

## Appendix

i) In nineteenth century France, new local saints were still being created in complete disregard of Church dogma. Saints belonged to everyday life and existed in the material world: the statue was the saint. A congregation sometimes became upset when the priest replaced a filthy, misshapen piece of wood with a shiny new saint from the factory. Such saints were typically found to be less experienced and capable.

ii) Village saints in France were cajoled heartily, and rewarded with gifts of food and other treats when prayers were answered positively. However the saint was also threatened, humiliated, dragged through nettles or tied up and beaten when the villagers felt they were not working hard enough for their cause. Some saints were found downstream from their village, having being thrown in the river. Others have been found beheaded or with hands chopped off.

iii) Saint Greluchon started life as a funeral statue of a local lord in Bourbonnais but was re-appropriated by the town as a saint of fertility. Childless women came from afar to scrape a little dust from his genitals and drink it in a glass of white wine. More determined women, who desired twins, came with rasps and knives. By 1800 his lower parts had been scratched to nothing and the dust was removed from under his chin. Finally the statue, which had become a bust, was moved to the local museum for safekeeping. A museum employee was later sacked for scraping at the replacement chin.

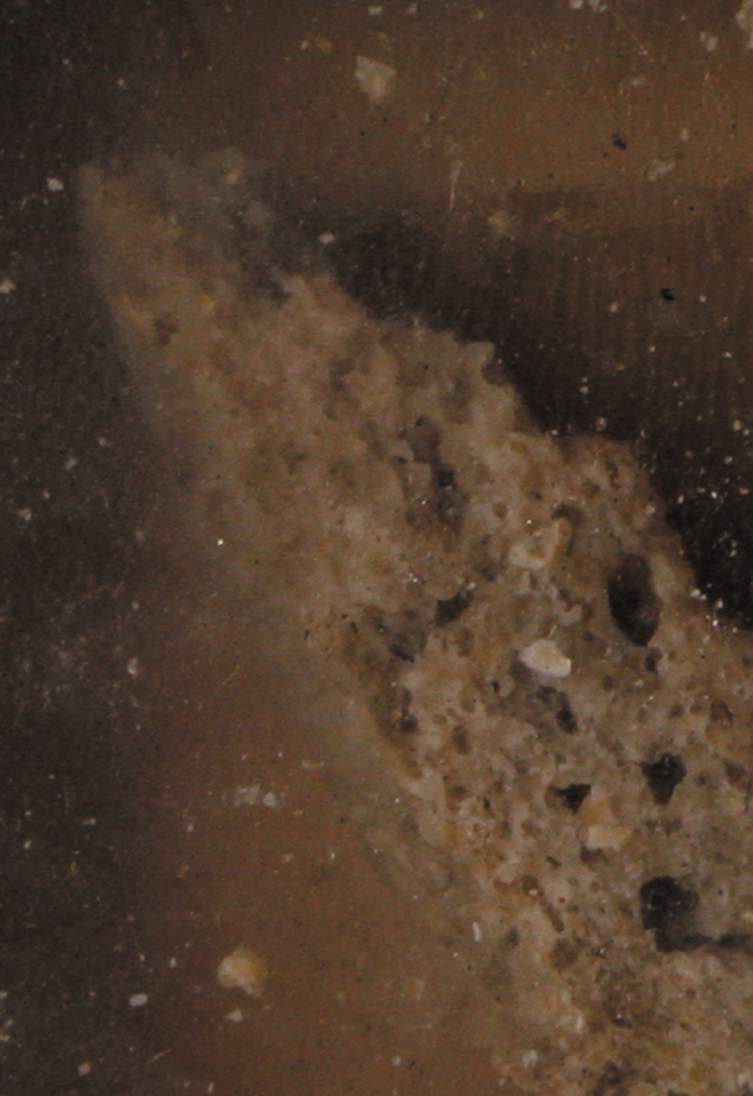
iv) Saints and their relics were entangled with material and worldly transactions as well as spiritual ones. Rheumatic pilgrims at the church of Darnac in the Limousin threw balls of wool at a saint behind an iron cage, trying to hit the part of the saint that corresponded to the rheumatic limb. (The priest would gather up these balls of wool and knit himself something warm for the winter).

v) Rag trees in Ireland and Britain are almost always hawthorn, and often located beside a holy well. Fresh ribbons could be used to make wishes or votive offerings, or sometimes a strip of cloth was torn from the clothing of a sick person. The illness might then be absorbed by the tree, or subside as the colour of the cloth faded. Attempts by clergymen to discourage this superstition tended to fail, with the compromise being made that the nearby well, and often the tree itself, acquired a saint's name.

vi) Since Nicaea II, churches are not to be consecrated without relics, whether first class (parts of the saint's body such as bone or a hair) or second class (cloth that has been in contact with the saint's body). Pilgrimages were popularised during the Middle Ages, when the concept of physical proximity to the holy—the tombs of saints or their personal objects—was considered extremely important. The visit to Ireland of the relics of St. Thérèse in the year 2001 can be seen as a pilgrimage in reverse, and her relics have visited over a dozen countries since their first journey throughout France in 1994. Other recent visits of relics to Ireland include Saint Camillus, St. John Vianney (both 2010) and St. Anthony of Padua (2003).

vii) In a display cabinet in Dingle Library, Co. Kerry, sits a small box with an old piece of bread, held in place with a loop of yellowed sellotape. Other artefacts in this small local museum, dedicated to Thomas Ashe, include a pale plastic comb and a watch chain that belonged to him.

viii) Thomas Ashe was sentenced to death for his involvement in the Easter Rising of 1916. Released and later re-arrested for incitement of civic unrest, his request to be treated as a political prisoner was denied and he began a hunger strike. Treated with forced feeding, the tube pierced his lung (among other complications), and Thomas Ashe died from heart failure on 25th September 1917. The piece of bread in the cabinet in Dingle was fed to him during his protest and is preserved near the place of his birth. After his death, thousands of copies of his last poem, which he wrote in Lewes Prison, Sussex, were circulated, *Let me carry your cross for Ireland, Lord*.







**Appendix** is a printed artwork by Sarah Browne  
produced to accompany *Tabernacle*,  
a dance work by Fearghus Ó Conchúir

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