REPORT OF THE SUMMER MEETING OF THE ROYAL ARCHAEOLOGICAL INSTITUTE IN DUBLIN IN 1960

The Summer Meeting of 1960 was held in Dublin from Monday, 11th July, to Saturday, 16th July, in association with the Royal Society of Antiquaries of Ireland.

Dublin was last visited by the Institute in 1931, and the report for that meeting will be found in Volume LXXXVIII of the Archaeological Journal. A meeting was also held there in 1900 (*Arch. J.* LVII).

The Patrons of the Meeting were G. F. Mitchell, Esq., M.A., F.T.C.D. (President, Royal Society of Antiquaries of Ireland); The Reverend A. Gwynn, S.J., M.A., B.Litt. (President, Royal Irish Academy); The Provost of Trinity College, Dublin, A. J. McConnell, Esq., M.A., M.Sc., Sc.D., etc.; The President of University College, Dublin, Dr. Michael Tierney; Sir Alfred Beit, Baronet; The Honourable Desmond Guinness; and H. G. Leask, Esq., Litt.D., M.R.I.A., Hon. F.S.A.

The Local Committee for the Meeting was formed by Dr. H. G. Leask and Dr. Maurice Craig. The Institute is much indebted to them and to Dr. Craig and Mr. Caoimhin O Danachair for their introductory articles.

We wish to thank the Governors of the Bank of Ireland for their kind invitation to tea on 11th July, and the Royal Society of Antiquaries of Ireland for their generous hospitality at the Reception at 63 Merron Square.

The President, C. A. Ralegh Radford, Esq., M.A., F.B.A., F.S.A., was present throughout the Meeting which was attended by 78 members and their guests.

The following report of the Meeting follows the order of events given in the synopsis of the programme below:

MONDAY, 11th JULY. Trinity College, The Bank of Ireland.

Evening: Lecture by Dr. H. G. Leask, on 'Some Notable Medieval Irish Buildings'.

TUESDAY, 12th JULY. Castledermot, Cashel, Holycross Abbey.

WEDNESDAY, 13th JULY. Dublin: The Rotunda Hospital, The Black Church, 20 Dominick Street, The Custom House, The Four Courts, The King's Inns, Powerscourt House, 85 & 86 St. Stephen's Green, The Casino.

Evening: Reception by the Royal Society of Antiquaries of Ireland.

THURSDAY, 14th JULY. Either Clonfert Cathedral, Shannonbridge Fortifications, Clonmacnois; or Powerscourt, Russborough.

FRIDAY, 15th JULY. Trim Castle, Bective Abbey, New Grange Passage Grave, Mellifont Abbey, Monasterboice, Drogheda.

SATURDAY, 16th JULY. Glendaloch.

The Institute wishes to thank the Secretary of the Meeting, Mr. T. L. Jones, M.A., Dr. H. G. Leask for his evening lecture, and all those who acted as guides: The Hon. Desmond Guinness, Professor R. de Valera, Dr. M. J. Craig, Dr. H. G. Leask, Dr. J. Raftery, and Mr. Liam de Paor.

For permission to visit the various monuments we are especially grateful to Viscount Powerscourt (Powerscourt), Sir Alfred Beit, Bart. (Russborough) and the incumbents of the churches visited.

THE PLANNING OF MODERN DUBLIN

By MAURICE CRAIG

The medieval walled city was very small, a rectangle round Christchurch Cathedral. Even St. Patrick's stood outside the walls, but development took place early along Dame Street towards Trinity College, and in Oxmantown, the area surrounding St. Michan's Church on the North Side (behind the Four Courts). Towards the end of the 17th century, during the viceroyalty of the first Duke of Ormonde, the Quays were laid out, the Phoenix Park reserved, and the regular formation of St. Stephen's Green into a built-up square was initiated, this last by the Corporation. Small-scale regular grid development took place on the Jervis, Anglesea and Aungier estates, which can still be traced, close to the river, on both banks. In the first half of the 18th century the great Gardiner Estate was the most important formative influence (Gardiner's Mall, now Upper O'Connell Street, 1750), and an important part was played in concert by the Rotunda Hospital estate, the Dominick estate, and the Eccles-Archdall estate, all on the North Side. From the 1760's onwards the lead was taken up by the Fitzwilliam estate, carrying on to the south-east where the smaller, early 18th-century Dawson and Molesworth estates had left off. Later known as the Pembroke estate, the Fitzwilliam continued its development well into the 19th century. From 1757 onwards a large part was played by the Wide Streets Commissioners, whose most spectacular achievement was the creation of Lower Sackville (O'Connell) Street, and Westmoreland and D'Olier Streets. They also exercised a general supervision over the developments on the private estates such as Baggot Street and Leeson Street. Final shape to the whole was given by the creation of the Circular Roads, first laid out in the 1770's, and by the Royal and Grand Canals in the 1790's.

Dublin town-planning is characterised by a unique balance between the utilization, usually in slightly regularised form, of ancient radial roads (Dorset Street, Summerhill, Abbey Street, Nassau Street, Baggot Street, Leeson Street) and the imposition of more formal peripheral streets, with squares, at differing distances from the centre. Severely formal layouts are almost unknown, but the units employed, though few in number, are very large. In this it is in sharp contrast to London.

M. Craig, *Dublin* 1660—1860. (Cresset Press, London & Dublin 1952.)

NOTES ON TRADITIONAL IRISH DWELLINGS

By CAOIMHIN O DANACHAIR

The Plan: Houses of traditional type differ very little in plan over the whole of Ireland. The shape is rectangular, and the house consists of a number of rooms which open into each other, with no common hall or corridor. Usually each room occupies the full width of the house, so there is very little variation in width (generally from 13 ft. to 23 ft.), while there is considerable difference in length, according to the number of rooms (from 16 ft. to 80 ft. or more).

Development has taken place in length, either by subdivision of a long rectangular structure or extension of a short one. The traditional house has only one floor, but usually has a loft.

Although there is so little difference in plan, the different elements, for instance the walls, the roof, and the hearth-chimney complex, exhibit significant variations and stages of development.

The Walls: There are only two important groups of building materials, namely *stone* and *earth*. Stone is used as building material over the whole country.

In some areas dry-stone was used, but generally stone-and-mortar was employed, the mortar being either prepared clay or lime-mortar. Of earth there were three forms:

(i) Sods, that is the grassy surface of the ground cut into strips or blocks and used in the erection of walls, usually by very poor people or for small or temporary structures. Very few of these now remain. (ii) Tempered clay. This material was carefully prepared. Argillaceous clay was kneaded with water, and, usually, strengthening substances such as straw, hair or lime were added. Of this the walls were built in successive layers of about 1 ft. 8 ins. high, usually without mould-boards, each layer being left to dry before the next layer was added. This material was used side by side with stone over the whole country except for small areas in the north-west, west and south-west. Many large and comfortable dwellings of this material still exist. (iii) Bricks, or clay formed into blocks and hardened by fire. These were used fairly extensively, but usually only for such things as fireplaces and chimneys, in buildings constructed mainly from the other materials. Very few complete houses were built of brick.

In a few districts of the extreme west there are traces of core-walling. These walls were thick (from 3 to 5 ft.) and consisted of an outer face on each side of dry stone, while the centre was filled with small stones, sand or earth.

There are no traditional houses of timber. In a few places upright timbers were used, in walls of sod or clay, to strengthen the walls and support the roof. This, however, was rare, and the great majority of buildings had no timber in the walls.

Internal walls were usually of the same material as the outer walls, sometimes of sods, wattle-and-clay or wooden boards.

The Floor: Usually of tempered clay, rammed hard. In places where suitable stone occurred, large smooth flat slabs of stone covered the floor. Cobbling was sometimes used at the hearth and the doorsteps; but whole cobbled floors, as also brick floors, were rare.

The Hearth: Besides its function in heating and cooking, the fire, in Ireland, was and still is the social centre of the house. The main hearth is in the kitchen, which is also the living room; the small fireplaces in the other rooms are for occasional use in cold weather. An adjustable iron hook or a swinging crane suspends cooking utensils over the fire, and usually there are fixed or movable seats on each side of the hearth. Built-in ovens were used only in a restricted area of the south-east, in other districts fixed ovens are a late 19th-century introduction. Grates and wheel-bellows are also 19th-century introductions.

There are many variants of the hearth-chimney complex, some of which, obviously, are different stages of development. Two distinct types appear: (i) that which evolved from a fire upon the floor at the base of one of the end walls of the house, and (ii) that which developed from a central hearth.

The Roof: There are two main forms of roof shape, namely the gable-roof and the hip-roof. The gable-roof occurs occasionally in most areas, but is predominant in the northern half of the country, extending in a narrow strip down the west coast; in large areas here it is the only type known. The hip-roof is mainly southern and eastern, extending in places to the southern half of the west coast. In some districts an intermediate type or 'half-hip' is found.

The Roof Timbers: In most districts the roof is supported on couples. These are always found in the hip-roof and usually in the gable-roof also. They are placed at intervals of from 2½ to 6½ ft. and are joined by light timbers or 'ribberies' on which the roof covering is laid. In couple roofs the ridge pole is not an important element. Usually it is of the same substance as the 'ribberies' and consists, like these, of several short lengths.

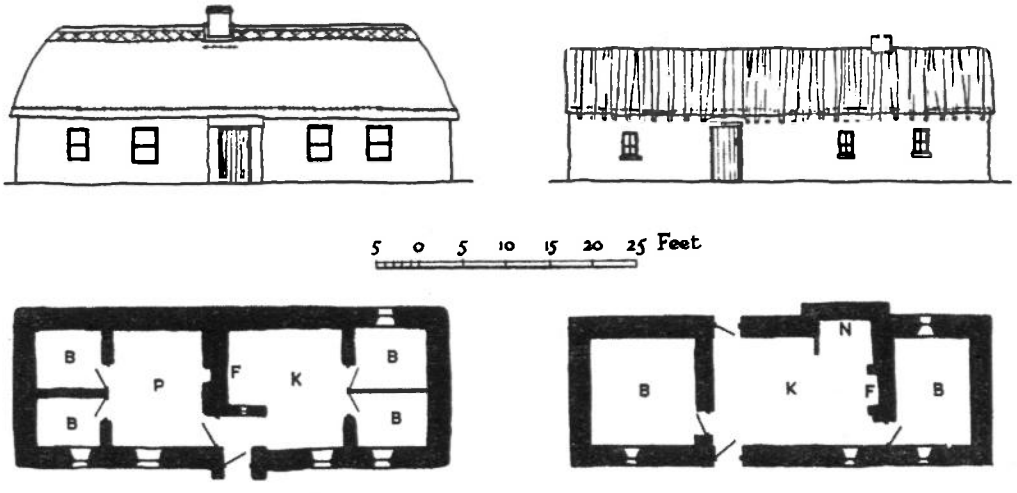
In some areas of the north-west the couples are not pointed at the top, but rounded, giving the roof a 'streamlined' look.

There are a few areas, chiefly in the north and north-west where purlin roofs are used. In these the main timbers lie horizontally from gable to gable and the lighter timbers which

support the roof covering are laid up-and-down upon them. In these purlin roofs, where the space to be roofed is long, or the available timbers are short, a strong couple or two may be introduced in the middle of the roof.

The Roof Covering: With very few exceptions in districts where slate is to be found, this is of thatch, usually of the straw of wheat, oats or rye. Some small areas used flax or reeds, while rushes or coarse grass were used in districts where little grain was grown. In most districts a layer of thin tough grass sod was laid upon the roof timbers, and the thatch secured over this.

Three distinct methods of securing the thatch are used; *roped thatch*, in which the straw is spread on the roof and secured by a network of ropes, which are fastened to pegs at the wall tops or to a row of stones at the eaves, *pinned thatch*, in which the straw is pinned to the roof by means of bent rods or scallops, and *thrust thatch*, in which the first layer is sewn to the roof timbers and subsequent layers thrust in by the use of a small fork. In this last method the straw is sometimes sealed with clay. Roped thatch is used in a narrow strip along the north, west and south-west coasts, pinned thatch over most of the country and thrust thatch in some eastern districts.



Co. WEXFORD (*South-East*) Co. DONEGAL (*North-West*)

K—Kitchen P—Parlour B—Bedchamber F—Fireplace N—Outshot

Fig.1 Typical dwellings from S.E. and N.W. Ireland

The Outshot: In the north-west, covering about one-third of the whole country, we find the Outshot. This is a bed alcove which forms part of the structure of the house. Generally its internal measurements are about 6 ft. long and about 4 ft. 6 ins. wide. It is usually situated beside the kitchen hearth. Inside the house it looks like a curtained alcove; seen from the outside it forms a small lean-to projection from the house.

Furniture: Generally the houses are well furnished with beds, tables, chairs, stools and benches. The dresser (a baldaquin sideboard) and the flour-bin are to be seen in most kitchens.

The Farmyard: In many farmyards there is no definite plan, the dwelling house, outhouses, byres and barns being arranged at will in haphazard convenience. Nevertheless, four distinct types appear: (i) A one-roomed building which served as kitchen, living room, bed-room and

byre. This type has now disappeared, but existed quite recently in some of the poor and infertile districts of the west and north-west. (ii) The dwelling house and outbuilding forming one long continuous row, under one roof. There is no internal access from dwelling house to byre; instead, each unit, dwelling house, byre, stable or store, has a separate entrance door from the farmyard. (iii) The buildings arranged in two parallel rows, with a wide passage or 'street' between them. On one side is the dwelling house, on the other the outbuildings. (iv) The buildings arranged around three sides of a courtyard, the dwelling house in the middle, with the outbuildings at right angles to it forming the other two sides. Usually the fourth side is closed by a wall, with a gate.

Primitive Structures: From recent literary references, tradition and existing remains we learn of a number of types of simple or primitive structures used as temporary or permanent dwellings or as outhouses. There were three main types: (i) Huts constructed of wattle-and-clay or of boughs or light timbers covered with vegetation or sods. The exact details are not known, but there seem to have been several different types. (ii) Excavated dwellings, consisting of a hollow or pit dug in the ground and covered by a roof. Such habitations were used up to the middle of the 19th century, as summer dwellings for herds or seasonal workers, or as more or less permanent dwellings by people driven from their homes by war or eviction. (iii) Huts of corbelled stone, which may still be seen in a few small areas. They are about 7 ft. in diameter and are used as pig-styes or as stores for milk, fuel or implements or as fowl-houses.

Dating Evidence: In some cases the occupants of the houses preserve traditions of the date at which they were built. Usually, however, it is difficult to date houses built before the 1830's (at which time the first accurate mapping survey was carried out). It seems clear, from the general evidence, that the existing house types have changed little in character from the end of the 16th century, at least until the present day which sees the replacement of the old forms by modern dwellings.

PROCEEDINGS

Monday, 11th July

DUBLIN.

The morning was free for independent inspection of the city. Members visited CHRISTCHURCH CATHEDRAL and ST. PATRICK'S CATHEDRAL (*Arch. J.* LXXXVIII) and THE NATIONAL MUSEUM. The Irish Antiquities Division of this Museum contains some collections of outstanding interest. The native Bronze Age gold ornaments are very fine; so too are the series of early Christian shrines, reliquaries and brooches, casts of Irish high crosses, and relics from the Viking Cemetery at Island Bridge and Kilmainham (Dublin).

In the afternoon the following were visited:—

TRINITY COLLEGE. By Dr. M. J. Craig

Trinity College, the sole constituent college of Dublin University, was founded in 1592. The earliest surviving buildings are more than a century later. The west front, in particular, has had two predecessors of which the earliest was some distance further to the east. The range known as the Rubrics, facing the visitor as he enters the front gate, is of red brick and may date from the closing years of the 17th century. The dormer storey was added in 1894, and until about that date there stood a similar building at right angles to it, known as Rotten Row, on the site of the present Graduates' Memorial Building. Facing this stands the earliest surviving building of importance in the College, the great Library, designed by Thomas Burgh the Surveyor-General, begun in 1712 and finished in 1750. It stood originally on an open arcade which has since been glazed and filled with books. The staircase was designed by Cassels. In 1856-62 Benjamin Woodward introduced the present lofty timber barrel-vault in place of the plaster ceiling shown in Matton's print. The most celebrated of the Library's treasures are the Books of Durrow and Kells.

The little doric Printing-House, presented to the University by Archbishop Stearne, and still in use by the University Press, was designed by Cassels and built in 1734. Cassels is also credited with the design of the Dining-Hall in 1745, but there are some grounds for believing that in substance it is somewhat later, as it was much rebuilt in 1759-61.

The rebuilding of the west front and the north and south sides of Parliament Square occupied the years 1752-59, and was financed by the Irish Parliament. The design for the west front was procured from England, from Henry Keene and John Sanderson, but the execution was in the hands of Hugh Darley.

The Provost's House (Fig. 2), which lies south of the west front of the College, was begun in 1759, by Provost Andrews to the designs of John Smyth, the architect of St. Catherine's and St. Thomas's churches. The façade is taken exactly from Palladio, *via* General Wade's now demolished house in London, but the very splendid interiors (notably the staircase and the saloon) are original, as are the wings. Later in the century the buildings between Parliament Square and Library Square were removed, and the Theatre and Chapel, externally similar and internally similar in style, were erected by Graham Myers with Sir William Chambers as consulting architect. The plasterwork is by Michael Stapleton, the designer of Belvedere House.

The two ranges of buildings which form Botany Bay, north of the Graduates' Memorial Building, were added in *c.* 1810, and in 1838-44 the two ranges which form the north and east sides of New Square which lies behind the Rubrics. The south side of New Square was in 1857 filled by the building known as the Museum or Engineering Schools, designed by Benjamin Woodward and Thomas Deane of Cork, and decorated by the carvings of the O'Shea brothers. John Ruskin was so much impressed by this building that he invited Woodward, Deane and the O'Sheas over to England to do the Oxford Museum which, however, remained unfinished.

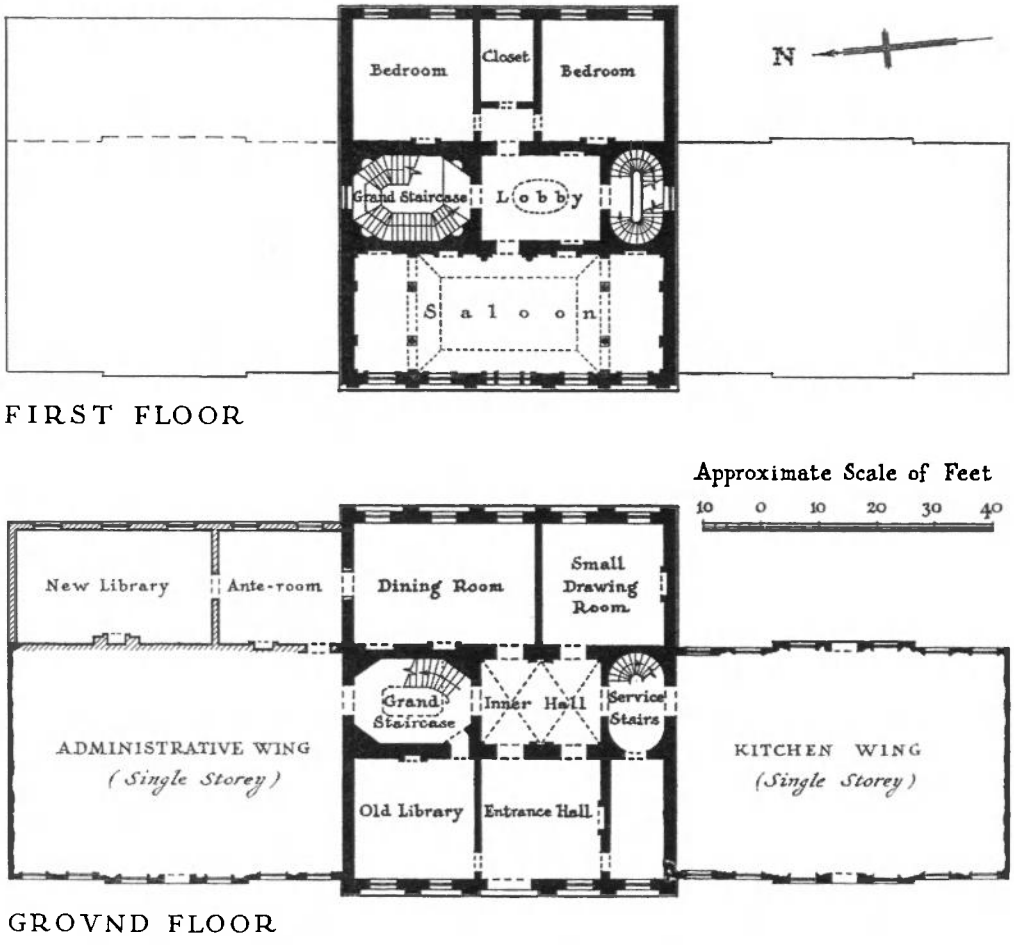


Fig. 2. Sketch plans of the Provost's House

The Campanile, on the main axis between Parliament and Library Squares, was erected in 1852 by Primate Lord John George Beresford and designed by Charles Lanyon of Belfast.

The Magnetic Observatory, a charming small Greek revival building in the Fellows' Garden, by Frederick Darley, 1837, has recently been adapted for use as the Manuscript Room of the Library.

Constantia Maxwell, *A History of Trinity College Dublin, 1591-1892.* (Dublin 1946.)

THE BANK OF IRELAND. By Dr. M. J. Craig

Formerly the Parliament House, this is the most important single 18th-century building in Ireland. Chichester House, College Green, in which the Irish Parliament sat, became unserviceable in 1728, and Edward Lovett Pearce, assistant to Thomas Burgh who was Surveyor-General, designed the present building which was begun in 1729. Though only thirty, Pearce had travelled in Italy and was already a member of the Burlington school.

He was a close kinsman of Vanbrugh, with whom he had also some architectural association in his youth; this is not, however, traceable in his surviving buildings, which include Cashel Palace, visited by some of the party on the excursion to Cashel. He succeeded Burgh as Surveyor-General in 1730 and died in 1733. The scheme of the south colonnade may owe something to Palladio's Villa S. Sofia and to Giardini's Palais Bourbon. The great octagonal dome of the House of Commons was 64 feet in diameter, but was destroyed by fire in 1792. It was rebuilt in a circular form by Vincent Waldré, but survived only till the Union of 1800, after which it was destroyed. Through the Malton-Smirke engraving of it, the south front was the direct inspiration of that of the British Museum a century later. The House of Lords, now the Court of Proprietors of the Bank, the corridors, and a number of smaller rooms, survive of Pearce's interiors.

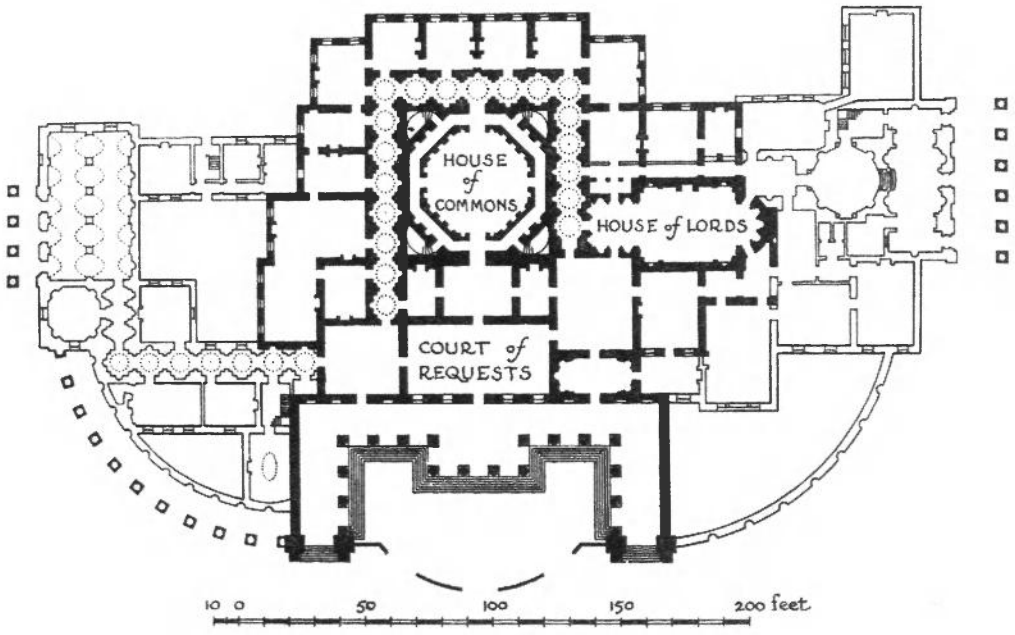


Fig. 3. Plan of The Parliament House in 1792
Original work solid, additions of 1785-9 in outline

The eastward quadrant wall, with the Westmoreland Street portico and extra accommodation for the Lords, were added by Gandon in 1785 onwards. The western quadrant, and the Foster Place portico, were added with Robert Parke as principal architect about two years later. As originally built, the two quadrants were very dissimilar: Gandon's was a plain wall with niches and no balustrade, while Parke's was a full colonnade with a niche-bearing wall a few feet behind it. Their present uniformity is due to Francis Johnston, who adapted the building to the Bank's occupation from 1804 onwards, after the Union.

Johnston's interiors include the magnificent Cash Office and a series of monumental top-lit rooms behind it which occupy the site of the old House of Commons. It was Johnston who rescued the two fine tapestries, woven in 1732-33 by John Van Beaver for the House of Lords and still hanging there.

The statues over the Westmoreland Street portico, of Wisdom, Justice and Liberty, are by Edward Smyth, while those over the south portico were added by Johnston in 1809

and are by Smyth and his son after designs by Flaxman. The trophy of arms over the armoury archway in Foster Place is by Thomas Kirk, who carved Nelson on his Pillar.

In 1945 the ceiling from the La Touche Bank in Castle Street, dating from about 1730, was re-erected in a ground-floor room in the north-west corner of the Bank.

C. P. Curran, 'The Architecture of the Bank' in *The Bank of Ireland* by F. G. Hall. (Dublin 1949).

Tuesday, 12th July

CASTLEDERMOT. By Dr. H. G. Leask

Castledermot (or Tristledermot) owes its origin to a monastery founded here, about 500, by St. Diarmaid (Disert Diarmada). After the English conquest a castle was built—perhaps by Walter de Riddlesford—in 1181. A grant was made by parliament in 1295 for walling the town. The castle has gone but there are some small remains of the town walls, of the medieval church of St. Diarmaid, and fairly extensive remains of a Franciscan Friary dating from the early 13th century.

The Crosses

There are two 10th-century high crosses of granite—as are most of the E. Leinster examples—and the carvings upon them have a simple, robust crudity suited to the rather coarse material. The subjects are Biblical as well as traditional. Among them are: the Apostles, St. Paul and St. Anthony, St. Christopher, the Miracle of the Loaves and Fishes, etc.

CASHEL. By Dr. H. G. Leask

'St. Patrick's Rock', a bold outcrop of limestone dominating the town of Cashel, was occupied early in the 5th century by the king of Munster who built a cashel (stone fortress) upon it. In later centuries, before *c.* 1100, the cashel was both royal residence and monastery but of these or its church nothing visible remains excepting the Round Tower, which probably dates from the 10th century. The first mention of the bishopric is in the time of Cormac MacCuilenan (d. 903 or 908) who was both prince and bishop. The rock site was given outright to the church in 1101 by king Murtagh O Brien of the line of the great Brian, and its use as a royal palace then ceased. Another prince-bishop, Cormac MacCarthy, king of Desmond, built the still existing chapel which bears his name in 1134. The See was raised to metropolitan status in 1152 and in 1169 a new cathedral was founded. This, in turn, gave place to the existing 13th-century structure, which was burned in 1495 and was ruined when the Rock was taken by the Parliamentarian troops in 1647. In the same year it was repaired and again in 1729, but was finally abandoned in 1749. Of the cathedral built in 1169, probably on the ground covered by the eastern arm of the later church—between Cormac's chapel and the Round Tower—nothing remains.

Except for its roofs and the E. gable the cathedral is largely intact. It is a simple, cruciform aisleless church with a long chancel, a very short wider nave, and transepts of the same greater width. Two chapels project from the E. side of each transept, and The Round Tower impinges at the N.E. angle. All the details of the structure are of 13th-century Irish Gothic type. It is the work of three archbishops; Marian O Brien (1224-1238), David MacKelly (d. 1252), and David MacCarvill (1253-1289). These three Irish prelates emulated the Anglo-Normans who were erecting the Dublin and Kilkenny cathedrals. The first-named at least began the chancel and the third undoubtedly completed the work and erected, in addition, the abbey of Hore, nearby, for the Cistercians; the last foundation (1272) of that Order in Ireland. His predecessor, O Kelly, founded St. Dominick's friary in the town in 1243.

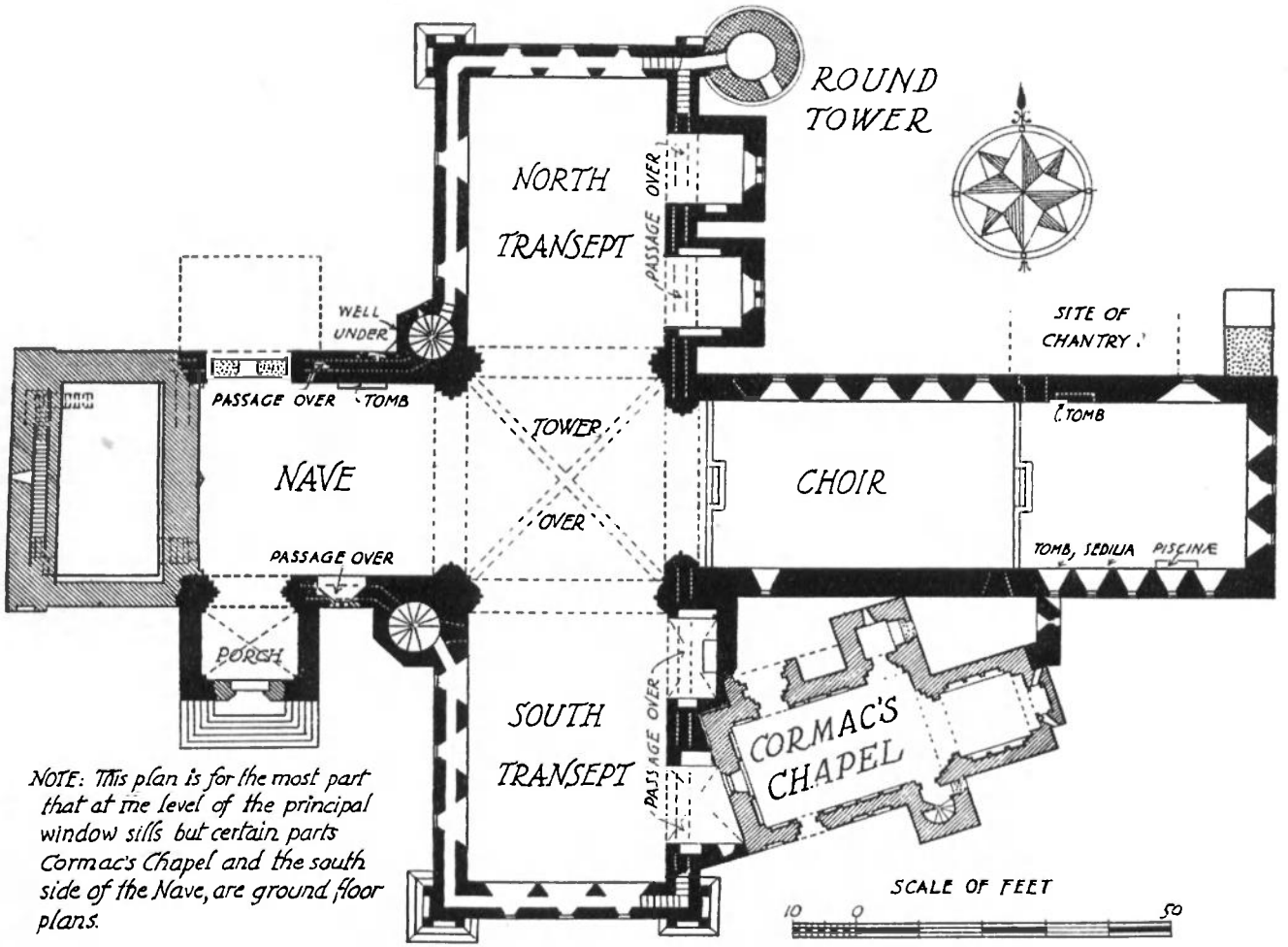


Fig. 4. St. Patrick's Rock, Cashel. Plan of the Cathedral

The chancel had three lancets in the E. wall and has ranges of lancets, close-set (a common feature in the period), in the side walls, five S. of the sanctuary, and five in the N. wall (six were intended). A change in the builders' intentions is apparent at the choir arch: the nave and transept are about four feet wider than the chancel. There is also a difference in the stone used in the dressings; it is freestone in the eastern arm, grey limestone further west. In each transept gable are three tall lancets and in the W. walls are single lancets. There are two chapels in each arm; projecting separately and boldly and gabled in the N. arm, but less deep adjoining Cormac's Chapel. The crossing has a ribbed vault and is surmounted by a low tower, possibly a 14th-century work. Two winding stairs at its N.W. and S.W. angles give access to a mural passage at the level of the window sills, rising over the chapel arches and again over the choir arch. These passages connect, in the nave walls, with the upper rooms in the S. porch on that side and, through the N. wall, with the western tower. At the external angles of the transepts there are broad buttresses with canopied niches, now statueless, in two storeys, and octagonal tops.

The very short nave is but two-thirds of the intended length, the western part being filled by a castle-like tower, the archbishop's residence erected by O Hedian in the 15th century. An adjunct to it was a great hall in the upper part of the nave. Its timber floor, doubtless supported in the centre by stone pillars, has gone. To the S. doorway, which is of the 13th century, there is a coeval porch, vaulted, with an inserted outer doorway, perhaps also O Hedian's work. There is also a N. door of the same design as that opposite, built up and lacking—if it ever had—a porch. In the upper part of the S. porch are storeys of rooms, one with a fine hooded fireplace. Parts of both the W. tower and the porch collapsed during a storm in 1847.

In its external silhouette the building, when complete, was very high-shouldered; the long, level line of the main roof was relieved only by the low belfry (gabled to the E. and W.) and the archbishop's 'castle', no higher, roofed in the other direction.

The Round Tower, nearly 92 feet in height from its plinth to the apex of its conical cap, is built in fine, freestone ashlar. Seventeen feet in basal diameter it batters to 4 feet less at the eaves course below the conical, corbel-built cap 14½ feet in height. The doorway, round-headed and architraved, faces S.E. at 12 feet up. Three plain, lintelled windows in the upper storeys face successively N. of E., N. and S.E., while in the topmost storey are four triangular-headed windows (round within) which do not exactly face the cardinal points. The stage below is unlighted.

Cormac's Chapel, consecrated in 1134 in the presence of a great assembly of clergy and lay notables, is perhaps the finest surviving, complete example of Irish Romanesque building, though its details are not all characteristic of the national style. The square towers in storeys marked by string-courses, the exterior wall arcading and the high proportions of the whole structure stem from central Germany. Indeed there is strong historical evidence of close ecclesiastical intercourse with monasteries of Irish foundation in that region—Ratisbon and Cologne in particular—before and after this period. The building, now embraced by the E. and S. arms of the cathedral, was originally detached with its great N. door facing a space between the cathedral of 1169 and the Round Tower. Its axial alignment—well to the N. of E.—is peculiar; it may be explained by the presence of a declivity in the underlying rock just S. of and parallel with the S. wall of the chapel.

The building consists of a square chancel, with a ribbed vault, its axis (eccentrically) S. of that of the barrel-vaulted nave with its bold cross ribs, two towers transeptally placed flanking the E. end, and a projecting N. porch. The walls are arcaded within and without and in the W. wall are three round-headed windows, now partly or wholly closed but originally the sole and sufficient lighting of the nave. The choir arch is in four orders, with impost caps to the jambs one of which has a twist-carved engaged pillar. The chevron appears in the arches and there is much use of heads or masks in the decoration. These appear also at the angles of the capitals to the short half-columns which rise from the internal string or shelf course to the cross ribs of the nave vault. Above this vault is another, very

high, partly on the corbel principle, partly on that of the arch, made of calcareous tufa (for lightness) and bearing the outer facing of the extremely steep stone roof. A similar vault and roof covers the chancel. Traces of painting, once general, survive on the soffit of the chancel arch and the side walls nearby.

The S. doorway, with two chevroned orders and a carved tympanum, is insignificant in comparison with the principal portal on the N. obscured and overshadowed though it is by the high walls around the tiny courtyard on which it gives. Its porch is, in effect, a tunnel vault in a wall of double the thickness of its southern counterpart. The chevroned outer arches are in three orders with shafted jambs; at the inner end two arched orders enclose a third which has a tympanum. Tympana are rare in Irish Romanesque; on this example there is carved a large, lion-like beast towards which a tiny centaur—in a conical helmet with a straight nasal—discharges his arrow. Flanking the portal is a round-headed niche and above it rises a steep, high gable, obviously a stone version of a timber-framed prototype with stucco filled panels. The barges, tie-beam and posts are all there and in the panels of the 'frame' are rosettes.

The Sarcophagus. Brought into the chapel from a chapel of the cathedral is the well-known stone sarcophagus. On the front of this partly broken coffin is a panel with a splendid Ribbon-Beast design. Datable to the late 11th century or, more probably, to the first quarter of the next, it is too early to have been the work of king Cormac, though it may have served as his tomb. The covering slab, said to have borne his name, has vanished but a crosier of Limoges style and workmanship found within the trough is now in the National Museum.

St. Patrick's Cross. This cross is prominent in the foreground of the buildings. Its design is unique in that the arms of the transom were supported, near the ends, by upright members of which one survives. Still more unusual was the design above the transom; here, set in grooves on the tops of the arms, were sculptures, perhaps figures of angels—*cf.* the lintel at Maghera (Derry). On the W. face is a Christ; on the other a saint—almost certainly Patrick. Both are gowned to the feet. The massive base-block was decorated on all four faces but now bears decipherable carving on only three. On the E. is a panel of interlace, with birds; on the S. is a diaper of sunk crosses and L-shapes and on the N. face is a faint design of concentric circles about a small zoomorph design. The cross may be contemporaneous with Cormac's chapel but is more definitely Irish in design.

The College of the Vicars Choral is a long rectangular building of two storeys on the S. side of the enclosure. It is the work of the 15th-century archbishop, Richard O Hedian. It has a number of ogee-headed windows and a fine hooded fireplace.

The Dominican Friary. Close below the Rock are the remains of the church of this house founded by archbishop MacKelly in 1243. General chapters of the Irish province were held there in 1289 and 1307. The church was burned and restored about 1480. The three lancets E. of the choir were blocked when the window of four lights with flowing tracery was inserted in the later 1400's, but the original range of nine lancets, close-set, in the S. wall, is intact. (Such ranges of lights, five, six, nine—even eleven in one case—are common in Irish 13th-century choirs.) In the later 13th century the S. wing and its aisle were added. Its three S. lancets were closed when (*c.* 1480) the present window with flowing but cuspless tracery was inserted. The nave aisle—and its vanished arcade—may be of the first building period but the W. window is of the 15th century. The tower, an insertion of the same period, is typical of the Irish Dominican church buildings; it is of the full width of the church but narrow from E. to W.

The Grey Friars (Hacket's 'Abbey'), was a mid-13th century foundation. Ruined and finally demolished about 1781 its site is now occupied by the R.C. parish church. Four monumental effigies from the friary are preserved in the walls around St. John's, the 18th-century building which took the place of the Rock cathedral.

HORE ABBEY (Rupes) stands in fields a short distance E. by S. of the Rock. It was the eighth daughter of Mellifont and the last Cistercian foundation in Ireland. In 1272 archbishop MacCarvill, believing, it is said, that the monks at the Rock were plotting to murder him, expelled them and drew a colony from the head house of the Order to people his new abbey. (The monks at the Rock are stated to have been of the Benedictine order.)

The remains are those of the church and chapter room with the outlines of the cloister. The church is typically Cistercian, with an aisleless choir, two chapels in each transept arm and an aisled nave of five bays. There are three lancets in the E. wall of the choir, which has salient buttresses; a vaulted crossing and the low tower over it are both 15th-century erections. The N. transept is much ruined but the S. arm is complete except for its chapels of which the arches remain. In the nave, of which the S. wall is complete, the arcade piers are plain and rectangular and bear pointed arches, over which is a clerestory of quatrefoiled windows. Between the second piers W. of the crossing is a screen wall with a central doorway. There is no W. doorway to the nave, in the western bays of which several storeys of rooms were inserted in the 15th century with windows formed in the embrasure of the tall W. lancet. The cloister, of which few traces remain, lay to the N. All traces of the W. and S. ranges, except for foundations, have disappeared but there are parts of the dorter range still standing. Projecting eastwards from it is a ruined apartment, the chapter room.

The whole building is in limestone and has details (including masons' marks) similar to the western parts of the cathedral on the Rock. MacCarvill died in 1289 after a long episcopate, deeply in debt; due, possibly, to his extensive building activities at Cashel.

Hill, Monograph, *Cormac's Chapel;* and Leask, Official Handbook (1940); Leask, *Irish Churches, II* (1958); Thompson, Clapham & Leask, *Arch. J.* (1931) for Hore abbey.

HOLY CROSS ABBEY (FIG. 5). BY DR. H. G. LEASK

The abbey is said to have been founded in 1169 for Benedictines, becoming a Cistercian house in 1182. King Donald Mor's charter of that year confirms his gifts to the monastery but a parchment, formerly at Clairvaux, gives the date of foundation as 1213. It was Donald's father, Murtough, who received from Pope Pascal II a piece of the true Cross and determined to found a monastery. This project, however, was carried out by his son. After its suppression in 1563, later than the general suppression, the dispossessed brethren returned at intervals to the abbey and occupied it even in the 17th century except in the periods of the Cromwellian regime and that following the Treaty of Limerick. The earls of Ormond, protectors and patrons of the house for centuries, were very tolerant rulers of their Palatinate. The church and claustral buildings follow the usual Cistercian plan but with minor variations in the latter. They consist of the lower part of the E. range, and the whole of the W. range (not original, however). The S., frater, range has disappeared except for the foundations and its restored doorway. External to the cloister at the S.E. angle are the abbot's quarters, the reredorter and the infirmary and, possibly, the guest-house.

The space within the church has long been used as a cemetery, producing a state of affairs difficult to control.

It cannot be said with certainty how much of the structure is of the foundation date; the W. gable, the wall of the S. aisle and the pillars of the nave arcade belong to an earlier date than the eastern arms which were rebuilt in their entirety in the middle of the 15th century. That the cloister arcade was also constructed about that time by abbot Dionysius (Denis) O Congail is shown by his shield which is incorporated in the S.E. corner pier. Though he is not included in the abbatial roll (which, in any case, is incomplete) references in the Papal Letters show that he ruled at Holy Cross between 1448 and 1455.

The whole of the rebuilt eastern arms—chancel, transept and crossing surmounted by a low, square tower—is in grey limestone finely wrought in all its important features. It is the most complete and perfect example in Ireland of the work of the period (the third quarter of the 15th century) and characteristic of that remarkable revival of building activity in a

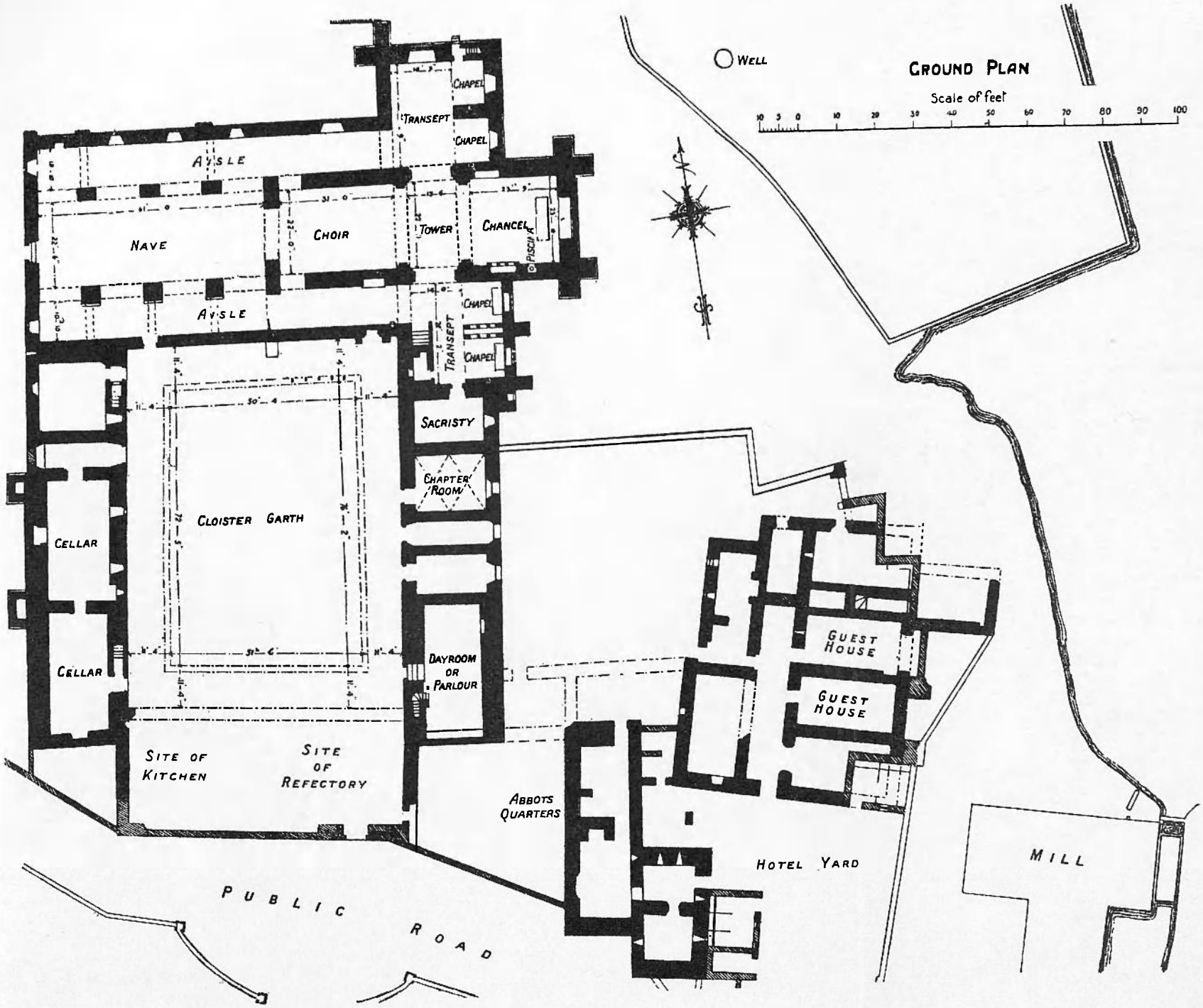
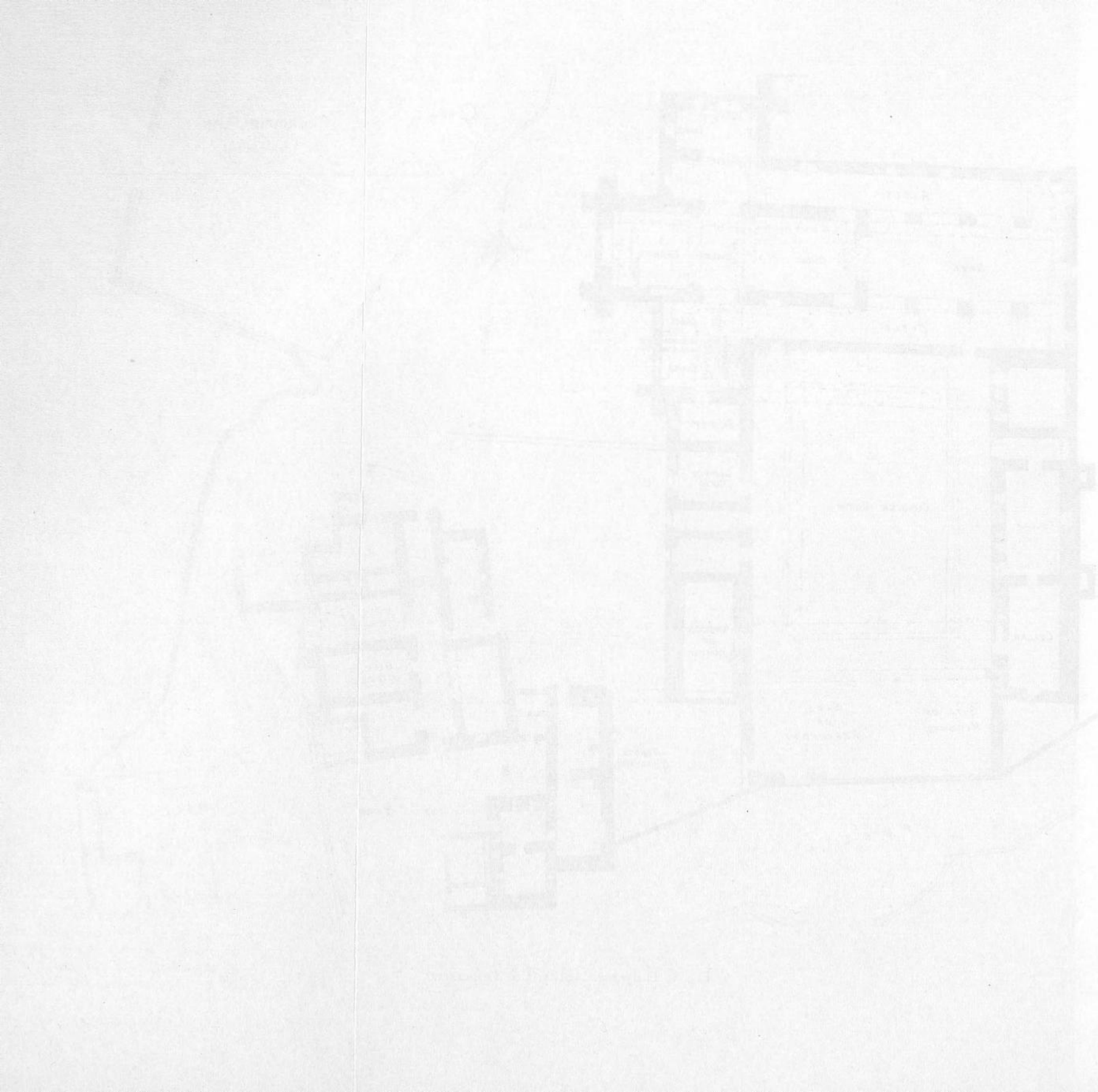


Fig. 5. Holycross Abbey, Co. Tipperary



national idiom, which began early in the 1400's and continued until the Dissolution of the monasteries and to an even later time in places distant from the royal authority exercised from the capital.

The Chancel has elaborate multi-ribbed vaulting. Its most striking feature is the coeval sedilia known, traditionally, as the 'the Tomb of the Good Woman's Son' who, the story says, was the son of Henry II and Eleanor of Aquitaine. His murder, the discovery of the corpse by a blind and aged monk, who by a vision was led to the spot, the prince's ring which miraculously restored sight to the monk, the solemn reburial, the monk's pilgrimage with the ring to the royal court, the gratitude of the queen, the king's gift of a portion of the Holy Cross and the miraculous ringing of the bells on its arrival at the abbey are the principal incidents in the traditional story. The sedilia, for it is such and not a tomb, has three stalls with octagonal, fluted pillars flowing into cinque-cusped ogee arches with crocketed labels rising into finials with a plenitude of stylized vine-leaf carving. Between the arches are five shields; the first bearing a plain cross, another, larger, the royal arms of England from Henry IV to Henry VI (France 'modern' and the leopards, quartered), others bear Ormond (Butler) shields, probably those of James, fourth earl, and Thomas 'le Botiller', his half-brother. These two benefactors and protectors cover, between them, the period up to 1453. The feature is covered with low-relief niche work and has a total height of 17 feet. It has a hood and dependent canopy. Within the stalls is a ribbed vault of small scale. Indeed, smallness of scale as fine as cabinet work is the main characteristic of this masterwork of Irish masons' art which was, doubtless, resplendent with colour. There is an arched and framed piscina niche, a round-arched niche with the 16th-century O Fogarty tomb and a stone altar below the six-light reticulated E. window.

The N. Transept arm has a ribbed vault with a cusped centre piece formed by short ribs. The two vaulted chapels have windows of flowing tracery and the N. window is still more 'flamboyant' in type. On the W. and N. walls is a wall-painting (one of the few in Ireland) of a scene depicting a huntsman and hound, two archers and a stag couched in an oak wood. The outlines are black and the garments red and green. Loose fragments of an arcaded shrine are stored here.

The S. Transept arm is not vaulted but has vaulted chapels separated by a unique columned, arched and vaulted structure standing on a tomb-like base which has a row of ogee-niched panels, delicately carved, on each side. A theory once held that this was a waking chamber is untenable; it is more probably a shrine for the occasional exposure of the Holy Rood. The E. windows are of flowing tracery of complicated and slightly differing designs. Corbels, like moulded capitals on short shafts tapering to a point, carry the soffit ribs of the chapel arches. Some have vine-leaf decoration at the point.

Similar corbels serve the same purpose to the arches of the rib-vaulted crossing and a good carving of an owl enlivens one of the piers. On the N. face of the N.W. pier are traces of painting. Many masons' marks, some elaborate, are to be found throughout the eastern arms of the church.

The Tower, low and nearly square in plan, covers the whole crossing as in other Cistercian churches. Its walls are very slightly battered but lack parapets. An unusual feature of the plan around it is the presence of dwelling rooms over the transept chapels and the sanctuary. The former have fireplaces and even garderobes.

The Nave. A wall of full height divides the monks' choir from the nave proper. This is entered by a W. door (late 14th century) below the original lancets where there is a late 15th-century window with vertically elongated reticulations, an insertion. The arcades are quite plain. In the N. aisle walls are two-light ogee-headed windows but the S. aisle wall is blank except for a 12th-century processional door, small and a reconstruction.

The Cloister. All the recoverable parts of the arcade have been set up on low walls of the estimated original height. The openings are grouped in threes between wider, once buttressed, piers. Cinque-cusped arches are carried by shafts set at right angles to the base-wall. These are of mullion plan on the S. and E. and have triple, filleted edge rolls and thin webs in the N. arcade, as at Bective abbey. The capitals and bases follow, somewhat clumsily, 14th-century profiles but are made up of narrow mouldings. On the W. side there is a simpler arcade with round, plain arches. The more elaborate arcades are the work of abbot Denis and *c.* 1450. The frater is represented only by the restored doorway and foundations. Only the lower vaults of the E. range remain; the walls of the dorter are gone. A door of very peculiar design—round-headed with a filling of ogee bars—leads into a small, groin-vaulted chapter room. The chamfers of the door and bars have a sort of billet decoration, in reverse, made up of small hollows instead of rolls. The W. range is almost certainly of the 15th century. It has three vaulted cellars and a passage on the lower floor. Above, reached by mural stairs rising from the doorways, there are also three rooms with garderobe on the outer wall.

A passage connected the S. end of the dorter with abbot's quarters, the reredorter (on a N.- S. axis) and a group of buildings which probably housed the infirmary and the guest-house. The monastic sewer ran below the reredorter and southwards by the abbot's residence.

This little structure is gabled and picturesque but the whole group, as seen from the E.—across the river—is very attractive: the E. gable, with its massive salient buttresses, its large window and gable over, set back behind a parapet corbelled out; the varied windows of the chapels, and the tower, a climax to all.

Triumphalia Chronologica Coenobii, etc., 1640; Callanan, *The Abbey of Holy Cross;* Commissioners of Public Works *Annual Report* (1906) Leask, *Irish Churches*, vol. iii. (1961); S. Close, Measured drawing, Monograph (1868).

Wednesday, 13th July

The following accounts of buildings in Dublin are by Dr. M. J. Craig:

THE ROTUNDA HOSPITAL

The Rotunda Hospital, first established in George's Lane in 1745, is the oldest maternity hospital in these islands. It was founded by Dr. Bartholomew Mosse, who in 1748 took a lease of the plot of ground which is now Parnell Square. He employed Cassels as his architect for the Hospital, and promoted both the building of the Square and the development of the Gardens as a social venue to support his Hospital, for his interests included not only medicine and charity, but architecture, craftsmanship and town-planning. The Hospital Chapel ceiling was decorated by Barthelemy Cramillion who was paid 500 guineas for it. The plasterwork of the staircase is by West. After Dr. Mosse's death in 1759 the Rotunda (from which the Hospital takes the name by which it is generally known) was added in 1764 by John Ensor, and later embellished by Gandon. In 1784 the new Assembly Rooms were added by Richard Johnston, brother to the more famous Francis, also, like the Rotunda, in support of the Hospital. The Assembly Rooms now house the Gate Theatre and dance-hall, while the Rotunda is a cinema.

C. P. Curran: *The Rotunda Hospital, Its Architects and Craftsmen* (Dublin, 1945).

THE BLACK CHURCH

St. Mary's Chapel of Ease was built in 1830 and designed by John Semple, architect to the Board of First Fruits, whose style is instantly recognizable in the many churches which he built. None is more characteristic than this one, which is chiefly remarkable for the method of its construction. It is built of black Dublin calp limestone, and the walls are

corbelled inwards to form a parabolic 'vault' closed by a very few feet of truly radial vaulting at the top, on which the slating is directly laid. This is a development of the ancient Irish system of roofing, found in early Christian times, also in medieval buildings such as St. Doulough's and Ardrass, and in at least one late 17th-century example, the church at Holywood, Co. Wicklow. It is more probable that the insistence on such a vault was Semple's doing rather than that it was the result of delusions on the part of Archbishop Magee who is said to have insisted that he would not consecrate any church not capable of being turned into a fortress, pleasing as this legend is.

No. 20 DOMINICK STREET

Dominick Street was laid out in 1743 and built mostly from 1750 onwards. Most of the houses were demolished in 1958 and 1959, but No. 20, built by Robert West in 1755, is one of those which still survive. West, one of the foremost Dublin stuccodores, let it in the same year to John Beresford. The house marks perhaps the highest point of artistic achievement of the rococo manner in Irish plasterwork, especially in the staircase-hall with its open-work consoles and birds. West was also responsible for No. 86 St. Stephen's Green.

C. P. Curran: 'Dublin Plasterwork' in *J.R.S.A.I.*, LXX (1940)

Gandon and His Buildings

James Gandon, who was born in London in 1743 of a French father and a Welsh mother, was a pupil of Chambers and came to Ireland in 1781. He died at his house at Lucan in 1823. His principal Dublin buildings are the Custom House, the Eastern additions to the Parliament House, the Four Courts and the King's Inns. The façades of Carlisle Bridge which he built are reproduced in the late 19th-century reconstruction, O'Connell Bridge.

THE CUSTOM HOUSE

Until 1781 the old Custom House, by Thomas Burgh, stood where Dollard's Printing-house and the Clarence Hotel now stand, near Capel Street Bridge. In that year Gandon was brought over by the Hon. John Beresford, head of the Revenue Board, to build the present Custom House; sited much further down river, as ships had become so much larger and the docks had moved east, it is built on reclaimed land.

The work occupied ten years, and was attended by numerous setbacks, both natural and political hazards being encountered and ultimately circumvented. Henry Darley was in charge of the stonework, and brought to Gandon's attention Edward Smyth, then employed in carving chimney-pieces. Gandon recognized his genius, and set him to carve the magnificent achievements of the arms of Ireland which crown the four angle-pavilions, and the fourteen heads of river-gods which are set as keystones over the doors and some windows. Beginning at the central south doorway and working clockwise, these represent: Anna Liffey, the Erne, the Foyle; (west front) the Slaney, the Nore or Barrow; (north front) the Suir, the Lagan, the Lee, the Shannon, the Bann; (east front) the Atlantic Ocean, the Blackwater; (south front) the Barrow or Nore, the Boyne. The pediment-sculpture, also by Smyth, represents 'Britannia and Hibernia, in friendly union, with Neptune, with his trident, driving away Famine and Despair'.

On 25th May, 1921, the Custom House was set on fire by Republican forces and burned for five days. In the reconstruction the four statues over the attic above the south portico were most unfortunately scrapped, and the drum and dome were rebuilt from the general roof-level upwards. The statue of Commerce, by Smyth, survived and occupies its old situation. The opportunity was taken to tidy up the building which had suffered accretions, but the turning of all the niches in the river-front into windows was less happy. Internally

the planning of the centres of the north and south fronts survives to a large extent, and there is even a little original detail in the lobby over the south entrance, which closely resembled the still surviving lobby at the House of Lords.

THE FOUR COURTS

By 1785 the situation of the Four Courts (King's Bench, Chancery, Exchequer and Common Pleas) in Christchurch Cathedral Yard had become impossibly straitened. Gandon was asked to reaccommodate the Courts and various other offices on a site on Inns Quay of which the western third was already occupied by Cooley's recently erected Public Offices. Part of Cooley's building was incorporated by Gandon in what is now the west wing of the Four Courts. He set his four courts (Fig. 6) diagonally in the great central domed block, and put the offices in two L-shaped wings open to the river save for an arcaded screen incorporating triumphal arches to east and west. He was dissuaded here from letting his main portico span the pavement as he had done at the House of Lords. The Courts first sat in the new building in November, 1796.

In June, 1922 the Four Courts, which had escaped serious damage in 1916, were occupied by Republican forces and shelled by those of the Free State. The building was subsequently mined, and seriously damaged also by fire, involving the destruction of the Public Record Office, a separate building at the back. In the reconstruction the planning of the central block was basically unchanged, but the wings were trimmed one bay back from the Quays, and their roof-line changed, to the great detriment of the architectural effect. Several of the niches in the centre of the river-front were also opened out into windows.

The statues over the portico, of Moses and various allegorical personages, are by Edward Smyth. Smyth's work on the internal frieze and the plasterwork of the dome perished in the disaster. But a little original plasterwork survives in the first entrance-lobby.

THE KING'S INNS

The foundation stone was laid by the Lord Chancellor, Lord Clare, in 1795, but building went on very slowly, and in 1808 Gandon resigned as architect (and retired from the profession, being then 65), leaving the work in charge of his pupil Henry Aaron Baker. The south wing seems to have been finished only in 1816-17, by which time Francis Johnston was in charge. It was he who added the delicate cupola which is not in the Gandon design.

The north wing contains the Hall of the Benchers of the Inns, and the south wing was originally the Prerogative Court and is now the Registry of Deeds. The caryatid porches, carved by Edward Smyth, denote these two uses, with Plenty and a Bacchante on the one hand, and Security and Law on the other. The northward and southward extensions to the west front were added at two different periods in the 19th century. The Hall of the Benchers remains as Gandon left it, and is one of his few surviving interiors.

C. P. Curran, 'Cooley, Gandon & the Four Courts' in *J.R.S.A.I.*, LXXIX (1949); M. J. Craig, *Dublin 1660-1860* (1952).

POWERSCOURT HOUSE, South William Street

This, the town house of the Viscounts Powerscourt, was designed by Robert Mack, a stonemason turned architect, and built in 1771. The tall blind attic which surmounts the centre of the street front is asserted to have been intended as an observatory. The plasterwork of the hall and staircase is by the rococo master James McCullagh and was done at the time of building or very soon afterwards, but the remaining rooms were decorated by Michael Stapleton, the foremost master of the silver age, and are about ten years later. After the Union the house became for eighteen years the Stamp Office, and the extensive buildings round the courtyard were added by Francis Johnston, and in 1835 the house was bought by Messrs. Ferrier Pollock who have had it ever since.

Georgian Society Records, Vol. I (Dublin 1909).

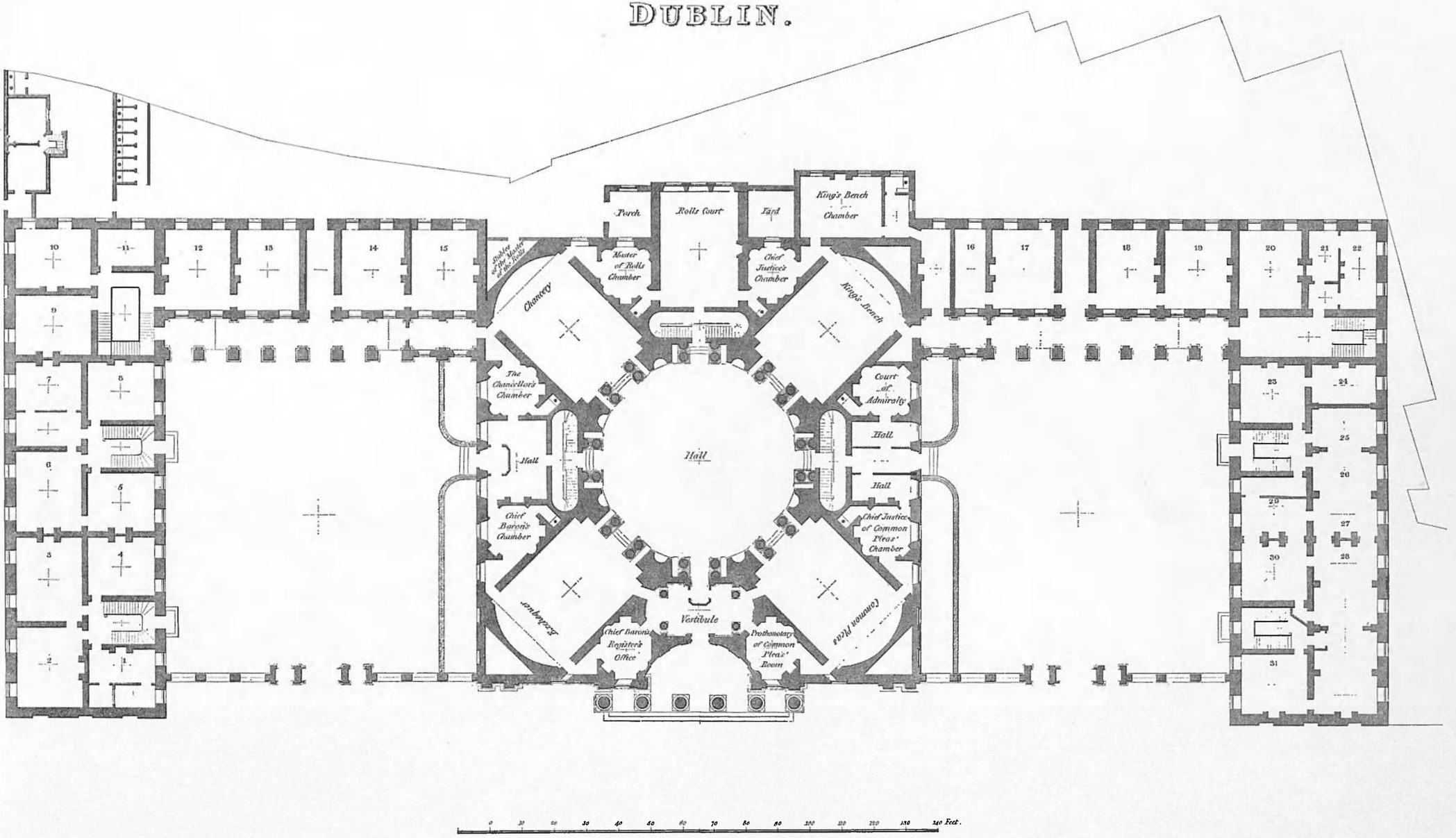


Fig. 6. Plan of the Four Courts in 1813

From: The Reports from the Commissioners . . . respecting the Public Records of Ireland (1810-15)

Nos. 85 & 86 ST. STEPHEN'S GREEN

No. 85, designed by Cassels, was built in about 1738, and has been much altered internally, but the first-floor saloon and the ground-floor study or Apollo Room, survive, the former virtually intact and the latter truncated in length. In both the plaster decoration is by the Francini brothers, and that of the Saloon has many points of resemblance with the Saloon at Carton, also by Cassels and the Francini.

No. 86, built for Richard Chapell Whaley in 1766, was designed, built and decorated by Robert West. Though the celebrated Buck Whaley, Richard's son, may have lived in the house, he never owned it, but it remained in the family till bought by Cardinal Newman for the Catholic University in 1854. It is unusual among Dublin houses in being faced with granite, but the Van Nost lion over the doorcase is of lead. The plasterwork of the interior is of particular splendour, especially in the inner hall and staircase.

Both houses were restored about fifteen years ago by the late Professor R. M. Butler.

C. P. Curran, *Newman House*, published by University College, Dublin. (n.d.)

THE CASINO, MARINO, CLONTARF

The first Earl of Charlemont, whose house in Parnell Square is now the Municipal Gallery of Modern Art, possessed also an estate at Marino, then a little outside Dublin. He employed Sir William Chambers, whom he had met in Rome in about 1750, to design this Casino, probably the most satisfactory of all Chambers's works. Joseph Wilton and Giambattista Cipriani, both associated with Chambers in Rome, were associated in this building also: Wilton carving the four circumjacent lions and Cipriani designing the gate-piers and the (now vanished) paintings which formerly adorned the interior. The stonecutter who executed the building and carved the remaining stonework was Simon Vierpyl, whom Charlemont also met in Rome and who settled in Dublin.

The Casino was begun in 1761 or 1762 (the design had been published by Chambers in 1759) and finished for practical purposes perhaps ten years later. The material is Portland stone. There is a basement and a commodious upper storey invisible from outside. The plasterwork of the interior is of the utmost delicacy and more French than Irish in style. The roofs drain vertically through the four angle columns which are drilled for the purpose. The statues of Venus and Apollo have fallen from the south front, but those of Bacchus and Ceres survive on the north. The Custom House, by Chamber's pupil Gandon, shows several thematic similarities with the Casino.

The Casino was taken into State charge as a National Monument and restored in 1931.

M. J. Craig, *The Volunteer Earl* (London, 1948).

THURSDAY, 14TH JULY

CLONFERT CATHEDRAL. (Pl. XXXI) BY LIAM DE PAOR

The monastery of *Cluain Ferta Brenainn* was founded, according to the *Annals* and to the Latin and Irish Lives of Brendan, by St. Brendan the Navigator in A.D. 561. The founder was one of the most famous of early Irish saints because of the marvellous tales of his voyages which had a wide vogue in medieval times. Brendan died and was buried at Clonfert in A.D. 570. The monastery seems to have become a place of importance in the 7th century, especially under its scholarly abbot Cuimine Fota (d. 661), and it receives frequent notices in the *Annals*. It was plundered by vikings under Tomrar the Jarl in 866, and afterwards suffered burnings and plunderings at intervals, mainly at the hands of Irish chiefs. The *Annals of Inisfallen* record that in the year 1045 the uí Maine burned 'the stone church' of Clonfert. Under the provisions of the reforming Synod of Rath Bresail in 1111 Clonfert became the seat of a diocese.

The site is some miles down stream from Clonmacnois, but on the Connacht shore of the Shannon, in County Galway. The only structure now remaining is the Cathedral, the main fabric of which—a long nave and a squarish chancel—is of early 13th-century date. The building is still in use as a place of worship by the Church of Ireland. The east window, consisting of a pair of lights framed in heavy mouldings, is in the western Irish style of the period and may be compared with the east window of Teampul Ua MaelShechlainn at Clonmacnois. The 13th-century and later parts of the Cathedral have been studied by the late Sir Alfred Clapham in his paper on 'Some Minor Irish Cathedrals', in the supplement to volume CVI, of *The Archaeological Journal* published in his memory in 1952.

The west wall of the church is of the 12th century and has the *antae* typical of earlier Irish church buildings. It has a Romanesque doorway which is the most elaborate example of the developed Irish style of ornament surviving. There are seven orders with engaged round and octagonal shafts, all inclined inwards slightly towards the round arch. Over the arch there is a steep 'tangent gable', the pediment-like feature which occurs in several Irish doorways. The ornament is extraordinarily elaborate. All surfaces of the shafts and the rings of the arch are richly carved, the shafts with shallow surface ornament, the heavy mouldings of the arch being boldly sculptured and undercut into massive bosses, quoit shapes and animal heads, and the surfaces of these forms again elaborated with surface ornament. The square jambs of the outer order are covered with animal ornament in low relief. Over the arch the lower part of the pediment is occupied by a blank arcade, each arch containing a carved human head. The triangular space over this is divided up in a pattern of opposed triangles, the inverted spaces each having a carved human head. The pediment is framed in a heavy foliate moulding. At the line of the imposts there is a frieze of small cat-heads in bold relief, and below this the squared capitals have angle-masks and animal heads. The bold composition of this doorway succeeds in creating a unity in the wealth of barbaric ornament. The doorway cannot be described as being typical of Irish Romanesque, but it embodies a great many ornamental details and features which are. Like most of the Irish work of the second half of the 12th century it betrays strong Scandinavian influences in its animal forms and animal ornament; there are some panels in a late version of the Urnes style and western French influences may also be detected. The building of which the doorway was a part was probably built after the burning of Clonfert which took place in 1164.

The work just described is in sandstone. The entrance to the church has been narrowed by the addition of an eighth order in limestone, with vertical jambs. This has ornament quite different in character—stylized foliage and carved figures of saints—and is clearly much later than the main work. I am obliged to Dr. H. G. Leask for the opinion that its date is about 1460.

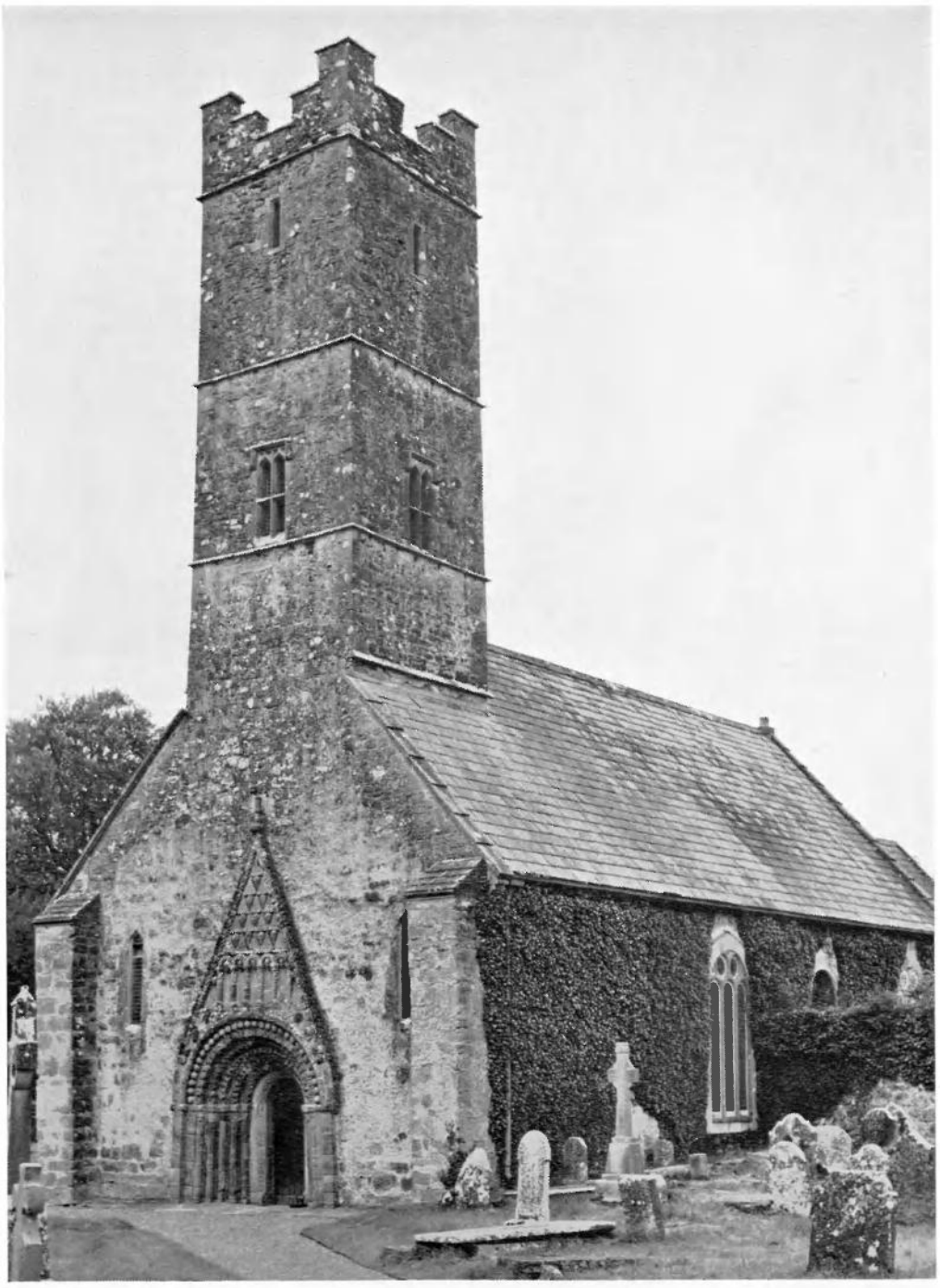
Sir Alfred Clapham, 'Some Minor Irish Cathedrals', *Arch. J.*, vol. CVI Sup. (1952), p. 19; H. G. Leask, *Irish Churches and Monastic Buildings*, vol. I, pp. 137-142.

SHANNONBRIDGE FORTIFICATIONS

Bridge-head fortifications of the Napoleonic War period remain almost intact; they were never required for defensive purposes.

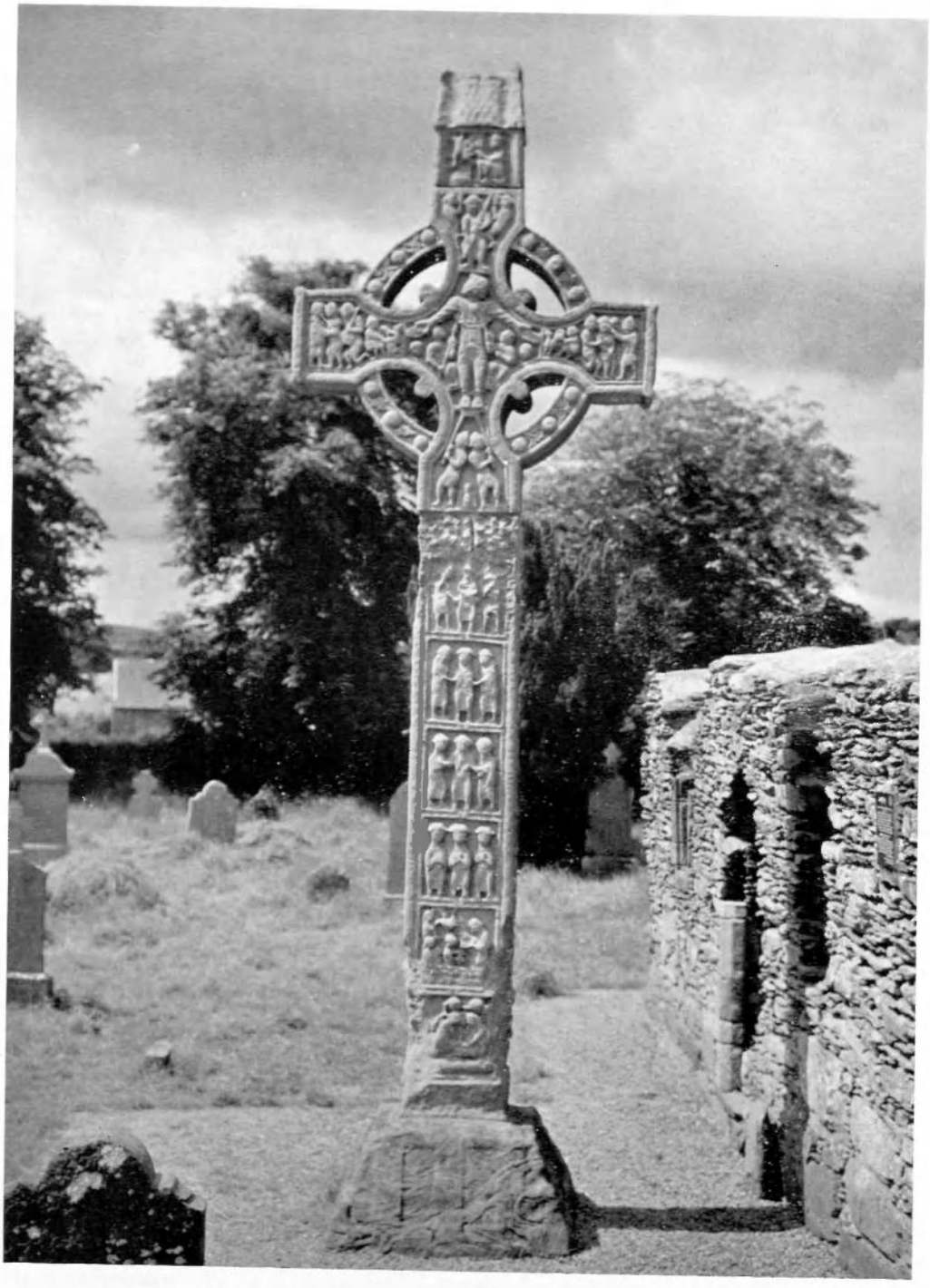
CLONMACNOIS. By Liam de Paor

In A.D. 547, according to the annals, Diarmaid ua Cerbhaill of the royal house of the ui Neill, who was in banishment at the time, helped Ciaran, a chariot-builder's son from Antrim, to found a monastery on the banks of the Shannon at Ard-tibra, afterwards known as Cluain maccu Nois. Diarmaid, it is told, assisted with his own hands in the building of the first wooden church there, and in gratitude Ciaran prayed that he might obtain the kingship of Tara, a prayer which was granted almost immediately. Ciaran died in the following year, only seven months after he founded the monastery. He was buried, it is said, in 'the little church' and the doorway was stopped with stones.



Clonfert Cathedral, from south-west

(Reproduced by permission of the Commissioners of Public Works in Ireland)



Monasterboice. W. face of west cross

(*Reproduced by permission of the Commissioners of Public Works in Ireland*)

The monastery thus founded in the heroic age of Irish monasticism soon grew to be one of the most important in the country. It was situated near a ford on the Shannon, almost in the exact centre of Ireland, at a point where the main esker-ridge which crosses the midland plain from east to west (and which probably carried the old main road to Connacht) touches the river. There are great expanses of bog all around and Clonmacnois occupied a sort of no-mans-land at the junction of the three important kingdoms of Connacht, Munster, and Meath. The materials for its history are more extensive than for most early monasteries, since it is unusually amply recorded in the annals (including an important group compiled at the monastery itself), in lives of saints, and in other documents. Although Munster and Leinster are represented in the first half-dozen abbots, Clonmacnois soon became a monastery of the northern half (*Leth Cuinn*) of the country. In contrast to Iona, its abbots, and presumably its community, seem to have been recruited chiefly from peoples of lower status. In spite of this Clonmacnois was much patronized by the royal families of *Leth Cuinn* who built churches, erected crosses, and granted land. Many kings, including the last high-king of Ireland, Ruaidhri Ua Conchubhair, were buried there. The monastery suffered grievously in the viking wars and in inter-dynastic wars. Turgesius, 'chief of all the foreigners in Ireland', who had a fleet on Lough Ree, burned the monastery in A.D. 844 and his wife Ota 'gave heathen oracles' on the altar. There were many other burnings, both before and after this, but although the Anglo-Normans built a strong castle at Clonmacnois to command the crossing of the river, the monastery retained its prestige until the Reformation. In its later days it was especially renowned as a burial-place of illustrious dead, and this is the theme of poems in medieval Irish, one of which begins (in a 19th-century English rendering by T. W. Rolleston):

In a quiet water'd land, a land of roses,
  Stands Saint Kieran's city fair;
And the warriors of Erin in their famous generations
  Slumber there.

There beneath the dewy hillside sleep the noblest
  Of the clan of Conn,
Each below his stone with name in branching Ogham
  And the sacred knot thereon . . .

Today the remains are still extensive. The site is a large graveyard sloping up from the river towards the crest of the gravel ridge. It is a wind-swept exposed spot and its two Round Towers command a wide view over the flat bogs stretching westward beyond the river into Connacht and eastward towards the hills of Leinster. To the east of the older disused graveyard lies a new burial ground, through the centre of which an ancient causeway or road can be traced running eastward along the river from the monastery. It leads to the site of a nunnery, where a ruined building known as 'the Nuns' Church' still stands.

Probably the most important archaeological monument still remaining at Clonmacnois is the remarkable collection of early grave-slabs, with inscriptions in Irish and Latin. About five hundred slabs are represented, many of them, however, only by fragments. The memorial slabs at Clonmacnois were first published in detail by Petrie, and again by Macalister at a time when many of the inscriptions recorded by Petrie had been lost but many new ones had come to light. The Commissioners of Public Works in Ireland carried out extensive conservation work on the site of the monastery (which is a National Monument) in 1956 and 1957, and in the course of the work large numbers of slabs and fragments of slabs were found, including some of the lost inscriptions. A new study has been made of the full collection by Rev. Fr. P. O. Lionard, C. S. Sp., but it has not yet appeared in print.

There are two High Crosses intact. Of these, the South Cross is probably the earlier. It is an interesting monument in sandstone, of the typical Irish form with a ringed head and a heavy base. Figure carving is confined to a single panel, the third on the west side of the shaft, representating of the Crucifixion. The other carving on the cross consists mainly of interlacing and spirals. There are also groups of bosses, similar to those on High Crosses and

cross-slabs in Scotland, and in one panel the inhabited vine (a rarity in Irish carving) is represented. The cross stands in close relation to the early group at Ahenny and other sites in south-east Ireland on the one hand, and to the Cross of Patrick and Columba at Kells and the crosses of Iona and Kildalton on the other. It is probably of the early 9th century.

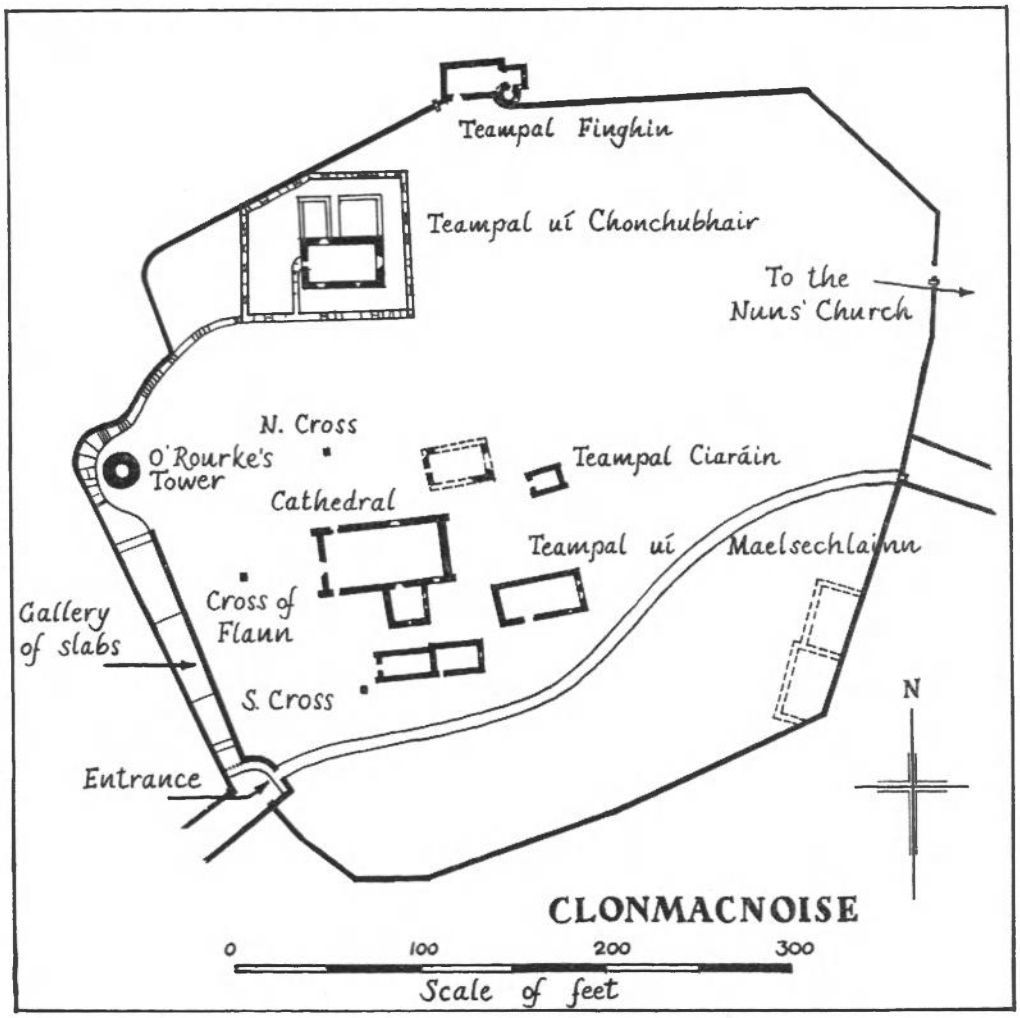


Fig. 7.

The West Cross, otherwise known as the Cross of the Scriptures or the Cross of King Flann, is one of the finest of its type. Like the South Cross it is ringed, and is of sandstone. Shaft, head, and base are divided up into panels of figure carving. Some of the scenes are easily identified—the Last Judgment and the Crucifixion, occupying the east and west faces respectively of the cross-head, for example, but many of the figured scenes are difficult to interpret. The lowest panel on the east face of the shaft, which shows two figures, an ecclesiastic and a warrior, clasping a staff or post on which a bird perches, is often interpreted as Diarmaid and Ciarán building the first church at Clonmacnois. The base is carved with scenes depicting

groups of warriors and men driving or hunting animals. There is an inscription, largely defaced, at the foot of the shaft. This was more complete in Petrie's time, more than a century ago, and he reconstructed it to read that the cross was erected by the High King Flann Sinna and by abbot Colman. This would give a date at the beginning of the 10th century for the cross.

The other carved stones at Clonmacnois are a pillar, possibly the shaft of a cross, standing to the north of the West Cross, which is very severely weathered; another pillar or shaft, with carvings of lion-like animals and a horseman, strikingly similar to Pictish carvings; and finally part of the shaft of a cross of unringed type, bearing a panel of interlace and another of two animals with lobed manes and intertwined limbs: this last is probably of 12th-century date.

Of the churches which still remain, the smallest, traditionally known as St. Ciaran's Church, very likely marks the site of the 'little church' in which the founder was buried. The little ruin itself has been much reconstructed and is featureless. Under its east end there is a grave constructed almost in megalithic fashion of large unhewn blocks of stone. It was apparently here that the very handsome late 11th-century bronze crosier known as 'the Crosier of the Abbots of Clonmacnois' (now in the National Museum of Ireland) was found in the 18th century.

The largest church, the Cathedral, may incorporate in its fabric part of the stone church which it is recorded King Flann and Abbot Colman erected in the early 10th century. The earlier part of the present ruin is a simple rectangular structure with *antae* at the gable ends. There are a few remains of an inserted west doorway in the latest style of Irish Romanesque, and there is a vaulted two-storey addition to the south which is probably of the 13th century. The north doorway, in limestone, in three orders of shallow angular and rope-mouldings, with a square architrave extending high over the arch framed between two foliate crockets and containing figure carvings in relief, was erected by Dean Odo *c.* A.D. 1460. There are fragmentary remains of columns and vaulting of about the same date in the chancel. This work is an interesting example of the late Gothic of the west.

Another good example of western Irish work, this time of about the beginning of the 13th century, may be seen in the east window of the ruined church known as Teampul Rí or Teampul Ua MaelShechlainn, which occupies the highest point on the site. The window consists of a pair of round-headed lancets framed in a group of heavy mouldings in limestone—a type characteristic of Transitional building in Connacht.

One church, a simple little Romanesque building, known as Teampul Conchubhair, is roofed and is still used as a place of worship by the Church of Ireland. Teampul Finghin, on the northern border of the site, is also a Romanesque church of which only the small square chancel and the bases of the walls of the nave remain. The chancel arch, in three orders, is ornamented with chevrons and animal-heads; work probably dating from early in the second half of the 12th century. The most interesting feature of the church is a small Round Tower incorporated in the structure at the angle of nave and chancel on the south and apparently coeval with the main building.

There is also a tall free-standing Round Tower on the site, a very fine exmple of its type. It is known as O'Rourke's Tower and was 'finished', according to the annals, in A.D. 1124.

No vistor to Clonmacnois should fail to walk the few hundred yards from the main site to the Nuns' Church. This little ruin stands isolated in a small tree-shaded field. Some low grassy mounds nearby probably mark the foundations of the conventual buildings of the nunnery. The church consists of a simple oblong nave and a squarish chancel, and the chancel arch and west doorway provide an excellent example of the character of developed Irish Romanesque ornament of the 12th century. Many of the typical features are displayed: the low-relief, almost graphic, surface-ornament, the elaboration and multiplication of chevron-patterns, the use of animal-heads on capitals and voussoirs, the squared orders and the recessed bulbous bases. The building was completed, according to the annals, in A.D. 1166.

The literature of Clonmacnois is extensive, but there is as yet no detailed and up-to-date monograph on the history and archaeological remains. The books of annals especially useful for the history of Clonmacnois are: *Annals of the Four Masters; Chronicum Scotorum; Annals of Ulster; Annals of Clonmacnois; Annals of Loch Cé; Annals of Tighernach.*

Among the most useful other general works are:

Petrie, *Christian Inscriptions in the Irish Language* (Dublin, 1872); R. A. S. Macalister, *The Memorial Slabs of Clonmacnois* (Dublin, 1909); Rev. J. Ryan, S.J., 'The Abbatial Succession at Clonmacnois', in *Feilscríbhinn Eóin Mhic Neill* (Dublin, 1940), p. 490; H. G. Leask, *Irish Churches and Monastic Buildings*, vol. 1 (Dundalk, 1955); Fr. O Lionard's study of the grave-slabs is forthcoming in *Proc.R.I.A.*

POWERSCOURT, Co. Wicklow. By Dr. M. J. Craig

The Wingfield family have been settled at Powerscourt since 1609. The present house is a remodelling by Cassels of the castle which formerly stood here, and the two fronts are not in alignment. There are some grounds for supposing that the abnormally thick walls of the Egyptian Hall indicate that the central courtyard of a U-shaped building was then filled in and roofed over. The date was 1731, fairly early in Cassels's career. The north or entrance front is very conspicuously more successful than the garden front. Of the interiors, the low entrance hall with its profuse decoration of plaster shell-work, south German in character, the great Egyptian Hall above, and a domed room in the south-east corner are the most noteworthy.

The great 19th-century baroque gardens, of which the Sugarloaf forms the focal point, are the chief glory of Powerscourt. They were laid out in three stages between 1843 and 1875 by the 6th and 7th Viscounts. The architects involved were the English Francis Cranmer Penrose and the Irish Daniel Robertson. The latter used to be 'wheeled about the place in a wheelbarrow grasping a bottle of Sherry. When the Sherry was finished Mr. Robertson ended his designing for the day'. The design is nevertheless very regular, though it shows much more evidence of inspiration than Robertson's church of St. Matthias in Dublin, lately demolished. Penrose designed the Fountain of Æolus, and the gilt zinc Pegasi are by Professor Hagen of Berlin. The celebrated Powerscourt Waterfall was already a tourist attraction in the 18th century.

Country Life, 1946: Dec. 6, 13 and 20 (by Christopher Hussey).

RUSSBOROUGH. By The Hon. Desmond Guinness.

The building of Russborough was started in 1741 by Joseph Leeson, and was finished in about 1750. He was the son of a Dublin brewer, and was created Earl of Milltown in 1763. A great patron of the arts, he spent much of his time in both Prussia and Rome. Richard Cassels (1690-1751) the German architect (who was known in Ireland as Richard Castle), collaborated with Francis Bindon in designing the house. Castle was also the architect of many important buildings in Dublin, including the Rotunda Hospital; among his country houses were Powerscourt, Carton, Hazlewood, and Bellinter.

Russborough is built of stone from the Golden Hill quarry close by, in the form of a central block and wings connected by curved colonnades of the Doric order. In the colonnades are niches with statues of pagan divinities, and on the balustrade on each side of the broad flight of granite steps in front, are large lions carved in stone supporting shields. The wings are flanked by noble baroque gateways carrying cupolas. The house bears some resemblance to Castletown Conolly, but is considerably smaller.

Perhaps the most striking feature of Russborough is its symmetry, both inside and out, and the perfect classical proportions of the rooms. The plaster ceilings on the ground floor are amazingly varied and imaginative. It is more than likely that one of the Francini brothers

designed the ceiling in the Red Velvet Saloon, because the cornice is identical with that of the Saloon at Carton (1739), known to be the work of the Italian stuccodores. It is not known who designed the fantastic plasterwork on the staircase walls, where some of the modelling is distinctly amateurish. Dr. C. P. Curran, in the journal of the R.S.A.I. for 1940, quotes Mr. Sibthorpe as having described it as 'The ravings of a maniac' adding that he was 'afraid the madman was Irish'.

An unusual feature is the mahogany dado which follows through nearly all the ground-floor rooms, matching the beautiful doors, of wood imported from the West Indies. Of all the finely patterned floors, the one in the Red Velvet Saloon is particularly beautiful with its sycamore inlay. This floor is said to have contained a mechanism which produced music 'in response to every tread'. The mantelpieces in the Front Hall, South Drawing Room, and Dining Room are magnificent in proportion and architectural in design. Except for the black Kilkenny marble in the front hall, the marble used in the other mantelpieces was imported from Italy, with plaques incorporating classical and legendary themes.

The terraces on the northern slopes, behind the house, with their man-made lake, are reputed to have cost £30,000, and were all excavated by hand at a time when labour was plentiful and wages low. These terraces seem to be the skeleton of a vast classical garden which was never completed.

The view towards the Wicklow Mountains was made more beautiful when the River Liffey was dammed in 1938 to form the Poulaphouca reservoir.

The house was occupied without damage by the rebels in 1798, but when the forces of the Crown in turn occupied it they did a great deal of damage for which Lord Milltown sought in vain for compensation. When the Milltown line died out during the present century the house became the seat of the Daly family, and was in turn bought a few years ago by Sir Alfred Beit, whose fine collection of pictures and bronzes are fitly enhanced by their setting.

Georgian Society Records, Vol. V (Dublin, 1913); *Country Life*, Jan. 23 and 30, 1937 (by Brian Fitzgerald). The Beit Collection is described by Francis Watson in *The Connoisseur* (Spring, 1960).

Friday, 15th July

TRIM CASTLE. By Dr. H. G. Leask

Trim, the county town of Meath, stands athwart the Boyne, its two parts connected by an ancient bridge with pointed arches. According to tradition St. Patrick founded a monastery there but the historical connections of the place are with the Anglo-Normans. When Henry II departed from Ireland in 1172 he left, as his viceroy, justiciar, the forceful Hugh de Lacy to whom he had allotted an immense fief, an earldom: the whole of the ancient kingdom of Meath—appanage of the Ard Ri, the High King—territory about the size of the West Riding of Yorkshire, comprising the modern counties of Meath, Westmeath, Cavan and Longford. Hugh extended his conquests in these lands, erecting motte castles in considerable number and dividing the territory into baronies which he allotted to his barons. Among these were names—notable in the later history of the conquest—and still surviving though not all of knightly status: as Tyrell, Fleming, Nangle and Nugent. Not all of the lands were taken from their native owners however; several hereditary chiefs were left undisturbed.

In the fourteen years of his activity Hugh erected many motte fortresses. He was slain, in 1186, by a young Irishman, on the brink of the fosse of the motte of Durrow (Offaly) while superintending the building of the motte which survives there. It seems that he did not erect stone castles.

The motte which he built at Trim in 1172 must have been one of the first thrown up. Very soon after its erection, however, a raiding army from Connacht attacked the new work and burned it, but the place was speedily recovered and restored (*c.* 1174).

King John came to Trim in 1210 and in 1211-12 large outlay on castle works is recorded; that on a cable for the demolition (the bretesche?) seems significant.

Trim as fortress and town passed to the de Mortimers, and Richard, Duke of York, held his court there in 1449. Some years later (1460) the castle came into the hands of the Crown. It was restored in 1541; a house for the king was built within it in 1610. Refortified in 1647 (the gun platform at the W. side probably belongs to this time) it was captured by Sir Charles Coote two years later. Lying in ruins ever since, it is now the property of the Lord Dunsany.

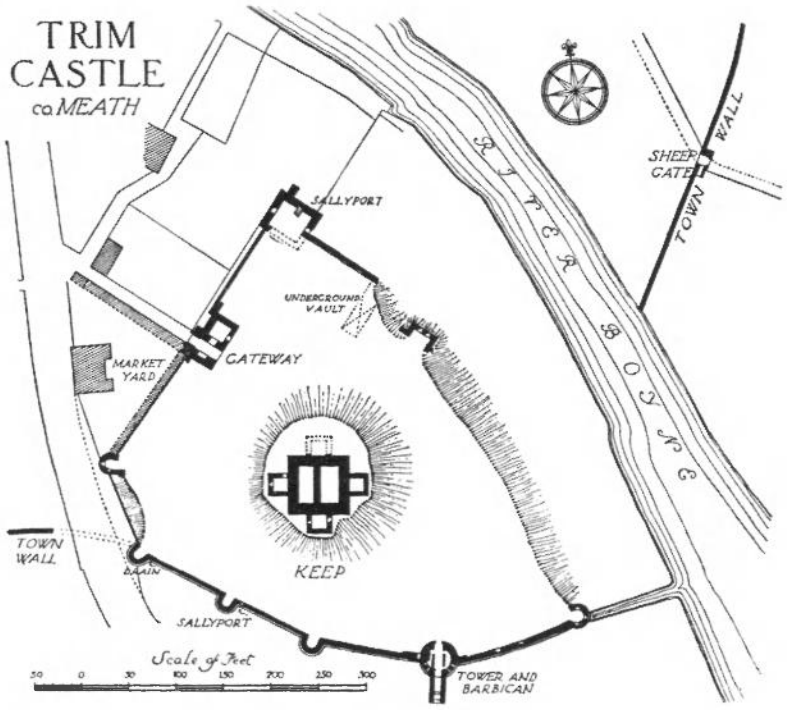


Fig. 8.

The date of the erection of the unique keep, to be described in more detail later, is not recorded but some time around 1212 cannot be very wide of the mark. The castle stands on an outcrop of rock, high at the N.W. end and sloping eastwards with the river on the north-east. The perimeter measures about 1,500 feet and the curtain walling, two-thirds remaining, encloses an area of about three acres. It is thus the largest of Irish castles. According to an MS. preserved at Lambeth the castle was built by Roger Peppard in 1220. This may apply to the enceinte which, in the main, belongs to that date. It has round or D-shaped flanking turrets along the S. face and a larger, round tower straddling the wall with a barbican across the now filled-in fosse. This is the south gate which housed, for a time, the young prince Hal (later Henry V) when left in Ireland in 1399 by Richard II. On the N.W., half of the curtain is within the town and contains the W. gate, a square erection with a vaulted passage, round-arched, and probably earlier than the S. gate. At the N. extremity is a square building, with a sallyport towards the river. The wall on the river face is incomplete and its features, including an underground vault, have not yet been investigated.

The most remarkable structure is the square keep with smaller square towers or turrets central in each face. These, though thin walled, are not additions (as at Castle Rushen in Man, the only comparable plan surviving in these islands) but coeval with the main building. The northern turret has been demolished. The indications are that the keep was erected upon the

partially levelled original motte and may actually enclose part of it, up to the main floor level, within the massive walls 11 to 12 feet in thickness. A thick wall divides the interior into two parts, the larger, to the E., about 20 feet wide by 40 feet long. This was probably the hall. The narrower room adjoining has a fireplace and many wall-cupboards and may have been the kitchen. Of the mural stairs, entered from the window embrasures, two lead upwards and three down to the lowest storeys of the turrets. L-shaped passages, beyond these stairs, give access to the turrets on the main floor level. The embrasures of the windows, or rather loops

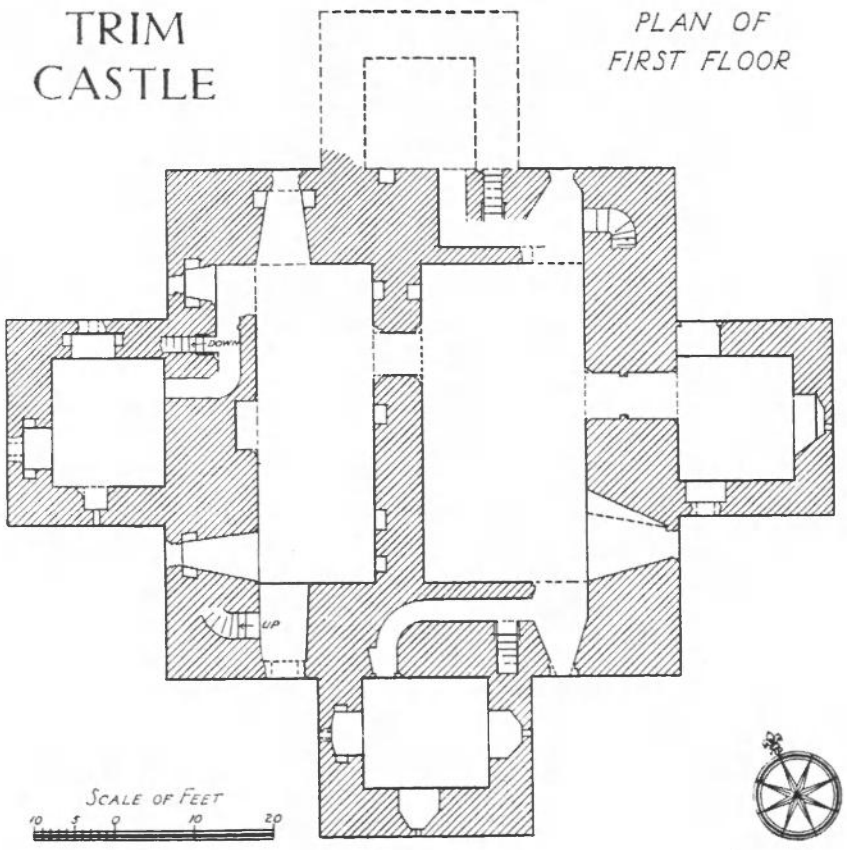


Fig. 9.

now destroyed, have round arches of sandstone with bold angle rolls, thoroughly Norman. The entrance door is in the E. turret and high above the ground level. It and the doorway to the hall had segmental arches. Above the porch, in this turret, was the chapel. The internal dividing wall rises through two high storeys and supported the original roof which was a full storey height below the wall tops (as at the late 13th-century castle of Athenry, Galway) but this space was re-roofed at some later period. The external walls rise to a height of about 80 feet now but the crenellated parapets are gone. They are set back slightly in the topmost storey of the main block but rise sheer and vertical without the characteristically Irish batter.

Viewing the castle from the S. there can be seen, rising high on the other bank of the river, the half-ruined belfry tower of the Augustinian priory, St. Mary's Abbey. It is a 14th-century building, curiously sited on the N. side of the vanished choir of the church. It is known locally as 'The Yellow Steeple' and is a remarkable piece of masons' work in the perfect verticality of

its several storeys set back slightly at each string-course in the English, not Irish fashion. Little remains of the priory buildings. The only considerable fragment is the undercroft of the refectory which forms the basement of the more modern but picturesque house, Talbot's castle, fronting to the river. The priory, a 13th-century foundation on the site of an earlier house, was very wealthy and possessed a wonder-working image of the Virgin referred to by Henry VIII's commissioners as 'the Idol of Trim'. There were two friaries in Trim, one Dominican, founded by Geoffrey de Geneville in 1263, the other Franciscan. The former stood N. of the town; the other on the site of the present courthouse, outside the castle wall to the N.W. Both have vanished. In the town on the N. side there still stands the tower of St. Patrick's church (lately raised to cathedral status) and part of its ruined chancel. The cathedral church is a modest building, rebuilt in modern times, but the tower has a relic of the 15th century set high in its W. wall: an armorial tablet impaling Mortimer and de Burgh. The tower, therefore, may be attributable to Richard of York who had married the sole heiress of Edmond Mortimer and was descended from the de Burgh earls of Ulster. Richard, as we know, had his seat at Trim in 1449 and for some years thereafter.

Davies & Paterson, 'The Irish Pipe Roll of XIV John', *Ulster Jnl. Arch.* IV (1941) 1-76; H. G. Leask, 'The Castle of Trim', *The Irish Sword* (*Ir. Mil. Hist. Soc.*) V (Winter 1961) 94-7.

BECTIVE ABBEY. By Dr. H. G. Leask

Bective, the eldest daughter of Mellifont and therefore the second foundation by the Cistercian order in Ireland, was colonized about 1150. Its founder was Murdhad O Maelsheachlainn (O Melaghlin) king of Meath. In the Cistercian roll it was '*de Beatitudine*', which, in common speech-forms recorded, became Bekty, Bekedy, etc. and, finally, Bective. Like other Cistercian houses the abbey was dedicated to the Blessed Virgin Mary.

Nothing remains of the earliest buildings which gave place *c.*1200 to a church and claustral buildings of the normal Cistercian plan. Of the church only part of the S. wall of the nave remains: five of the six bays of the arcade of bluntly-pointed arches rising from square piers and some small quatrefoil clerestory windows. Both have sandstone dressings, chamfered at the angles. Parts of the claustral ranges survive, altered: the sacristy, chapter room, and dorter over; the base of the N. wall of the frater range, and part of the W. range.

Little is known of the history of the abbey between its foundation and the general Dissolution. It figured, however, in a curious law suit concerning the mortal remains of Hugh de Lacy. Bective somehow obtained and buried the body in 1195 (where it had lain since 1186 is not clear) but the head was in the possession of the abbey of St. Thomas in Dublin of which Hugh had been a benefactor. The Dublin abbey laid claim to the body and the suit was referred to the papal court. Judgment in favour of the claimant was finally given on St. Valentine's Day, 1205.

In the 15th century the Bective buildings were altered very radically: the whole of the frater range—excepting the N. wall—was demolished and a new range erected within, and using, this wall, the frater being moved to the upper storey; the dorter was shortened and an entirely new W. range was built within the cloister space. This, including the ambulatories, originally measured 70 feet by 65 feet and was reduced to a square of about 45 feet including the site of the demolished S. aisle of the nave. New vaulted ambulatories were formed *within* the new S. and W. ranges. The narrower walks on the N. and E. appear to have been of slight construction with lean-to roofs. It would also appear, on the evidence of a window in the upper part of the wall, that dwelling rooms were constructed in the nave. These alterations, paralleled in other Irish Cistercian houses at the time, indicate a considerable reduction in the number of brethren, increased wealth, and a desire for greater comfort.

The arcading of the ambulatories is attractive in design: triple grouped, cinque-cusped pointed arches set at the inner face of deep, flat (almost three-centred) arched embrasures in the range walls. The pillars are of the usual late Irish Gothic plan: narrow and slab-like, with triple edge rolls, filleted, connected by thin webs. The capitals and bases recall 14th-century designs. In one of the webs is a low-relief figure of an abbot in an ogee-headed niche. Above the figure is a shield bearing a bend and three fleurs-de-lis (de Caunteton or Condon?).

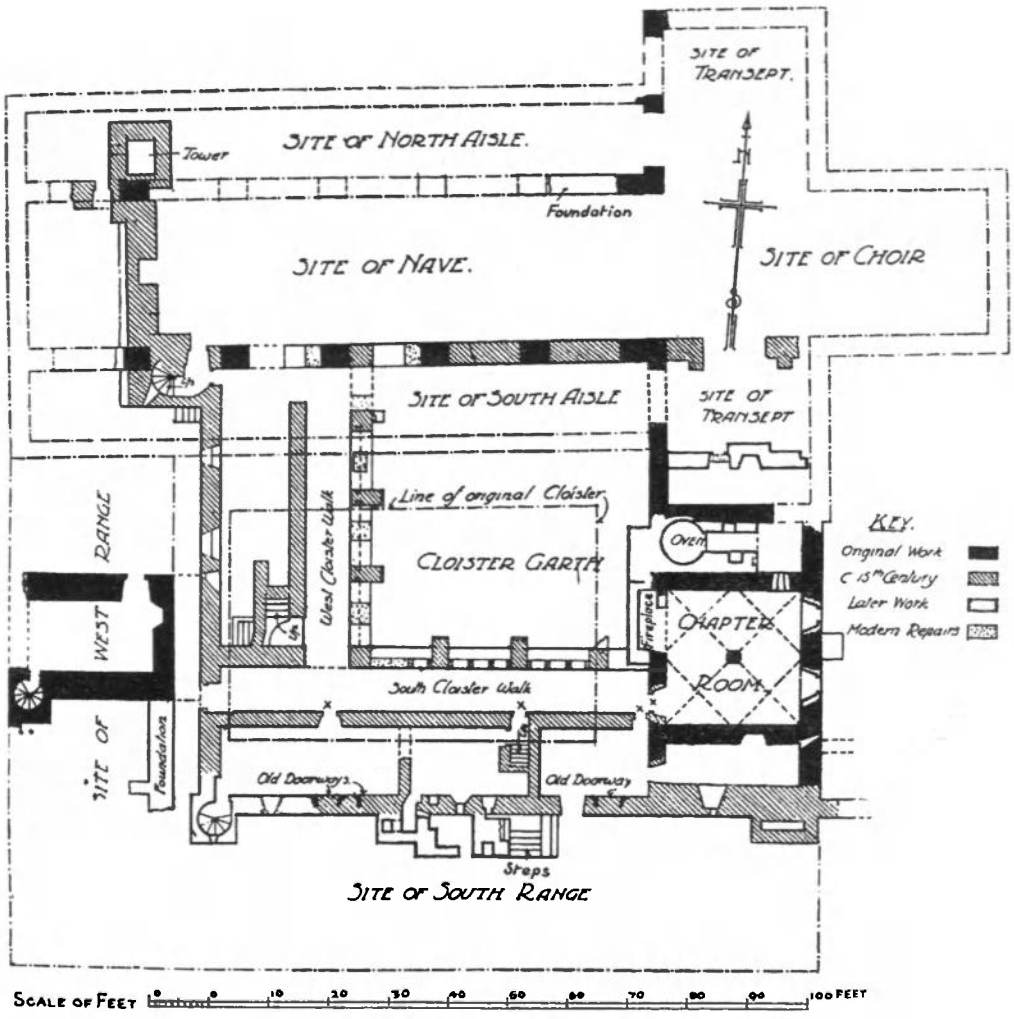


Fig. 10. Plan of Bective Abbey

After the Dissolution the abbey and its possessions, to the estimated annual value of about £80, were leased in 1537 to one Thomas Agarde at that rent. In 1552 the property was purchased by the Vice-Treasurer for Ireland, Andrew Wyse, for £1,180, subject to a small rent. The subsequent history is mainly one of litigation.

It is to the earliest period of lay occupation that the final alterations to the fabric may be ascribed. These include the erection of the residential tower at the W. end of the frater range; the conversion of the frater into the hall of the residence and the outer door and stairway to it. To the chapter room a large fireplace was added, making it the kitchen, and an oven was built within the sacristy. The archway from the old N. ambulatory to the transept became the main entrance to the courtyard, once the garth of the cloister.

H. G. Leask: *J.R.S.A.I.*, xlvi, 46-57, and sources quoted therein.

NEW GRANGE PASSAGE GRAVE. By Dr. J. Raftery

Some five miles west of Drogheda, situated on a tongue of land in a loop of the River Boyne, lies the Early Bronze Age cemetery known to the Irish of the past as *Brugh na Boinne*. It was a place of deep veneration and is referred to, with its accompanying deities, again and again in the ancient literature. The three most important mounds in the cemetery are called Dowth, Knowth and New Grange. The last-named is not only the best tomb of those in Brugh na Boinne but one of the finest of its period in all western Europe.

The mound, now cleared of its two-century old growth of trees, covers an area about one acre in extent. It is now some 40 feet high but must originally have been appreciably higher and more nearly cone-shaped, to judge from the quantity of tumbled stones round its base. Amongst these tumbled stones there are many of white quartz—foreign to the district—but hardly enough to have covered entirely, as some have suggested, the whole surface of the mound. It is not known whether the tumulus is completely of stones or whether it is only its outer surface that is stony.

The mass of material is held in position by a kerb of large boulders, touching each other, three of which—one at the entrance and two almost diametrically opposite—are elaborately decorated. Some distance outside the kerb and not quite concentric with it there was a ring of thirty-six large standing stones, only twelve of which now remain. The tallest is about 8 feet high.

The entrance to the tomb proper faces south-east. It is marked by a heavily ornamented kerb-stone bearing deeply pecked spirals; it opens into a lintel-covered passage that is not quite straight. This is 62 feet long from opening to the end-wall of the central recess, which is its continuation. The passage opens into a corbelled chamber, closed at the top by a single slab 19 feet 6 inches above the floor. Off this central area open three smaller side-chambers, the whole, in plan, being cross-shaped, whence the generic term—Cruciform Passage Graves—for all tombs of this type.

Each of the three side-chambers has a stone slab in it, on the floor; that on the north has, in addition, a shallow stone basin, with two cupmarks near its edge, resting on the slab.

New Grange is important for its size and for the architectural sense of its builders; but it is significant also for the wealth of ornament lavished on so many of the stones of which the tomb is built—on side-stones of the passage and chambers and on roofing-stones in the chambers. Noteworthy amongst these are, in the back recess, one with three interlocking spirals, in the left (southern) recess, one with a ship design and a fir-tree pattern and, in the right (northern) recess, the roofing slab whose whole surface is covered with ornament. From the position of the decoration on several of the stones it may legitimately be deduced that they were carved before being placed in position in the tomb.

It is recorded in the Irish annals that this mound was plundered by the vikings in the middle of the 9th century. Its entrance was rediscovered in 1699 by road-makers who used stones from the site. There is no record of what was found on either occasion except for a mention of a fallen pillar inside the central chamber and another erect on top of the mound. Both have since disappeared.

An absolute date for New Grange has not been established but there is general agreement that it belongs to a period shortly before or shortly after 2000 B.C.

MELLIFONT ABBEY. By Liam de Paor

Mellifont Abbey, and Irish Cistercian buildings in general, were discussed in some detail in *The Archaeological Journal* for 1931. The chief purpose of this note, therefore, will be to summarize the results of work on the site since that date.

Mellifont was founded in A.D. 1142 directly from Clairvaux, and was the first Cistercian house in Ireland. Its foundation came at the climax of the movement of reform in the Irish Church which occupied the later 11th and the early 12th century. Its first monks included

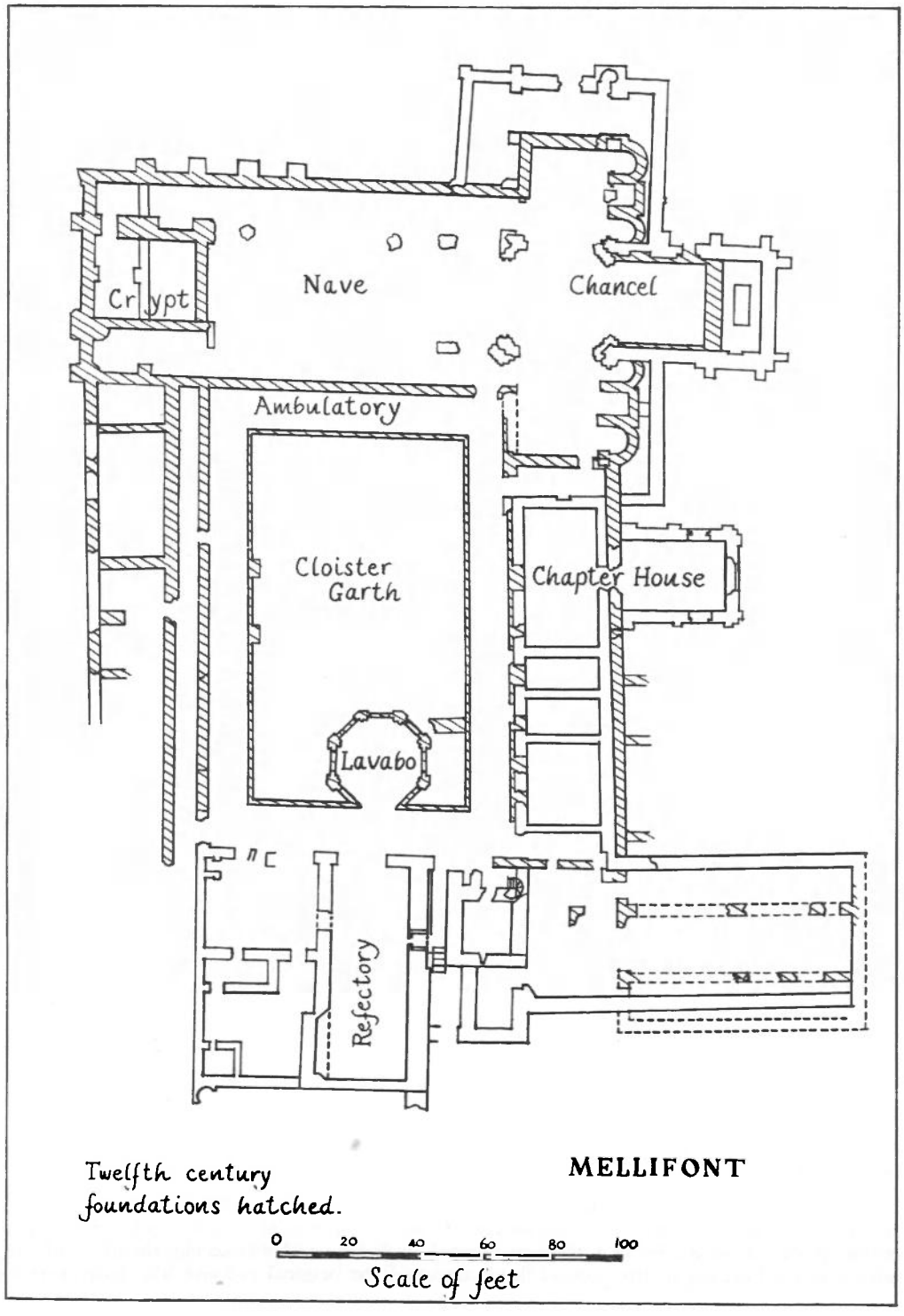

Crypt
Nave
Chancel
Ambulatory
Cloister Garth
Chapter House
Lavabo
Refectory
Twelfth century foundations hatched.
MELLIFONT
0 20 40 60 80 100
Scale of feet

Fig. 11.

Irishmen who had been brought by St. Malachy, Archbishop of Armagh, to Clairvaux to be trained as novices in the Cistercian Order, and members of St. Bernard's own community, including his master mason. They constructed in the little glen of the Mattock an abbey of the Continental type, previously unknown in Ireland, and the very buildings themselves were a challenge to the old order of Irish monasticism. The synod which completed the Irish Church reform, establishing dioceses and archdioceses with fixed centres throughout the country, met in the unfinished buildings of Mellifont in 1152, and the consecration of the abbey church in 1157 was the occasion of the last great assembly of the laity and clergy of Ireland before the Anglo-Norman invasion—the high king and provincial kings being present as well as numbers of the newly established bishops. Mellifont rapidly became the mother of a large group of daughter abbeys, and a power in medieval Ireland, especially in ecclesiastical affairs. For a long period after the invasion it was situated on the borders of English and Irish power in Ireland; the strife of the two races in the countryside around had its counterpart in the cloister, and a 13th-century rebellion, largely racial in origin, of the Irish houses against the Cistercian Order is chronicled as the *Conspiratio Mellifontis*.

The suppression of the abbey—which by that date held more than fifty thousand acres of land—took place in 1539. Afterwards most of its buildings were pulled down to make way for a private house of the Moore family; the house in turn was destroyed in the great rising of 1641; it was rebuilt but in the 18th century was abandoned to fall into ruin; the ruin was completed when early in the 19th century it became a quarry for the building of a mill nearby. By the middle of the 19th century there was to be seen of the buildings of the great abbey nothing except the ruined upper part of a chapter-house extension and the upper part of the lavabo which had stood in the cloister garth. Successive excavations by the Office of Public Works have revealed the foundations and lower walls of the buildings. The full layout of the 12th-century buildings was uncovered in 1954 and 1955. It was clear from the excavation evidence that the whole abbey had been destroyed by fire in the mid-13th century and afterwards rebuilt—the church and some other buildings being slightly enlarged in the rebuilding. A good deal of collapsed masonry from both periods of building was sealed under cobblestones which were laid over a large area at the approach to the Moores' house in the late 16th century. Among the fragments recovered from under the cobbles were portions of the original cloister arcade. A few bays have been reconstructed, to provide the only example to be seen in Ireland from as early a date as the 12th century.

The remains at Mellifont, therefore, consist chiefly of exposed foundations and rising walls, and the site has been laid out so that these can be read as a full-scale plan on the ground. Areas which were roofed have been gravelled and unroofed areas sown with grass. The layout follows the normal Cistercian arrangement of the 12th century, with the cloisters and domestic buildings lying to the south of the church. There are a few uncommon features. At the west end of the church there was a small pseudo-crypt (inserted apparently because of a dip in the bedrock on which the foundations bear) which has been left open. The small windows which lit this are intact in the west wall and one of them retains its original wrought-iron cross-bars. There is also in this wall, opening off the crypt, a curious wall-chamber with a vaulted ceiling on which the track of wattle centering may clearly be seen. At the east end of the church the apsidal chapels in the 12th-century transepts, unique in Ireland, have often been noticed. There is a curious feature in the south transept: the bedrock has been left projecting above the floor-level, in a position, however, where it would have been covered by the night stair. After the 13th-century fire the walls of the church were levelled off about three feet above the old floor-level, and the new walls were constructed springing from this level. The choir was extended to the east, and the north transept was enlarged both in length and breadth, the number of altars being multiplied presumably because of an increase in the number of priests in the community.

Of the 12th-century ranges of buildings around the cloister only foundations remain, but an extension which was made to the chapter house survives as a two storeyed ruin. This is one of the rare examples of 14th-century work in Ireland and was an elegant little building, with a vaulted ceiling to the ground floor; traces of the original red and blue paint survive

on the vaulting ribs. The building now houses a large collection of carved stone fragments and of line-impressed and inlaid flooring tiles found on the site. One unusual feature in the plan is an open passage which ran between the west range and the west cloister ambulatory.

The most striking feature of the site today is the ruin of a handsome octagonal lavabo, which stands as the southern end of the cloister garth. This is of the late 12th century, and has fine details in the mouldings of its round arches and especially in its carved capitals. Fragments of the figure-carved lavabo basin were found in the 1954 excavations, but these have not yet been reconstructed.

Thompson, Clapham and Leask, *Arch. J.* LXXXVIII (1931), 16; H. G. Leask, *Irish Churches and Monastic Buildings*, vol. 2 (Dundalk, 1958), 41-43; Fr. Colmcille, *The Story of Mellifont* (Dublin, 1958); G. MacNiocaill, *Na Manaigh Liatha in Eirinn* (Dublin, 1959: with summary in French and some source material in Latin).

MONASTERBOICE. By Liam de Paor

The monastery recorded in the annals as *Mainistir Buite*, or more commonly simply as *Mainistir*, was founded at the beginning of the 6th century by a local man (his pedigree says that he was of *Cianacht* of *Breg*), St. Buite, who was a pupil of Teilo of Llandaff. In the somewhat meagre annalistic entries there are hints that the site was of some importance, with close connexions with Armagh, and especially that it had a good library. The name of one of its books is recorded, the *Libur Gerr*, which was stolen by a student who took it with him overseas: this book was a source for the tract known as *Senchus na Relec* (History of Burial Places). Although the extant references are not sufficient to provide a connected history of the monastery, Monasterboice, in spite of its exposed situation by the low-lying east coast, seems to have been remarkably free from Viking attack. Its records cease in the early 12th century, probably because it was overshadowed by the nearby Cistercian foundation of Mellifont.

The site is marked by a burial ground, still in use. There are two small ruined churches, one of pre-Norman type, the other of late medieval date, but neither has features of interest. There is a Round Tower of early type, with irregularly coursed roughly dressed masonry; this, according to the *Annals of Ulster* and the *Chronicum Scotorum*, was burnt in 1097 'with its manuscripts and with many precious objects'.

The chief monuments at Monasterboice, however, are the High Crosses, of which there are three. Of these the best known is the south cross which is undoubtedly the finest surviving example of the Irish scripture cross. It is of sandstone, massive in proportion, has a ringed head, and stands 17 feet 8 inches high. All faces are divided into rectangular panels by heavy mouldings; figured scenes on the main east and west faces, fields of ornament on the narrower north and south faces. On each face there are three panels between the head and the base, and one panel over the ring. The carving is in unusually bold relief and its details are remarkably well preserved. It is on the two faces of the head that the most elaborate figured compositions in the whole series of early Irish figure-carvings are to be seen: the Crucifixion and the Judgment. The smaller panels have scenes from the Scriptures, and among the ornament on the narrow faces the inhabited vine appears. The treatment of the soffites of arms and ring is identical with that on the cross of Durrow in Offaly. There is an inscription in Irish asking 'a prayer for Muiredach, who had the cross made'. This is usually identified as the abbot Muiredach mac Domhnaill who died in 922, rather than the abbot Muiredach mac Flaind, who died in 844.

The west cross (Pl. XXXII) is considerably taller than Muiredach's Cross, and is also richly carved with figured scenes. The Crucifixion and the Judgment again appear on the head, but in less elaboration. This cross, which bears no inscription, is probably somewhat later in date. Finally, the north cross, which is incomplete, was a much simpler monument. It has only two carvings, on the two main faces of the ringed head: the Crucifixion, with lance- and cup-bearers, and a roundel of spirals.

F. Henry, *La sculpture irlandaise pendant les douze premiers siecles de l'ere chretienne;* R. A. S. Macalister, *Monasterboice* (Dundalk, 1946).

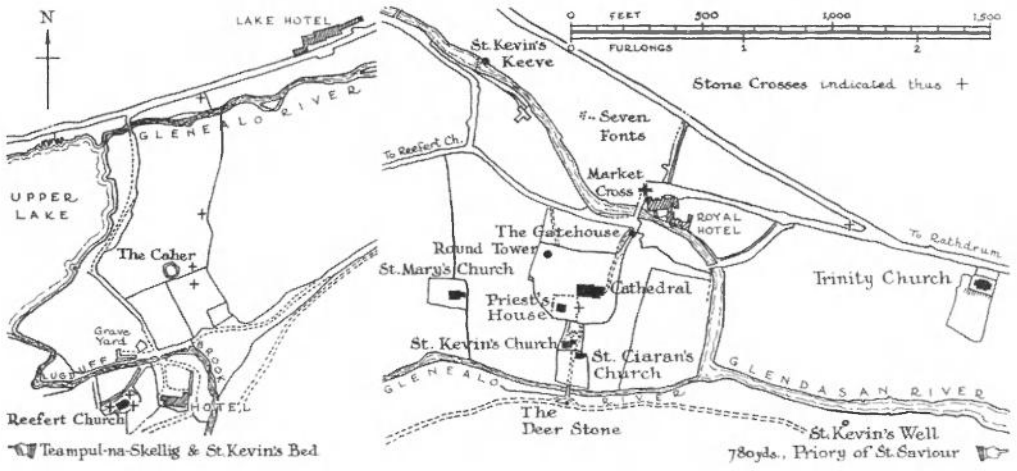
DROGHEDA

This walled town dating from the 13th century has a number of sites of interest. St. Lawrence's Gate, one of the finest specimens of its kind in Ireland, is actually a barbican projecting beyond the line of the walls, and has lofty circular flanking towers four storeys high; it dates from the 13th century, with the exception of the top storey which is of the 15th, and survives largely intact.

Saturday, 16th July

GLENDALOCH. By Dr. H. G. Leask

The great name at Glendaloch (Gleann da locha: the valley of the two lakes) is Kevin, in Gaelic, Coemghan—the Fair-begotten or Well-featured—the 6th-century saint around whom the first monastery grew up. Kevin was a scion of a ruling Leinster sept of early historic times. He is said to have been born about 498. If this be correct he had reached the advanced age of 120 in 617, the year in which the Annals of the Four Masters record his death. His



A. West group B. Principal monuments

Fig. 12. Glendaloch

first teacher was Petroc, the Cornish saint who spent some years in Ireland before retiring to Padstow. Under the tutelage of three noted Irish saints at Kilnamanagh near Dublin he received further instruction. Living the eremitical life in various places for some years he came finally—led over the mountains by an angel—to the Glen. He wished to live in solitude and contemplation and built his hermitage on a spur of the mountain above the upper lake there. On this spot the foundation courses of a round stone hut still survive. The sought-for solitude did not long endure; drawn by the saint's fame and sanctity came many disciples and a little monastery grew up near his dwelling, on the lake shore. The space there was too small to support the growing numbers and at some time, unrecorded—but probably after the saint's death—the community spread to a new and larger site in the eastern part of the valley where Glandasan joins it. Here, on a level tongue of glacial gravel at the toe of Camaderry mountain, the monastic 'city', a cashel, was built. One church lay outside it to the west and two others, more isolated, to the east. (The popular name—'the Seven Churches'—is here, as elsewhere in Ireland, a misnomer; there are certainly nine and may have been several more in the whole group.)

For the subsequent history of the monastery we must rely for the most part upon the Annals; a melancholy record of deaths, burnings—accidental or deliberate—never, unfortunately, of foundation dates, and not complete: for half a century after 712 for instance, silence reigns. There were at least thirty-seven abbots between this period and the promotion of Laurence O Toole to the archiepiscopal see of Dublin in 1163; lectors, anchorites and notable pilgrims to the shrine of Kevin are often mentioned. Of raids and plunderings by the 'foreigners' (the Scandinavians) three took place in the 9th century and another occurred in 982. The erection of the Round Tower may be ascribed to one of the two intervening periods of peace: 835 to 886 and from that year to 982. Conflagrations were numerous; at least fourteen, some following raids, took place between 775 and 1164. Doubtless most of the buildings of the early centuries were of timber, easily destroyed and easily replaced, and the later stone buildings may have lost only their roofs and fittings. Of the numerous dwellings, doubtless of slight construction, which must have existed no traces remain except for those excavated at Temple-na-Skellig in recent years. Glendaloch slowly fell into decay from the time of abbot Laurence but the final catastrophe came much later; it was utterly destroyed by government forces in 1398 and has lain in ruins ever since.

The buildings became national monuments in State care under the Church Disestablishment Act of 1869 and repairs were begun in 1875. Works of maintenance have been carried out at intervals since then.

The remains lie in two main groups; the first is that at the upper lake in the western part of the glen, 'Disert Kevin', the earliest settlement. The second—largest and most important—is the group close to the hotel and now covered by a burial-ground.

In the W. group (Fig. 12A) are two churches (and traces of a third), the saint's cell, the cave known as 'St. Kevin's Bed', a small caher and some crosses. These are described below:

TEMPLE-NA-SKELLIG, the Church of the Rock or Crag, stands on a small platform on the S. bank of the lake and is only accessible by boat. It is an oratory (25 ft. 2 ins. by 14 ft. 4 ins., internal measurement). It has a lintelled door and an E. window with two, narrow, round-headed lights. Not definitely datable, it may well be a successor to one or more earlier structures. The most interesting feature of the site is the raised platform W. of the church approached by eight steps and a paved passage. Long suspected of being the site of monastic dwellings, it has been proved to be exactly that. Excavations made by Dr. F. Henry (report not yet published) have disclosed the remains of a timber-built hut crushed and overlaid by a landslide from the steep ground and cliffs on the S.

ST. KEVIN'S BED, the oldest work of man in the glen, is E. of the Skellig site. It is a rock-cut tomb in the sheer face of the cliff at about 30 feet above the lake level. From its narrow entrance the cave expands slightly in plan and then narrows further in, expanding again to form a shallow, low 'apse' with a definitely marked proscenium. The floor runs level from a step near the entrance and the roof descends in a fairly regular curve. The likeness to certain tombs in the great Sicilian cemeteries at Pantalica has been observed by Hemp, and the late B. H. St. J. O'Neil discovered evidence of the attempt to form a similar cave immediately to the west. The saint is said to have spent the Lenten seasons in the cave.

St. Kevin's Cell is an oval of stones, the base of a hut, still higher up and to the E. of the 'Bed'. It may well be the remains of the hut stated in his Life to have been built 'in a narrow place between the mountain and the lake'.

REEFERT: (Righ-Fearta or the Church of the Royal Graves) lies on low ground close to a brook issuing from a southward branching valley. It is a small nave-and-chancel church (nave 29 ft. 1 in. by 17 ft. 3 ins., chancel 13 ft. deep by nearly 8 ft. wide) with a lintelled W. doorway with inclined jambs; a semicircular chancel arch; a narrow E. window, round-headed, and two smaller similar windows in the S. wall. All the windows splay inwards and are covered by round 'arches' each cut in one stone. The building has the characteristic 'handle-stones': corbels projecting from the bases of gables to support timber barges. This

church and Trinity Church (*see later*) may well be among the earliest of this type, and date from the 10th century. The small burial ground contains many crosses and shafts cut out of the local mica-schist slabs.

Across the brook from Reefert are the foundations of another small church (un-named) and further N. are a small caher and several wayside crosses.

In the central group (Fig. 12B) are the following structures: the Round Tower, the cathedral, the 'Priests' House', St. Kevin's church and that of St. Ciaran, and, a short distance W. and outside of the vanished cashel, the church called St. Mary's.

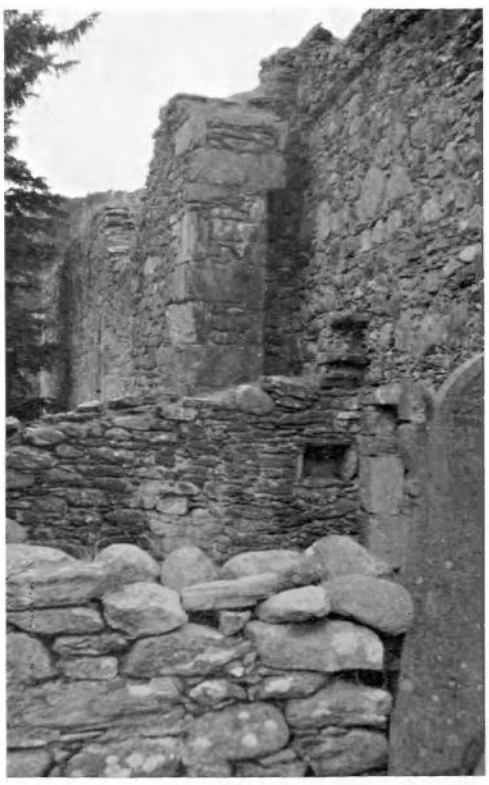
ST. MARY'S CHURCH. Called also Our Lady's church, this may have been the church of the women; the position outside the enclosure gives some validity to this conjecture. Its nave (32 ft. by 19 ft. 8 ins., average) has some massive masonry in the lower parts of the walls with inferior work above. The chancel is an addition of the 12th century as its E. window, round-headed with a key pattern on the hood, shows. Its masonry is also of poor quality. The walls, in fact, exhibit signs of several rebuildings or repairs. The largest-scaled stonework is in the W. wall below the gable which rises from a string-course which slopes, curiously, to the S. This gable was both high and steep. The important feature is the W. door. It is high, relatively narrow, and has a projecting architrave, flat and square-edged, worked on the three large stones of each jamb and on the lintel. On the soffit of this is incised a saltire cross with circular ends and centre. There is an inserted, round-headed window in the S. wall and a doorway, also an insertion, on the N.

THE GATE HOUSE is the only extant, complete entrance to an early Irish monastery and the only surviving part of the broad stone wall which once surrounded the Glendaloch example. The round arches of granite to the passage supported, with the side walls, a tower about 16 feet square in which was a chamber over the passage. This passage is paved and slopes upwards; the arch at the inner end springs higher and rises higher than that at the entrance.

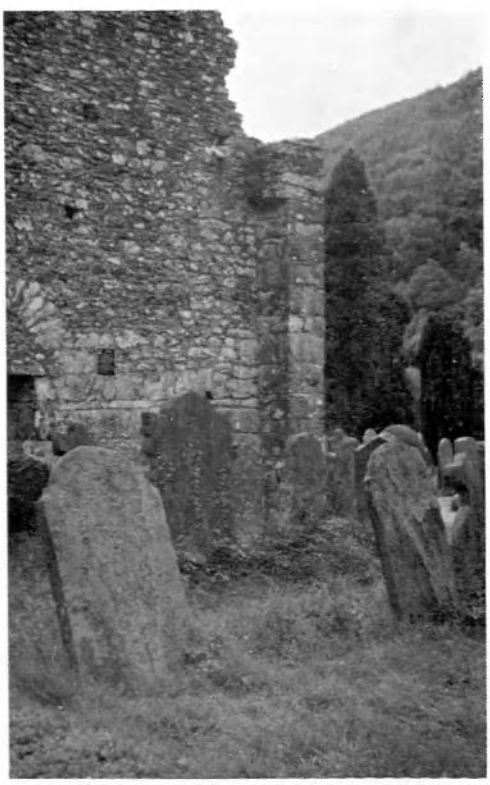
THE ROUND TOWER (Cloigtheach: Belfry) is a fine example. Its total height is 103 feet. The roof, which had fallen, was rebuilt with the original stones in the 1870's. The whole is in rubble masonry—granite and mica-schist—of high quality, and the delicate batter—from 16 ft. at the base to 13⅜ ft. at the eaves-course—of the walls is perfect. The doorway (its sill is about 12 ft. above ground level) is narrow and has inclined jambs and a round head in a single stone. Part of the base-courses is visible and the foundation, a circular slab of stone and mortar concrete, is very shallow: barely 3½ feet below ground surface. There were six stages of timber floors: seven storeys in all. The four uppermost windows do not face the cardinal points exactly, and the windows in the lower storeys, simple, lintelled and with inclined jambs, face in four directions at right angles successively.

THE CATHEDRAL. (Pls. XXXIII, XXXIV) Where a Round Tower—belfry and tower of refuge—forms part of a monastic group its doorway usually faces towards that of the principal church. This is so at Glendaloch, the tower door faces S.E. directly to the W. door of the cathedral, the largest church, 140 feet distant. The church, dedicated to the saints Peter and Paul, ceased to serve as a cathedral after 1414 when the union of the dioceses of Dublin and Glendaloch took place. It has a nave (48 ft. by 29½ ft.) probably of the 10th century, and an added chancel (about 37½ ft. by nearly 22 ft.). There are very bold antae to both gables, supports, doubtless, of massive timber barge-trusses. The masonry of the lower parts of the walls is remarkable: regular courses of large squared stones. In the higher parts rubble masonry predominates and gives evidence of rebuildings. The W. doorway is unusually broad (3 ft. 9 ins. at the sill) and its jambs incline inwards to the soffit below the large lintel. A broad, plain architrave borders the opening except in the top course—the lintel seems to have been raised a course height at some time. Over it is a round relieving-arch, and around the inner opening is another architrave. Two windows in the S. wall are of early type and are apparently reconstructions. The N. door is an insertion of Transitional date—the pointed bowtell appears in

A. N. wall of nave, inner face E. of N. doorway



B. Anta at E. end of nave wall, S. side



C. W. wall of nave

THE CATHEDRAL, GLENDALOCH

(*Photographs by F. S. Cheney*)

Facing page 191

A. E. end of chancel

B. S. wall of nave, interior including western window

C. Chancel arch and N.E. corner of nave

THE CATHEDRAL, GLENDALOCH

(*Photographs by F. S. Cheney*)

the jambs—and has lost its arch. That the chancel is an addition is obvious: the widely splayed, round-headed embrasure of the E. window has, in addition to chevron ornaments in the arch, the pointed bowtell in the jambs. Only the jambs, with their capitals and the lower voussoirs of the chancel arch (in three orders) remain. This work is part of the restoration, with the original stones, done in the 1870's. That this chancel of *c.* 1180 took the place of an earlier work is indicated by the presence, built into the rubble walls, of D-shaped drums which are bond-stones from the jambs of an earlier chancel arch. On the E. face is a curious string-course with beast-head terminals which dips below the E. window. Within the chancel are preserved some ancient slabs, one of them bearing—with a cross—inscriptions commemorating persons named Diarmidt and MacCois. Another has a plain wheel cross in a frame, and on a third is a stylized tree.

THE PRIESTS' HOUSE is a small (chantrey?) chapel standing in the ancient and small cemetery, of which some wall fragments remain near the S.W. angle of the cathedral. The structure is known as the Priests' House because local priests used to be buried in it. In its E. wall is an unusual feature: an external, round-arched recess with moulded angles, shallow capitals (restored) bearing some chevron-decorated voussoirs of the arch. The presence of the pointed roll suggests a late 12th-century date. Preserved in the S. wall is a gable-shaped stone used as a lintel to the very narrow door. On this manifestly ancient stone is carved a seated bishop flanked by two ecclesiastics, one holding a crozier, the other a book.

East of this enigmatic little structure and seated on the E. boundary wall of the ancient cemetery, is an unornamented ring cross, 11 feet high, associated, locally, with St. Kevin.

ST. KEVIN'S CHURCH. For all its simplicity of form this small building has points of structural interest and even of refinement; not only is it roofed and vaulted entirely in stone

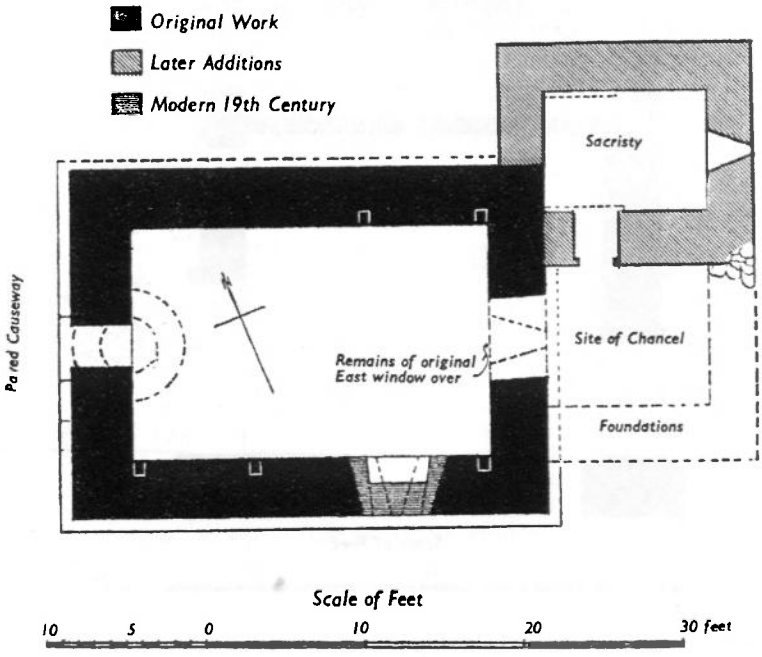


Fig. 13.

Glendaloch: Plan of St. Kevin's church

but all its four walls have the inward slope or batter (of precisely 1½ inches in 11 feet in this case) which has been a characteristic feature of Irish building for many centuries. The stone roof is directly descended from the dry-built clochans (bee-hive huts) and the rectangular, boat-shaped oratories, also mortarless, evolved from them, both corbel built. A roof slope which is, in effect, a strongly inclined wall has a serious statical defect: even though its corbelled courses are horizontal it will sag and collapse inwards at about mid-height. In some early Irish roofs of this design there were cross timbers, props, at this point. In the final development, exemplified in this church, a narrow span of true arching forms the prop and closes the barrel vault. Moreover, the builders took care not to load this arch: they devised a strangely shaped cavity above it, an attic or croft. The walls are about 4 feet thick and enclose an area 22 ft. 8 ins. by 14 ft. 7 ins., dimensions which diminish by 3 ins. at the springing of the vault because of the wall batter. At this level four timber beams supported the floor of a chamber. This had a small loop window at each end and in its arched stone ceiling was—and is—the entry to the croft.

The W. doorway, narrow and high, has sloping jambs and a heavy lintel beneath a round relieving arch. There is an external hood on the lintel and the actual timber door was,

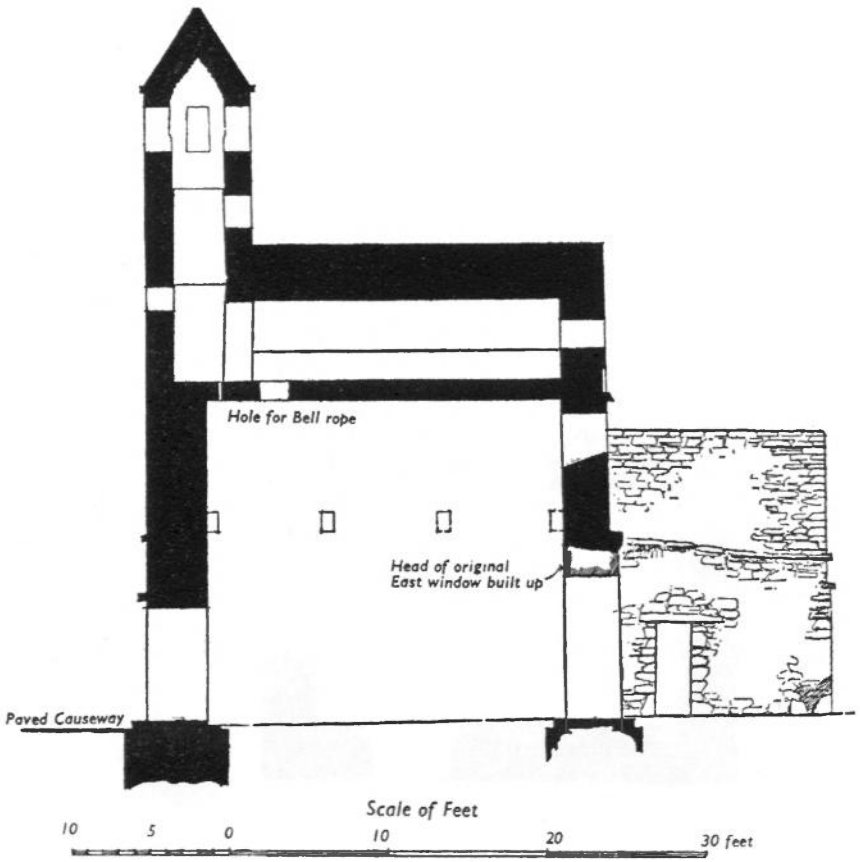


Fig. 14.

Glendaloch: Longitudinal section through nave and tower of St. Kevin's church, showing also south elevation of sacristy

apparently, external. At the E. end the round head of the small original window and its embrasure can be seen above the chancel arch cut through the wall when the church was extended. The place of the one S. window has been taken by a rectangular opening—now built up—made in the early years of the last century.

The most striking feature of the exterior is the belfry, a Round Tower in miniature, clearly an afterthought, seated on the gable top. It is but 6 feet in external diameter and rises to 45 feet at the apex of its conical cap. There are four upper windows and a narrow loop in each of the two lower stages. Access to the interior is through a narrow door in the croft.

The eastern extension, a chancel and sacristy, is now represented by the latter and the foundation outlines of the former. The sacristy, which is also stone-roofed, is of very inferior construction. It has settled away considerably from the earlier building. The collapse of the chancel was doubtless the consequence of a similar but greater settlement.

Precise dating of this interesting structure is impossible; it must remain a matter of opinion and conjecture. More developed and accomplished than St. Colomb's House at Kells, generally accepted as datable to the second decade of the 9th century, the Glendaloch structure may be placed in a later decade, even as late as *c.* 900.

A number of fragments of buildings and crosses, etc., found in the Glen, are collected in the church. The most important are the 12th-century cross (which once stood near the hotel site); the head of a ringed cross; a large slab decorated with a pattern of saltires and circles which was, perhaps, an altar frontal; and a slab with a three-line—expanded ends—cross in a frame. It calls for a 'prayer for Bresal' and bears the alpha-omega., IHS. and Christos symbols.

ST. CIARAN'S CHURCH. The low walls of this very small nave-and-chancel church lie close by to the S.E. The chancel (about 9 ft. square) and the entrance to it (4 ft. 7 ins. wide) are on the small scale, but the building lacks any other features of interest.

Across the footbridge to the S. is the Deer Stone where, into the basin worked in its top surface, St. Kevin, according to legend, milked a doe, he being without a cow. A path runs E. from the bridge and through gates, for a distance of over half a mile to where, on low ground near to the river bank, stands the remains of the 12th-century priory of St. Saviour.

ST. SAVIOUR'S PRIORY has a nave (about 41 ft. by 20¼ ft.) and chancel (17 ft. 4 ins. by 11½ ft.) together with a domestic wing N. of the former about of the same length but narrower. In 1875 the whole was found to be greatly ruined and covered with debris up to the level of the capitals of the chancel arch which had fallen. Considerable restoration works were carried out including that of the great arch and the E. window with the early stones which lay close to their original positions. The arch, of three orders, leads to a veritable tunnel, 7 feet deep, on which stood, probably, a bell-cote. It is the finest work in the glen. The first arch-order is plain; the second of chevron voussoirs, point outwards; the third chevroned on face and soffit. Small masks, conventionalized leafage, triquetra designs and the like fill the edge spandrils of the chevrons. Interesting capitals crown the S. jambs; one has the prow of a galley with a sail above the heads of the crew, the whole flanked by angle masks. The bases have a variety of ornament. The E. window has a pair of round-headed lights. Its inner embrasure, also round-headed, has chevroned voussoirs and an angle roll. The jambs have patterns of shallow rolls, flanked by fine beading and expanding lozenge-wise. There are formal patterns in some of the lozenges and, in the basal triangles, a lion and the symbol of two birds, beak to beak with a human head between. The two nave windows and that on the E. wall of the domestic wing are round-headed and recessed in casements. All have hoods and the hood of the outer arch of the E. window has beast-head terminals and small carved decorations.

TRINITY CHURCH. This church lies beside and below the main public road at about a quarter of a mile E. of the hotel. It is of the same plan and date as Reefert church and equally unadorned. In dimensions also it is remarkably similar; the differences are of inches only except in the chancel which is just a foot wider than that at Reefert. The structure is more

complete, however; the walls stand to the full original height and the gables to little less. The corbels or brackets at the base of each gable are in the correct positions.

There are differences in detail: there is but one window S. of the nave instead of two; the chancel has a small window with a triangular head, and there is a round-headed S. doorway to the nave. The chancel arch is of granite, finely wrought. The same stone is also used in the S. and W. doorways as well as in the external quoins. The lintelled W. door, the original entrance, is obscured by an annexe which has small N. and S. windows. It had a vaulted roof from which there rose a round-tower belfry to a height, it is said, of 60 feet. Still standing in 1779, when it was seen and sketched by Gabriel Beranger, it fell during a storm in 1818.

Though the walls are not battered in the Irish fashion, the jambs of the doorways, of the annexe windows and of that S. of the chancel, have the slight inward inclination of the native building tradition.

H. G. Leask, *Irish Churches and Monastic Buildings*, Vol. I (1955).