without one. It is divided by slight mullions into five lights, and measures 12ft. 3in. in the clear, wide, by about 20ft. high. At some period it was built up solidly with stone work, and seems to have stood in that condition until a severe storm some



four or five years ago shook it most seriously, causing a portion to give way at the time. What remains is bulged outwards and is in a falling condition. The main arch over the window appears to be sound, so far as can be judged from a superficial view, but the upper part of the gable is falling inwards, and very insecure.

"To take down and re-instate the tracery of this window is a very critical and troublesome piece of work, demanding exceptional care and skill on the part of the men into whose hands the work may be intrusted. But, in order to save the window from utter destruction, it is imperative to do so.

"It is almost impossible to make an estimate of the probable cost of work of this kind; but the sum that has been named, viz. £50, is probably not in excess of what will be needed to restore the window alone; the other repairs might be undertaken as means admitted.

"ARTHUR HILL, B.E.

"July 10, 1889".

In the year 1890 the Society found it necessary to resume its early work of preservation, and executed pressing work at Kilelton old Church and at Kilmallock in that year and in 1891. The necessity for further legislation became apparent to remove the difficulties which occasionally arose in obtaining the Vesting Orders under the Irish Church Act, and in arranging the Orders in Council under the Act of 1882, a Bill was framed which had for its object the dispensing with both of the before-mentioned Orders, and giving to the Commissioners of Works the power to take over, at the request of the owner, any monument they might deem worthy of preservation.

Subjoined is the text of the Act passed during the late Session of Parliament for this purpose:-

**ANCIENT MONUMENTS PROTECTION (IRELAND) ACT, 1892.**  
**(55 & 56 VICT. CH. 46.)**

*An Act to Amend the Ancient Monuments Protection Act, 1882.*

[27th June 1892.]

BE it enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

1. Where the Commissioners of Works are of opinion that the preservation of any ancient or mediaeval structure, erection, or monument, or of any remains thereof, is a matter of public interest by reason of the historic, traditional, or artistic interest attaching thereto, they may at the request of the owner consent to become the guardians thereof; and thereupon the Ancient Monuments Protection Act, 1882, shall apply to such structure, erection, or monument, or remains, as if the same were an ancient monument to which that Act applies as defined in that Act.

Provided that this Act shall not authorize the Commissioners of Works to consent to become the guardians of any structure which is occupied as a dwelling-place by any person other than a person employed as a caretaker thereof, and his family.

2. The Commissioners of Works may apply any surplus income arising from the moneys paid to them by the Commissioners of Church Temporalities in Ireland towards the maintenance of any structure entrusted to their guardianship under this Act of the character described in section twenty-five of the Irish Church Act, 1869, whether the same was or was not vested in the Commissioners under that Act.

3. This Act may be cited as the Ancient Monuments Protection (Ireland) Act, 1892, and shall be construed as one with the Ancient Monuments Protection Act, 1882, and that Act and this Act may be cited together as the Ancient Monuments Protection Acts, 1882 and 1892.

4. This Act shall apply to Ireland only.



## Miscellanea

Report on Kilmallock Abbey. – "The scheme inaugurated at Kilkenny Meeting in April last year to arrest the destruction of the most interesting portions of the ruin has progressed satisfactorily so far as raising the necessary funds is concerned, but no expenditure has yet been incurred in preserving the structure.

"It was stated last year that a difficulty arose to prevent the vesting of the structure as a national monument owing to unwillingness on the part of the landlord; and on investigation it was found the real cause of the obstruction existed with the occupier who held the site as part of a holding with a judicial title under the Land Act, and the owner could not vest it without the consent of the tenant.

"Under these circumstances it was considered a fit case for the interference of the Society, and in July last year in connexion with the Limerick Meeting the place was visited by the President and Members, and a report was submitted by an eminent architect, Mr. Arthur Hill, F.R.I.B.A., Cork, which was adopted.

"Partly owing to the attention attracted by the visit of the Society and to other causes, the authorities under the National Monuments clause of The Irish Church Act, 1869, sect. 25, took steps with the intention of vesting the ruin as a national monument, but failed to succeed owing to some legal difficulty which appears to operate against the vesting of any structure not specially mentioned in the schedule under the Act.

"This necessarily delayed the Society's proposed operations during the past winter, and preparations were brought about to be made quite recently for securing the dangerous portions during the summer, when it again transpired that the Government was about to introduce a measure to enable this ruin amongst others to be taken up and preserved.

"It is hoped this proposed measure will become law and the money subscribed saved to the Society and devoted to such purposes as the subscribers may desire. It would be manifestly unwise to spend private contributions now, when the whole work may before the end of the year become vested in Government, but at the same time it would be dangerous to incur the risk of leaving the south transept window and arches in the very critical condition they now are. It is therefore desirable that the Hon. Architect be requested to advise on what steps should be taken to temporarily secure the defective window and arches by centering, shoring, or otherwise, so as to prevent the danger of collapse during the approaching winter, and to arrange that the work so done and money expended be part of the permanent work and expenditure whether completed by the Society or Government. A sum of £44. 02s. 7d. has been paid in, and additional sums promised, including a generous offer of £25 from the landlord, Mr. Charles J.A. Coote, making in all £73. 10s. 7d. available for the work."

P.S. – Since the above Report was adopted it has transpired that the Government Bill dealing with National Monuments has been abandoned; and it now devolves on the Society to proceed with the preservation of the structure. The Honorary Architect, Arthur Hill, B.E., M.R.I.A., F.R.I.B.A., has taken the work in hands, and has reported as follows, and the work will be commenced forthwith:–

"22 GEORGE'S STREET, CORK, *July 2nd*, 1890.

"DEAR SIR – I have seen Mr. T.A. Walsh, contractor (who, I am happy to say, is a Member of our Society), and asked him to have a scaffolding erected to the transept window, both inside and outside. When this is done I would be very glad if you could arrange to meet me there some day, so that we might have a consultation on the patient's health, and decide on whatever form of operation may then appear best.

"I need not say what an advantage it is to have on the spot a builder of experience like Mr. Walsh, and who, as a Member of our Society, will enter into the work *con amore*.

"Believe me, yours very faithfully,  
ARTHUR HILL.

"HUBERT COCHRANE, ESQ., &c., &c., *Hon. Sec.*"



## Notes

### Chapter One

1. Graves, Rev. J. (ed.) *Unpublished Geraldine Documents in J.R.H.A.A.I.* (1870-1) p. 601.
2. Little, A.G., 'The Mendicant Orders'. *Cambridge Mediaeval History*. vol. VI. (1968) p. 726.
3. *ibid* p. 737.
4. *ibid* p. 738  
On 22 December 1216, Pope Honorius III, undertook to protect the Order of Preachers, "with all their lands and possessions", and later on the 11th February 1218, countered the oppositions of the bishops with a papal bull, commanding 'all prelates to assist the friars'.
5. O'Sullivan, B., 'Mediaeval Irish Dominican Studies' *The Irish Rosary* vol. 52 (1948) p. 168.
6. Clapham, A.W., 'The Friars as Builders'. *Some Famous Buildings and their Story*. (London, 1913) p. 255.
7. *Annals of Ulster* ed. W.M. Hennessy and B. MacCarthy, vol. III (1887-1901) p. 22 Flower R., 'Manuscripts of Irish Interest in the British Museum', *Analecta Hibernica* 2 (1931) p. 331. *Annales de Monte Fernandi* ed. A. Smith in *Tracts Relating to Ireland* 2 (Dublin Irish Archaeological Society 1843). p. 12.
8. O'Sullivan, B., 'Mediaeval Irish Dominican Studies' *The Irish Rosary* vol. 52 (1948) p. 168.
9. Gwynn, A., and Hadcock, R.N., *Mediaeval Religious Houses, Ireland* (London, 1970). p. 229.
10. Coleman, A., O.P. *Ancient Dominican foundations in Ireland* (Dundalk, 1902) p. 27.
11. *ibid*. p. 23.
12. *Chartuaries of St. Mary's, Dublin*, ed. J.T. Gilbert, vol. II (Rolls Series, 1884-6) p. 307.
13. Fryde, E.G., Greenway, D.E., Porter S., Roy, I., *Handbook of British Chronology* (London, 1986) p.161, p. 350.  
Not only was Henry Archbishop of Dublin he was also Papal Legate from 1117 and Justiciar until the 2nd of May 1224, when William Marshal took over.
14. Little, A.G., 'The Menicant Orders'. *Cambridge Mediaeval History* vol. VI pp 726-762.
15. *Chartuaries of St. Mary's, Dublin*, ed. J.T. Gilbert, vol. II (Rolls Series, 1884-6). p. 280.
16. Gwynn and Hadcock, *Mediaeval Religious Houses: Ireland*. Dublin 1224: Drogheda 1224 Kilkenny 1225; Waterford 1226: Limerick 1229: and Cork 1229.
17. *Annals of Clonmacnoise* ed. D. Murphy (R.S.A.I. Dublin, 1896) p. 241  
In 1256 he was buried in this priory. O'Sullivan, B., 'Mediaeval Irish Dominican Studies' *The Irish Rosary* vol. 53 (1949) p. 92.
18. Gwynn and Hadcock, *Mediaeval Religious Houses*, p. 224.
19. *Annals of Loch Ce* ed. W.A. Hennessy vol. II (Rolls Series, 1871) p. 403.
20. *Regestum Monasterii Fratrum Praedicatorum de Athenry*, ed. Ambrose Coleman. In *Archivium Hibernicum*, 1 (1912), pp. 201-21. Felim O'Connor is mentioned in the Register of Athenry as builder of the refectory there.
21. *ibid* p. 204
22. Gwynn and Hadcock, *Mediaeval Religious Houses, Ireland* pp. 224-228.
23. *Calendar of Documents Relating to Ireland* vol. I (1171-1307) ed. H.S. Sweetman. 5 vols. (1875-86).
24. Wood-Leigh, K.L., *Studies in Church Life in England under Edward III* (Cambridge, 1934) pp. 60-63, 76-83.
25. Baird Joseph L., Baglii, Guiseppe and Keane J.R., *The Chronicle of Salimbene de Adam*, (New York, 1971) pp. 404, 412.
26. Westropp, T.J., 'A Survey of the Ancient Churches in the County of Limerick' P.R.I.A. vol. 25 (1904-5) p. 417.
27. R.E. Glasscock 'Land and People c. 1300' *New History of Ireland* (1987) vol. II p. 239.
28. *Black Book of Limerick* ed. J. McCaffrey (Dublin, 1907), p. 29.
29. O'Sullivan, M.D., *Italian Merchant Bankers in Ireland in the Thirteenth Century* (Dublin, 1962) p. 106.
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## Chapter Two

1. Stalley, R.A., *The Cistercian Monasteries of Ireland*. (London and New Haven, 1987) p. 51.
2. *ibid.*
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4. Stalley, *The Cistercian Monasteries of Ireland*, p. 51.
5. Rae, E.C., 'Architecture and Sculpture 1169-1603' ed. A. Cosgrave. *A New History of Ireland* vol. II. (1989) p. 751.  
Pochin Mould, D.D.C., *The Irish Dominicans*. (Dublin, 1957), p. 32.
6. Leask, H.G., *Irish Churches and Monastic Buildings*. III (Dundalk, 1960) pp. 90-91.
7. Mooney, C., 'Franciscan Architecture in pre-reformation Ireland'. *J.R.S.A.I.*, Vol. 85, (1955) p. 148.
8. Rae, E.C., 'Architecture and Sculpture 1169-1603' ed. A. Cosgrave, *A New History of Ireland*. vol. II. pp. 751-752.
9. Westropp, T.J., 'A Survey of the Ancient Churches in the County of Limerick'. *P.R.I.A.* vol. 25 (1904-5), p. 420. Westropp says (footnote 2) that the church referred to is generally taken to be the Augustinian House at Kilmallock. However, Gwynn and Hadcock p. 199 indicate that the only record of this house listed as existing before the dissolution is in White's list c.1658. The description of the church as being with cloister, hall, buildings, and orchard is more likely to be the Dominican Church.
10. *Regestum Monasterii Fratrum Praedicatorum de Athenry*, pp. 201-21.
11. Rae, E.C., 'Architecture and Sculpture 1169-1603'. ed. A. Cosgrave. *A New History of Ireland*. vol. II. p. 753.  
Clapham, A.W., 'The Friars as Builders. *Some Famous Buildings and their Story*. (London, 1913) p. 243.
12. Leask, H.G., *Irish Churches and Monastic Buildings*. vol. III p. 94.
13. Mooney, C., 'Franciscan Architecture in pre-Reformation Ireland'. *J.R.S.A.I.*, Vol. 85, 1955, p. 159.
14. Leask, H.G., *Irish Churches and Monastic Buildings*. vol. III p. 93. Other examples can be seen at Askeaton and Adare.
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16. *Extents of Irish Monastic Possessions, 1540-41*, ed. Newport B. White., (Dublin, 1943) p. 211.
17. Pochin-Mould, *The Irish Dominicans* p. 95.

## Chapter Three

1. Mooney, C., *The Franciscan Tertiary* vol. 6 no. 4 (Dublin, 1895) p. 98.
2. Leask, H.G., *Irish Churches and Monastic Buildings* vol. II (Dundalk, 1960) p. 141.
3. Dowd J., 'Kilmallock, Co. Limerick,' *J.R.H.A.I.*, vol. IX (1889) p. 212.
4. Leask, H.G., *Irish Churches and Monastic Buildings*, vol. III, p. 92.
5. Bond, F., *Architecture in England*. (London, 1906) p. 604.
6. Stalley, *The Cistercian Monasteries of Ireland*, p. 130.



## Chapter Four

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2. Stalley, R.S., 'Irish Gothic and English Fashion' in *The English in Mediaeval Ireland*, ed. J.F. Lydon (Dublin, 1984), p. 76.
3. Barry, J., 'The Architecture of the Cathedral' *A Worthy Foundation*. p. 26. c.1250 is the traditional starting date for St. Canice's.
4. *ibid.* p. 40.
5. Hunt, J., *Irish Mediaeval Figure Sculpture 1200-1600* 2 vols. (Dublin & London, 1974) Catalogue No. 133.
6. Leask, H.G., *Irish Churches and Monastic Buildings*. vol. II p. 118.
7. Bond, *Gothic Architecture in England*, p. 463.
8. Leask, H.G., *Irish Churches and Monastic Buildings*. vol. II p. 109.  
There were lancets added to St. Mary's Youghal as late as c.1468. Leask III p. 124.
9. *ibid* vol. II p. 118
10. Leask III, p. 117
11. Pevsner, N., Metcalf, P., *The Cathedrals of England*. Southern. (London, 1985) Salisbury pp. 261-286. Wells pp. 292-323.
12. Otway-Ruthven, A.J., 'The Character of Norman Settlements in Ireland', *Historical Studies* V ed. J.L. McCracken (1965), pp. 75-84.
13. Hickson, M., 'Kilmallock' *J.R.S.A.I.*, vol. XXI 5th series (1891) P. 164.
14. Plea Rolls 123 of IX Ed. 11m 30.
15. Bond. *Gothic Architecture in England*, p. 517.
16. Westropp, 'A Survey of the Ancient Churches in the County of Limerick'. p. 420.
17. *Regestum Monasterii Fratrum Praedicatorum de Athenry*, ed. Ambrose Coleman, in *Ancient Dominican Foundations in Ireland* (Dundalk, 1902) p. 81.
18. Meehan, C.P., *'The Rise and Fall of the Irish Franciscan Monasteries and Memoirs of the Irish Hierarchy in the Seventeenth Century with Appendix Containing Numerous Original Documents* (Dublin 1872) p. 284.
19. Pevsner. Metcalf., *The Cathedrals of England*. p. 135.
20. Bony, J., *The English Decorated Style*. (Oxford, 1979) p. 62.
21. 'What is known as plate-tracery, does not occur in pure Irish work; the nearest approaches to it are the aisle windows in Kilkenny Cathedral and Gowran; with paired foliated lancets with quatrefoils'. Leask III, p. 125.
22. Stalley, R.S., 'Irish Gothic and English Fashion' in *The English in Mediaeval Ireland* ed. J.F. Lydon. (1984) p. 78.
23. Leask, H.G., *Irish Churches and Monastic Buildings*. vol. II, p. 131. Chamneys, A.C., *Irish Ecclesiastical Architecture*. (London, 1910). 'There is comparatively speaking, not a large amount of pure decorated work belonging to the fourteenth century in Ireland ... p. 165.
24. Bond, F., *Gothic Architecture in England* 'of which the earliest examples in England appear at Northampton c.1291, the Lady Chapels of Litchfield and Wells Chapter House p. 270.
25. Stalley, *The Cistercian Monasteries of Ireland*, p. 188.
26. Westropp, T.J., *Antiquarian Handbook Series* No. VII Illustrated Guide to Limerick. p. 136.
27. *Annals of Ireland* by Friar John Clyn and Thady Dowling, ed. R. Butler (Dublin: Irish Archaeological Society, 1849) p. xxvii.
28. Leask, H.G., *Irish Churches and Monastic Buildings* vol. III, p. 133.
29. *ibid* vol. II p. 139.
30. Rae, E.C., 'Architecture and Sculpture 1169-1603'. p. 769.
31. *Annals of Ireland* by Friar John Clyn and Thady Dowling 'The convent at Kilkenny lost six friars', p. 212.
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Frame, R., *Colonial Ireland, 1169-1369* (Dublin, 1981) ch. VI.



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## Glossary of Terms

<b>Arcade</b>	A series of arches carried on piers or columns, either free-standing or attached to the wall of a building.
<b>Aumbry</b>	A recess or cupboard in which to keep sacred vessels.
<b>Bay</b>	The vertical division of a wall by fenestration, an order, buttresses or roof compartments.
<b>Capital</b>	The head or crowning feature of a column.
<b>Chamfer</b>	The surface made when the sharp edge of a stone block of wood is cut away, usually at an angle of 45°.
<b>Column</b>	A circular stone support usually consisting of a base shaft and capital.
<b>Corbel</b>	A stone which projects from a wall in order to support a vertical member.
<b>Crocket</b>	A decorative feature carved in various regularly spaced leaf shapes which projects from the angle of a spire, canopy or gable.
<b>Cusps</b>	Projecting points formed at the meeting of foils in Gothic tracery.
<b>Dog-Tooth</b>	Early English ornament formed by a series of four-cornered stars.
<b>Fillet</b>	A narrow raised flat band projecting from a shaft or a roll moulding.
<b>Foliate</b>	With leaves.
<b>Hood-Mould</b>	A projecting moulding placed on the face of the wall above an arch, doorway or window. Sometimes called a Dripstone or Label.
<b>Jamb</b>	The vertical part of the frame of an archway door or window.
<b>Lancet</b>	A slender window with a pointed head.
<b>Lintel</b>	A horizontal beam over a doorway.
<b>Mullion</b>	The vertical member dividing a window.
<b>Necking Band</b>	A narrow moulding around the base of a capital.
<b>Ogee</b>	An arch made up of concave and convex parts.
<b>Pier</b>	A solid masonry support or a pillar usually square or composite in plan.
<b>Roll Moulding</b>	A rounded moulding of semi-circular or greater section.
<b>Rood</b>	A crucifix.
<b>Sacristy</b>	The room in which sacred vessels and vestments are kept.
<b>Sedilia</b>	Seats for the officiating priest, deacon and subdeacon.



<b>Shingle</b>	Timber roof-tiles.
<b>Soffit</b>	The underside of an arch or other architectural element.
<b>Springing Point</b>	The point from which an arch springs.
<b>Stiff-Leaf</b>	A sculptured foliage dating from the 12th-13th century usually found on capitals and bosses.
<b>Tracery</b>	The decorative intersecting pattern in the upper part of a window screen or panel.
<b>Vault</b>	An arched ceiling of stone or brick.



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**Kilmallock Historical Society wish to express deep appreciation to the above patrons,  
without whose generosity this book could not have been published.**



ISBN 0 9518727 02



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