



"This felt great – it was a new and enjoyable experience."

"It's relaxing, very therapeutic."

"I'll probably never have a chance to do this again – but I feel so much more confident."



"It's totally different from my line of work. Working at this scale needs a lot of patience – it's intense and focussed."

"I was very nervous, but now I feel more confident in the craft and it inspired me to do a bit of sketching now"



"Doing the Piper let me connect with my Ulster Scots roots."



The creation of the window enabled the group to explore aspects their identity, respect, heritage and culture using language, poetry, and the visual arts and crafts. It was first unveiled to President Michael D. Higgins on 27th October 2016.

The Dalaradia Window

The Dalaradia window was exhibited at the opening of the Irish Secretariat, Linenhall Street, Belfast in Spring 2017



For display in municipal buildings contact:
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The Dalaradia Window

VS VICTIMS & SURVIVORS SERVICE

DEPARTMENT OF FOREIGN AFFAIRS
AN ROINN GNÓTHAÍ EACHTRACHA

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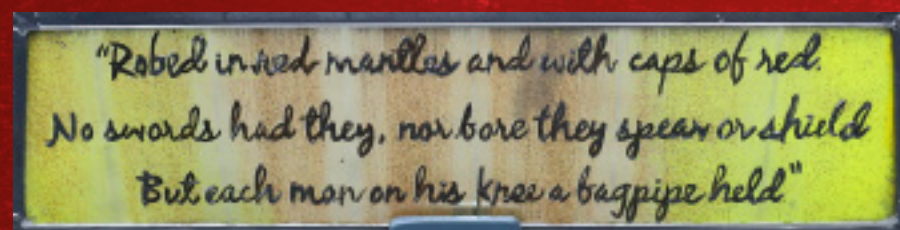
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Images: Declan Roughan Photography
Design: Three Creative Co. Ltd

The Dalaradia Group is a community organisation, comprising men from Newtownabbey, Carrickfergus, Belfast, Larne and Antrim who wish to make a positive and peaceful commitment to conflict transformation. They do so principally by exploring aspects of their historical and contemporary identities on the islands of Britain and Ireland. Their focus is on considering how since the middle ages, commerce, history, culture, identity, language and art have been traded, shared and developed between the North East of Ireland and the West of Scotland.

Whilst working with the Institute for Conflict Research on a programme “Back to the Future”, the group undertook the creation of a stained glass window. The window was created to reflect the Dalaradia group’s move away from a culture steeped in violence to one which places value on the diverse traditions and artistic heritage of the North.

To complement this intention, the work was undertaken under the tutelage of master glass maker David Esler in his studio in Co. Antrim, in an area remembered in the poem “Donegore” by weaver poet James Orr. The townland was the site of the main camp of the United Irishman prior to the Battle of Antrim in the 1798 Rebellion and, it is also home to the 14th Century Anglican Church, St John’s, the burial place of one of the most revered 19th Century Irish poets, Sir Samuel Ferguson. The group have been involved in the voluntary renovation of both his grave and the church.



Sir Samuel Ferguson – Lays of the Western Gael

The window stands on a mirrored base etched with the islands of Britain and Ireland resting on the the words Pretani which references one of the names thought to be used by Greeks in the 1st Century BC to refer to the people of the islands.



The Dalaradia Window

(as described by its creators).

The Dalaradia Group members and their chosen contribution to the window are as follows:



Dean Earley – Archaeologists consider a sacred tree and stone chair at the mound, Crew Hill (Cráeb Telcha) near Glenavy, Antrim was a place of royal assembly used for inauguration and the crowning of the Kings of Ulster.

Robert ‘Bertie’ McWilliam – The Brown Bull of Cooley, The Tain Bó Cualigne one of Irish literature’s great epics where the Cúchulainn, the defender of Ulster, learns the tragedy and futility of war.



Mark Williamson – Sailor Town is referenced here by the ship’s wheel, anchor and bible. The North Belfast mixed and working class residential area was home to James Larkin’s Dock Strike of 1907 and is home to the Sinclair Seaman’s Presbyterian Church

which was built to reflect and support the area’s maritime history.

John Stewart – Samson and Goliath and the East Belfast Shipyard is a symbol of the city’s industrial heritage and its growth.



Andy Paton – The Big Fish (John Kindness) and the Spirit of Belfast (Dan George) are significant pieces of contemporary Public Art in Belfast.



Peter Neill – The window incorporates a quote from Sir Samuel Ferguson’s (1897) collection of mythological tales “Lays of the Red Branch” based on the Ulster Cycle: “Robed in Red Mantles and with Caps of Red, No swords had they, nor bore they spear or shield. But each man on his knee a bagpipe held.” The piper represents the move from combat into cultural heritage.

Ian Riley – Carrickfergus Castle is a building whose history links the islands from West to East as well as from North to South. It is a symbolic stronghold and a place of defence.



Raymond Taylor – An exact replica of Helen’s Tower in Clandeboye, Bangor was built in Thiepval in 1921. The Ulster Tower represents the significant sacrifice and loss of the people of this island who died during the Great War.

Martin Donald – The mighty Finn, in both Irish and Scottish legend, acquired wisdom when he tasted the Salmon of Knowledge.



Robert Williamson – The foremost weaver poet, James Orr, author of ‘Donegore’ wrote in both English and Ulster Scots. He was a contemporary of Burns and his work was considered by John Hewitt to be on a par with his. A United Irishman from Antrim, he fought in the 1798 rebellion.