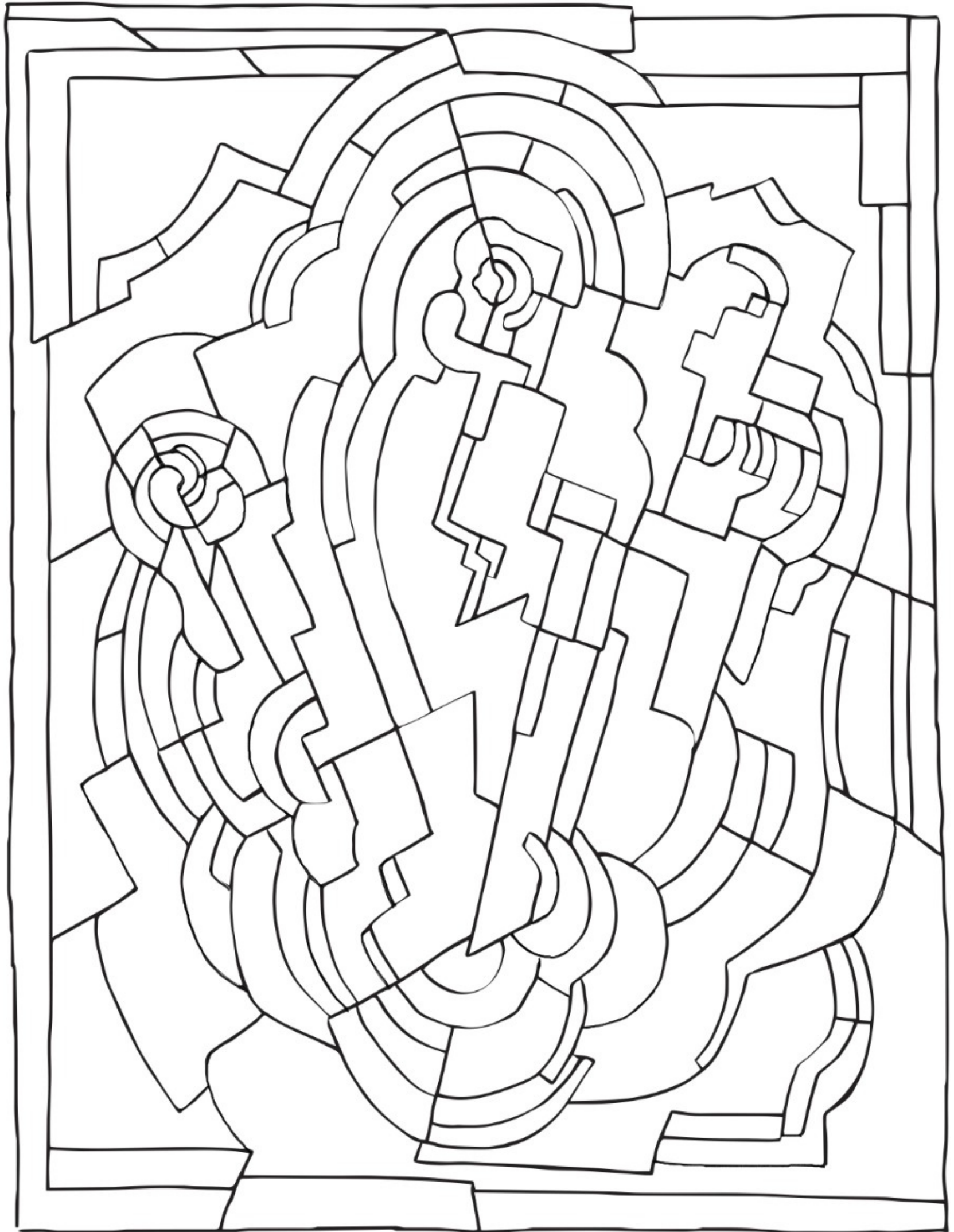


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Mainie Jellett (1897 - 1944), *Abstract Composition*, c. 1935, Collection: Crawford Art Gallery, Cork. Illustration by Annie Forrester

This painting by the Irish artist Mainie Jellett is an example of a style of painting called Cubism. This style involves giving lots of different perspectives of an object in one painting and often using flat, geometric shapes like rectangles, semi-circles and triangles. How many shapes can you see in Mainie Jellett's painting? How many colours can you use?

For more information go to [www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)

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CAG.111 Harry Clarke, *The Consecration of St. Mel, Bishop of Longford, by St. Patrick*, 1910, stained glass, 67.3 x 60.3 cm. © Crawford Art Gallery, Cork

This prize-winning stained-glass panel depicts St Patrick, one of Ireland's three patron saints, with his nephew, St M $\acute{e}$ l of Ardagh (d. 488). Did you know that M $\acute{e}$ l (or Moel) was the son of Patrick's sister, St Darerca, who has been described as the mother of many saints and patron of Valentia Island, County Kerry?

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*The Goddess Concordia* (c.1816) by Antonio Canova, plaster, 185.00 x 115.00 x 81.00 cm, collection Crawford Art Gallery

Similar to Canova's portrait of *Marie Louise of Habsburg as Concordia* (c.1811-14), in the collection of Galleria Nazionale di Parma, our plaster sculpture differs significantly in the face and other less noticeable details. It is therefore more closely aligned with the artist's original plaster model (1809-10) – part of the Museo Canova collection – a sort of studio prototype from which it is derived.

For more information go to [www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)

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Harry Clarke, Long Ago, These Lovers Fled Away into the Storm (Design for the Eve of St. Agnes Window), c. 1923

The final narrative panel in Clarke's scheme is derived from the final stanza of Keats' poem. Madeline and Porphyro follow the path of love and drift into legend, as those they leave behind are left restless and forgotten. The artist suggests the couple's bond through their close body language, weathering the storm together.

For more information go to [www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)



Harry Clarke, Madeline, St. Agnes' Charmed Maid' (Design for the Eve of St. Agnes Window), c.1923

A sleepwalking Madeline is observed by Angela leaving the party under the charm or spell of St Agnes. In his poem, Keats writes that 'her heart was elsewhere' and that 'she sigh'd for Agnes' dreams, the sweetest of the year.' The saint was thought to grant pious maidens a vision of their desired husbands.