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NENIA CORNUBLÆ, by WILLIAM COPELAND BORLASE, B.A., F.S.A. Longmans, London; and Netherton, Truro, 1873.

THE fear lest there will only be a comparatively scanty harvest for future antiquarians in this country, and that antiquarians themselves will be less numerous amongst the rising generation, is one that must often cross the mind of elderly and middle-aged Fellows and Members of those Societies which devote their energies to the study of antiquities. But the volume before us is a striking illustration of the fact that much yet remains to be gathered, and gleaned, even amongst those fields which have already yielded fruitful harvests to such men as the early historian of the antiquities of Cornwall, Dr. Borlase, and to the learned Societies which, both in times long past and comparatively recent, have recorded the results of antiquarian research in the country of the Cornwealhas. Mr. W. C. Borlase, who modestly describes himself as a young antiquary, but who is a most worthy and indefatigable representative of his illustrious ancestor, has pursued his investigations *in situ* into the vestiges of early habitations in Cornwall[1] with many interesting results, not the least of which have been to demonstrate the superiority of civilization attained by the dwellers in the stone huts and circles to what has often been attributed to them, and also the probability that, at least in Cornwall, the occupation of these rude abodes continued during "Romano British" times; and that some of the cairns belong to the same period.

The volume before us is devoted to the latter branch of this interesting subject, and is well worthy of the attention of those who acknowledge the importance of fixing an approximate date to these early remains. Mr. Borlase has personally and thoroughly examined most of the cromlechs, kist-vaens, tumuli, circles, &c., which he describes with minute care and illustrates profusely with views, plans and sections: a few of the illustrations are perhaps a little coarse in their execution, but they have the prime merit of being characteristic representations. Among the most interesting of these may be named the Trethevy, Pawton, Zennor, Chywoone and Chapel Euny cromlechs (the last being still partially covered with earth); the encircled rock-graves of Trescaw, Trewavas and Karnmenelez; and the remarkable urns, bowls and cups from Durval, Trevello, Kerris Vaen and Denzell.

The perusal of the closely-reasoned chapter (p. 253) on "The age of the Monuments" will amply repay the reader: the following extract from it being of especial interest, as summarizing the finds of Roman coins in Cornwall:—

[1] See a paper read at the Exeter Congress of the Royal Archæological Institute at Exeter, and printed in vol. xxx. p. 334 of this Journal.

"The proportion in which coins of the several Roman Emperors and tyrants have been found in Cornwall does not materially differ from that of other parts of England. Stray coins of the earlier Emperors *have* been found, but these are few and far between. With the age of the Antonines the proportion greatly increases, but it is not until the middle of the third century that they appear in any considerable quantities."

Mr. Borlase seems to have successfully established the positions which he takes at p. 266, viz., that Cornwall was not a populous country until the time when it was inhabited by a people among whom cremation prevailed; and that those burials which he describes as showing no traces of cremation took place not long before the contact of the Celt with the Roman.

THE OLD DERBY CHINA FACTORY; THE WORKMEN AND THEIR PRODUCTIONS, by JOHN HASLEM. George Bell & Sons, 1876.

CONSIDERABLE interest has lately been aroused upon the subject of English china made in the last century. This is chiefly owing to the enormous, we might almost say, ridiculous, prices which have been given at auctions during the last few years for unique specimens, even when they had not any claim to beauty in an artistic sense. A popular taste always creates a demand for books on the subject; and with regard to Derby china this demand has been efficiently supplied by Mr. John Haslem, himself for thirteen years a painter at the Works. The book is not only an exhaustive treatise on the subject, but is interesting from the simple, natural way in which the author has recounted the lives of the different men connected with the factory, thereby throwing much light upon the various styles of the china produced. It is, of course, impossible in a short review to enter into such details as would be of any use to those unacquainted with the subject: indeed, perhaps the most acceptable notice of the book would be merely to give an idea of its contents. After the introduction there is a chapter upon the general history of the Derby manufactory, from its establishment in the middle of the eighteenth century until the Works were finally closed in 1848. Next there is an account of the painters, gilders and figure-modellers employed, giving such particulars of their lives and work as Mr. Haslem has been able to collect. There is a list of upwards of four hundred groups and single figures produced at the manufactory, with the prices charged for them, and a very clear account of all the marks and imitation marks known to have been used in the Works. The frontispiece contains facsimiles of thirty-one of these marks in gold and colour, and the notes on them will be found useful to collectors. There are eleven chromo-lithograph plates copied from old pattern books. They will probably serve to identify many cups and saucers in out-of-the-way parts of the world whose possessors only know them to be old family relics. There is a short account of the Pinxton Factory, which was started in 1796 by Mr. John Coke and Billingsley, the celebrated Derby painter, with a mention of the ingredients used in that ware and the Nantgarw "body," so justly admired and now so scarce. This book concludes with a capital index.

SOME HISTORICAL NOTES OF DARTFORD.

Mr. Sparvel-Bayly, F.S.A., has reprinted from the *Dartford Chronicle* a very pleasant little volume of local sketches. It includes notices of Eltham, Stone, Darenth, Southfleet, Crayford and its battle, the Archbishop's Palace at Otford, Eynsford Castle, Cowling, Greenhithe and many other places, besides epitaphs, original deeds, an article on Kentish proverbs and one on monumental brasses. Such a book will be very useful to archæologists who visit Kent, as it is small enough to be carried conveniently. There are full page wood-cuts of Cowling Castle, Dartford Priory and an almshouse at Greenhithe, as well as a vignette of Hadleigh, on the opposite coast of Essex, all which deserve a word of praise.

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STOTHARD'S MONUMENTAL EFFIGIES OF GREAT BRITAIN. A New Edition, with a large body of Additional Notes by JOHN HEWITT, ESQ. Chatto and Windus, Piccadilly.

A NEW edition of Stothard is quite an era in archæology, and we welcome it the more because two of the most industrious members of the Archæological Institute have contributed greatly to its augmentation and improvement. It is well known that poor Stothard died before the completion of the work, having fallen from a ladder while copying an ancient glass-painting in the church of Beer Ferris, Devonshire. The work became the property of Mr. Bohn and has now been reproduced by Messrs. Chatto and Windus, with many additional notes by Mr. Hewitt. In order to the production of these notes, Mr. Hewitt visited almost all the monuments drawn by Stothard, and the result of his examinations was a constant subject of discussion between himself and Mr. Albert Way, to which we owe the large amount of *Additamenta* in the new edition now before us.

To Stothard's work, more than to any other, may perhaps be attributed the great revival of taste and feeling for the monuments of our ancestors which the present generation has seen. Those monuments are sometimes to be found in most unexpected places, posterity often forgetting many of the circumstances under which they became so located; and they are not unfrequently the sole object of antiquarian and historic interest in such places. The pages of the "Journal" are full of instances of the great value of such monuments to the antiquary and to the historic student, if any such evidence were needed—but the interest of the subject is of the most universal character, and this new edition of Stothard is sure to be very popular. It will be a great satisfaction to our readers to find that the results of recent archæological investigations upon such subjects have been carefully brought together in the work under consideration.

Besides the exhaustive account of the effigies themselves, the work as it now stands includes a concise history of mediæval costume, of monumental architecture, sculpture, brass-engraving, and the numerous topics arising from the review of a series of examples extending from the twelfth to the sixteenth century. Foreign as well as English monuments have been called into requisition to illustrate the numerous points discussed in the work. On the subject of royal sepulture, as it progressed from age to age, Mr. Hewitt remarks:—"It is extremely interesting to trace the progress of our royal sepulchres, step by step, century by century. The tomb at Winchester, assigned by tradition to William Rufus, is a simple coped stone, without figure, without inscription. At Worcester, the tomb of John is embellished with an effigy of

the monarch, once richly gilt and illuminated, and surrounded with sacred and symbolic figures and regal attributes. In the fourteenth century, we find the costly mausoleum of Edward the Third, where marble and gilded metal, statuary and 'worke of ryche entail,' altar-table and canopy, tabernacle and 'gablett,' vie with each other in the richness of their contributions to the structure of the hero's tomb. In the fifteenth century a tomb, however splendid, will no longer suffice: to Henry the Fifth is appropriated a chapel; where again we find every artifice of the sculptor, the architect, the illuminator, and the goldsmith brought into requisition to do honour to the majesty of the deceased king. Another step brings us to the grave of Henry the Seventh, a sumptuous *church*, with aisles and apses, altars and chantries, whose sculptured walls, traceried roofs, painted windows, and clustered pinnacles, seem rather the characteristics of some splendid cathedral than the mere elements of a mortal tomb-house." (Page 15.)

At page 44, a "Note" reminds us of a difficulty sometimes experienced by the archæologist in settling the date of a monument:—

"It unfortunately happens that, though mediæval works were generally executed in the style of the period which witnessed their construction, yet there exist undeniable testimonies of this goodly rule having in some cases been infringed. In the Abbey Church of St. Denis are no less than seven monumental effigies set up by St. Louis in the thirteenth century over the ashes of his royal predecessors, commencing with King Pepin. In the fourteenth century, Sir Walter Paveley, knight, in his will, dated at the Abbey of Romsey, directs: 'I will that two stones be laid in the church of the Friars Preachers of London, over my father and mother, and over my father's brother; one armed with the arms of Paveley, the other with Paveley and St. Phillibert impaled with my father's and brother's, and the label. Also that a stone be laid in the chapel of Bocton Church *for my grandsire and granddame*, with the escutcheon of Paveley and Burghersh quarterly' (Test. Vet., p. 106). William Blount, knight, Lord Montjoy, in his will, dated 1534, provides that, 'whereas the lady my mother lyeth buried in the new abbey, with Sir Thomas Montgomery, her last husband, I will that a better-fashioned tomb be there made, with two portraitures, one of my father, the other of my brother, Sir Rowland, with scriptures about the tomb. And forasmuch as Henry Keble, whose daughter I married, lieth in Aldermary Church in London, and no stone over him, and was a special benefactor to the building of the same, to the value of MM*l.* and more, I will that a stone be provided to lay over him. And whereas the Lady Elizabeth, my first wife, lyeth in the parish church of Essenden in Hertfordshire, and no stone upon her, I will that there be a fair, large, and convenient stone laid over her' (Test. Vet., p. 671). Still more curious is the will of Thomas Stanley, Earl of Derby, dated in 1504. In this, memorials are ordered for *four* generations,—'A tomb to be there placed (in the Priory Church of Buscough) with the personages of myself and both my wives, for a perpetual remembrance to be prayed for. Also I will that the personages which I have caused to be made for my father and mother, my grandfather and great-grandfather, shall be set in the arches of the chancel within that priory, in the places provided for the same' (Test. Vet., p. 458).

"Such is the difficulty in that direction. On the other side of time an

equal irregularity presents itself. Here we find suits of armour and civil garments handed down from one generation to another. In the will of Guy, Earl of Warwick, dated 1315, we read: 'I give to Thomas, my son, my best coat of mail, helmet, and suit of harness, with all that belongs thereto; to John, my son, my second best coat of mail, helmet and harness; and I will that all the rest of my armour, bows, and other warlike implements shall remain in the Castle of Warwick for my heir' (Test. Vet., p. 54). The armour of Sir Michael de Poynings may be traced through three generations: in his will, dated 1368, he bequeaths to his heir 'all my armour, which my father left me.' (Test. Vet., p. 73.) If we seek an argument in the peculiar details of architectural accessaries, here again we are assailed by perplexities; for, on the one hand, architects affirm that monumental enrichments are sometimes in advance of the general style of the period; and, on the other, ancient wills furnish us with instances in which the testators direct their tombs to be constructed on the model of some pre-existing memorial. Sir Walter Manny, 1371, directs 'that a tomb of alabaster, with my image as a knight, and my arms thereon, shall be made for me, like unto that of Sir John Beauchamp in Paul's, in London' (Test. Vet., p. 87). And John, Earl of Pembroke, in 1372, writes: 'My body to be buried in the church of St. Paul, London, where a tomb is to be made for me near the wall of the north side; which tomb I will be made as like as possible to the tomb of Elizabeth de Burgh, who lies in the Minories, London, without Aldgate; and I give for the making the said tomb CXL li' (Test. Vet., p. 87). At the time of the Reformation, it was no unusual thing to remove the monuments of the suppressed houses to some neighbouring or even distant church, in search of a resting-place. Thus the effigies of the Lords Stafford were 'outed' from Stone Priory, and carted half across the county to Stafford, as we learn from Leland: 'Ther wer dyverse Tumbes of the Lordes of Stafford in Stone Priory made of Alabaster. The Images that lay on them were, after the Suppression of the House, caryed to the Freer's Augustines in Fordebridg, alias Stafford Grene, cis flumen. And yn this Freres hong a Petigre of the Staffords' (Itin. vii. 26). Add to these irregularities the 'restorations' and caprices of modern times, and it will be acknowledged that the archæologist has need of all his sagacity to avoid the dangers that impede his inquiry. In a church in Herefordshire there is a slab of Purbeck, from which the brass effigy of a knight has been abstracted. An antiquarian friend of the rector has promised to send him the first ancient brass he can lay hold of, to fill up the gap. It occurred to the writer of these lines to observe a latten effigy of the fourteenth century in the floor of a church founded in the fifteenth. The proprietor of the adjacent mansion explained that the personage was an ancestor of his, buried in another parish, where he had some property; but that, as he never went there, he had caused the monument to be brought to his own church. In the collection of the late Mr. Hamper, of Birmingham, was a brass of the fifteenth century, formerly in Brailes Church, Warwickshire; being purchased at his sale by a neighbouring proprietor, it has been laid down in the old church of Wroxhall Abbey. At Mavesyn Ridware, in Staffordshire, is a series of incised slabs representing armed knights of the middle ages, set up by one of their descendants in the present century."

Some singular experiences of the bad usage to which our marble

knights have been subjected are given here and there. At Alvechurch, in Worcestershire the fine effigy of Blanchfront projecting freely above his tomb, with an arch above and a wall behind, presented a large unoccupied space; so the hiatus between the knight's statue and the wall was appropriated as the Church coal-hole! (page 107). Sir Hugh Calvely's effigy at Bunbury, Cheshire, is of alabaster; the knight's fingers, part of his feet, his sword, and part of his crest have disappeared. They have been swallowed by the cattle of the district, powdered alabaster administered in a drench, being probably a receipt among the Cheshire farmers.

As in the preceding edition, the work is presented in two forms, large paper with elaborate illumination, and an imperial quarto with less abundant colouring and gilding. The letterpress now occupies 200 pages, as against 112 pages in the old edition. The only addition to the engravings is the woodcut illustrative of the Malvern effigy, after a drawing by Mr. Albert Way.

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THE RECUMBENT EFFIGIES IN NORTHAMPTONSHIRE. By ALBERT HARTSHORNE. A series of Photographs from 128 Scale Drawings, by the Author, with Descriptions. (London: Basil Montagu Pickering, 196, Piccadilly.)

THE hand of the restorer has for some years past been a power in the land. It is a matter of doubt, however, whether the doing of too much in the shape of restoration is equivalent to such total neglect of grand historical remains as we see too manifestly exhibited. Well indeed may the intelligent fury of the archæologist be roused when through ignorance, or what is perhaps worse, monuments of bygone worthies are left to all the destructive influences of time, or when they are shifted from corner to corner, and in some instances actually serve the basest uses. Thus, we have seen a fine altar-tomb, with the effigies of a knight and his lady recumbent thereon, moved from its proper situation to a dark, dismal corner of the church, where the scholars of the Sunday school were in the weekly custom of thumping the delicate alabaster tracery with their hobnailed boots. Again, a brass bearing date 1387 has been drawn from the memorial to which it belongs, and has been made to do duty as the support of the altar table. From the remarks in his preface to his fine work, Mr. Hartshorne is acutely sensitive to the really harsh measures so constantly accompanying restoration. He exults in the fact that Northamptonshire is possessed of a large number of monumental effigies, both ecclesiastical and military, and that so many of them are in a sound condition. The work has been very carefully produced and published in eight parts. There is an appendix in the last part, a chronological index, and an index of persons and arms and names of places. The effigies were drawn in pencil on the spot to a scale of an inch and a half to the foot. Then the drawings were subsequently done in ink and photographed by the carbon process. Interspersed with the figures are details, such as portions of armour showing certain peculiarities of arrangement, as may be witnessed in the Sight-Hole of the Tilting-Helme belonging to the effigy of Ralph Greene, who died in 1419, and the Gads or gadlings on left gauntlet in the same choice example of fine memorial sculpture. All these details are copied full size and their introduction is of great service in enabling the archæologist to compare such singularities one with the other. Students in sculpture will be charmed with the effigy of Sir John Swinford, who died in 1371, the figure being in so good a state of preservation. The collar of S.S., which forms part of the costume, is most interesting as being possibly the earliest example of the ornament to be met with. The figure, which is to be seen in Spratton Church, bears some resemblance to that of Hewnel Landschaden, a German knight, whose monument, erected in 1377, is one of the many

which adorn the church of Neckarsteinach, near Heidelberg. The recumbent form of Sir Robert de Vere, at Sudborough, is the earliest memorial of a military worthy in this volume, it would seem to be in tolerable condition, but yields in this respect to that of Sir David de Esseby, at Castle Ashby, which bears date about nineteen years later on. Its likeness to the effigy in Salisbury Cathedral, attributed to William Longespee the Younger, who died in 1250, is properly noticed. A still more remarkable figure is that of Sir John de Lyons in the church at Warkworth, who flourished in the middle of the fourteenth century. This monument is rich in its peculiar fashions, of which the cyclas is one of the most remarkable, only eleven other examples occurring in this country, those of Sir John d'Abernoun, Stoke d'Abernoun, Surrey, and Humphrey de Bohun being amongst them. As a matter of course the details of this wondrously fine piece of sculpture receive the attention of Mr. Hartshorne, who has given no less than seven portions of the costume as seen on the knight's figure. These consist of the curious arrangement of spur-straps on outside of the right foot, another on inside of left foot, the quaint lion-sejant, preventing the shield from pressing the body, the cup elbow-guard and disc in the form of a lion's head, and the lacing of the cyclas over Haketon and Habergeon together with a part of the Baudric and Misericorde. This latter will strike every artist as well as antiquary by the beauty of its decoration and the correspondence it presents with other parts of the ornamentation so cleverly arranged in the genouilleres, the pommel of the sword, &c. To enlarge farther on the workmanship exhibited in this specimen, or indeed to pursue a more extended research into the contents of this book would be identically the same thing as reproducing it in extenso. Any work which affords an insight into the likeness in any shape of individuals who were celebrated in their day as ecclesiastics, statesmen, or warriors, deserves careful inspection; many points of archæological value are certain to turn up in elucidation of some disputed question or another. In the appendix there is a notice of Nicholas Stone, who was master mason to King Charles I., at the wages and fee of twelve pence a day, and who was engaged to work at King's College Chapel, Cambridge, at the Banqueting House, Whitehall, and at Windsor Castle. Extracts from his pocket-book are given, in which the record of memorials executed by him, and the prices paid for the same, are enumerated. Besides this, the description of the revels at Westminster, in the reign of King Henry VIII., drawn up at the King's order, by Richard Gibson, give a thorough knowledge of the cost of the traps and suits worn by the lords and ladies of the court. Targets were cheap, being painted and beaten by painter's craft with fine gold and bought on the occasion for four shillings the pair, whilst ostrich feathers, for the bonnets of the king and lords, were purchased for twelve pence each. The interesting antiquarian mystery, yet waiting for solution, the Collar of S.S., is allowed a place in these pages, no less than fourteen examples appearing in one of the plates of details. The author gives as an idea, that the mystic letters conveyed some definite religious sentiment, adducing in token thereof the fact that church vestments were frequently powdered with Ss for Sanctus. The letters, whatever they may mean, have been worn, with a difference, from the fourteenth century to the present day. Henry V. exhorted those of his train who were not noble to demean themselves

well at the Battle of Agincourt and that "il leur donna congé de porter un collier, seme de lettres S. de son ordre." The illustrations which accompany this account show a certain arbitrary arrangement of the letters worth notice. But for all further particulars on this subject and on the effigies themselves, which render the county of Northamptonshire what may be called monumentally famous, the reader is referred to the book in which they have been so exhaustively represented.

W. B.

A DESCRIPTIVE CATALOGUE OF THE BRONZES OF EUROPEAN ORIGIN IN THE SOUTH KENSINGTON MUSEUM, with an Introductory Notice by C. Drury E. Fortnum, F.S.A. (London: Eyre and Spottiswoode.)

To one who so thoroughly understood what he was about as the author of this large volume, the work involved in its production must have been a real labour of love. The catalogue itself shows a widespread acquaintance with the early industries of the grand school of Florentine art as well as those later workmanships achieved in Germany and Flanders. A spirit of artistic zeal is manifest in minor details. The exquisite beauty of the Greek sculptures, as shown in such marvellous specimens as have been preserved to us, has been evidently recognised by the author, who has given, under the name of an introduction, a history of bronze, commencing with the composition of this substance, the fashioning and manipulation thereof, its use in pre-historic times, also in sculpture by the Egyptians, Assyrians, Greeks, Romans, Italians, &c. The great works in bronze which were produced from the chisel of Pheidias and his pupils together with fine examples of other developments of the highest period of Grecian sculpture are noted in succession. The Roman art as displayed after the time of Augustus when it was made subservient to architectural decoration and portraiture, the bronzes belonging to the Mediæval and Renaissance revival are referred to in succession. Donatello, the great sculptor of the revival, is well represented at the South Kensington Museum by the Martelli Mirror, a plate of which may be inspected in the body of the catalogue. The works of Andrea Cione di Michele, otherwise Verocchio, a pupil of Donatello, are celebrated for their minute and highly finished execution. A specimen in the museum may fairly be taken as one of his best, the details showing great carefulness in the completion of details. It is well that a noble example of the art of Pitero Torrigiano is preserved in this country. The magnificent tomb of Henry VII., in Westminster Abbey, has many notable features, the recumbent figures of King Henry and his Queen Elizabeth are admirably wrought in bronze, whilst the memorial, also in the same material, to Margaret, Countess of Richmond, likewise in the Abbey, is generally ascribed to the same crafty worker. The decline of art in Italy speedily followed on the advent of the great Michel Angelo, no bronze work of his remains to attest his skill. Of the daring Florentine, Benvenuto Cellini, who flourished 1500—1571, some distinctively important productions may be seen—his chef d'œuvre, the grand Perseus and Medusa, on the attainment of which he expended much feverish anxiety and time. In the somewhat inflated but graphic history which relates the casting of this fine bronze, as

described in the Vita di Cellini, written by himself, we learn many curious particulars. The enthusiasm of the artist crops up in full. He dreads the tardy fusing of the metal. "E veduto che il metallo non correva con quella prestezza ch'ei soleva fare, conosciuto che la causa forse era per essersi consumata la lega per virtu di quel terribil fuoco, io feci pigliare tutti i mia piatti e scodelle e tondi di stagno, i quali erano in circa a dugento, e a uno a uno io gli mettevo dinanzi ai mia canali, e parte ne feci gittare drento nella fornace; di modo che, veduto ognuno che'l mio bronzo s'era benissimo fatto liquido e che la mia forma si empieva tutti animosamente e lieti mi aiutavano e ubbi divano." If not written in "very choice Italian" the account is decidedly highly dramatic and glows with sincere zeal and earnestness. The bronze sculpture in Germany occupies the reader's attention in a separate chapter. Allusion is of course made to the bronze monument erected to the Emperor Maximilian in the Palace Church at Innsbruck. There follows on the sculpture of the French school, that of Flanders, the Netherlands and Spain, the works of the various masters receiving adequate attention, until English art is touched upon. It is an agreeable fact to know that although the hand of the destroyer has done sad mischief with incised brasses, so large a number as 4,000 are still preserved in various parts of England. Many of these are superb examples of brass engraving. Details such as those in the memorial to Thomas Delamere, Abbot of St. Alban's, circa 1396, and in those to Sir John d'Aubernoun, in Stoke d'Aubernoun Church, Surrey, are most valuable as affording an exact knowledge of the ecclesiastical and military costumes of their period. Mention is made of the bronze effigies of Master Torell or Torel, whose origin has been the subject of some dispute, certain writers inferring, from the excessive beauty of his designs, that his birth was Italian, though lands were held by a family of the name as stated in Doomsday Book. The chronicle of English sculptors and bronzists is brought down to the present day. At page 200 is an error, the only one to be detected readily, the prefix Sir Charles being used instead of Sir Edwin as applied to the modeller of the couching lions in Trafalgar Square. The concluding remarks have been evidently curtailed in consequence, it may be surmised, of the large space taken up by the catalogue. In this the descriptions are adapted for the ready comprehension of outsiders as well as of students in art, and amateurs who desire to obtain the fullest information possible. At the end of the volume there is a Table of Reference from the Register Numbers of the Specimens to the pages on which they are described, together with the Names of Artists, Monuments, Objects, Localities, &c., and a General Index. The plea of the author that the subject is so interesting is amply verified by the manner in which every part of it is written. Photographs and etchings illustrate many of the bronzes. Of these latter preference may be given to the representation of the casket 2084, where the story of Orpheus is seen in relief.

W. B.

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NOTES ON IRISH ARCHITECTURE. By Edwin, Third Earl of Dunraven. Edited by Margaret Stokes. 2 vols. 4to. 1875-7.

There was a time, and that not long since, when the announcement of a work upon Irish Architecture, with a large section of its contents treating of Irish round towers, would have scared effectually and most justly every one who was not prepared to accept wild assertions for proven facts, and mere windy boasting for calm and acute criticism. But the school of Betham, Vallancey, and O'Brien is now closed. Irish antiquities are now studied in a different spirit and after a different method. The Celtic Pegasus has been broken in, and is beginning to run well in harness. Fifty years ago, such a book as that which we have to introduce to our readers was impossible. Now, though its dimensions and cost must ever confine its actual circulation to a small circle, we are much mistaken if its contents, in some shape, will not be widely considered, and, if accurate observation and logical deduction have their due weight, be generally accepted.

Under the unassuming title of "Notes," Lord Dunraven and his accomplished executrix, Miss Stokes, have put forth, not only a most elegant, but a most elaborate and valuable contribution towards the study of Irish architecture from its rude, though even then remarkable, beginnings, down to the period of the English invasion and settlement, after, and in consequence of which, it ceased to bear an exclusively Irish character.

Ireland is a rich field for those who desire to cultivate the study of the early growth of the art of construction. There and there alone in all Europe, are preserved, in an unbroken series, examples of native structures from the rudest to a comparatively polished period. The earliest efforts of the art are represented by a number of very primitive fortresses and sepulchral chambers, built, not without skill, in pagan times, before the use of cement, or masons' tools, or the arch, and associated in Irish legendary lore with the "Knights of the red branch" and others of those early heroes "who sleep on the crossways of fame," or with others, more fortunate, whose names and actions appear in that grey dawn of history in which truth and fiction, the proven and the unproven, are so intimately blended. To these works of defence, of early habitation, and of burial, succeeded oratories, cells, and monastic colleges, constructed after the arrival of the missionaries of the Gospel, but still without cement or very visible mark of the tool, and in which the flat-topped door with inclined sides is combined with an overhanging and pointed roof, a vault in form though not in construction, and in which the rectangular outline takes the place of the beehive hut or "cloghaun."

The use of the hammer, and perhaps of the chisel in Irish ecclesiastical architecture, seems to have preceded somewhat the employment of cement,

which was followed by the introduction of the regular or radiating arch, at first confined to the opening between nave and chancel, then first appearing as an eastern appendage. It was long before the arch was applied to the doorway of these buildings, which remained flat-topped with inclined sides, much in the Egyptian manner, and was always placed in the west wall. For some time the roof continued to be formed of overhanging slabs, but above it, constructed in a similar manner, was an exterior covering, high pitched to throw off the rain, and between the two, to lighten the weight, a cavity, which afterwards became an inhabited chamber. The earliest window was a mere eastern loop, at first flat-topped, then covered by a full-centred head, scooped out of a single stone, and then by two inclined stones, forming a sort of lancet, to which was occasionally added a third, being a sort of approximation to an arch. The earlier Christian buildings, though rectangular, resembled the cloghauns, in presenting, outside, no distinction between the wall and the roof; but in those succeeding, the walls were vertical and only the roof inclined. With the more advanced of these churches are found associated the earliest circular belfries, sometimes rising out of the western end of the church, but more frequently detached from it by some yards.

The steps onward from these most primitive churches were marked and rapid. The doorways, even where they continued to be flat-topped, had a bold roll or bead moulding, repeated twice or thrice, and sometimes were placed below a full-centred and ornate arch of construction. The chevron and a pellet pattern followed, with interlaced knots, flanking shafts were placed in the chancel arch, and the covering became a regular geometrical vault, as did the upper or exterior roof. It is curious that amidst all the invasions and convulsions by which the political system of Ireland has been shaken, from its earliest times, there should still remain so many "monuments belonging to the period between the ninth and twelfth centuries of the Christian era, so untouched by the hand either of the restorer or the destroyer, that in them we may trace the gradual development from an early and rude beginning to a very beautiful result; the dove-tailing, as it were, of one style into another, till an Irish form of Romanesque architecture grew into perfection."

The nations of Europe were influenced in very different degrees by the conquests and colonizations of the Roman empire. Some, as the provinces of Iberia and Southern Gaul, received their civilization direct from the source, and retained and continued it after that source was violated and destroyed. In others, as Northern Gaul and the confines of Germany, more remote from Rome, and nearer to forces of an opposite and counteracting character, the effects were produced in a less marked degree; and in others again, as the British isles, still more remote and still more imperfectly colonized, the civilization, never very considerable—never taking root as an indigenous plant—languished on the withdrawal of the Legions, and was utterly rooted out and swept away by the repeated invasions of the fierce pagan mariners from the Baltic.

In Scandinavia, where the Roman eagles never flew, the indirect influence of Rome was very slight. The genius of those sons of the sea was essentially opposed to that of Rome. Their structures, mostly of timber; their decorative arts; their early runes and rhymes, were in no degree derived from Rome, and contained the germ of an internal and perfectly independent force; nor was it until the twelfth and thirteenth

centuries that Sweden and Norway adopted the arch in masonry, and accepted the full influence of the Romanesque style. In Celtic Ireland, also unvisited by Roman arms, the germs of an equally original civilization were of a more advanced and far kindlier character, and the material remains, even of her pagan age, are far superior to those of præhistoric Britain. This is true even of her earliest encampments; and their masonry, though without cement, and innocent of the tool, bears yet much of an architectural character. There is in them architecture, though it be only what Miss Stokes has happily called "the architecture of necessity." Nor was the pre-eminence of Ireland confined to her early structures. With her, letters, in the form of Oghams, seem to have preceded somewhat the advent of the missionaries, and were used to express the native Irish tongue. Oghams, one at least, bilingual, in Irish and Latin, are found upon a cromlech in Kerry, and on the roofing stones of an early addition to the treasury of the Amazonian Queen Maeve, in Roscommon, in such a position as to show that both stones and inscription were removed from a more ancient building. Probably as early as the fourth century these Oghams began to be used to express the Latin language, and indeed to give way to the use of Roman letters. Moreover, there was a very early literature, composed of historic legends, of lives of the Saints, and of the records of the Annalists. The art of illumination was introduced probably with Christianity, and was much followed; and there remain not a few fibulæ, bracelets, chalices, crosiers, and jewels, both of a personal and ecclesiastical character, showing that the progress was not confined to one branch of art, and was such as, in some degree, to justify even the very high-flown terms in which it has been described, and was certainly very superior to anything of the sort produced at the corresponding period in Britain.

Of these varied and rich remains of the early civilization of this country, Lord Dunraven selected architecture, chiefly of an ecclesiastical character, as the study of his more mature life; and the results of his observations, and, in some degree, his conclusions deduced from them, are here presented and supplemented by his posthumous editor with no ordinary skill and industry. Lord Dunraven was a man of considerable and of remarkably versatile talents, and he had not only the advantage of an intimate knowledge of the architectural remains of his own country, but he had travelled much, had examined those of other lands, and was fully awake to the advantages of the comparative method of study. Moreover, he followed in the wake of and profited largely by the labours of his friend Petrie; and, what was also an immense advantage, he was able to avail himself of the aid of the photographer. Photography may or may not have been a safe handmaiden to the higher arts of design; but for the representation of buildings it is absolutely perfect, showing the nature of the materials, the details of the workmanship, and the slightest or most weather-worn trace of ornamentation or inscription with absolute and unerring accuracy.

General tradition has connected the early civilization of Ireland with the continent of Europe, not only by that gradual process by which the course of population worked its western way, but by some later and more direct channel with the Iberian peninsula, by which, no doubt, a certain proficiency in the arts may have been brought within the reach of a nation well fitted to foster and continue it. But however this may be,

whether from a foreign source or by purely national growth, certain it is that as early as the 6th and 7th, and probably the 4th and 5th centuries, Ireland was not only beyond Wales and Brittany or any other Celtic land in certain branches of art, but was also beyond her Scandinavian and, when Britain became England, her English neighbours ; and was, in many respects, upon a par with those favoured nations who inhabited the shores of the Mediterranean.

There are, however, some points presented by this early development, that make it difficult to regard it as wholly of domestic growth. Dun Aengus, indeed, and the forts of Aran and the west, no less than the sepulchral chambers, may well have been original. There is nothing in their mode of construction that might not have been devised by any nation emerging from pure barbarism, nor is there anything in the early Christian structures, that is in their mode of construction, that may not have grown naturally out of the Pagan forts and dwellings, but the rectangular plan, the entrance at the west-end, and the addition of an eastern chancel were necessarily foreign, and like the emblem of the cross, must have been introduced by the earliest missionaries, that is, by those who are generally believed to have preceded St. Patrick about the middle of the 4th century.

But what remains to be accounted for is the growth of the style of architecture known as Romanesque and of its successor, or supplement, known as Norman. It is clear that Ireland, as early as the 9th century, possessed, as did England in the 10th century, a style, in substance Romanesque, but marked with strong Irish peculiarities, and that a century and a half or two centuries later, probably during the few years of rest from the invasion of the Norsemen, which marked the reign of Brian Borumha, upon this Romanesque was imposed a style clearly akin to the Norman, though this also was of a strongly Irish character. Among the causes of these peculiarities are the position of their earliest monasteries exposed to a war of the elements that made luxury impossible, and suggestive of asceticism of the wildest and most severe character ; also the very small dimensions of the churches, showing that they were meant more for the use of the priest than the people ; the invariably rectangular plan, the western doorway with its flat top and its inclined sides, the overhanging stone roof, and a strong infusion of Celtic character in the ornamentation.

Much has been said and written upon the origin of that style of architecture which, though practised in England a short time before the Conquest, received so great an impulse from that event as now generally to bear the name of Norman. That it arose upon and out of the Romanesque, and with it derived its earliest and main features from Roman architecture in its most debased form can scarcely be doubted. The heavy squab pier, the round-headed arch springing from the pier, the flowered capital with its simple abacus, the barrel vault, and the occasional use of the herring-bone fashion of masonry, are obviously Roman ; but whereas the Roman work was the last effort of a people never remarkable for taste or originality, those who rose upon their ruins were nations full of life and vigour, intensely original in all their arts and customs, and who, though they adopted the Roman type in their earliest architectural struggles, merely used it as a point of departure, and developed it into forms and enriched it with ornaments which had little

in common with Rome. What is also remarkable in Irish architecture is the tenacity of its adhesion to the entablature or horizontal feature, which belongs rather to Greek than to Roman art. Not only is the flat-topped doorway retained, long after the general use of the arch in other parts of the building, but when flanking shafts were introduced, they had not at first individual capitals, but were ranged under a sort of entablature or cornice, common to the whole. Whence, then, did Ireland derive the Romanesque element in her national architecture, and whence came its further development into such Norman as is seen in the church of St. Caimin at Iniscoultrie, and usually supposed to have been built by Brian Borumha, in 1008? Not certainly from England, nor from the Scandinavian Vikings who infested her western shores; for the style existed in Ireland a full century before it can be traced in England or in Norway. Not from the missionaries who implanted the seeds of Christianity, for the ornamentation in question was not then in use, and even in France and Languedoc the Romanesque was in its earliest infancy, and had received nothing of those forms, ornaments, and mouldings, which constitute the special character of Norman work. This is a question which has not as yet been solved in a conclusive manner, and of which though one half of the solution depends upon such a collection of facts as Petrie and Lord Dunraven and other Irish antiquarians have brought forward, the other, and at present more obscure half must be studied on the continent of Europe.

The Irish are also peculiar in that, being pure Celts, they adopted and brought to considerable perfection a style of architecture, also cultivated with success by races with whom they had little in common. The style, indeed, flourished in France, where was a large infusion of the Celtic "strain," but its chief development was in Normandy, where the Celtic element has no place, and in England, whence it had probably been extirpated long before any structure worthy to be called architectural had been called into existence. These questions, whence Ireland derived her version of the Romanesque style, and how she came to make it, and upon it its Norman development, so peculiarly her own, are full of interest, and largely connected with the history of Irish art and, indeed, of Christian architecture. One thing is evident, that Irish architecture in all its branches was essentially an ecclesiastical art, introduced in some degree by the earliest missionaries, and from first to last employed upon ecclesiastical objects. St. Patrick himself, a disciple of St. Martin of Tours, the founder of the earliest Gallican monastery, imprinted a strongly monastic character upon the Irish church, which it ever afterwards retained. This led to the construction of monastic colleges, and the practice was, no doubt, strengthened by the influence of St. Finnian of Clonard, "Tutor Sanctorum," the colleague and perhaps the predecessor of St. Patrick, who received his education at the feet of David, Gildas, and Cadoc or Cattwg, three great South Welsh Saints, and the promoters of similar monastic foundations in that country. From Wales, indeed, but little knowledge of architecture was then or since to be expected, that was probably brought by St. Patrick from the continent, and fostered and reinforced by similar influences from the same quarter. When, three centuries later, Fergal, from being Abbot of Aghadoe, was removed to Salzburgh, it may be assumed that there was a free communication with the Continent, and that the love of science which led that

eminent man to teach the sphericity of the earth and the existence of Antipodes, and gained for him the title of "the Geometer," was not expended alone upon one branch of knowledge.

Lord Dunraven's book commences with a minute and lucid examination of about 24 early fortresses found upon the western islands and mainland of the country, and probably therefore thrown up as a defence against invaders from beyond the sea. These fortresses, though not all of one date, are all the work of one people, in nearly the same state of civilization, and have certain points in common. The ring-walls or defences are mostly triple and concentric, and in outline either roughly circular or oval, and when upon a cliff or promontory, they form a part of those figures. The central enclosure was the citadel. The walls were from 12 to 18 feet thick and as high as 20 feet, laid without cement but with considerable skill, and sometimes built in "pans" or "parcs," that is, in lengths of 20 or 30 feet, as though one length was completed before a second was commenced. They were in three parts, two faces and a central core. The core is mere filling in, but the faces are formed of selected stones laid with care, more or less in courses, and, where long, placed transversely, as what are technically called "headers," so as to bond the parts of the wall together. There is a very fine example of this practice at the White Fort in Kerry, where the whole outer face of the wall is composed of long slender prismatic blocks, laid transversely, so that the wall has the aspect of a basalt dyke, where the prisms are disposed, as is usual, at right angles to the face. There are no marks of the tool, but in the Aran forts and some of the others, the limestone rock is fissured naturally into cubic masses, which have much the appearance of having been squared by art. Where this is not the case, and the fracture is less regular, the masonry is polygonal or Cyclopean. There is no mark of any tool, though it is probable that levers and bars, possibly of wood, were used to detach the stones in the quarry. There seem to have been parapets on the walls, and in some forts there are single and double open staircases placed against or within the inner face of the wall, to give access to its summit. At Staigue, for example, there are from 8 to 10 such staircases against the inner wall. The entrances are regular doorways with flat lintels, and sometimes with upright but inclined stones for jambs, and some have regular rebates for doors, not cut with a tool but formed by the adjustment of the stones. Now and then is found a perforated stone for the hinge, and in one of the latest, the door was hung from two such stones above, like the upper port-lid of a ship of war. But few of these fortresses are protected with ditches,—Staigue is quite the exception,—for which the hard bare rock was not favourable, but instead, the "glacis," for some distance beyond the outer wall, is studded thickly with stones set up on end, forming in fact "Chevaux de frise," so as to check a rush, and give time to pick off an assailant as he came up. The dwellings are regular stone beehives, circular, with domes formed of overhanging stones. They are known as "cloghauns." There are also occasional chambers or cells in the walls, possibly for storing grain, though at Staigue there are two of larger dimensions within the inner wall, oval in plan, 8 to 10 ft. long by 6 to 8 ft. broad and 6 ft. high, and domed in by overhanging slabs of stone.

Rude as these fortresses are, their doorways, regular walls, and stone huts give them something of an architectural character, and they are

much in advance of the British hill-camps in England, Wales, and Scotland, where, with one or two remarkable exceptions, the defences are banks of earth, or heaped-on stones, very rarely indeed showing any trace even of dry-walling, and the entrances are mere gaps in the defence, and the dwellings were pits in the earth covered in with poles and turf, like a wigwam. They are the works of mere savages, whereas those who constructed the Irish duns must have made some progress in the art of defence, either in Ireland, or before their arrival there.

In succession to the latest of these duns, but in style and detail closely linked to them, are the oratories, cells, or monastic colleges, also fortified, and thence called "Cashels," of which "Sceilig Mhichil," which crowns the summit of an almost inaccessible rock off the coast of Kerry, is a very remarkable example. These are also built without cement, and probably without the use of masons' tools, but the cells have a tendency to the rectangular form, with a door in the west end, and some of them have five or seven white pebbles inserted over the door in the form of a cross, a sufficient evidence that they are not earlier, and probably not much later, than the arrival of the Christian missionaries in the fourth century. As in the duns, the doors are flat-topped with inclined sides, and the roofs formed of overhanging stones, but the buildings, instead of being, as in the duns, a mere accommodation for the garrison, subordinate to the defences, are often so placed that it is evident the enceinte wall was added for their protection. At Sceilig Mhichil the cells are beehives, but at St. Senachs, which, if a little later, is still a very early example, though the beehives are still found, there is a small rectangular building, with walls 7 ft. thick, enclosing an area 14 ft. by 9 ft. At Inisglora, St. Brenda's oratory shows the same features; it is 12 ft. by 8 ft. 6 in., and the exterior face of the wall slopes inwards, and is undistinguished from the roof. At Maelscadair, in Kerry, of the same type, there is also no distinction between the wall and the roof, the whole structure resembling an overturned boat, "Tecta quasi navium carinæ sunt;" but at Tempul Molaise, though the same in general character, there is a trace of cement, poured in as grout, and something like a rude exterior pilaster buttress. The doorway also seems to have contained a door turning upon a hinge of stone, and there is an east window with a round head scooped out of the solid. Tempul Gell, where the walls are 4 ft. 6 in. thick, and the contained area 14 ft. 4 in. by 10 ft. 4 in., has a west door and an east window.

The use of cement, at first as grout poured in from the top of the wall, and afterwards in beds between the courses of stone, seems to have been accompanied, if not preceded, by the use of masons' tools, and to have been followed by the employment of the geometrical or radiated arch. The oratories became churches, always rectangular, and from 10 ft. by 7 ft. to 20 ft., and even 30 ft., by 10 ft. or 12 ft. broad. The roof was still, as at Gallarus, formed of overhanging slabs, but inside they formed a pointed vault. At first, roof and wall were confounded, but by degrees the outer face of the latter became vertical, and the exterior roof was laid, to carry off the frequent rain, at a much higher pitch than the interior vault, leaving between the two, as at Fuars island, Killaloe, a cavity. Here, moreover, the lower vault is geometrical, while the upper is overhanging. Many of these small early churches have a still smaller eastern appendage, or chancel, and the earliest use of the radiated arch

is in the opening between them, though at first, as in the single instance of St. Kevins, at Glendalough, there was an overlapping or false arch. Long after the arch had become common in this position, the western entrance retained its flat top and inclined sides, but the windows, mere loops, were often round-headed, the head being a single stone. The application of the arch to the doorway was very gradual. The flat-topped form is combined with bold and reduplicated roll mouldings, and other ornamental appendages, and sometimes the door is placed beneath an arch of relief or of construction. The Celtic races have ever been remarkable for great redundancy of imagination, exhibited both in literature and the arts. Upon the walls of the dome-roofed sepulchres, probably their very earliest attempts at construction, are found delineations of leaves and animals and other forms drawn direct from nature, and displaying more freedom, more artistic genius, than the knots, interlacings, spirals and conventional figures, common in early Christian art. Most of their architectural ornaments are found in illuminations of the seventh century, and no doubt were thence copied in stone. At Maghera and Banagher are fine examples of doorways, very highly decorated. The use of the arch in vaulting was introduced but slowly. At St. Columba's House, at Kells, as at Fuars island, the old and the new methods are combined, the lower part of the roof being formed of stones overlapping, while the upper part is a regular vault.

The adhesion of the Irish to the rectangular ground plot for their churches is very remarkable, and makes it probable that their plans were derived from Rome before the conversion of the Basilicas into churches, these always being provided with an apse. In Italy, also, the circular plan was common, but it does not appear that Ireland ever contained a circular church.

But though Ireland did not adopt the circular form for her churches, she did so for their bell-towers, for which that country has become celebrated. These Irish round towers, or "Cloiccthech," have been the theme of Irish antiquaries for a long time past, and the nonsense that has been written, and that rather recently, by some of these gentlemen brought the whole subject into most undeserved contempt. Petrie was the first writer who treated these towers in a sensible and reasonable manner, and his lead has been followed and improved upon in the present volumes, which contain a detailed account of such as exist, with the results of a minute and searching criticism. It appears that there are, or recently were, existing in Ireland about 118 of these structures; some tolerably perfect, others in more or less advanced stages of decay. Miss Stokes rests her conclusion concerning their age upon a comparison of their masonry with that of other buildings of known date; upon the use of iron in their doorways; upon their defensive character; the reference to them in historical records; and their analogy to certain towers at Ravenna, in France, Switzerland, and the Orkneys, of very similar type. From a consideration of these points she is of opinion that they were first introduced about the end of the ninth century. They vary in height from 70 ft. and 80 ft. to 120 ft., and at the base are 14 ft. to 16 ft. diameter, with walls 3 ft. to 4 ft. thick, tapering to the summit, which is closed by a conical capstone. They are all built with mortar, and, with one or two exceptions, the entrances are from 8 ft. to 13 ft. from the ground. They are of five or six storeys, usually with timber floors and small loop-

hole windows, those near the summit being commonly placed at the four points of the compass. They contain no staircases, and the floors were reached by ladders. They are usually placed a few yards to the westward of a church, and the door is always on that side. Miss Stokes divides them into four periods, according to their masonry, on the whole the safest test. In the earliest, as at Lusk and Clondalkin, the stones are rough, many of them mere boulders; there is no mark of the tool; they are fitted rudely to the curve, roughly coursed; the joints are very wide, and are packed with spawls and angular fragments of stone. The doors are flat-topped, with inclined sides.

In the towers of the second period, as at Iniscaltra, the stones are roughly dressed with the hammer to the curve, more regularly coursed, and the joints are not quite so wide, but spawls are freely used. The windows sometimes have a round head scooped out of the solid. With the third period, as at Devenish, is introduced the regular use of masons' tools; the stones are squared and fitted to the curve with considerable nicety; the courses are even and laid with care; the joints are finer, and the mortar better mixed. The doors are occasionally covered in with three or more stones forming a sort of arch, and bold roll-mouldings and pellets are introduced as ornaments.

In the fourth and final period, as at Timahoe, the masonry is regular ashlar, with rather open joints; the courses are laid with great care, with the large stones at the base; the doorways are regularly arched, and sometimes highly ornamented. The doors seem to have been made of iron, and double. It is clear that the churches to which these towers are appended are of considerably earlier foundation, and in one case, at Kilkenny, the tower is built upon some interments in an older Christian cemetery. It is thought that the earliest of these towers, now standing, was constructed between the times of Cormac O'Killen and Brian Borumha; that is, towards the latter half of the tenth and beginning of the eleventh century.

To this date, A.D. 964, have been attributed both the belfry and the nave of Tomgraney church in Clare. There the west door of the church is flat-topped, with inclined sides; but it bears the chevron and pellet ornaments of a very decided Norman character, and shows what is probably the earliest example of the introduction of that style. With reference to the towers, what is remarkable, even in the earliest, is their great height, and the boldness and elegance of the design. These qualities could not have been attained at once, and therefore it may be regarded as certain that these towers were devised and perfected elsewhere, either in Italy or France, and that the design was thence imported into Ireland. The Annals refer to a Cloiccthech at Slane in Meath, as early as A.D. 950, and to Tomgraney in Clare, to Louth and to Ardmacha or Armagh in 966, 987, and 996; but there is no reason to suppose that these, either in height or proportions, were inferior to those of later date. It is thought that besides being used as belfries, they were erected as places of safety against the rapid raids of the Northmen. For a ready and safe protection of a few hours against any number of assailants they were not ill calculated, and they would contain the priest and the ornaments of the church, and probably the most aged of the congregation, until the neighbourhood could rise to their rescue. The Irish church had, indeed, from the first, great need of

defences. It was planted in the midst of pagans, inhabitants of the island, and after these were converted, it was exposed to the repeated invasions of the Norsemen from Iceland and Denmark, who first appeared towards the close of the eighth century, and continued through the ninth and tenth centuries a course of plundering and burning the churches, and putting the inhabitants to a cruel death.

The introduction and improvement in the construction of these towers was accompanied by a corresponding advance in the churches to which they belonged. Though still of small dimensions, they always maintained the rectangular plan, had their principal, and often their only door, at the west end, were dimly lighted by an east, and sometimes one or two lateral windows, had an arch, often highly enriched, between the nave and the chancel, and were covered in by tunnel or barrel vaults of radiated construction.

There is no feature in Irish architecture more peculiar or more to be remarked than the stone roofs which pervade both its Pagan and its Christian periods. Of course the circular form, the earliest, is the easiest to construct and the most durable. The step to the rectangular, or barrel form, though natural, was considerable, and it is curious to see how, incidentally, to gain height and to diminish the overhanging of each course, the vault, as at Gallarus, assumed the pointed form. Also, is to be noted the invention shown in the idea of a double roof, by which means the inner vault is lightened, and the outer one raised to a pitch suited to throw off the rain; and, finally, the very curious gradation by which the geometric vaulting was introduced. At St. Columba's the vault is composite, the outer part overhanging, the central radiated; at Fuars island, the inner and lower vault is radiated, and the upper overhanging; and, finally, in St. Cormac's chapel at Cashel, both roofs are radiated, and a very striking as well as very skilful covering is produced.

During the latter period of its purely national existence, Irish ecclesiastical architecture attained to a high pitch of perfection. Although the individual churches, and even the cathedrals, are always small, and, as in the earliest examples, they continue to be suited rather for the intercession of the priest than the devotions of the people, their details are well executed, and, as in the chapel of Cormac on the Rock of Cashel, represent designs of great excellence. But the details, though very decidedly Norman in their original and general type, always preserved a marked Irish character, and this was continued in the provinces for some time after the invasion of Strongbow, in the twelfth century, though eventually the Anglo-Norman, and following it the Early English, or pointed Style, were introduced, at least within the Pale. From that Period but few churches were built in Ireland, and those more of an English than an Irish character.

Lord Dunraven's work may be considered to have treated the subject of the ecclesiastical edifices of Ireland, as well as the pagan forts, in an exhaustive manner, and to it the work upon the sculptured stones and early inscriptions, now in progress under Miss Stokes, will prove a valuable appendage. Of late years, since the completion of the Ordnance Survey and the establishment of a National Museum, much has been done to elucidate the early arts of the country, its manufactures, its productions of personal ornaments and jewellery from Pagan to Christian times, and above all in the preservation of its rich series of

illuminated manuscripts, some of which, for delicacy of execution, equal even those of Italy, and far exceed the corresponding works of other northern nations. Thanks to the labours, among others, of Wakeman, Reeves, Todd, Graves, Petrie, Stokes, and Lord Dunraven, a healthy tone has been introduced into the study of Irish antiquities. We hear less of the "ancestral glories" of Ireland. Rash, not to say audacious conjecture is no longer indulged in. It has been discovered and admitted, even by the English world, that their real age and their intrinsic merits are such as to render exaggeration as unnecessary as it was contemptible; and now that Irish art and Irish civilization are being advocated and explained by the children of her soil in a reasonable manner, and in a critical spirit, they are taking their proper, and that a very high place, in the history of European progress.

SAINT PETER'S AND SAINT PAUL'S. Notes on the Decoration of a few Churches in Italy, including St. Peter's on the Vatican at Rome, with suggestions for proceeding with the completion of Saint Paul's, in a letter to the Very Rev. R. W. CHURCH, D.C.L., Dean of Saint Paul's. By EDMUND OLDFIELD, F.S.A. London: Longmans, Green & Co.

THE object of the author of this work is deserving the attention of all those who have at heart the best decoration to be adopted for our great Metropolitan Cathedral. Mr. Oldfield is a member of the Executive Committee for the completion of Saint Paul's, and has made it his business to take notes during a tour made in Italy, in 1875, of the various styles of embellishment to be seen in such of the Italian Churches as bore any affinity to the London Cathedral. He is careful to state, in the outset of his remarks, that it is far easier to discover what to avoid, than to find out such supreme excellencies of design and execution, as should serve as perfect models for the work still demanding completion. Four cities, namely, Florence, Genoa, Milan, and Rome, were severally visited, and the examples to be found in them are specially discussed. From some of the interesting Churches of Milan practical hints may be derived. This is especially the case when the Church of S. Vittore al Corpo is examined. The decoration here is very complete, effective, and harmonious. "Successful decoration," says Mr. Oldfield, "does not necessarily require costly materials, neither the highest excellence in any single art." It is, however, requisite that taste and judgment be the motive powers employed; and with these more may be done than by using the talents of the greatest artists in any form of art. The decorative work existing at St. Peter's at Rome receives the fullest consideration. Grand as is the design of the dome, the decoration may be pronounced equal in all respects, and the real reason of its excellence arises from the very proper application of the means adopted to secure so genuine an end. Ornamentation should, in all cases, be made subservient to construction. Mr. Oldfield's concluding remarks are based upon two distinct yet co-relative principles, the one being founded on his own personal observations of the splendid effect produced by the adaptation of mosaic work in the interior of the cupola of St. Peter's at Rome; and the other on the known desire of Sir Christopher Wren to have similarly enriched the dome of St. Paul's with the same durable material. The cupola, it is suggested, is the central portion of the entire structure, any ornamentation, therefore, of its surface, would naturally present a key-note or standard to which all other parts should not only correspond, but be fitly subordinate. Questions of detail, and these are obvious to the meanest capacity, might be wisely referred to some of our most classical artists whose qualifications for the task few would venture to dispute. It is well that a subject of so much magnitude and demanding so much care, should have called forth the kind of practical essay here presented for the perusal of the public. In it, the attention of the reader is not permitted to wander at random, but every observation and remark tends with directness of purpose and lucidity of explanation to a comprehension of those leading facts which are the safeguards of art students all over the world. W. B.