



# Éire

The Emerald Isle  
Land of Myths  
and Legends



## CATALOG

*Dedicated to the Irish artists*

*past, present, and future*

*who weave history, myth, and identity  
into their creations.*

*Through their vision,  
the spirit of Ireland endures  
inspiring generations  
to see the world  
through the lens  
of art and imagination.*

## CELTIC HERITAGE FOUNDATION

The world is rich in cultural diversity. In the United States, there is a meeting and mixture of many cultures. The ones people came from can easily be forgotten over generations. We strive to preserve Celtic Heritage for Americans of Celtic descent so they may be connected to the threads of their past and have those threads available to weave into their present and future.

Celtic Heritage Foundation preserves Celtic heritage through resources, celebration, and connection, sharing the richness of Celtic traditions through art, food recipes, language lessons, education modules, dance, music, videos and scenic vistas, dedicated to fostering a deeper understanding of Ireland's cultural legacy. Celtic Heritage Foundation aims to illuminate the layers of history, myth, and legend that define Ireland's heritage.

This exhibit, along with its catalog, is a testament to our mission—an invitation to embark on a journey through Ireland's landscapes, its pantheon of gods and goddesses, and the rich tapestry of legends that have inspired generations. We hope that this exhibit deepens the viewer's appreciation for the beauty, resilience, and spirit of Irish art and culture.

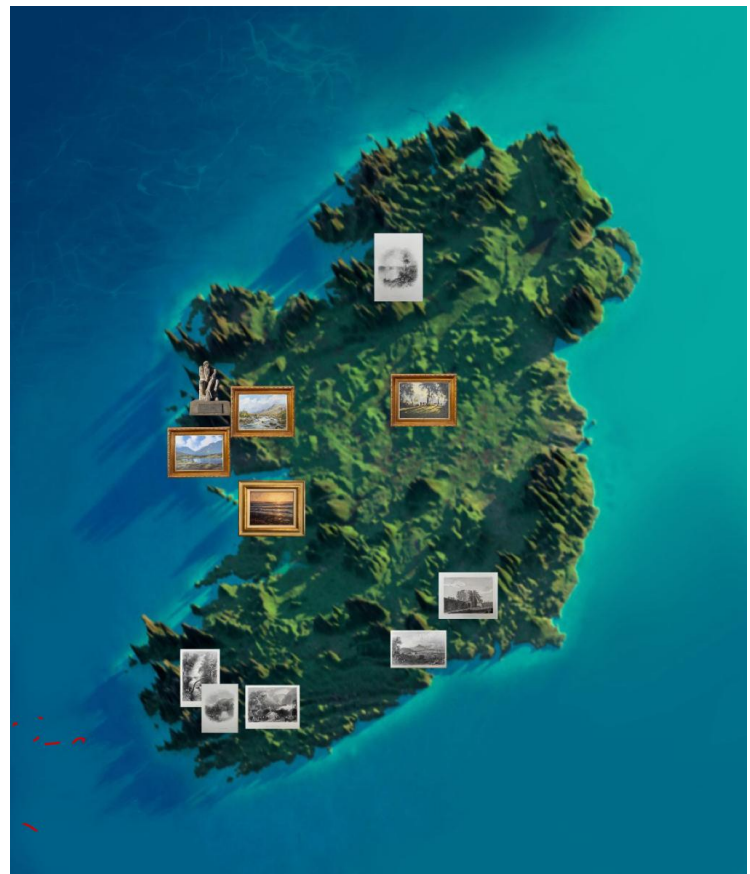
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## The Emerald Isle: Geography

Ireland's geography has long been a muse for artists, poets, and storytellers. Known as the Emerald Isle, the country's lush, rolling landscapes, craggy coastlines, and serene lakes have inspired awe for generations. The regions featured in this exhibit—from the rugged beauty of Connemara and the lively River Erriff to the peacefully scenic waters of Lower Lough Erne and the ancient uplands, river valleys, and forests of Kilkenny—all reflect the diversity and majesty of Ireland's natural environment. Locations such as Curaghmore, Gougane Barra, Torc Mountain, and Torc Cascades further showcase Ireland's unique blend of both dramatic terrain and quiet serenity.

These landscapes are not merely picturesque backdrops but integral components of Irish identity. They form the settings for myths and legends, serve as sacred spaces for ancient rituals, and provide inspiration for generations of artists. The inclusion of Inishturk and Clonmore County Longford highlights Ireland's rich interplay between land and culture, reminding us that the island's geography is a living canvas on which its history has been painted.



*Artwork Locator Map*

## Myths: The Pantheon of Irish Gods, Goddesses, and Magic

The mythology of Ireland is a vast and intricate tapestry, woven with tales of gods, goddesses, and legendary beings who are deeply tied to specific regions and natural features. The exhibit explores the connection between mythology and geography, offering insights into how these divine figures influenced Irish culture and artistic expression.

Connemara, with its rugged coastlines, windswept hills, and famous green granite, is steeped in stories of the Tuatha Dé Danann, Ireland's supernatural race of deities and heroes, who became the faeries of Ireland. The River Erriff, as all rivers in Ireland, is magical in its wisdom giving waters. Lower Lough Erne evokes the mysteries of the past, thought to be named after the legendary Érainn people, of whom Ireland took its name as well.

In Kilkenny, tales of Airmid, the goddess of healing and renewal, intertwine with the region's ancient herbal traditions. Curraghmore echoes a ghostly presence and Gougane Barra resonates with the goddess Danu and the healing power of water, whose influence extends to both pagan and Christian traditions. Torc Mountain and Torc Cascades are imbued with magical stories of creation and transformative magic, while Inishturk holds echoes of pirates and their treasure. Finally, Clonmore in County Longford offers a glimpse into the tales of Medb, being on the border of her kingdom, the powerful and enigmatic queen whose legends underscore themes of sovereignty and power.

## Legends of the Regions

The regions featured in this exhibit are not only steeped in mythology but also rich in local legends that reflect the lives, struggles, and triumphs of the Irish people. Connemara's tales of selkies—mystical seal-people who bridge the worlds of land and sea—speak to the enduring connection between the Irish and their maritime surroundings. The River Erriff lives on in modern legend, incorporated in video games where the god Lugh is featured, spanning ancient ideas to modern.

In Kilkenny, stories of medieval craftsmanship and the city's monastic heritage highlight the role of faith and artistry in shaping the region's identity. Gougane Barra's association with Saint Finbarr, the patron saint of Cork, reveals the blending of Christian and pre-Christian traditions. Torc Mountain's legends of Fionn mac Cumhaill emphasize Ireland's warrior ethos, while the seventy-foot-high Torc Cascades symbolize the harmony of nature and human endeavor.

Inishturk's tales of resilience—from its Viking raids to its modern-day community spirit—embody the strength of Ireland's island communities. Clonmore, County Longford's folklore of fairy kings and ancient battles provides a window into the deep-rooted belief in the supernatural that continues to influence Irish culture.

## Historical Context: 1700s to 2000s

This exhibit's time span, stretching from the late 1700s to the 2000s, highlights the evolution of Irish art and culture over nearly two and a half centuries. The 1700s saw Ireland grappling with colonial rule, but also the hope attached to the repealing of the penal laws beginning in 1771, that suppressed Irish culture and identity. Despite these challenges, the seeds of Irish artistic resilience began to sprout during this period. By the 1800s, the Great Famine (1845-1852) marked a pivotal moment in Irish history, reshaping the country's demographic and cultural landscape. Art from this era often reflects themes of loss, survival, and a yearning for freedom.

The 20th century ushered in Ireland's struggle for independence, culminating in the establishment of the Irish Free State in 1922. This period saw a resurgence of interest in Irish mythology and heritage, with artists drawing inspiration from the past to forge a new national identity. The late 20th and early 21st centuries have been marked by a flourishing of contemporary Irish art, with creators exploring themes of globalization, environmentalism, and the intersection of tradition and modernity.

This exhibit offers an opportunity to witness the continuity and transformation of Irish artistic expression over centuries. Each piece serves as a testament to the enduring power of Irish culture, its ability to adapt and thrive, and its unwavering connection to the land, myths, and legends that define the Emerald Isle.



## MEDIA

The materials and techniques used to create the artwork in this exhibit include one of three very different approaches to image making. The oldest works are prints produced in both line (usually copper plate) engravings and steel engravings. The contemporary works in full color are of either watercolor on paper or oil paint on canvas.

### Copper Plate Engraving

Developed in the 15th century, copper plate engraving became a key method for reproducing images. Artists used a burin to carve designs into a polished copper plate, then inked and pressed it onto paper. This labor-intensive process produced fine, detailed prints, widely used for early book illustrations and maps. Albrecht Dürer's engravings exemplify the medium's precision and artistry.

### Steel Plate Engraving

Emerging in the early 19th century, steel plate engraving built upon copper engraving but used harder metal, allowing for finer details and greater print longevity. It was widely adopted for banknotes, official documents, and high-end book illustrations. Its crisp lines and durability made it the medium of choice for 19th-century portrait engravings and currency designs.

### Watercolor Painting

Watercolor painting has roots in ancient Egypt and China, but it flourished in Europe during the 18th and 19th centuries. Composed of pigment suspended in water, it is known for its transparency and fluidity, allowing artists to create delicate washes and spontaneous effects. Often associated with landscapes and botanical illustrations, masters like J.M.W. Turner demonstrated its potential for dramatic expression.

## Oil Painting

Dating back to the 15th century, oil painting became the preferred medium of the Renaissance masters. Made by mixing pigments with oil (typically linseed), it allows for rich colors, depth, and slow drying time, enabling artists to layer and blend with precision. Iconic works like those of Rembrandt and Vermeer showcase the medium's ability to capture light and texture in stunning detail.

Each of these techniques represents a moment in artistic and technological history, shaping how we see and reproduce art across centuries.



## ÉIRE: THE EMERALD ISLE

### TITLE WALL MURAL

As visitors step into the exhibit, they are greeted by a dramatic title wall that encapsulates the spirit of Irish culture through its intricate and meaningful design. Dominating the scene is the riveting stare of an Irish wolfhound; the viewer is being watched. The wolfhound is an iconic representation of loyalty and strength in Irish mythology and history. This noble creature, revered as a guardian and companion, reflects the enduring bond between the Irish people and their rich heritage. Surrounding the wolfhound are five additional symbols of Irish Celtic culture.

In the upper left-hand corner is the Triskelion or Triskele, an ancient triple-spiral motif with many meanings; among them: motion, progress, and the interplay of life, death, and rebirth. In the lower left-hand corner is a representation of the Celtic calendar,

intricately illustrated to represent the deep connection between Ireland's ancient peoples and the natural rhythms of the earth. The cycle of seasons, each imbued with mythological and agricultural significance, underscores the Irish reverence for and survival necessity of being in harmony with nature.

In the center is a picture of a fairy fort. Fairy Forts are remnants of ancient circular dwellings, often overgrown with bushes, trees, and other vegetation. There are between thirty and forty thousand known such forts in Ireland dotted around the Irish countryside. They are deeply intertwined with local lore as places of magic and mystery. For the most part they are left undisturbed out of respect for the ancient past.

On the far-right side is a Neolithic spiral overlying a topographical map of Ireland. The single spiral symbol, found throughout Ireland on ancient stones such as those at Newgrange, connect Ireland to the earliest known appearance of the Celts in the Hallstatt region of Europe. Together, these elements ground the exhibit in Ireland's mystical past and welcome visitors into a world where art, history, and mythology converge.

ARTISTS  
&  
ARTWORK

EILEEN MEAGHER



*Cattle Grazing by Lough Inach*  
18" x 20"

*Oil on Canvas*  
2007

Copy from the [Lavelle Art Gallery](#)

The Lavelle Art Gallery is proud to represent Eileen Meagher who is one of Ireland's most accomplished landscape artists. Eileen studied painting at the National College of Art and Design and she has been living in Connemara for over twenty years. She has been recognized for her unique ability to translate the light and beauty of the Connemara landscape into oil paint. The roar of winter, the smell of turf and the soft hues of summer



emanate from her paintings which can be found in government departments, embassies and private collections throughout the world.

*'The Spirit of the West*

*'Glistening rocks, water cascading down mountains belching from gorges and overflowing streams. Mountains draped in cobwebby clouds. The blackness of turf stacks silhouetted against hazy blue mountains.*

*Sheep everywhere! Ponies grazing on hillsides, cattle cooling by lakes, roofless ruins of famine cottages dotted all over the land that was once so densely populated. How many artists have stood on the lonely road by Doo Lough with the ghosts of the past. Ridges in tiny fields halfway up mountains that gave hope of a meal. Beaches without a single footprint, deserted land.*

*Dark evenings in winter with a wonderful scent of turf smoke in the air. The beauty of the place has obsessed me and I strive daily to translate into paint the spirit of the west.*



*Until I accept that I cannot achieve the impossible I will always be learning.*

Eileen Meagher

Copy from the Whitethorn Gallery

Originally from Dublin she now divides her time between the city and her beloved Connemara where she has made a home for more than twenty years.

Seldom has a painter succeeded so skillfully in translating into paint the solemn and resplendent beauty that is Connemara in all her various guises. There's a saying in Ireland--"If you don't like the weather wait 5 minutes. Eileen captures this meteorological whimsy effortlessly in her work. One senses that in just a fleeting moment those cumulous white clouds sitting atop the mountains will give way to grey thunder or clear blue skies. Most likely both simultaneously Her attention to detail is flawless, her work realistic almost to the point of surrealism at times

She presents to us a land which has remained untouched for generations renewing itself with the cycles of the season. The landscape that inspired Keating, Henry, Yeats, and later on Gerard Dillion, Letitia Hamilton, and Camille Souter. Each generation bringing with it a new interpretation of this timeless landscape.

How many artists have stood on the lonely road by Doo Louth with the ghosts of the past, ridges in tiny fields halfway up the mountainside promising a scant meal, beaches without a single footprint, the smell of the turf fires, and the roar of the ocean? All this and more she strives daily to translate into paint.

*"Until I accept that I cannot achieve the Impossible, I will always be learning."  
Eileen Meagher*

Eileen's work is much sought after. It can be found in the National Collection, in many Government Departments, in Westport House, the Blackrock Clinic, the Australian Embassy, and in many important collections throughout the world, including Celtic Heritage Foundation.



## MARK JOYCE



Mark Joyce is the fourth generation to manage Joyce Craft Shop in Recess, Connemara. With a background in the arts, Mark has created an environment that emphasises quality together with classic design. Mark studied in Dun Laoghaire College of Art & Design and has had three books published: A photography book celebrating the Connemara landscape and two books about the magic & myths of Ireland. Marks original paintings are ever popular and can be seen in the shop gallery.

The Connemara Giant was built in 1999 by Joyces Craft shop for no apparent reason. He is Irelands only late 20th century antiquity. Local tradition says that if you touch the hand of the giant, you will be imbued with the knowledge of his ancient tribe. The historical genesis of the name 'Connemara' is 'Conmaicne Mara'. The Conmaicne Mara (the Conmaicne of the sea) were a people of early Ireland. They take their name from a mythical ancestor known as Conmac. Conmac was in turn said to be descended from Fergus mac Roich and Queen Maeve of Connacht. The word Conmacne means "progeny of Conmac" (ne, a progeny). Conmac itself means "hound-son" (con, hound; mac, son).

*Taken from <https://joycescraftshop.com/>*

## ROBERT EGGINTON



*River Erriff*

*Watercolor on paper*  
2004

From the [Whitethorn Gallery](#)

Born in Devon in 1942, Robert Egginton has been a full-time painter since he graduated from Art College in the UK. He is the grandson of Wycliffe Egginton (1875-1951) and the nephew of Frank Egginton (1909-1990) both accomplished watercolorists. As with his predecessors, Robert paints with watercolor and is always working outdoors or *en plein air* in order to really maximize the atmosphere of the subject.

He lives in the Highlands of Scotland, painting full time and exhibits his works in Scotland, London, and Ireland. He has also had many solo exhibits in Dublin, Belfast, Scotland, Europe, and the USA.

Represented by

Whitethorn Gallery

McEwan Gallery

THOMAS CRESWICK  
Topographical Draughtsman



*Lower Lough Erne*  
7" x 5"  
*Line Engraving*  
1840



THOMAS CRESWICK  
Topographical Draughtsman



*Torc Mountain from Dinis Island, County Kerry*  
6.5" x 5"  
Line Engraving  
1840

THOMAS CRESWICK  
Topographical Draughtsman



*Torc Cascades*  
Torc Cascades, County Kerry  
8" x 5.25"  
Line Engraving  
1940



## THOMAS CRESWICK Topographical Draughtsman

Thomas Creswick was born in Sheffield (at the time it was within Derbyshire). He was the son of Thomas Creswick and Mary Epworth and educated at Hazelwood, near Birmingham.<sup>[2]</sup>

At Birmingham he first began to paint. His earliest appearance as an exhibitor was in 1827, at the Society of British Artists in London; in the ensuing year he sent to the Royal Academy the two pictures named Llyn Gwynant, Morning, and Carnarvon Castle. About the same time he settled in London; and in 1836 he took a house in Bayswater. He soon attracted some attention as a landscape painter, and had a career of uniform and



encouraging, though not signal success. In 1842 he was elected an associate, and in 1850 a full member of the Royal Academy, which, for several years before his death, numbered hardly any other full members representing this branch of art.

In his early practice he set an example, then too much needed, of diligent study of nature out of doors, painting on the spot all the substantial part of several of his pictures. English and Welsh streams may be said to have formed his favorite subjects, and generally British rural scenery, mostly under its cheerful, calm and pleasurable aspects, in open daylight. This he rendered with elegant and equable skill, color rather grey in tint, especially in his

later years, and more than average technical accomplishment; his works have little to excite, but would, in most conditions of public taste, retain their power to attract.

Creswick was industrious and extremely prolific; he produced, besides a steady outpouring of paintings, numerous illustrations for books. He was personally genial, a dark, bulky man, somewhat heavy and graceless in aspect in his later years. He died at his house in Bayswater, Linden Grove, after a few years of declining health.

Among his principal works may be named:

England (1847);

Home by the Sands, and a Squally Day (1848);

Passing Showers (1849);

The Wind on Shore, a First Glimpse of the Sea, and Old Trees (1850);

A Mountain Lake, Moonrise (1852);

Changeable Weather (1865); also the London Road, a Hundred Years ago; The Weald of Kent; the Valley Mill (a Cornish subject); a Shady Glen; the Windings of a River; the Shade of the Beech Trees; the Course of the Greta; Wharfe;

Glendalough, and other Irish subjects, 1836 to 1840;

Forest Farm Frith for figures, and Ansdell for animals, occasionally worked in collaboration with Creswick.

*Taken from Encyclopædia Britannica Eleventh Edition (1911)*



MICHAEL MCCARTHY



*"Evening Ritual," Clonmore, County Longford  
15.5" x 22"*

*Oil on canvas  
2007*

Michael McCarthy has been drawing and painting as long as he can remember. Born in Mallow in 1940, the family moved to Northern Ireland in 1950. It was there that Michael became aware of his ability when he received his first art classes, where he excelled in drawing. An art teacher eventually advised his parents to encourage him in his artistic endeavors. Later the family moved to England where Michael applied, and was accepted into Newark Art College, where he studies life drawing, painting and pictorial composition under the noted British artist Robert Kiddey.

Michael emigrated to Australia in 1966, where he had the good fortune to meet the renowned Australian artist Leonard Long. The artists became good friends and were soon travelling all over the continent, painting such famous places as the Blue Mountain in N.S.W and the Flinders Ranges in South Australia. Michael gratefully acknowledges the profound influence Long had on his Australian experience. As he says, "Painting outdoors, observing nature and light everyday was a wonderful apprenticeship", and he has been applying these skills painting the Irish scene since returning in 1997.

In 1992 he was invited to be artist in residence with the U.S forest service, and spent a year at the Institute of Forest Genetics in the Sierra Nevada Mountains in California, painting major scenes of the national forests for reproduction.

In 2000 Michael was invited to participate in the 'Irish Millennium Tour '(Belfast and Dublin) with renowned Northern Irish artist Norman McCaig and world-famous wildlife artist David Shepherd.

Michael is now permanently based in Ireland with his Australian wife Helen. To date in his career, he has held more than forty major exhibitions. He worked for the Arts Council in Ireland 1979/80. His works are displayed in Government House, Sydney; Allied Irish Merchant Bank; Philip's International board room, The Hague; University of California, Stock Exchange House, Sydney; Hearst co-operation, New York; BHP; Quantas Airlines; The Bank of America, M.B.N.A Collection, Head Office Carrick-on-Shannon; Four Seasons Hotel, Ballsbridge; Plaza Killarney; Great Southern Killarney; Strokestown House and many private collections around the world.

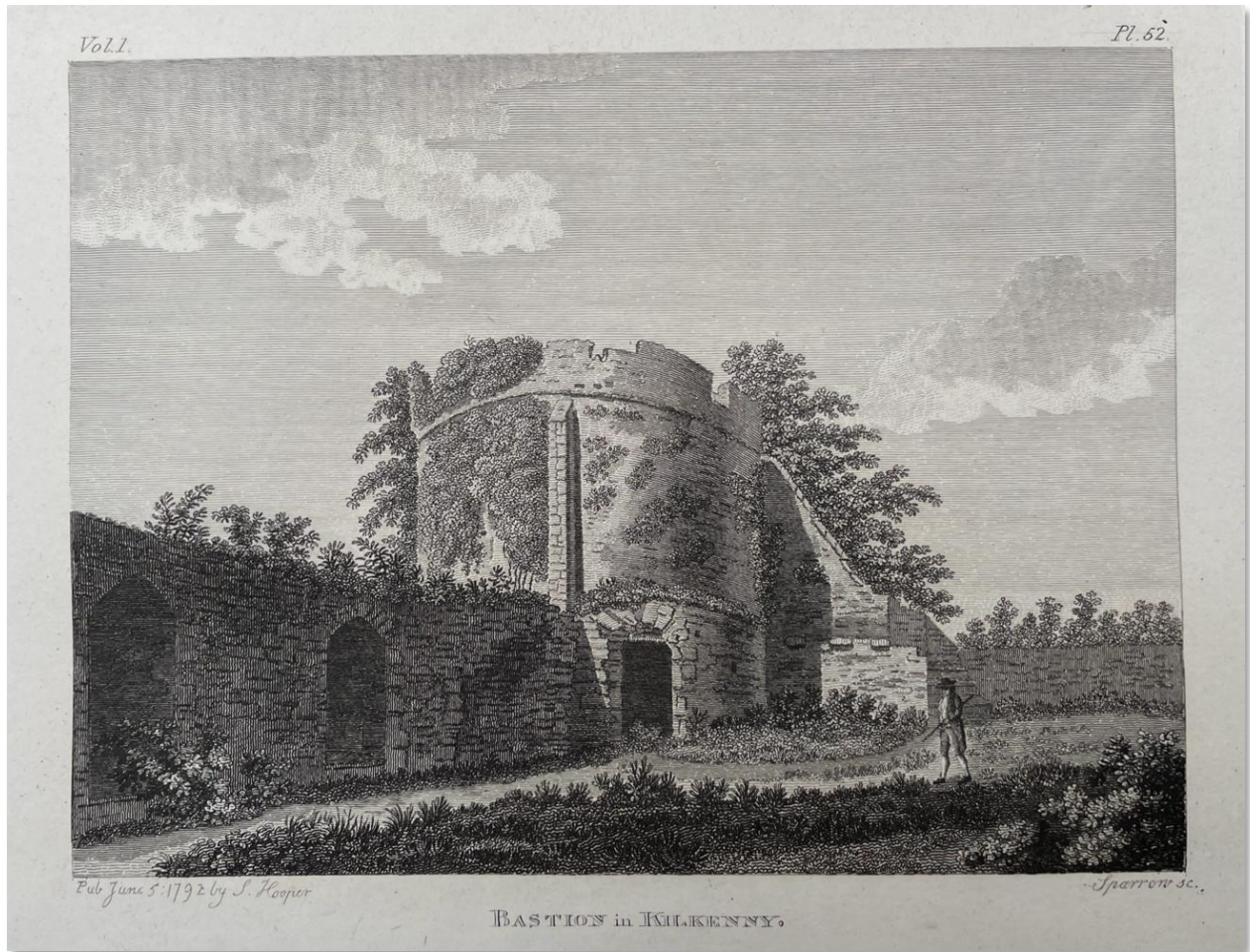
### **Publications:**

*Artists and Galleries of Australia and New Zealand*; Max Germain.

Jacket Illustration *The Untold Story*"; Jack Hallam.

Jacket Illustration *Jarman the Picture Framers, Melbourne*"

DANIEL CHARLES GROSE  
Topographical Draughtsman and Writer



*Bastion in Kilkenny*

6" x 7.75"

*Line Engraving*

1792

The nephew of esteemed artist Francis Grose, Daniel Charles Grose was a lieutenant in a battalion of Invalid Artillery. Upon the death of his uncle in 1791, he took on the work of completing the series of drawings for the Antiquities of Ireland that Francis Grose had begun.

He also added the following views, mostly drawn in 1792, which were engraved for the work.

*Carlow Castle*  
*Clonmore Castle (two views)*  
*Clondalkin Church and Tower*  
*Drumcondra Church*  
*Clare Galway Abbey*  
*Tuan Abbey*  
*Kilkea Castle*  
*Graingemenach Abbey (two views)*  
*Urlaur Abbey*  
*Grantstown Castle*  
*Moret Castle*  
*Boyle Abbey*  
*Roscommon Castle*  
*Ballymoat Castle*  
*Ballylaghan Castle*  
*Ballymoon Castle*  
*Leighlin Bridge*  
*Drumlane Priory*  
*Oranmore Castle*  
*Castledermot Abbey (two views)*  
*Castledermot Church and Round Tower*  
*Gray Abbey*  
*Killcullen Church*  
*Killussey Church*  
*Monasterevan Abbey*  
*Moon Abbey and Castle*

*Noas Abbey*  
*Fenaugh Ruins*  
*Ardee Castle*  
*Ardee Church*  
*Carlingford Castle*  
*Carlingford Abbey*  
*Mellifont Castle*  
*Mellifont Abbey*  
*Torfecan Castle*  
*Asigh Castle*  
*Athlumney Castle*  
*Bective Abbey (two views)*  
*Donoghmore Church and Tower*  
*Duleek Abbey (two views)*  
*Kells Church and Tower*  
*Newton Abbey*  
*Screen Church*  
*Tarah Church*  
*Aghaboe Abbey*  
*Dunamase Castle (two views)*  
*Clonshanville Abbey*  
*Maryborough Fort*  
*Timahoe Round Tower and Castle*  
*Ballintuber Tower*  
*Clonshanville Abbey*  
*Baltinglass Abbey*

No record of Daniel Grose's subsequent life has been found. He was the author of several legendary tales in prose and verse. Views after his drawings appeared in the Irish Penny Journal in 1851, after his death. He died at Carrick-on-Shannon in May, 1838.



WILLIAM HENRY BARTLETT  
Topographical Landscape Painter



*Curaghmore, County Waterford*  
4.25" x 6.25"

*Line Engraving*  
1840

WILLIAM HENRY BARTLETT  
Topographical Landscape Painter



*Scene at Gougane Barra*  
6.25" x 8"

*Steel Engraving*  
1840

Born at Kentish town, March, 1809. In 1823 he was articled to Mr. John Britton, whose architectural publications are well known, and accompanied him on his tour when collecting the materials for his "Picturesque Antiquities of English Cities." He soon made great progress in drawing and was employed in sketching views and buildings in Essex, Kent, Bedford, Wilts, and other counties. He afterwards made drawings of many churches in Bristol, Gloucester, and Hereford. In 1829, he was engaged in making



drawings of Fountains, Roche, Rievaulx, and other abbeys. Then he traveled on the Continent, and in 1834-35, extended his journeys to the East, exploring, in a succession of visits up to 1852, Asia Minor, Syria, Palestine, Egypt, Turkey, and the Arabian deserts. He also took four voyages to America.

In these journeys he made numerous sketches and drawings, above 1,000 in the following works:

*Walks about Jerusalem*, 1844  
*Topography of Jerusalem*, 1850  
*Footsteps of our Lord*, 1851

*Pictures from Sicily*, 1852  
*The Pilgrim Fathers* 1853

In prosecution of his indefatigable labors, he had started again for the East, when on his passage from Malta to Marseilles, he was suddenly attacked by illness and died on board, September 13th, 1854. His drawings were sold by auction at Messrs., Sotheby's the following January.

This steel engraving is from his Irish collection published c 1840. Many of his drawings are highly rinabtucused versions of the real thing, but are nevertheless important because, in many cases, they represent the earliest visual record we have of the particular area.



DR. FERGAL NALLY  
Renaissance Man  
Medical Doctor, Dentist, Author, Artist, Musician



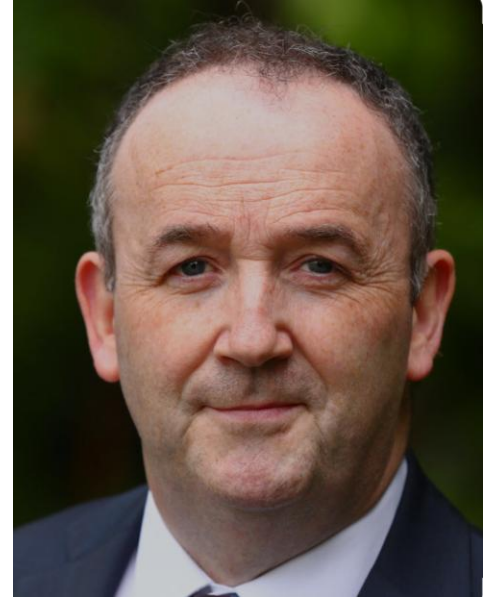
*Sunset over Inishturk, from Kelton, County Mayo*  
14" x 18"

*Oil on Canvas*  
2007



## Dr. Fergal Nally, Rest in Peace

The Faculty of Dentistry is saddened to learn of the recent passing of Dr. Fergal Nally, one of our most respected and distinguished Fellows of the Faculty of Dentistry, RCSI. Dr. Nally died on 14th September 2023.



Dr. Nally was born in 1935, qualified in both Dentistry and Medicine from the RCSI, and was a consultant in Oral Medicine at the Eastman Dental Hospital in London, as well as serving teaching roles in Ireland and the UK. Dr. Nally was the true embodiment of the renaissance man and was a gifted clinician, researcher and teacher. He was also a sportsman, musician, author, and an artist of the highest reputation.

Dr. Nally graduated from the Catholic University School where he was a scholar and sportsman of repute, even claiming the wicket of his famous contemporary Dr. Tony O'Reilly in a victorious appearance in the Leinster Schools cricket final.

Dr. Nally attended the Royal College of Surgeons in Ireland and graduated in medicine and dentistry by the time he was aged 24 years. During his undergraduate career, he obtained every undergraduate dental prize in the College.

Following graduation, Dr. Nally became a Fellow of the Faculty of Dentistry in England in 1963 and in Ireland in 1969, and he served on the Board of the Faculty of Dentistry in Dublin for almost 10 years. Fergal was Lecturer in Pathology, Physiology and Periodontology in the RCSI in the 1960s and was appointed Consultant in Periodontology in the Dublin Dental Hospital in 1965. In the late 1960s, he moved to

London, where he held various lecturing and consultant posts at the University of London, Eastman Dental Hospital and also at St Marys Hospital. He became a renowned expert in the field of Trigeminal Neuralgia and in 1981 completed his MD thesis on the "Management of Paroxysmal Trigeminal Neuralgia." In subsequent years, he continued his research interest in Facial Pain and published widely not only on Trigeminal Neuralgia but also on the diagnosis and management of malignant and premalignant conditions of the oral mucosa. His book "A Manual of Oral Medicine" was greatly loved and a staple in the collections of dental students throughout the world for many years.

Perhaps the popularity of this text with readers should serve as no surprise - in later years, Dr. Nally established a reputation as an accomplished author, publishing the acclaimed trilogy of novels: "A Matter of Conscience", "A Matter of Time", and "To Speak the Unspoken". This trilogy dealt with the trials of Dr. John Nicholson, as he struggled against sabotage, legal challenges and the pharmaceutical establishment to develop novel cancer medication. It provided a rare and incisive insight into the effects of cancer on patients, families, doctors and scientists.

Dr. Nally developed a passion for painting, and his gifts were recognised in Ireland and abroad, where his landscape work became much sought after. He exhibited at the Oireachtas Exhibitions and Royal Hibernian Academy on numerous occasions, and his paintings hang at the Department of Foreign Affairs in Dublin and the offices of the German Government among other locations. The world of dentistry was not blind to his artistic talent either, and his works also grace the offices of the American Dental Association in Chicago, the Federation Dentaire Internationale in London and the Royal College of Surgeons building on St Stephen's Green, where many will also be familiar with his painting of the College coat of arms that hangs in the College concourse. Indeed, in 1984, Dr. Nally was commissioned by the Irish Government to design a postage stamp to commemorate the Bicentenary of the RCSI. His artistic expertise was formally acknowledged when he was elected a Fellow of the Royal Society of Arts in London in 1993. Dr. Nally was also a musicophile and a talented pianist.

When the loss of someone of a previous generation occurs, to those who did not know that person, their talents and impact on the lives of others can pass unnoticed with them, and all that remains is a name. Thankfully, Dr. Nally's name will live on in the Fergal Nally Lecture, established by the Faculty during his lifetime to honour his enormous contribution to the Faculty, to RCSI, and our profession over the years. The Fergal Nally lecture has been delivered on alternate years since 2003, when Dr. Nally was the inaugural lecturer. Given his array of talents, it is fitting that the Lecture theme is not necessarily related to Dentistry, previous lecturers have included luminaries such as Dr. Brendan Kennelly and the famous explorer Tim Severin.

The Faculty and its alumni offer their sympathies to Dr. Nally's family and colleagues. In acknowledging the legacy of his achievements in both dentistry and the many other facets of his life, we hope Dr. Nally will serve as an inspiration to all those who work and study in dentistry in Ireland and who strive to make the most of their abilities.

Text from RCSI Faculty of Dentistry website:

<https://facultyofdentistry.ie/news-events/453-fergal-nally-rip>

## MURALS

### A Tapestry of Irish Myth & History

Surrounding this exhibit, the murals create an immersive backdrop, weaving together symbols from Ireland's rich history, culture, and legends. Each element carries deep significance, reflecting the spirit of the land and its people. These murals transform the exhibit space into a living story, linking the artwork on display to the deep-rooted mythology and history of Ireland.

#### Ivy

A symbol of resilience and eternity, ivy clings to Ireland's ancient ruins and sacred groves, representing fidelity and loyalty. Often seen as a symbol of a strong unwavering bond, brides carry ivy in their bouquets.

#### River Magic

Connecting and flowing through each mural is the magic of the water and faeries, represented by sparkles. Ireland's rivers are steeped in myth, from the Boyne, linked to the goddess Boann, to the Shannon, named for Sionann, a seeker of wisdom. The faeries are integral throughout Celtic mythology and respected to this day.

#### Connemara Giant

The modern Connemara Giant sculpture, though lacking an ancient legend, echoes Ireland's deep tradition of monumental stone carvings, reminiscent of mythic warriors, gods, and guardians. Like the standing stones and megalithic figures of the past, it invites storytelling and interpretation, continuing Ireland's legacy of blending art, mystery, and folklore.

## The Bull

A symbol of strength and wealth, the bull was a sign of power igniting many a cattle raid in Ireland's past. The most famous is the epic Táin Bó Cúailnge, where the great Brown Bull of Cooley was at the heart of a legendary conflict.

## Statue Stones

The Boa Island statue stones, including the famous Janus figure, stand as enigmatic remnants of Ireland's ancient past in Lower Lough Erne. Historians differ as to the age of the stones, some dating to pre-history others to the Roman period. The double-faced stone carving may represent a pre-Christian deity or ancestral figure, symbolizing duality, transition, and the connection between worlds.

## Wild Boar

In Celtic symbolism, the boar represents bravery, ferocity, and abundance, often associated with warriors and depicted in myths like the tale of Diarmuid and Gráinne, where a fateful boar hunt seals Diarmuid's fate. Revered for its strength, the boar appeared on ancient Irish coins and artifacts, symbolizing prosperity, protection, and the untamed spirit of the land.

## Fire

Fire in Ireland has long been a symbol of renewal, protection, and sacred power, central to Celtic festivals like Samhain and Bealtaine, where ritual fires marked seasonal transitions. Legendary fires, such as those lit by St. Patrick on the Hill of Slane, signified spiritual defiance and transformation, reinforcing fire's role as a bridge between the mortal and divine.

## Stone Spirals of Newgrange

Carved over 5,000 years ago, the spirals at Newgrange symbolize the cycles of nature, and the connection to the sun, as seen in the winter solstice illumination of the tomb.