

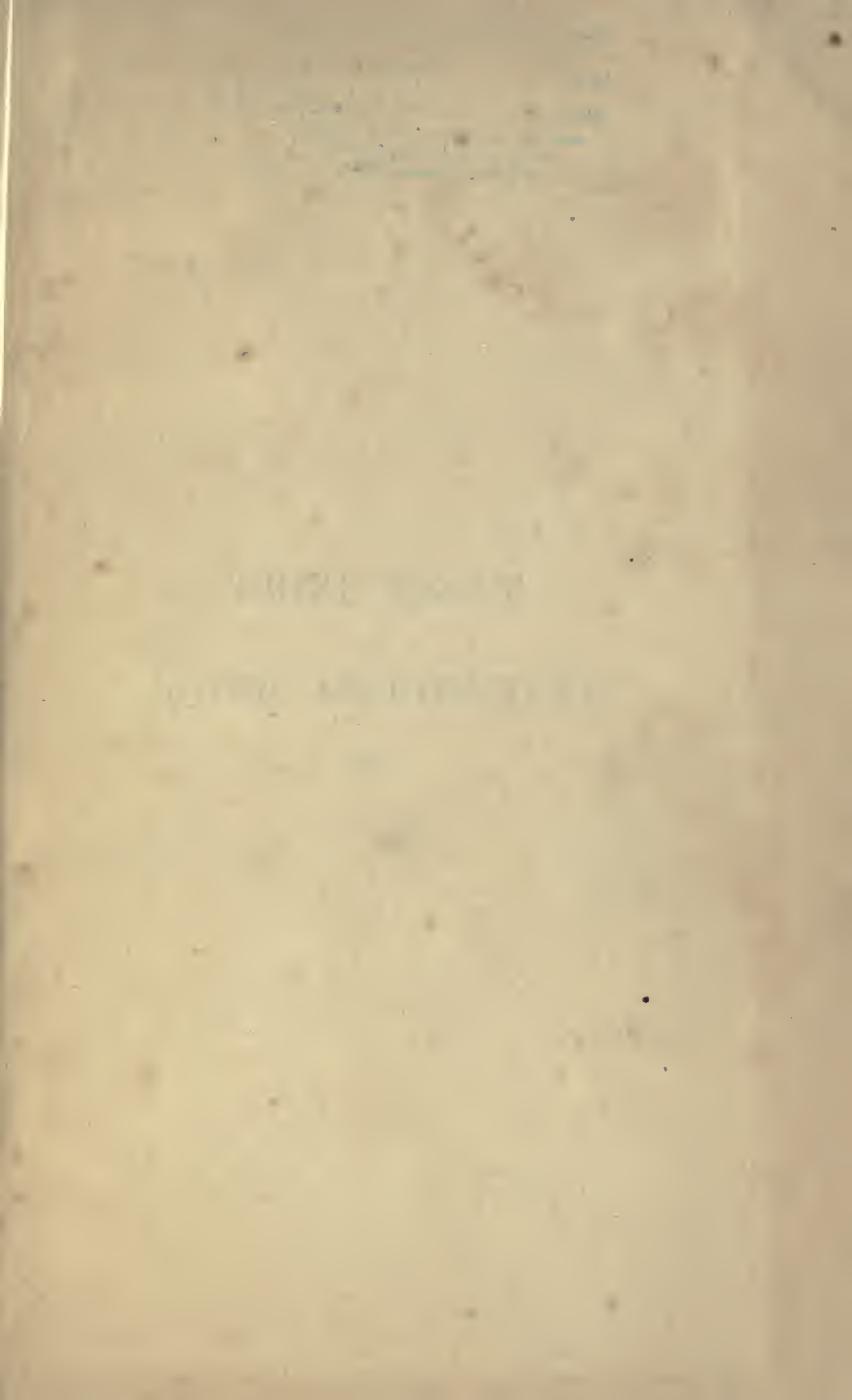


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PRIZE ESSAY  
ON  
GOTHIC ARCHITECTURE,  
&c.



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AN ESSAY  
ON THE  
ORIGIN AND PROGRESS  
OF  
GOTHIC ARCHITECTURE,

WITH REFERENCE TO THE ANCIENT HISTORY AND PRESENT STATE  
OF THE REMAINS OF SUCH ARCHITECTURE

IN IRELAND,

TO WHICH WAS AWARDED THE PRIZE PROPOSED BY

THE ROYAL IRISH ACADEMY,

FOR THE

BEST ESSAY ON THAT SUBJECT.

BY THOMAS BELL.

---

WITH LITHOGRAPHIC ILLUSTRATIONS, PRINTED BY C. HULLMANDEL.

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AND BALDWIN AND CRADOCK, PATERNOSTER ROW, LONDON.

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MDCCCXXIX.

THE HISTORY

OF

THE

# ROYAL ARCHITECTURE

FROM THE EARLIEST PERIODS TO THE PRESENT

BY

JOHN SMITH

OF THE

ROYAL ARCHITECTURAL SOCIETY

AND

OF THE

ROYAL SOCIETY

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LONDON: PRINTED BY J. AND M. PORTEOUS, 18, N. BARRICK-LANE, 1847.

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1847

J. AND M. PORTEOUS, PRINTERS.



TO THE

RIGHT HONORABLE

**Henry William, Marquis of Anglesey,**

KNIGHT OF THE MOST NOBLE ORDER OF THE GARTER, KNIGHT GRAND CROSS  
OF THE MOST HONORABLE ORDER OF THE BATH, KNIGHT OF THE  
GUELPHIC ORDER OF HANOVER, THE ST. GEORGE OF RUSSIA,  
THE WILLIAM OF THE NETHERLANDS, THE ORDER  
OF MARIA THERESA OF AUSTRIA, &c.

**LORD LIEUTENANT GENERAL,**

AND

**GENERAL GOVERNOR OF IRELAND,**

GRAND MASTER OF THE ILLUSTRIOUS ORDER OF ST. PATRICK,

VISITOR OF THE ROYAL IRISH ACADEMY,

&c. &c. &c.

**The following Essay on a National Subject,**

SUGGESTED BY THE ACADEMY, AND HONORED WITH THEIR APPROBATION,

IS, WITH HIS EXCELLENCY'S PERMISSION,

MOST RESPECTFULLY INSCRIBED,

By his obliged, very grateful,

And obedient humble servant,

**THOMAS BELL.**

St. Mary's Abbey, Dublin,  
Nov. 1st. 1828.

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## POSTSCRIPT.

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The close of the past year having brought the printing of this essay to a termination, the author hoped to have presented it to his subscribers in a finished state, at the commencement of the present. An unforeseen delay in the execution of the Plates, has, however, retarded the work, and prevented the fulfilment of his intention. For this delay, as well as for some others, over which he had no controul, he has to apologize to his Patrons and Subscribers.

For the distinguished patronage his book has received, he returns his grateful thanks. Of such Patrons he might well be proud, for they include the highest Dignitaries of the Church—the most illustrious of our Nobility—and the most eminent names in the walks of science, literature and the arts.

To its typographical execution it is needless to allude, as the book must speak for itself; but his acknowledgments are justly due to the Messrs. Porteous, his Printers, for the uniform elegance, accuracy and attention, with which they have executed their department; and their unremitting exertions to render the publication worthy of its Patrons, and creditable to the Irish Press.

*January, 1829.*

*“ Omnia quæ nunc vetustissima creduntur nova fuere.”*

TACITUS.

---

“ When men enquire who invented Gothic Buildings? They might as well ask, who invented bad Latin? The former was a corruption of the Roman Architecture, as the latter was of the Roman Language: both were debased in barbarous ages; both were refined as the age polished itself; but neither were restored to the original standard. Beautiful Gothic Architecture was engrafted upon Saxon deformity; and pure Italian succeeded to vitiated Latin.”

WALPOLE.

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*January, 1829.*





## PREFACE.

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THE following Treatise on the Architecture of the middle Ages, and the inquiry which it involves as to the period and the mode of its introduction into Ireland, was first suggested to the Author by the advertisement of the Royal Irish Academy, proposing it as the subject of a Prize Essay.

As a general admirer of our ancient Gothic structures, and being, in consequence of his professional pursuits, tolerably conversant with those picturesque remains of the Architecture of our ancestors, he undertook the proposed essay as a matter of amusement and relaxation for his leisure hours. He was not, however, unaware of the arduous nature of such an undertaking. He naturally calculated on having among his rivals in the proposed inquiry, men of literature and science, whose superior attainments might better qualify them for the task, and render his success nearly hopeless.

But the incentive was great ; for entirely inde-

pendent of pecuniary remuneration, such an honorable reward would, in various points of view be truly estimable.

He therefore commenced, and had made some progress in his attempt, before he discovered that a more accurate survey was necessary to its success than would at first view have occurred to a superficial observer, or indeed than had occurred to himself. By a closer inspection as he proceeded, he also found that the part for which he had fancied himself best qualified—a knowledge of the present state of such remains, was the very thing in which he was most deficient; and in order to supply the deficiency, that it would be necessary to visit, and in many instances to revisit, the most conspicuous specimens—such as Armagh, Down, Derry, Kilkenny, Cashel, &c. &c., in order to describe accurately, and classify with propriety, the several styles used in the various parts of those buildings, according to the respective dates at which they were erected.

The necessity for such a personal inspection, increased both the labour, the time, and the expense of his undertaking, to an extent perhaps beyond prudence, for to do it perfectly, required little less than a very circuitous tour from one extremity of the island to the other.

Having, however, embarked in the undertaking, he resolved to persevere. He felt that even failure could involve no disgrace on his attempt, and he was aware, that difficulties generally disappear when encountered with energy and perseverance. His anticipations were not disappointed, for from every progressive step in his researches, he derived a degree of amusement and information, that independent of every other consideration, amply repaid his exertions.

The subject proposed for the essay, naturally divided itself into two branches ;—first, the origin of Gothic Architecture generally ;—and secondly its introduction and progress in Ireland. With respect to the former, the author has necessarily been concise, but he has endeavoured to trace the Art from its source, and to refute the various opinions thereon, which appeared to him either erroneous or ill-founded. Whether his own views are more correct, must be determined by others, not by himself.

The second branch of this inquiry has been more expanded ; but embracing such a variety of objects, matter accumulated as the task proceeded, until the essay attained its present form. Perhaps less minuteness of description might have answered the purpose ; but his views were limited to a certain

point by the Academy, and as some latitude must be given to the judgment of the writer, he conceived that of two errors, it was better to be a little redundant, than meagre and obscure.

The origin of Gothic Architecture, has been so long a subject of interest to the antiquarian, that any renewed discussion relative to it, requires little apology. That portion of the essay, which from the circumstance of its descriptions being confined to Ireland, might be considered of a limited or local nature, also assumes a more general character, if regarded as a necessary supplement to the history of the architectural antiquities, and gothic cathedrals of the British islands. Those antiquities have been so ably delineated in the voluminous works of Mr. Britton, and various other Antiquarians whose talents have been exercised on the subject, that perhaps there may be some presumption in mentioning this mere epitome in conjunction with their productions; but some systematic account devoted exclusively to our Irish cathedrals was wanting;—and if the following essay derives any value from the circumstance of supplying this useful desideratum; if any from the fidelity of its descriptions, or from the honorable sanction which it has been so fortunate as to obtain; the author trusts that



these recommendations will render the present little volume not unacceptable to the general admirer of antiquarian research.

Many of the local descriptions in the following pages were written within the hallowed walls which they delineate, and the train of thought thus excited, will account for, and it is hoped excuse (if excuse should be necessary) any effusion of feeling, or contrariety of sentiment, into which the author might by such adventitious circumstances have been inadvertently betrayed.

The subjects treated on in the essay being confined to ecclesiastical architecture, their arrangement under our established ecclesiastical jurisdictions, has been adopted in preference to that of placing them, as the writer originally intended, in a chronological series, according to the periods of their erection. Those dates indeed were generally uncertain, and so mixed and confounded, by various rebuildings and repairs, that how carefully soever executed, it would have been found a very vague and inaccurate arrangement.

As to the classification and name of this style of architecture, the author has ventured to deviate a little from what of late has been the usual practice. According to some writers, the



term "Gothic Architecture" has been exclusively applied to the pointed style; according to others, this name is esteemed too degrading and barbarous, and therefore when this style is alluded to by them, the appellation is new modelled, and changed into the term of "English Architecture." The author's opinion, as will hereafter be seen, differs from both. He imagines that the term "Gothic," involves no inconsistency, however applied to the architecture of the middle ages,—that is from the early corruption of the Roman architecture, to the utmost refinement of the more modern pointed order; and accordingly he has in the ensuing treatise, extended the term, as a general name, to both.

In taking this view of the subject, he felt himself fully warranted by an authority, which to the generality of professional artists must be conclusive—that of the late Mr. Barry. When he selected this great but unfortunate genius, whose name will ever be an honor to his country, as a good and paramount authority to strengthen his own opinion relative to the origin of Gothic Architecture, he was not then aware, that it had been already appealed to, in nearly a similar case, by the late learned Dr. Matthew Young, Bishop of Clonfert, a member of the Royal Irish Academy,

and one of its original founders. This learned academician, in an essay on the mathematical proportions and properties of the Gothic arch, which appeared in one of the early volumes of their transactions, has also taken a view of the various opinions and theories entertained on this subject, by several writers who had treated thereon, so much in unison with the opinion detailed in the following essay, that while it adds great weight to it, subjects the author to the imputation of having borrowed and adopted without acknowledgment, the ideas of that Rev. writer upon the subject. This assuredly was not the case, for the transactions of the Academy, never met his eye, until several months after the essay had been concluded.

But after all that might be urged on the point of authority, the weight and value of the author's opinions, must depend, not on any extraneous sanction, but on their own intrinsic worth. If well founded, they do not stand in need of authority—and if erroneous, however supported, they deserve to be rejected.

As to the honorable distinction which the Academy have been pleased to confer on this essay, it in no way involves a responsibility for the author's individual opinions; for that learned body

have always been anxious to have it understood—and it is highly proper that it should be so—“That the Academy as a body, are not answerable for any opinion, representation of facts, or train of reasoning in any of the articles appearing in their transactions, or otherwise emanating from the Academy, as the authors of the respective essays, are alone responsible for them.”

Upon the whole, if in the ensuing pages the author has committed any slight inadvertency;—if, when unable to ascertain facts, he has sometimes substituted conjecture, or should he occasionally digress from the strict tenor of his subject, his errors of judgment, he trusts are not vital ones; and he hopes for the indulgence of his readers, as he has already experienced that of the Academy, to this attempt to elucidate the antiquities of his country.

# AN ESSAY,

&c.

---

## SECTION I.

### INTRODUCTORY.

THE tasteful and interesting specimens of Gothic architecture, which the piety of our ancestors has bequeathed to succeeding generations, are well calculated to fill the contemplative mind with admiration. As the work of those remote ages, which in our enlightened days we are perhaps too apt to stigmatize as barbarous and superstitious, they are peculiarly fitted to afford pleasure to the antiquarian; for whether viewed in a state of perfection,—or in their progress to decay, it is not easy to decide from which we derive the greatest satisfaction. Does the tintured gloom of the lofty vaulted Choir, dimly illumined by the narrow pointed window of an early date, or the gorgeous tracery of the expanded one, of more recent times,



contribute to awaken our devotion, as we kneel under the protection of its solemn shade? Does the tottering arch and mouldering buttress, overhung with a rich mantle of ivy, inspire us with regret as we ramble through the intricate mazes of the ruined pile? In either case our humbled vanity may read a useful lesson of humility; for should we feel inclined to despise the skill and industry of our forefathers, or to arrogate exclusive perfection to the arts of modern days, such a study will greatly tend to correct the mistaken estimate. We will find a new order of architecture gradually formed and perfected; possessing more variety than the five orders of ancient Greece and Rome, and equally beautiful, notwithstanding the fastidious criticisms of some zealous admirers of those more ancient and regular orders of architecture.

By such interesting researches, we shall at all events be taught, that the progress of art has been much slower, considering all the boasted advantages of modern improvement, than in reason it ought; and that the human mind, under every disadvantage of former times, has been fully as active, and often more usefully employed, than among ourselves.



If these advantages result from this study in a general point of view, the inquiry into "THE ORIGIN AND PROGRESS OF GOTHIC ARCHITECTURE, WITH REFERENCE TO THE ANCIENT HISTORY, AND PRESENT STATE OF THE REMAINS OF SUCH ARCHITECTURE IN IRELAND," proposed by the Royal Irish Academy, cannot but prove highly interesting, if pursued in a proper manner by the Irish antiquarian.

The field it is true, may not be so widely extensive, as the Gothic antiquities of England might present; nor are the generality of Irish subjects of so rich and magnificent a class;—still, however, limited as it is, there is scope enough for the inquirer, and enough of treasure to reward his toil. With this direct object in view, like a man exploring the buried ruins of a subterranean city, many collateral lights will continually break in upon him through "the chinks that time has made," as he penetrates into the deep and unexplored recesses of his subject, which have been filled by rubbish, or defaced by time. The ancient arts of the country, will thus become better known;—their history more fully elucidated, and the state of manners and morals

among the people in those days, will be better understood.

An investigation of this kind, indeed, naturally turns our attention to the manners and habits of those early ages, which were co-eval or antecedent to the invention of which we treat, and particularly to the rude arts, and uncultivated taste prevalent among a half civilized people,—such as we may presume our ab-original ancestors of Ireland were.

It has frequently been the misfortune of nations that pretend to a very remote antiquity, to have their claims disputed, from a defectiveness in those proofs which would best sustain their pretensions. Historical evidence itself, however authentic, often affords no conclusive or satisfactory testimony; because it may be doubted—or falsified,—or evaded, when not corroborated by some tangible voucher.

Ireland is precisely in this situation. Though professedly an island of Saints,—her sanctity has left no visible traces in the ameliorated manners of her inhabitants for ages past. Though the seat of learning in the West, she has for centuries been sunk in misery, and overshadowed

by barbarity and ignorance. Though a warlike nation—she has been the prey of every petty invader, who chose to make an hostile attack upon her unprotected coasts. With all these contradictory positions—with all this conflicting disagreement between cause and effect, it is no way surprizing, that those who disbelieve in her former acquirements, should boldly deny their credence to any pretensions she could put forward, either in science or in art. Some of those disbelievers have gone so far, as to dispute that our Irish ancestors had any knowledge of building with stone or mortar, previous to the English invasion; and were it not for the positive evidence which our Round towers afford, Ireland, at this day, could advance as little proof of her early skill in architecture, as in almost every other art.

There however exists, or has existed a class of cavillers with a more moderate portion of incredulity. They do not pretend to deny the practice of the art of Masonry in Ireland, previous to the English Invasion; they only attempt to invalidate the claim of the Irish Masons and Architects, by ascribing the introduction of those towers, to the

more remote invasion, and partial conquest of the Island by the Danes.

To refute the erroneous opinions thus promulgated, and to offer some observations on those buildings, confessedly the most ancient in the country, will form an appropriate introduction to the main branch of our subject. This mode of proceeding will also assist us in tracing the gradual progression of Irish architecture from those early, though rude, efforts of her genius, to the most complex and ornamental specimens of Gothic architecture, of which we possess any remains.

This connexion of the ancient Irish, or Danish, with the Gothic architecture, though apparently unimportant, is the more necessary to be traced, as it forms a useful link in the chain, and must have had some influence in forming the style and principles, which were afterwards adopted in all our ecclesiastical edifices. A similar influence pervaded the gradual progress of architecture in England, during its transit from the Roman, to the Saxon;—from the Saxon to the Norman;—and from the Norman, to the Pointed, or modern Gothic.

This Pointed-Gothic, some English authors,



through partiality to their own country, affect to call, by way of pre-eminence, "*The English style.*" Perhaps with more propriety, they might have called it, *the Anglo-Gothic style* ; for in a similar way, the Gothic architecture of France—of Spain—of Germany and Italy, are each rendered distinct from the others, and severally acquire a peculiar national character, by the natural, though perhaps not always obvious approximations to the respective styles that were previously prevalent in each of those countries.



## SECTION II.

ON THE NOMENCLATURE OF GOTHIC  
ARCHITECTURE.

IN the foregoing section, having ventured to express a doubt as to the propriety of those changes in the established nomenclature of this branch of architecture, which some modern writers have suggested, it may be useful to the clearness of our subject, and will conduce to the better understanding of it, to make some further observations on the proposed alteration.

A change in the terms of any science or art, should not be lightly attempted,—nor adopted without very powerful reasons in support of its necessity or utility. In the account of Durham Cathedral, which I believe was published by the Antiquarian Society, or at least under their sanction; they express their wishes, “ That the word *Gothic* should not be used in speaking of the architecture of England, from the thirteenth, to the sixteenth century. The term, say they, tends to

give false ideas on the subject, and originated with the Italian writers of the fourteenth and fifteenth centuries, who applied the expression of 'La Maniera Gotica,' in contempt to all the works of art, executed in the middle ages. From these Italian writers it was borrowed by Sir Christopher Wren, the first English writer, who has applied the term to English architecture. There is very little doubt (continue they) that the light and elegant style of building, whose principal and characteristic feature is the high pointed arch, struck from two centres, was invented in this country. (England.) It is certain that it was here brought to its highest state of perfection; and the testimonies of other countries, whose national traditions ascribe their most beautiful churches to English artists, add great weight to this assertion, and peculiar propriety to the term ENGLISH, now proposed to be substituted for the word *Gothic*. The architecture used by the Saxons, is very properly called Saxon. The improvements introduced after the Norman conquest justify the application of *Norman* to the edifices of that period. The nation assumed a new character about the time of Henry the second. The language

properly called English, was then formed ; and an architecture founded on the Norman and Saxon, but extremely different from both, was invented by English artists. It is surely equally just and proper, to distinguish this style by the honorable appellation of *English*. This term will therefore be used instead of *Gothic* in the course of the following work, and it is hoped no English antiquary will be offended at the substitution of an accurate and honorable name in the place of one which is both contemptuous and inappropriate.”

In treating philosophically on any science, it is always best to generalize the subject, and argue upon first principles. Without entering upon a controversy as to the merits of the claim thus advanced by our parent or sister country, let me ask, how would this claim be met by an Italian, a German, or a French writer on this subject? Would they be willing to concede this point? I am almost certain they would not ; and I really believe that they might advance very just reasons for resisting the claim. Would either of the latter, for instance, wave the claim of their respective countries to the ancient Gothic structures of the cathedrals at Mentz, Ulm, Coblenz and Worms, or at Rouen,

Stratsburgh, Rheims, and elsewhere? Would the Italian, on the part of his countrymen, sacrifice their title to the Gothic churches throughout Italy, including those of Milan, of Naples, and of Venice? Can it be supposed that they would admit the style of those structures to be called “English Architecture;”—or rather might they not with every appearance of justice, if they esteemed the production of these Gothic edifices any honor to their respective countries, severally insist on denominating them as *Italian* or *German*, or *French Architecture*—according to the national feelings of those writers? (1)

Is it wise therefore, under any circumstances, thus to unhinge established terms; instead of clearness, to introduce confusion, and in place of the general name of Gothic architecture, which with equal propriety may be claimed and used by all the nations of Europe, to substitute a partial and local distinction, which at the utmost can only apply to a small portion—and perhaps not even to that, with strict justice or propriety?

A successful change of this kind, has certainly been introduced in the science of chemistry,—and introduced with great propriety; but it must be



remembered that chemistry, when this change in its nomenclature took place, was in all respects to be esteemed and treated as a new science. New properties were developed in matter and substances hitherto familiar, though their composition was till then unknown ;—The old system was completely pulled down and destroyed ; so that all the philosophers of Europe might as well adopt the new system of whose merits they were fully convinced, as to maintain an useless controversy about such indisputable points. But even here, notwithstanding this general upturning of the old system, it was a considerable time before this triumph of modern science was achieved, and the opposition which several eminent scientific men maintained against the innovation (as they considered it) was silenced.

Not so the art of Gothic architecture : whether that name originally was strictly proper or not, it had been for years, or rather centuries, applied to productions of the art, that had endured for centuries before, and which, if not strictly speaking the works of the Gothic nation, had certainly originated and been in use during the period of their sway in Italy and elsewhere.



That it was cultivated and improved in subsequent ages, and by different nations, we may freely admit, and for that very reason, as was suggested at the conclusion of the foregoing section, the word *Gothic* as a general term is as good at least, and to the full, as appropriate as any other. If it be required to express a specific difference of style, the various national improvements in this art, would, as was before said, form a sufficient, and equally expressive distinction.

### SECTION III.

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#### ON THE ORIGIN OF THE GOTHIC STYLE.

GOthic Architecture is the designation usually applied to that style of building which had its origin in the middle, or darker ages. It appears from the most accurate inquiries, to have originally been nothing more than a corruption of the classic orders of Greece and Rome, when the true gusto for ancient art had become extinct, and a frivolous taste for fantastic ornaments and decorations, had been introduced by ignorant workmen, alike devoid of every true principle of art, and of any mechanical skill in point of execution. Such bungling artists would soon eradicate and debase the simple beauties of the antique, either by their preposterous and barbarous attachment to this corrupt style of ornament; or by their inability to imitate what was good and beautiful in those models which they endeavoured to copy.

This devastation of true taste, thus commenced, and introduced by ignorant artists, was finally accomplished by the ravages of the Goths, the Huns, the Vandals, and other barbarous tribes, whose irruptions naturally diverted the attention of the native Romans and Italians from the arts of peace, to the ruling principle of self-preservation. But luxury and an insatiable lust for conquest had previously debased and corrupted their minds, and rendered them regardless of or inattentive to the pure and unsophisticated beauties of the antique.

Such a general deterioration of national taste, was not however the work of a day. It took years, perhaps ages to accomplish. The invading Gothic barbarians, possessed no art of architecture, properly so called, whatever. They took on trust the arts of the conquered nations as they found them. War was their trade ; of every other art they were ignorant, and consequently, they despised them.

In this state, the subjugated native artists, enslaved by their conquerors, would naturally care little how they exerted their talents, even if talents they possessed. The noble emulation which freedom always inspires, had become extinguished in their breasts ; a cheerless apathy, had paralyzed

their minds, and to them it was a matter quite indifferent, what kind of buildings they erected for their tasteless task-masters.

These irruptions of the Goths, the Vandals, and the Huns, commenced about the beginning of the fifth century. Alaric, King of the Visigoths, sacked Rome in the year 410. Thirty or forty years after, the Roman empire was again ravaged by Attila King of the Huns. About a century before, Constantine had ordained, that all the Heathen temples—the *chef d'ouevres* of Greece and Italy—should be destroyed: so that between the pious zeal of this christian Prince; the blind fury of Alaric, and Attila, surnamed the scourge of God, together with the final overthrow of the western empire, which occurred anno 476, we need not wonder that literature and the arts, with architecture among the rest, should have been overwhelmed in the general ruin.

But although the principles of Classic architecture, which had been for nearly two centuries gradually decaying, were at this period quite subverted; the inferior order of which we now treat, had grown up in its room—for even those nations, barbarous as they were, could not exist in a state



of society, without buildings of some kind. They had now become professors of Christianity, and as they had not yet adopted the expedient of consecrating the Pagan temples to the worship of the true God, the same zeal or fanaticism, which induced Constantine to destroy every thing heathenish, made them, in like manner, prefer any form in their religious temples, however rude and uncouth that form might be, provided it was unlike those Pagan edifices which they were instructed to abhor.

A new mode of building, thus gradually sprung up among those Gothic converts, which became the real models of the churches, that the early preachers of Christianity brought from Italy, together with their doctrines, to almost every nation in Europe, to which those missions were sent. This view of the subject, accounts in a very simple manner, for the general conformity in the style of the early churches, which may be traced through the various local changes that each country made therein, to adapt them to their own convenience, Such at least is the most probable origin of this newer art, and of the gradual transition to it, from the architecture of the ancients; but as it was exercised under the sway of the Gothic Princes,

though perhaps not their own immediate invention, they very naturally acquired the reputation of it, and gave to this new style of ecclesiastical architecture, their own name.

There are, however, some writers on this art, who adopt a much more fanciful theory. They pretend to discover that mankind, accustomed under the Druids to worship in groves, carried with them, even when converted, a reverence for the scenes of their former superstitions. “The eye, (say some of these theorists, and Dr. Warburton among the rest,) accustomed to view the fantastic arches, formed by the intermingling branches of a long vista of trees, presents to the imagination the idea of a Gothic cathedral, with its pointed arches; the regularly ranged trunks of the trees representing the clustering pillars; the curved branches forming the members of the groined roof, and the green leaves, wonderful to tell, are depicted by the stained glass windows! No one (say they) ever contemplated the long vista of a grove of trees, without being persuaded that he wandered amid the lofty vaults and arches of a gloomy Gothic pile—and vice versa, that the lengthened perspective of the Gothic aisle, necessarily recalls the idea of a grove of trees.”

To this theory, there are two material objections. The first is, that natural repugnance which converts of every kind, always display toward scenes that remind them of the mode of belief they had forsaken. The pious Jew had thus a violent antipathy to groves and high places. The early christian convert we have seen carry his dislike, even to the architectural decorations, that ornamented the heathen temples; and the first reformers, in many instances, had an equal objection to the Gothic places of worship of that church from which they had dissented.

The other objection is, the little likelihood that the untaught eye of a rude barbarian, as we may safely term one of the early converts from Druidism, could in his mind conceive, or in his rude architectural attempts invent, merely from the casual survey of a grove of trees, the regular and rather complex form, that is composed by the numerous parts of an ancient Gothic cathedral. The learned eye of the professed architect, might perhaps trace something of this similitude, as painters at times derive hints from the shadowy and grotesque shapes, they can discover in the playful outline of the clouds—the weather-stains on old walls,—or



the fantastic forms, that may be traced by the assistance of fancy, in the burning coals of the fire ; but the art must have attained a considerable degree of perfection, before a similitude between things so different could be discovered, or at least rendered available as a source of invention. Besides this, though natural groves of trees might be, and no doubt were very abundant, planted vistas, and regular avenues of trees, to which only the observation could apply, were in those times, very rare, or rather, we may presume, did not exist at all.

A palpable and absurd anachronism also presents itself in this theory of Dr. Warburton, as pointed out by Dr. Milner, which it is surprizing that a man of the learned Bishop's literary eminence should have overlooked. It is the supposition "that the Goths, who conquered Spain in the year 470, could, on their conversion to christianity, have employed Saracen architects, whose exotic style suited their purpose, to construct churches of Pointed-arch architecture, in imitation of the Scandinavian groves, in which they (the Goths) had been accustomed to celebrate their Pagan rites."

The impossibility of such a supposition must be



obvious, for these Saracen artists could have no correct ideas of the Pagan groves of Scandinavia ; and even if they had, neither they, nor their countrymen, had arrived in Spain until three centuries later. When they did arrive, they were much better disposed to demolish churches, than to build them up ; and it is generally admitted, that the Gothic architecture had not attained the climax of its pointed form, until about four hundred years after their invasion of Spain—that is, in the eleventh or twelfth century.

## SECTION IV.

VARIOUS OPINIONS AS TO THE INVENTION OF  
THE POINTED ARCH, CONSIDERED.

HAVING thus endeavoured, it is hoped satisfactorily, to refute the hypothesis which ascribes the invention of the Pointed arch, to an imitation of the sportive hand of nature, as exhibited in the curved and ramified branches of trees, we next proceed to consider another idea of its origin, which has been with considerable ingenuity put forward by Sir James Hall, in a copious quarto volume he has published on the subject, as well as in some minor papers in the transactions of the Royal Society of Edinburgh.

He supposes, however contrary to the fact, that mankind, almost in a state of nature, had hit by accident on the invention of the Pointed Gothic, while directing their attention to the construction of their rude huts, in the same manner as some writers derive the origin of Grecian architecture

from a similar source—that is, when they began to place trunks of trees and branches, across each other, to support a roof of straw to keep out the weather. Whatever truth or reality might have been in the latter case, there seems little reason to apply it in the former instance, because it is evident that the Pointed arch was invented long after architecture had attained considerable perfection. It is at all events clear, that its introduction was long subsequent to the Saxon, or circular arch, upon which it was grafted ; and therefore, its invention, in the first instance, could scarcely have been derived from, or suggested by observing the forked branch of a tree, supported by a cluster of sticks or poles, as Sir James Hall's theory would induce us to believe.

Another sect of antiquarians pretend that Gothic architecture has been of Saracenic origin, or at least that it came from the east, and was formed on the model of the holy sepulchre in Palestine, from whence it was introduced by the Crusaders into Europe. Others are equally certain, that it was brought from Arabia by the Moors or Saracens into Spain. Of this opinion was Mr. Rious, the author of a learned treatise on the subject.

“ From all the marks of the new architecture, (says he) it can be only attributed to the Moors, or what is the same thing, to the Arabians or Saracens, who have expressed in their architecture, the same taste as in their poetry ; both the one and the other, falsely delicate, crowded with superfluous ornaments, and often very unnatural. The imagination is highly worked up in both, but it is an extravagant imagination, and this has rendered the edifices of the Arabians as extraordinary as their thoughts. If any one doubts of this assertion, let us appeal to any one who has seen the mosques and palaces of Fez, or some of the cathedrals in Spain, built by the Moors. One model of this sort is the church at Burgos ; and even in this island, there are not wanting several examples of the same. Such buildings have been vulgarly called modern Gothic, but their true appellation is Arabic, Saracenic, or Moresque.

“ As the philosophy and learning of the Arabians spread themselves in Europe, their architecture was introduced also. Many churches were built after the Saracenic mode, and others with a mixture of heavy and light proportions. In the most southern parts of Europe, and in Africa, the



windows (before the use of glass) made with narrow apertures, and placed high in the walls of the building, occasioned a shade and darkness within-side, and were all contrived to guard against the heat of the sun, yet were ill suited to those latitudes, where that glorious luminary sheds its feebler influences, and is rarely seen but through a watery cloud."

In this opinion, the last quoted author is supported by Sir Christopher Wren—or rather upon the erroneous dogmas of this eminent architect hastily taken up, Mr. Rious, and others have been led to form the far fetched opinion broached in the foregoing extract. That the opinion is erroneous there can be but little doubt, if Dr. Milner be borne out in his statement, that it has been pretty well ascertained, "that neither in Arabia, Syria, Egypt, or Palestine, are any remains of the Gothic or Pointed architecture, except such as were built long after it was brought to perfection in Europe." (2)

"We nowhere read, (observes the learned Doctor, than whom no man was more competent to give an opinion on this point,) of any architect from Arabia, Morrocco or Spain, arriving in Eng-

land, France or Italy, to teach the inhabitants how to construct their churches ; nor do we hear of any Englishman, Frenchman or Italian, who ever travelled into those countries, in order to learn architecture." (3)

But although this reasoning of Dr. Milner seems quite conclusive, there is not wanting the authority of many eminent antiquarians to assert a contrary doctrine. Bishop Lowth, it appears, approved of the *Saracen* theory, in his life of William of Wykeham, and Dr. T. Warton, in his observations on Spenser's *Fairy Queen*, has repeatedly given it his sanction, where he describes "the pure Saxon as receiving some tincture of the *Saracen* fashion,"—the seals of Edward III. as "exhibiting pointed *Saracen* arches,"—and the use of spires, as co-eval with the introduction of "the *Saracen* mode." Capt. Grose also, though he does not immediately fall in with that doctrine, has, in the preface to his *Antiquities*, generally adopted the term of *Saracenic* architecture, when discoursing on the Pointed Gothic style. Foremost, however, among them, must be reckoned Sir Christopher Wren, whose name is doubtless, a tower of strength ; and this great architect has asserted very

positively in divers passages of the "Parentalia," a posthumous work of his, published by his son, this Saracenic origin of the Gothic order. But eminently skilful and profound as he was, in the knowledge of the ancient architecture of Greece and Rome, his acquirements in this more modern style, are very doubtful ; and had not his admirable architectural works, not merely by written systems, but by practical illustrations, demonstrated his talents, and secured his fame, his written speculations on Gothic architecture, would probably long since have been sunk in oblivion.

"This we now call the Gothic manner, (says he) though the Goths were rather destroyers than builders: I think it should with more reason be called the Saracen style, for those people wanted neither arts nor learning; and after we in the west, had lost both, we borrowed again from them, out of their Arabic books, what they, with great diligence, had translated from the Greeks. They were zealots in their religion, and wherever they conquered, (which was with amazing rapidity) erected mosques and caravanseras in haste, which obliged them to fall into another way of building,

for they built their mosques round, disliking the Christian form of a cross." (4)

Now, of all other things, this appears to be a most unhappy illustration and proof of his assertion, for instead of supporting, it upsets his favorite theory, and proves, even on his own shewing, that the Saracenic and Christian styles of architecture were essentially different,—the one being *round*, the other *cruciform*; and in all the variety of forms under which Gothic architecture has appeared, the circular or rotunda form, I believe, has seldom been discovered. This much at least is certain, that if the Saracens erected circular mosques, the Christians did not build their *circular* Gothic churches in imitation of them. They had indeed no occasion to resort to such a model. The Pantheon at Rome, then recently consecrated to the Christian worship, would furnish an appropriate one to them, as it had already occasionally done to the eastern Christians at Constantinople, and particularly to Helena, the mother of Constantine, when about the year 320, she erected the circular church of the Holy Sepulchre at Jerusalem.

When the Saracen conquerors of the Greek em-



pire adopted the circular form in their mosques, (if they did adopt it) they were probably as much induced to do so, from a desire to imitate, or rival these celebrated Christian churches of the conquered territory, as from the reason assigned by Sir C. Wren, viz :—the amazing rapidity and haste with which they built, or even from their dislike to the form of a cross.

That the Templars in England might have introduced the circular form in the vestibule of their church, and perhaps one or two other examples, in imitation of the Holy Sepulchre, is much more probable than that such enthusiasts for the faith they professed, would condescend to borrow as a model for a Christian edifice, the circular mosque of an obnoxious sect, whose religion they had proscribed, and were obliged, by the vows of their order, if possible to extirpate. Wherever any such examples of circular architecture occur, they should therefore be regarded, rather as exceptions to a general rule, or as whimsical variations from the established mode, than as standard specimens of the Gothic style. Upon the whole, therefore, notwithstanding what has been advanced by these writers in defence of the Saracenic or Arabian hypothesis,

and by Bishop Warburton in support of his woodland theory, I imagine the arguments of Dr. Milner, upon these points, will be found equally conclusive against both.

If, however, the authorities and observations already urged against the various systems advocated by the writers before mentioned, should be deemed insufficient, I will submit another, who above all the writers I have met with on the subject of Gothic architecture, has in my opinion, and in a small compass, treated the matter under discussion, in a most satisfactory manner. I allude to the late Mr. James Barry, the Painter, whose talents, and whose eccentricities will be remembered as long as any respect is entertained for the art he professed. He had studied the subject intimately, and was well qualified from the knowledge he possessed, and the researches he had made on the classic ground of Italy, to give an unbiassed opinion. He proves very clearly, that it was neither the Saracens, nor the Arabians from the east, nor the Moors from the south, nor the Gothic hordes from the north, who invented this kind of architecture.

It is not, however, as an *admirer* of this invention that his opinion is of value. Wrapped up in

admiration of the stupendous works of Greece and Rome, he can scarcely speak of Gothic architecture, but with comparative contempt. In this spirit he traces it, step by step, as it were, in its gradual declensions, even before the age of Severus, to its lowest stage of degradation. “The beginnings of the barbarous architecture called the Gothic, (he observes) is traceable in those buildings erected in Italy, even before the arts were much declined, and long before the Goths had any footing there. The number of examples there are of this, in all the different parts of architecture, growing out of one another and increasing, have convinced me, that the Gothic architecture is nothing more than the architecture of the old Greeks and Romans, in the state of final corruption to which it had fallen. On the one hand, it abounded with affectation and caprice—on the other, it lost by the decay and annihilation of all other arts; so that when the Gothic king Theodoric, had erected the churches and palaces at Rimini, Ravenna, Padua, Modena, &c., they were necessarily built in this detestable taste, for this simple reason, because there was no other in the country at the time; and these buildings, as they were rich, ornamented, and

extremely unlike any thing heathen, became the model of all other christian churches in Europe; so that this kind of architecture went northwards from Italy, instead of being transplanted from the north, into Italy." (5)

The clustering pillars of the modern Gothic, he derives from the fashion which had been introduced, of fluting and counter-fluting the circumference of the immense and corrupted Corinthian column, which being erected without any regard to just proportions, they had no other mode of relieving the heaviness of its form, than by the expedient of fluting its circular surface. Some of these flutes, which he had inspected, were so deep, that a man might hide in each recess. To the flat member between these flutes, as a further ornament, semicircular pilasters became attached; and this addition gave all the appearance, and probably first suggested the clustering columns. Equal breaks and corruptions he traces in the Corinthian capitals, owing to the fanciful and grotesque figures frequently introduced therein, which became a kind of precedent or standard, to countenance the innovations of succeeding artists.

Such is a general summary of this celebrated



artist's remarks, which convey much valuable information on the subject of the origin of this class of architecture. By their aid we may trace the Pointed arch in its progress, grafting itself by degrees, and piece-meal as it were, upon the Saxon, or as the Italians term it, the Lombardic style. The circular arch, thus gradually assumed the pointed form, but still retained its chevron ornaments and fret work, and the massive pillar with its deep indentures became broken into the clustering column, which extended occasionally to a much greater height, according to the fancy of each succeeding architect. Indeed the whole tenor of his observations, in my opinion, entirely undermines every other theory, and when we take into account Mr. Barry's superior taste and skill as an artist—the zeal and energy of his researches, together with his opportunities of observation and study on every Gothic building in Italy—not to illustrate their beauty, but to display their deformity, he must be considered as a most disinterested witness, and as such, there would be some degree of hardihood in denying the correctness of his conclusions.

## SECTION V.

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ON THE PROGRESS OF POINTED ARCHITECTURE,  
AND ITS UNION WITH THE SAXON STYLE.

THE observations already made, and the authorities quoted, are, I think, sufficient to disprove the Saracenic, Arabic, or Moorish origin of the Gothic Pointed style, but to ascribe it to its rightful inventors, is not so easy a task. Although, at the conclusion of the third section, I have, in accordance with the general opinion, assigned the eleventh or twelfth century as the era when the improvement of the Pointed arch was grafted on the old Gothic, or Saxon architecture, the exact time of the invention of the Pointed arch has long been a disputed point among antiquarians. Who were the original inventors of the Pointed arch? or who combined it with the older Saxon? are questions equally involved in obscurity, with the times when those respective improvements were introduced. All that we know for certain is, that

during the two or three preceding centuries, the old Gothic or Saxon style flourished, with some variations, in almost every country of Europe. We also know that the Saxon style, or as it may more appropriately be entitled, the corrupted Roman style, derived from a common stock, with the equally corrupted architecture of the Greek empire, had many characteristic features in common with each other, which may have suggested similar improvements to architects in different countries, who had no immediate intercourse together.

“ But it is difficult (as Lord Orford well observes, in the quotation prefixed to this essay) to ascertain the period when one ungracious form jostled out another, for when men enquire, who invented Gothic buildings? They might as well ask, who invented bad Latin? The former was a corruption of the Roman architecture, as the latter was of the Roman language. Both were debased in barbarous ages; both refined as the age polished itself; but neither were restored to the original standard. Beautiful Gothic architecture was engrafted upon Saxon deformity, and pure Italian succeeded to vitiated Latin.”

The Saxon, or corrupt Roman style, flourished

as I before said, during the seventh, eighth, and ninth centuries, in various parts of Europe, as well as England. We have positive proof that during the same period, it was very general in Ireland also. This style of architecture assumed the form of circular arches, decorated with waved chevrons, billet mouldings, fret work, lofty crypts, and various other rude characteristics of "those dark ages, in which there was so much of grandeur, and so much ignorance."

The Pointed arch, the peculiar and most striking character of the architecture of the middle ages, was certainly introduced after the other, and was no doubt designed as an improvement on it. Mathew of Paris, William of Malmsbury, and other historians very accurately describe a new style of architecture, practised among the Normans, before their conquest of England, and introduced into that country in the reign of Edward the Confessor, about the year 1050. This new style it is almost certain contained the rudiments of the Pointed-arch architecture; and if so, the Normans had clearly the priority in its use.

We possess an almost unanswerable proof that this style was introduced into Ireland, about or be-



fore the same period ; for we find it employed and intermixed with the Saxon style, in the transepts of Christ Church Cathedral, Dublin, which was founded anno 1038. We find the Pointed arch also, either directly or collaterally introduced in the structure of a vaulted chapel, the only remaining part of the architecture employed in constructing the Abbey of St. Mary, Dublin, which will be more fully described hereafter. It is a most curious specimen of the art, and proves the early introduction of Pointed arches in Ireland, as this Abbey was built by the Danes or Normans, anno 938. These Pointed arches however, are rather incidental than direct ones, or to speak in plainer language, they may be termed blind arches, being formed by the groined springers next the side walls which join each other, at the top of the arched roof of this chapel. The Pointed order then, it would appear, was properly speaking the Norman, or Norman Gothic style, though some writers have confused the matter, by applying this name to the circular arches, and massy columns of the Saxon architecture, merely increased in their dimensions. Such confounding of names and terms, was indeed one of the most just causes of

complaint, urged by the reformers of the architectural nomenclature already alluded to.

The invention of the Pointed arch, and its application to the windows and the arcades of the naves of our Gothic cathedrals has been the subject of much discussion. The invention of the former, has been derived, according to some writers, from the interlacing of those rows of circular arches or niches, with which it was customary to embellish the walls, both on their interior and exterior surface. In the old Saxon churches, these small circular arches and pillasters, were confined to a simple row or rows of arches, ranged over each other. In this style, St. Cormac's chapel at Cashel is decorated. This fashion became occasionally improved on, by interlacing, as it was termed, a second row of arches with the former. This mode produced (as is shewn by Dr. Milner, in his history of Winchester Cathedral,) a row of regular pointed arches, which some of the architects of that cathedral improved on by alternately perforating them entirely through the walls, and converting the spaces thus opened, into windows of the Pointed Gothic order. Mr. Barry asserts that the very same thing was suggested by similar

arches in the old Italian churches. A modern writer (the Rev. Mr. Gunn) has proved very satisfactorily, from the accounts of Clarke, and other travellers, if this can be credited, that the knowledge of the Pointed arch had existed in the most remote periods of antiquity ; even so early as the days of Abraham, and the war of Troy. The rudiments of this arch (as Capt. Grose expresses it) Mr Gunn also alleges to have been discovered recently in the interior construction of several of the Egyptian Pyramids. Similar traces of the Pointed lancet arch, he also asserts, are to be found in the Cyclopean Gallery of Tiryns, and in the buildings of Mycenæ. These discoveries, if we may depend on their accuracy, far out-distance in point of antiquity, the comparatively modern claim of the Saracens, the Normans, or even of the Goths themselves. In this case the only credit which these nations could claim, would be that of ingenuously availing themselves of an arch, long in use, and adopting it in new situations, and for purposes previously unknown.

The Pointed arch, though perhaps quite inferior in regularity and grandeur to the admirable Grecian and Roman models from which it had

originally swerved, displays graces peculiarly its own. These arches, accompanied by their clustering pillars, arranged in regular perspective, and viewed under partial effects of light, produce those awe-inspiring impressions on the mind of the spectator, especially if the charm of novelty is super-added, which are at once a tribute to the talents of the artists who designed or erected them, and a clear testimony of the superior knowledge of human nature possessed by the monks and clergy who caused them to be built. After contemplating a building of this description, we are apt to feel our belief in the often told tales of monkish ignorance, something staggered ; for, whether they understood the philosophy of sublime emotion or not, they at least knew practically, the effects of it on the human mind, and seemed well acquainted with those objects, by the contemplation of which, such emotions are produced. They were thus able to inspire the minds of their congregations with awe and devotion, by giving to these vast, magnificent, venerable and picturesque piles, those effects of light and shadow—of gloom and grandeur, which we find so well combined in all their religious edifices.



Their architectural productions, in fact, proved how well they were entitled to the praise of genius, by the surest test in this art, as in all others, the power which they thus exercised, of moving the passions, and exciting the imagination.

In tracing the history of the Pointed Gothic architecture, it is not uninteresting to find the inquiry leading us to a knowledge of the origin of an institution now better known for the social qualities ascribed to its members, than for their skill in architecture. I allude of course to the modern society of Free Masons, who, though they may perchance have lost the practice of the art, still support, by a specious and mysterious concealment, a seeming knowledge of its theory. Their predecessors, however, were not so superficial. Their society was composed of French, German, Italian, and perhaps English artificers, by which means they united the knowledge and experience of these several nations. Their chief architect, or surveyor, filled the office of master, and governed in chief; and in the progress of a building, he was assisted by a number of subalterns, called Wardens, who superintended all parts of the work. In the constitution of these ancient societies, we also find the

early model of those Guilds of tradesmen, and artisans, whose form and official names are still retained among us.

These Masons in their habits of life, were itinerant, roving about from place to place, and from country to country, wherever the exercise of their skill might be necessary; and to this circumstance is probably owing, the general coincidence in point of design and execution, observable throughout the Gothic buildings of Italy, Germany, France, and England. Detachments from this Society of Masons or Architects, no doubt occasionally visited Ireland, and most probably all, or at least the best vestiges of architecture, of which the ensuing pages may treat, were the result of their skill. This supposition, though something humiliating to the native artists of the country, would satisfactorily account for the superior beauty of workmanship we sometimes meet with in those remains; for if we employed the identical workmen, who had built Westminster Abbey or York Cathedral, the only difference in their *Irish* productions, would arise either from limited funds, or inferior materials.

Oftentimes, indeed, we can trace in our Gothic

churches the latter want supplied, as it had been supplied in English structures also, by the soft grit or sand stone, which these Masons were in the habit of importing from Normandy, when the quarries of England and Ireland did not suit their purpose. The columns and groin stones of most of the Gothic cathedrals and abbeys, which will hereafter be noticed, are formed of this soft yellow stone, easily wrought into the carved capitals, ogee mouldings, and other forms, which either their taste or caprice might suggest. But the very quality that insured this stone a preference among the workmen, viz—the facility of working it, contributed to the speedy obliteration of its beauty, when exposed to the action of the weather. Hence it is, that all the external ornamental parts of the buildings of the middle ages, in which this stone was inconsiderately used, present no remains of that beauty and sharpness in the carvings, which once distinguished them. Where a harder stone has been used, the carved work even at present, though for centuries exposed to the weather, is nearly as beautiful and perfect as the first day. Instances of this latter result, I have often observed, parti-



cularly in Boyle Abbey, Holy Cross, and other places where this firm grained stone abounds.

I have already observed, that the earliest specimen of the regular Pointed arch, or an approximation to it, that we find in Ireland—at least of which we can ascertain the date—is St. Mary's Abbey. But I have seen some few examples of it, of a much earlier date, of which I shall hereafter speak. The building of St. Mary's Abbey was the work of the Danes, anno, 938. (5) Christ church cathedral, was, I believe, the next founded anno, 1038. These early specimens are frequently intermingled with the Saxon arch, and were introduced long previous to the Norman conquest of England—and of course much longer before the Anglo-Norman invasion of Ireland. This mixed style, remained in use during the reign of Henry the II.

In the reign of Henry the III., the circular or Saxon arch, had become quite exploded, and a more regular system of Pointed arches, chiefly of the lancet form, was universally adopted in its stead. This change commenced about the year 1200. Ireland having during this period come under the dominion of England, the style of archi-



ecture then in vogue among the Normans and the English, which, perhaps, had occasionally found its way here before, was completely introduced into this country by the adventurers who had established themselves in the conquered territory. I say conquered, because though their acquisitions here, were, perhaps formally acquired by compact or treaty, we are well aware that nothing but the strong hand of power, enabled them to retain their usurped possessions.

Thus, Strongbow, and some of his associates, having put an end to the Danish dynasty in Waterford and Dublin, finished the building of Christ church, which the Danes had previously began. Other chieftains in imitation of him, and perhaps, to reconcile their consciences to the plunder they were too often in the habit of committing, availed themselves of the happy salvo, and generally built a church, or founded an abbey by way of atonement, to appease the wrath of Heaven.

The style thus introduced, or established, consisted of plain, narrow lancet arches, generally three together; the centre one more elevated than those at each side. In some elevated chancel windows, this style appears to have been improved

upon by adding five distinct arches, as in St. Patrick's cathedral, Dublin ; in others, by adding seven, as in St. Francis' abbey, Kilkenny, so close to each other, that the entire, looked like a single window, divided by mullions. This style is by some writers called "the early English style."

The decorated style, succeeded to the former about the year 1300, and continued in use, with some variations in the arrangement of its tracery, for a century after.

The perpendicular style, (as that is called, where the flowing tracery, which formerly had ornamented the tops or heads of the arched windows, gave place to a continuation of the mullions, and other straight lined divisions,) was generally adopted in conjunction with the Tudor arch, in all the buildings erected from the year 1400, to the extinction of the Gothic order, about the period of the reformation.

Gothic architecture, it is generally allowed, had attained its acme of perfection in England, during the reign of Henry the VII. as is evinced by the superb chapel which bears that monarch's name ; but in the reign of his successor, it began to decline, from many concurrent causes.

The general suppression of the monasteries, and

the spoliation of the churches of their most curious Gothic shrines, images and ornaments, occasioned by the religious zeal of the reformers, powerfully contributed to this decline, while the dilapidation of all the monastic buildings, which immediately followed, greatly lessened the veneration in which those buildings had formerly been held. Mankind ever in extremes, especially when inflamed by religious acrimony, have always been ready to confound the harmless adjuncts of religion, with the abuses and errors which might have crept into it, and inconsiderately extended their hatred, as we have seen in instances of a similar kind, to the fashion of the sanctuary, for the offence of those whom it had protected. But Gothic architecture had a more inflexible enemy to contend with, than even religious zeal. The love of novelty, which is implanted in the human breast, was awakened by the revival of the ancient Grecian and Roman architecture. A taste for this revived novelty was then spreading itself through Italy and France, and at length reached England. Michael Angelo, Raphael, Giocondo, Bramante, and other architects in Italy, had studied the beauties and proportions of the antique



with profound attention, and had there produced that *chef d'oeuvre* of modern art—St. Peter's at Rome, and some other structures in the antique style, which astonished by their magnificence, and produced an ardour for imitating them throughout Europe.

The revival of this taste was as successful in England, as it had been on the continent, in exploding the former Gothic buildings. What was thus introduced into these countries had, however, little pretension to the classic simplicity of the ancient architecture. It was a spurious kind, in which Grecian and Gothic were often jumbled together in a very tasteless manner. But it was novel. It caught the fancy of those whom religious feeling had put out of conceit with the Pointed architecture. It became a connecting link between the Gothic and the modern or revived Grecian art now in use, as the Saxon had formerly been between the Roman and the Pointed Gothic. In England, and in Ireland especially, this taste had full operation; for in these countries, it completed what the religious zeal of the reformation had begun, and finally exploded the fashion of Gothic architecture.



## SECTION VI.

## ON THE ANCIENT ARCHITECTURE OF IRELAND.

HAVING thus briefly reviewed the various conjectures of eminent writers, as to the original invention of the Gothic species of architecture, and having, where those opinions were objectionable, endeavoured to correct or point out the objections to which they were liable, I shall in the ensuing pages, confine my observations to its introduction and progress in Ireland. This part of the subject, will, I fear, prove but a dry and barren field of inquiry. Those specimens of Gothic or Pointed architecture, of which Ireland possesses any remains, have, with very few exceptions, been derived from England, and from various causes the best works of that kind, which we do possess, are greatly inferior to the ecclesiastical architecture of the latter country. Their history too, in many instances, must necessarily be obscure and uncertain. All the monastic archives and annals in

these countries, suffered great, too often, wanton spoliations. Beside these difficulties, it does not appear to have been the fashion of those remote times, to have recorded much information connected with the foundation of those buildings ; so that a chasm occurs in their history, which conjecture will very imperfectly supply. As to the architects and builders, actually employed in these erections, nothing certain is known.

From a recapitulation of what has been already advanced, it will appear that at the termination of the Roman empire in Britain, France, Germany, Italy, and even in the East, the Roman buildings were imitated by the natives of those respective countries, or by the rulers, whose sway over them, succeeded the Roman government. This imitation produced a general similiarity of style in their architecture, between nations very remote from each other. Every copyist varied a little from his model, and the imitations differed greatly from each other ; but some general principles indicative of their source, pervaded the entire, and might be traced through them all. In Britain, these imitations were called Saxon ; in France, Norman ; in Italy, Lombardic or Gothic ; and in

Greece, Constantinople, and the eastern provinces, Byzantine.

With respect to Ireland, as she had never suffered under the tyranny and degradation of Roman subjugation, neither did she in those early times, reap any of the advantages which the refinement of Roman arts and manners had diffused, more or less, among the other nations. Her architecture, therefore, until her conversion to Christianity, was, if I may use the expression, in a state of nature, being little, if any thing improved by the casual intercourse of the Irish people, with that once powerful, and, at least comparatively, civilized empire.

The habitations of the ancient Irish, like those of all uncivilized and barbarous tribes, were caves and caverns in the earth, either natural or artificial; when those tribes were stationary; or probably tents of simple construction, or huts hastily raised, and easily removed, where they were migratory. If those wanderers were of Celtic, Phœnician, or eastern origin, as many of our early writers assert, it is no forced supposition to conjecture that they adopted, or brought with them, a kind of dwelling, similar to those which were used in their parent

countries. In after times, when reclaimed from the first stage of savage life, and when the Hunter-state was discarded, families and clans became domesticated by social intercourse with each other. Then, as their artificial wants increased, they became fixed to some particular spot, which best supplied the means of subsistence. Pastures for the purpose of feeding their flocks and herds, and lands capable of agricultural tillage, were no doubt prime recommendations in the choice of those situations; but when chosen, their first care would naturally be the construction of either temporary, or permanent habitations.

In this view of the early formation of society, and the origin of villages, towns, and cities, by the gradual erection and accumulation of buildings, we may trace the pristine state of some of our proudest and most flourishing cities, which, in most instances, owe their rise to beginnings equally humble. Dublin, itself, if its early history were clearly detailed, could truly boast no higher origin, notwithstanding all its present display of ancient and modern architecture, or the splendour of its numerous public edifices—a splendour, which poorly compensates the wretchedness and misery to be



found in many of its private abodes. And here, let me by the way remark, as a fact rather singular, that after centuries of experience and improvement, we see at the present day, and that in situations not very remote from the metropolis—a city, the second in rank and beauty of the British empire, and nearly equal in extent and appearance to any in Europe—such huts as are a reproach to the country. Some of these miserable dwellings, scarcely fit for the shelter of their domestic animals, much less for human habitations, are so wretched and comfortless in their construction, that did we first become acquainted with them on a remote and unknown coast, we would not hesitate to pronounce them the work of some untutored savages, just emerging from a state of nature! Such, however, in many instances, is the humiliating fact—such the dreadful contrast between the highest degree of refinement, and the lowest stage of debasement, in the present social structure of Ireland.

If such her state in the nineteenth century, why may we not, without much stretch of fancy, suppose a similar state of inequality of conditions upwards of a thousand years ago? This supposition would at least, solve the paradox which has puzzled

many of our speculative philosophers, who cannot believe, and therefore treat as fabulous, those glowing pictures of ancient Irish splendour, which Irish writers blend up with the simple manners of those early ages.

But to return from this digression. When new colonies introduced improved manners and new arts, domestic buildings would naturally improve; but their progress must necessarily have been slow, and almost imperceptible. Until the introduction of Christianity, the national religion did not require any covered, or inclosed building, in which to celebrate their solemn rites. But when Druidism became exploded, by the conversion of the people, the new proselytes would of course endeavour to imitate the churches which their instructors described as existing in other christian countries. We may go beyond hypothesis in this matter, for the fact is, we know that the first care of those pious apostles, was to build churches, either of wood or of stone, for their new disciples. These were evidently at first, very rude and homely structures, as we may perceive by the remains of many, which carry with them, even to the present times, innate evidence of great antiquity.

It is not easy to determine which of those structures that have descended to our time, is the oldest, nor is it necessary to do so in our present inquiry. Most of them are peculiarly rude and unfinished, as far as neatness of workmanship comes under such a definition ; but of a soundness of material and cement, where cement has been used, that may defy, in point of durability, the best specimens of building at the present day.

Coeval with these structures, or according to General Vallancey, much more ancient, are the *Turres Ecclesiasticæ*, or round towers. It is not to the present purpose, to speculate on the use of these lofty buildings, but we will assume that they were erected merely as steeples to the churches to which they were attached. If this supposition be correct, their erection must have been posterior to the invention of Belfries or Campaniles, which Dr. Ledwich, and some other writers limit to the eighth or ninth century. Whether in this statement they are right or wrong, I will not pretend to say. Perhaps if these towers be more ancient, we must adopt the theory, that they were, previous to that invention, used as minarets are at present among the musselmen. I can hardly bring



myself to think with General Vallancey, that they were Persiac structures, dedicated to the fire worship of the sun. (6) For my own part, I see no reason to doubt of their being christian edifices, built immediately after the introduction of christianity. Bells were invented, or rather in use, so early as the fifth century, and I imagine no good cause can be shewn, why a Belfry should not be an equally ancient appendage to the church. If, however, we adopt the General's hypothesis, we need set no narrow bounds to our imagination, for in that case, we may date their origin as early as we please. Some writers imagine that they were penitentiary towers, the habitation of certain recluses called "Inclusi, or Cellani," erected in imitation of the pillar of St. Simon the Stylite, as he is called, of Syria. It was a favourite opinion of those who advocate this theory, that the penitent as he grew in grace and sanctification, ascended higher in his tower, story by story, till he reached the summit, in order to hold a closer intercourse with the skies. Others assert that the penitent at first took his station at the top, and descended by degrees, as his sins were remitted, till, on reaching the door, he obtained complete abso-



lution, and was received into the body of the church by the officiating priest. The learned Harris and Dean Richardson were of this opinion; and Dr. Milner adopting it on their authority, says, “it is impossible to shew what other purpose they were calculated for, and that it is equally impossible to discover the vestiges of any other *Clusoria* in the neighbourhood of the great churches.”

From this theory, though upheld by such learned antiquarians, I must venture to dissent. Dr. Milner seems to forget the existence of such “*Clusoria*” as the stone-roofed cells at Killaloe, Kells, and elsewhere, which were as obviously suited to the purpose as the towers. Besides, cheaply as labour in those days could be procured, one of these towers would cost too much to the monastery, or the district, or whatever other community, civil or religious, might be then in being, to be thus devoted for the exclusive salvation of an individual, to the prejudice of many hundred pious souls, equally ardent in their aspirations, after such superior sanctity and mortification. It is equally unlikely, that the insulated individual, who had made a vow of poverty, could, from his own resources, or by

his own exertions, erect such a pile for his own use.

The ascetic life held forth, or was supposed to hold forth, too many advantages to the numbers who embraced it, to permit the dispensation of those benefits to be limited to so few, as all the Irish towers together, could accommodate. I can see no way of getting over the difficulty, except by supposing, that the virtue of the Anchorite's prayers and austerities, was communicable to those who acquired an interest therein, by contributing to his support; and who, in this way, were enabled to enjoy the merit of these austerities, which, it may be said, they thus performed by proxy. In this view, no sacrifice of expense would be too great in return for such advantages. It is, however, very possible, that the fanatic zeal which suggested such voluntary mortifications, would also occasionally suggest these towers, if previously in existence, as very convenient retreats wherein to perform them; and to the solitary recluse, the steeple tower, would afford as comfortable a retirement as the cloistered cell. But whatever might be the uses of those towers, or for whatever purpose erected, in their masonry, which is, at present, our principal object,

they rival the best specimens of church building in their vicinities, though many of those churches appear of a different, and frequently of a more recent kind of workmanship. Their rotund figure has not only tended to their durability, but proves incontestably, that the art of masonry had then attained to a considerable share of perfection. To build to such an immense height, with rude stones—to give these towers the circular and taper form, which most of them present, and to have their durability so well ascertained, as it has been to us, develops a degree of skill, and a perfection of art, for which, supposing churches and round towers the only stone buildings then in use, we can hardly account. The practice those masons would require to become expert at their business, must, in my estimation, have been much more extensive. It may also be fairly questioned, whether the best builders of the present day could erect a tower of similar dimensions and materials, which would last half their term.

The best opinion we can adopt as to their dates, is to suppose them the work of different ages; and accordingly, simple as was their form, we find various fashions prevail in their construction, and



often a greater difference in the material of which they were built. In many of them the doors and windows are quite square, without the least approach to the arched form ; in others, the doors are circularly arched, and some of them assume the form of the Gothic pointed arch ; so that without any abuse of the term, the Round towers may be classed among our earliest Gothic structures.

From all these circumstances, an attentive observer will perceive the gradual progress of the Gothic style of architecture, in its amalgamation with the original architecture of the country. Through this union, it was certainly at times debased by the mixture of the ruder alloy of the native architecture ; and by this means, operating with other causes, the Gothic style was prevented from attaining that perfection of which it was susceptible, and which it did attain, in England and other countries, more wealthy, or more happily situated than our own.



## SECTION VII.

## ON THE IRISH ROUND TOWERS.

As the Irish Round towers, if not in themselves strictly Gothic, were at least the immediate precursors of the Gothic style in Ireland, I trust it will be excusable in an essay on Irish architecture, not only to have touched on them as I have already done, but also to offer some further observations on their present state.

I do not, however, mean to enter here into the dispute whether they were of Irish, or of Danish origin. In either case they answer our purpose, as constituting a very prominent feature in the early architecture of Ireland. But it is an almost insurmountable argument against the latter supposition, that no vestige of similar buildings are to be met with in Denmark or Norway, at the present times, or even in England, where the Danes were so long naturalized. One or two instances occur in Scotland, but they are, it is said, different in form and character from ours.

Dr. Ledwich, in his essay on the Round towers, has given a list of several, with a table describing their altitudes and dimensions. This table was possibly correct when it was written, but in some instances at least, there appears a difference at the present day. The tower of Monasterboice, for example, is described as being perfect, and 110 feet in height; and other writers, following the Doctor's authority, have repeatedly asserted the same thing. It is now, however, considerably short of this altitude, and instead of being perfect, is very much broken at the summit. Its real height at present, does not exceed, in my opinion, eighty feet. The number of these towers now existing in Ireland, is calculated to be about sixty-two; but time is continually undermining them, and reducing their numeral amount. I have met with but few perfect lists—some of the existing towers being omitted in Dr. Ledwich, which are found in other writers. I have visited, or viewed several of them myself, and of such as I have seen, I am enabled to speak from actual observation. Those I have not seen, I shall enumerate from the list of Dr. Ledwich, and other authorities, in order to give to my readers a satisfactory view of this interesting class

of Irish antiquities. The names of the former are printed in small capitals, the latter in italics, the better to ascertain the distinction. They are classified according to their local situation, as follow:—

### IN THE PROVINCE OF LEINSTER.

#### COUNTY OF DUBLIN.

In the County of Dublin there are four towers, three perfect, and one nearly decayed, viz :— Clondalkin, Swords, Lusk, and Rathmichael.

CLONDALKIN ROUND TOWER is quite perfect, with its original conical stone roof. The height is computed to be 84 feet. The door is about 15 feet from the ground, and 12 feet of the basement below the door is solid masonry. It is about 45 feet in circumference at the base. The walls measure 3 feet in thickness. This tower is now accessible to the top, where some Gentleman in the neighbourhood has constructed a small apartment or observatory. It is ascended by ladders, and admission is obtained for a trifling gratuity, which is appropriated to the support of a poor family.

SWORDS ROUND TOWER is also perfect, with the conical top, and on its apex there is a small stone cross. The openings of the original windows

and doors have been built up with masonry, so that the interior is quite inaccessible.

LUSK ROUND TOWER is of considerable height, and in good preservation, but wants the conic roof. It is singularly circumstanced with regard to the building, which is appended to it. This ancient tower stands at one corner of a rectangled square tower-steeple, at the other three corners of which, smaller circular towers have been erected. In subsequent times, a Gothic church was built quite close to this turreted square tower, so that the present appearance of this round tower, compared with others, is quite unique.

RATHMICHAEL ROUND TOWER is the fourth in this county, and lies within two miles of Bray. It is quite a fragment, being only five feet in height. The people in the neighbourhood know it by no other name than "the skull hole," being filled, as the name implies, with skulls collected from the adjoining burial ground.

The only Round tower ever known in the city of Dublin, was demolished above forty years ago. It was situated in an ancient burial ground, now quite desecrated, called *St. Michael a Poule*, Great Ship-street.



## COUNTY OF MEATH.

In this county, I have seen but two, which I believe are all it possesses.

**KELLS ROUND TOWER** is seemingly perfect, but wants the conical top. It is situated at the south side of the church yard, and is about 100 feet high.

The other is **DONOUGHMORE ROUND TOWER**, near Navan. It is 70 or 80 feet in height, with a ledge of masonry work like a step, projecting at the base, next the ground. Sir R. C. Hoare, mentions a cross rudely sculptured, on one of the stones over the door. But if such a thing exists, not being aware of it, I suppose it escaped my observation.

## COUNTY OF KILDARE.

This county presents five of these towers in their pristine shape, and a sixth of a mixed class; viz :—At the town of Kildare, Castledermot, Kilkullen, Oughterard, and Tegadow or Taptoo, near Maynooth. The sixth is at Killossy, near Naas.

**KILDARE ROUND TOWER** is computed to be 132 feet in height. It wants the conical roof, but in-

stead thereof, an embattled parapet wall has been added as a finishing to the top, which gives it an appearance different from any other I have seen. In this tower there are two or three small pointed windows, beside a very palpable pointed or ogee canopy over the saxon arch of the door. (*Fig. 1. Plate 1.*)

CASTLEDERMOT ROUND TOWER is quite overgrown with ivy, but the roof is uninjured, and when viewed in connexion with the Gothic architecture of the adjoining abbey, it forms a *tout ensemble* highly picturesque.

KILCULLEN ROUND TOWER, is greatly mutilated by time. It is situated on the summit of a hill, in the village of old Kilcullen, and is not above 30 or 40 feet in height at present. The top is rudely fractured, and judging by its present proportion, does not appear to be above half of its original height.

OUGHTERARD ROUND TOWER, near Lyons, in this county, is also in a dilapidated state. It is situated on the summit of a lofty hill, and is about thirty feet in elevation. The windows and door are small circular arches, well turned, and coped round the top and sides of each arch, with stones

of a larger size than those employed in the rest of the building.

**TEGADOW ROUND TOWER.** The name of this place was written formerly Taughadoo, and is now usually pronounced Taptoo. It lies about two miles from Maynooth. The tower I calculate to be about 66 feet. The door has an arched top, about 10 or 12 feet from the ground. The tops of the windows are formed simply by a flat stone thrown across the sides, which forms an oblong orifice of a few feet square. The whole tower appears in a very tottering state, as a great portion of the wall, at the base, has been broken away for the sake of the stones. The top is plain, and seems of its original height, with exception of the conic top.

**KILLOSSY TOWER** is square at its base, though circular towards the top. Each side of this square basement terminates in a gable point, one of which nearly corresponds with, and is joined to the roof and body of the church. The upper part is circular. This mixed form, constitutes it a distinct variety, differing considerably from the structure of the other Round towers, which are circular

from top to bottom, and are, with an exception or two, quite insulated buildings.

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COUNTY OF LOUTH.

MONASTERBOICE ROUND TOWER has been already mentioned. The windows are small square holes, and the door is formed of a Pointed arch, six feet from the ground. This place is more famed for three curiously sculptured, and very ancient stone crosses, and two churches or chapels situated in the cemetery, than for any thing immediately connected with itself. One of those churches, it is worthy of remark, is of Pointed Gothic architecture; the other is a circular, or Saxon-arched building.

DRUMMISKIN ROUND TOWER is the other tower mentioned by Dr. Ledwich in this county.

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KING'S COUNTY.

At CLONMACNOIS, in this county, there are two towers, one of which is called ST. FINIAN'S ROUND TOWER. It is in a perfect state, and measures about 60 feet in height. This tower consists of 65 layers of hewn stones, each measuring 11 inches in depth. The conic top is also com-



plete, and consists of rows of obliquely cut stones, placed herring-bone fashion, and seemingly without cement. The small windows form pointed arches; and connected with the tower is a small church or chapel, the door of which forms a circular Saxon arch, richly ornamented with pilasters and chevron work. This church had a stone roof, part of which still remains. The door of this tower opens into the chapel, a circumstance, which it must be admitted, seems to favor Dr. Milner and Harris's idea, of the Penitent being received from the *Clusoria*, into the body of the church. This is sometimes called MACARTHY'S TOWER.

O'RORKE'S ROUND TOWER is apparently much loftier, and of greater dimensions, but wants the conic top. Near to its summit is a row of eight small square windows, and the door is a circular arch, which is about ten feet from the ground. The quantity of ivy by which it is encircled, gives it a very picturesque appearance.

Dr. Ledwich, and other writers following him, have stated, that at Fearbane, in this county, there were two round towers. This is quite erroneous, for no such towers are to be found nearer that place, than those at Clonmacnois above described,

which is nine miles from the former village, and probably his informant confounded those places together.

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COUNTY OF KILKENNY

Contains four towers, viz : St. Canice in the borough of Irishtown, adjoining the city. Fertagh, near Durrow, Tullow Orem, near Thomastown, and Kilrea, near Kells. Mr. Tighe, in his survey, mentions a fifth at *Aghaviller*.

ST. CANICE'S ROUND TOWER is in fine preservation, and 100 feet high at least. The top has the remains of an embattled wall encircling the summit, and round it are four small square windows. It is situated within five or six feet of the south transept of the Cathedral.

FERTAGH ROUND TOWER is very similar, but not quite so lofty.

TULLOW OREM ROUND TOWER possesses nothing in its appearance that requires a distinct description. It is situated near Kilfane in this county.

KILREA ROUND TOWER is about fifty feet high, the summit irregularly broken ; the middle of the column is incircled with ivy, and an arched doorway is within three feet of the ground. These

towers have, adjacent to them, the ruins of their respective churches.

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QUEEN'S COUNTY.

TIMAHOE ROUND TOWER is situated at the little village of Timahoe, and presents to the antiquarian a beautiful and curious specimen of Saxon-Gothic architecture. It is about ninety or an hundred feet in height; and I have ascertained that it is sixty feet in circumference at its base, by actual measurement. It is built on three stone steps, and is nearly perfect, wanting only about half of the conic top. The stones of the building are different from any that were used in an old Gothic church adjoining. They must have been brought here from a considerable distance, as no quarries of a similar kind occur near the neighbourhood.

The door-way is fifteen feet from the ground, and is highly ornamented in a rude way with the Saxon zig zag, and several columns or pillars which recede behind each other through the thickness of the wall. The circular arches over those columns are covered with the cheveron or zig zag mouldings, as may be distinctly seen in the sketch

annexed. (*Fig. 2, Plate 1.*) At the top of the tower there are four openings or windows, ranged exactly with the cardinal points of the compass, all of them Pointed Gothic, as is another arched window lower down, near the centre of the tower. Captain Grose I believe it was, or some other author I have read, speaking of the more recent invention of the Pointed arch, compared with the Circular, has expressed his surprise at the circumstance, considering the greater simplicity of the Pointed form. The rudiments of the Pointed arch being nothing, as this author observes, but “two flat stones or slates, laid together, at the top, and a little separated at the bottom, forming an acute angle, or wedge-like figure.”

Now, were I disposed to advance a new theory upon this point, I might, with some shew of plausibility, taking up this author's definition of the Pointed arch, assert, *that from the Gothic Pointed arches of these towers, the pointed order first took its rise, some centuries before the time usually assigned to it.* The arched point in this specimen, is formed exactly, and *literally* as the author has described, by two flat stones inclined together at the top. Many more absurd theories have been



promulgated and supported on grounds much less plausible. But in truth, I have no ambition to broach new theories on the subject. My object is to review and examine the systems of others, rather than to invent a new one, which, in its turn, might be equally liable to objection. I only mean to contend, (should any one be inclined to dispute the propriety of my classification of those towers, among our Gothic Structures) that the Gothic arches in the towers of Cashel, Roscrea, Kildare and Timahoe, not to mention others, fully bear me out in the assertion, that at the very remote period when these towers must have been built, the Pointed arch was no novelty to our early Irish architects.

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COUNTY OF WICKLOW.

GLENDALOUGH ROUND TOWERS are, I believe, the only examples of this class, in the county. The principal tower is lofty, being said to measure 100 feet. With the exception of the conic top, it is in a perfect state. There is also the fragment of another, and a third, inferior in height, but with the cone quite perfect at the top. It is attached to, or rather springs out of ST. KEVIN'S

KITCHEN, like a modern steeple, and forms a curious and unique variety of the Round tower. By its intimate junction with this little chapel, it appears to have been the introduction of a newer fashion in the Belfries of our ancient churches.

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## PROVINCE OF ULSTER.

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### COUNTY OF ANTRIM.

In this county are four of these towers.

ANTRIM ROUND TOWER, is about a mile from the town of the same name. It is very lofty, and the conical top is perfect. There is no vestige of a church near it, nor even of a cemetery, but it is now enclosed in the demesne of a private gentleman.

ARDMOY ROUND TOWER, lies near Ballycastle ; it is imperfect, and has been omitted by Dr. Ledwich.

*Rathmelton and Ram Isle Round Towers* ; the latter situated in Lough Neagh, are the remaining two.

## COUNTY OF DOWN.

*Mahera, Drumboe and Downpatrick Round Towers.*—This latter tower no longer exists, having been undermined and demolished several years ago, in digging foundations when the Cathedral was rebuilding.

## COUNTY OF MONAGHAN.

CLONES ROUND TOWER, is the only remaining one in this County at present. It is seventy feet in height. Though situated in an ancient burial ground, no vestige of a church appears near the spot. The top is greatly damaged owing to the stones being continually thrown down by the rooks, and other birds that build in the clefts at its summit. The wonder among the good people here is, that notwithstanding those constant dilapidations, the tower, if they can be credited, never reduces in its height. The doorway is level with the ground.

The town of Clones, besides this tower, has a few other interesting antiquities, viz:—The ruins of an abbey,—a curiously carved stone cross in the market-place,—two lofty raths, &c. &c.

## COUNTY OF FERMANAGH.

DEVENISH ROUND TOWER, situated in a small island on Lough Erne. It is perfect, having the pointed top, and is surrounded by the ruins of its churches.

## COUNTY OF CAVAN.

*Drumlaken Round Tower*, described by Dr. L.

To this list may be added, on the authority of Ware, that a *Round tower* was extant in his time, at *Raphoe*, in the COUNTY OF DONEGAL, where he says the Bishops formerly kept their library—no such building is now visible to the public eye.

## PROVINCE OF MUNSTER.

## COUNTY OF CORK.

This county is said to contain seven of these ancient piles.

CLOYNE ROUND TOWER, is situate in the town or village of the same name, which lies a few miles south of Castle Martyr. The tower is completely detached from the present cathedral, being on the opposite side of the road. It is said to be 90



feet high, but I imagine its altitude is much over-rated. The top is embattled; near the summit, the windows are square, and something lower is another, which forms an angular pointed arch. The door is square, and about 12 feet from the ground; it is accessible by a flight of steps formed on an external buttress which nearly encircles its base.

*Brigoon, Ballywerk, Cork, West Carberry, Nehoval, and Kenneth Round Towers*, are the remaining ones, according to Dr. L.; but I could trace no appearance of a tower at the City of Cork, when lately there. The same thing occurred to me at the City of Limerick, where the Doctor also mentioned one as then in being.

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COUNTY OF CLARE.

*Cailtre, and Scatterry Round Towers*, both situated on small islands in the river Shannon.

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COUNTY OF KERRY.

**AGHADOE ROUND TOWER.** This tower is a mere stump or remnant, not exceeding 12 feet in height. The bottom of the door way, is nearly 7 feet from the ground, and excepting a part of one side, is

the only trace of it left. The portion below the door, was either always solid, like that of Clondalkin; or the upper part, in its fall, has filled it with the fragments of the stones, until it has acquired that appearance. It stands within about 12 feet of Aghadoe church.

*Ardfert*, and *Rattoo Round Towers*, are the only remaining ones, mentioned by Dr. L. in this county; but the former no longer exists. It fell in the year 1771.

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#### COUNTY OF TIPPERARY.

CASHEL ROUND TOWER, built on the summit of the rock of Cashel, is conspicuous, not only from that circumstance, but from its actual height. It is said to have been founded by Cormac, Bishop of Cashel, and King of Munster, together with the chapel that bears his name, about the year 900. For my own part, I think it may possibly be much older, but at all events the style of its architecture differs greatly from the chapel. The windows at the top, four in number, have pointed arches, and the door, which is a considerable height from the ground, opens into a gallery, at the corner of the north transept of the ruined cathedral.

ROSCREA ROUND TOWER, is at a distance and on the opposite side of the road, from the remnant of the ancient church, the facade of which, consisting of five rich Saxon arches, now forms an entrance to the present church and grave yard. This tower, also possesses the singularity of the pointed arch being introduced in one of its middle windows. It is, perhaps, incorrect to term this a singularity, for, as we have seen, the same kind of arch occurs in many other instances. The doorway is circular, and six feet from the ground. A kind of wooden turret now forms the top, and the entire building appears to be attached to some factory or distillery.

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COUNTY OF WATERFORD.

*Ardmore Round Tower*, is said by Smith, in his history of the county, to have exhibited positive marks of having been used as a Belfry.

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PROVINCE OF CONNAUGHT.

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COUNTY OF GALWAY.

KILMACDUAGH ROUND TOWER. This tower is lofty. There are four small Pointed arches near

the top, and others of a similar kind, lower down. The door also is pointed, and about fifteen feet from the ground. The top forms a very elevated cone, which is nearly perfect, but a little decayed on one side. Some further observations on this tower will occur when describing the cathedral. Height, about one hundred feet.

KILBANNON ROUND TOWER near Tuam, is about fifty feet in height. One side of the upper part is entirely decayed, and what remains, possesses little interest. It is situated adjacent to the ruins of the church.

*Malic, and Ballygaddy Round Towers* are mentioned by Ledwich.

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COUNTY OF SLIGO.

*Ball, Moat, and Drumcliff Round Towers*, with the remains of *two* at the town of *Sligo*, are mentioned by Dr. L. These remains I believe, no longer exist, at least, I could gain no information relative to them when I visited the town.

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COUNTY OF ROSCOMMON.

*Oran and Boyle Round Towers*. The latter I



believe is in the same predicament as those of Sligo, no longer to be seen.

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COUNTY OF MAYO.

*Aghagower, Ballagh, Newcastle, Killala, and Turlogh Round Towers.* The latter tower is described by the Post Chaise Companion, as being of great height, and 10 feet diameter inside.

*Killala Round Tower* is situated near the town of that name. Several years since, it was reft by lightning, and appears to have a gap out of one side, nearly half way up. The gentry of the neighbourhood are now about repairing it, under the superintendence of Mr. Papworth, a very able architect.

In this catalogue of the Irish Round towers, I have adopted the measurements usually given, except when I could correct them by personal observation. I have, however, reason to believe, that in many instances their altitudes are greatly overrated. The describers of these antiquities, seldom have the apparatus for correct calculation at hand, when viewing them, and they usually supply the want by guess. Clondalkin is an instance of this exaggeration, for though said to be eighty-four feet, it is, I imagine, scarcely sixty.

From the general diffusion of these Round towers, through almost every county in Ireland, which this catalogue presents, another negative argument is furnished against their Danish origin; for I believe the sway of those intruders was never so universal through the country, as it must have been, if they could, unmolested, have raised so many monuments of their dominion over the native Irish. This after all, is perhaps a disputed point, nor do I mean to urge it with any degree of pertinacity. It is impossible to calculate what lengths conquerors may go, or what they may not accomplish in the career of victory; and it is a matter equally doubtful to ascertain, to what degree of quiescent obedience a subjugated nation may be brought, while labouring under the panic and terror of the evils inflicted by a foreign yoke.

But at all events, while the Danish power was most general and oppressive through the land, these intruders were yet Pagans. A principal object of their predatory warfare was the demolition of the christian churches; and by the time they were converted, and had embraced the established faith of the country, their power was certainly curtailed, except in a few of the maritime districts.

## SECTION VIII.

## ON THE STONE ROOFED AND SAXON CHURCHES.

AFTER our Round towers, the next subject to which the inquiries of the Irish antiquarian are naturally directed, is the stone-roofed structures, frequently found in the immediate vicinity of the towers. They too, form a peculiar class of building, and as such, are equally interesting,—and with regard to the exact period of their erection, they are equally obscure.

Dr. Ledwich ascribes their introduction into Ireland to the Danes. Mr. Beauford, on the contrary, supposed them introduced by Greek refugees, who had been, in the first instance, expelled from their native country, by the irruption of the Saracens into that part of Europe and Asia; and afterwards from Britain, by their rival christian brethren of the Church of Rome. He also pretends to trace an identity of style, between those



Irish churches, and the remains of the Greek churches of the lower empire, still existing in parts of Greece, particularly in the island of Zante, and in Natolia.

If this theory of Mr. Beauford, relative to the churches ; and General Vallancey's hypothesis of the eastern origin of our Round towers, should in reality be correct, it may account for the general similitude between them, and the intimate connexion which they almost always hold, or have held together. We thus find a Round tower, and a stone-roofed church, (where both have survived the destroying hand of time,) placed in juxtaposition. In some instances we see them assimilating themselves in one and the same building. Examples of this kind are to be found, as observed in the last section, in St. Kevin's Kitchen, Glendalough ; at Killossy, county of Kildare ; Clonmacnois, in the King's county, &c. &c. In all these places, a variety of the Round Tower, rather of smaller dimensions than usual, has been intimately attached to, or built at one end of the church, something in the manner of a modern steeple. Mr. Beauford, in describing these buildings, has drawn a line of distinction between the



Irish and the Saxon churches, by stating, that the latter have their crypts, or vaults, below the church ; whereas the former had their crofts *above* the arched roof of the church, *i. e.* between the internal arch and the external roof. In this particular, he says, (on the authority of Swinburne's travels,) that the Hibernian and Messarabic churches of Spain, had a greater resemblance to each other than to the Saxon ; but, in other respects, he allows, the Messarabic, the Saxon, and the Hibernian churches, had much in common with each other, and all bore a strong similitude to the Grecian and Asiatic churches, from which, he concludes, they had each been originally derived. Without having seen those Grecian and Arabic models, it is impossible to decide how far this opinion may be correct ; but if it be founded merely on the vague delineation of prints, we all know how apt they are to mislead the judgment. Antiquarians and artists almost always see more in these things than other people. The antiquarian rarely misses what he wishes to find ; and the artist, more partial to picturesque effect than to a tame, though accurate detail, in the rapidity of his delineation, too

often traces what he thinks should be there, rather than those things which really are.

The principal stone-roofed churches, or cells, now existing in Ireland, either entire or in ruin, are, Cormac's Chapel, Cashel,—Kevin's Kitchen, Glendalough,—St. Malua's Cell, Killaloe,—St. Doulough's Church, County of Dublin,—another Cell at Portaferry,—Columb Kill's Cell at Kells,—Monaincha, County of Tipperary, and a few others.

From what has been said in the third section, I consider these churches as genuine specimens of the Saxon-gothic, or corrupted Roman architecture, without requiring any other authority, which from the nature of things, must be more doubtful, in support of this opinion. Even if their Grecian origin, (for which Mr. Beauford contends,) be admitted, it comes pretty much to the same point; for both in the eastern and western empires, the original style of architecture had undergone a similar course of debasement.

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CORMAC'S CHAPEL.

Cormac's Chapel, if so named from having been founded by him, must have been built in the ninth century. This ancient structure, besides the richness of the Saxon ornaments with which its walls and door-way are decorated, is worthy of notice, from the circumstance that it is a cruciform building—having a nave—transepts and choir, small in their dimensions, but apparently the earliest specimen of that kind introduced into Ireland, and certainly the most ancient now existing in this country. Its length is about 54 feet. The arches of the roof, the windows, door, and the groinings of the chancel, are all of the Circular or Saxon form. The croft over the chapel has also a circular roof, the exterior of which still retains its pristine form of a stone pedimented roof. A small square tower rises out of the south transept, and I believe another out of the north.

Since the foregoing was written, I have had the opportunity of again admiring this superb structure. I felt I had not before entered into the nume-

rous architectural beauties which it presents. On the right side of the entrance is a beautiful Saxon antique arch, something similar to what is seen at Killaloe. In the arch-way is delineated the figure of a centaur, with all the characteristic marks described by the ancient poets—a convincing proof of the classical knowledge possessed by the ancient literati of Ireland.

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ST. KEVIN'S KITCHEN.

This chapel has already been mentioned in the last section. It will be again noticed under the head of Glendalough.

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THE ORATORY OF ST. MALUA, KILLALOE,

Is a small oblong building, with the stone roof. The western end has a circular arch door-way, with massive columns, the capitals of which, though rude, have some affinity to the shape of the Corinthian order. Over this door there is a small circular arched window, that lights the upper apartment, or croft, and at the eastern extremity, there is a small pointed arch window, exactly of the same size as the circular one—another decid-



ed proof of the early use of the Pointed arch. Within the oratory also, there are evident indications of two pointed arches, like windows, in the vaulted arch which forms the sides and roof of the building, though they are now built up.

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#### ST. DOULOUGH'S CHURCH.

This Church was originally, as indeed it still continues to be, a cruciform structure, but the original nave has long since given place to a small modern church. At the time of its foundation, however, this form appears not fully developed, for the transepts are remarkably small, as also is the eastern portion, or original chancel. Though it possesses the stone roof in common with the Saxon churches, all its windows and arched loop holes, approximate to the Pointed form; a circumstance that may be taken, either as a proof of the extreme antiquity of the use of the Pointed arch—admitting this to be one of the early Saxon churches—or used as an argument for its Danish origin, if it had not been built until the termination of the tenth century.

This is one of the churches which, according to

Mr. Beauford, and other writers (7) who have followed his authority, "different in its style of architecture from any in Britain, has been built in imitation of the original christian churches in the southern countries." For my own part, in this particular specimen I can discover very little even of the rudest similitude to the "columns and pilasters of the Corinthian or Doric orders," of which those gentlemen speak; nor are these churches, in my opinion, any thing superior to the Gothic or Pointed architecture afterwards introduced, as they very confidently assert.

Dr. Ledwich contends, on the contrary, that a chapel in the ancient church of Rippon, in Yorkshire, founded A. D. 660, and the cryptical sepulchres and oratories, mentioned by Gregory of Tours, and Bede, are the exact archetypes of ours. He also gives the credit of their erection to the Danes, though his proofs are rather problematic. "St. Tulloch," says he, "is a corruption of St. Doulough, and both are a corruption of St. Olave." This latter Saint was not born, it is said, till the year 993, and dying in the year 1028, he could not reasonably be canonized, and have this church erected to him, much sooner than a century after.

By a similar train of reasoning, he might almost as readily identify any two saints in the calendar, however dissimilar in name, or remote from each other the times when they might have existed.

Indeed, considering how cavalierly he treats poor St. Patrick, by denying him the honour of having ever had any existence, one is apt to wonder at his overstrained complaisance to the Danish saint, whom he ranks as a downright modern, about whose existence, or saintship, he could entertain no doubt at all. But the object of Dr. Ledwich, in the latter case, was to prove, that the cryptical and stone-roofed churches (with the exception of the round towers, confessedly the most ancient specimens of stone buildings in Ireland,) were the work of the Danish invaders; in which, if he succeeded, it would follow, of course, that the Irish themselves had not before that period, any edifice of stone, either for religious purposes, or any other; that to these northern invaders, the original inhabitants of Ireland were indebted, for whatever portion of the arts, or of civilization, which the country could boast; and, in a word, that all the stories which Irish historians have so repeatedly asserted to the contrary, were no better than the inventions,

or, as he learnedly terms them, “the figments” of modern times.

That the Church of St. Doulough, let the saint be what countryman he may, and the other stone-roofed edifices of Ireland, present an order of architecture something singular in its construction, and differing, in many particulars, from the Pointed-gothic style, there can exist no doubt.

In a former section, we have shewn how closely they assimilate with our round towers. They are both stone-roofed edifices, and the only difference is, that the one, from its circular form, where perfect, produces a cône; the other, with its lofty gables, forms a very acute angle, in the shape of a wedge. The octagonal well which adjoins the church, affords another specimen of this mode of roofing, forming a cone with eight sides. But the grandest example of this Saxon style in Ireland, both for magnitude and beauty of architecture, Dr. Ledwich admits, is St. Cormac’s Chapel, at Cashel. He is also inclined to think that this Cormac was slain in battle by the Danes, and he forms this opinion on the testimony of Caradoc, a Welch historian, on whom he relies more as to this royal saint’s existence, than on the plausible fictions of na-



tional writers. Taking, therefore, this admission of the Doctor against his own hypothesis, it is pretty clear, that the Danes would not erect this chapel, in memory of a saint “who had thus fallen a martyr in defence of his religion and his country, against pagan invaders ;” and who in fact had been slain by themselves.

If this argument be conclusive, the Danes did not build that chapel to the memory of St. Cormac. But we have another reason against the supposition, still stronger ; for the Doctor himself proves, not only that it assimilates with the best and oldest specimens of Saxon architecture in England, but that “*it is infinitely more curious, and in every respect purely Saxon.*” (8) Neither is it probable that they built this church of St. Doulough as a shrine for St. Olave, who was not born till the year 993. The building is apparently of a much older date, and appears to be one of the earlier and more imperfect attempts of the native architects or masons at this style of Saxon architecture, of which St. Cormac’s chapel was (*in Ireland*) the *chef d’ oeuvre*, and most probably had been erected at least a century later than that of St. Doulough. Indeed it is not very likely, that a roving, barba-

rous people, like the Norwegians or Danes, whose sole object was invasion and plunder, would much trouble themselves about building churches at all, especially in the earlier period of their irruption. If afterwards, when they had completed their conquest, and acquired a permanent settlement, they resorted to the practice upon their conversion to Christianity—and that we can suppose the church of St. Doulough to be really their work; or if it was built as a shrine for St. Olave, subsequent to the year 993, as Dr. Ledwich suggests—it would in that case be pretty clear, that so far from being the original introducers of building with stone and mortar into Ireland, they only adopted, and conformed to the fashion of the religious buildings long in use in the country.

The conclusion we arrive at by this train of reasoning, is therefore simply this; that if the Danes built this church, it was but a clumsy imitation of the superior style in use before their arrival; and if they did not build it—which I think is the more probable supposition—they only acted like most other successful invaders, by seizing the churches of the people they had conquered, re-consecrating

them in honor of their favourite saints, and appropriating them to their own use.

In this part of the inquiry, however, we are no farther interested, than as it enables us to ascertain thereby the period of their foundation. If that object be in any degree accomplished, the discussion has not been altogether useless.

We may presume, therefore, that if the stone-roofed churches at Glendalough, were founded by St. Kevin, and probably built under his immediate inspection, their origin must have been in the sixth century, for that saint died in the year 618.

St. Doulough's church I would deem the work of perhaps a century or two later; for the Round tower steeple seems to have been discarded at the period when that church was built, and the Campanile or square tower substituted in its place. Perhaps the latter might have been a subsequent addition.

Cormac's chapel if founded by that monarch, must have been built, as already stated, in the latter part of the ninth century.

## SECTION IX.

ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF ARMAGH.

## ARMAGH CATHEDRAL.

HAVING, in the foregoing sections, submitted those general observations on Gothic architecture, and on the earlier architecture of Ireland, the course of our subject now leads us to some particular remarks on those architectural works, whose claim to the appellation of "Gothic," has been more generally admitted.

In discoursing on the origin of Gothic architecture—though it may occasionally be requisite to touch upon the history of the principal specimens, whose remains have survived the wreck of ages, and come down to us—it will perhaps be advisable to confine our inquiry chiefly to architectural notices of the buildings themselves, as far as can be collected, rather than make discursive references to the history of the persons or things, that im-



mediately, or remotely appertain to these endowments.

The ecclesiastical history of those places, has already been so fully treated on, by Usher, Ware, Harris, Archdal, Ledwich, and many other local historians, it would be presumption to suppose that any thing new could be added on the subject, and to quote partially from those writers, while the original authorities are so easily referred to, would unnecessarily increase the bulk of this essay.

The present arch-episcopal Cathedral of Armagh, though by no means the most ancient of our Gothic structures, from its metropolitan dignity, claims the first share of our attention. It is said to have been originally founded by St. Patrick, anno, 445 ; but the present building can pretend to no such antiquity. The original church having been frequently destroyed by fire, the present one was built, or at least enlarged, repaired, and modelled in its present form, by archbishop Patrick O'Scanlon, anno, 1262. In its shape it is cruciform. The choir or chancel forms the top of the cross, and, compared with a similar portion of other cathedrals, is of very small dimensions. From its size, it appears more like what is called the Lady

chapel, than the principal part of the church. The Cathedral Service is celebrated in it on Sunday evenings, and upon festivals, or other particular occasions, such as ordinations, marriages, baptisms, &c. The Primate's throne, with the stalls of the chapter, and dignitaries, occupy the principal part of it. The east window of the choir is large, and divided into four compartments, by three mullions with circular tops, and a tracery head, richly decorated. The south transept is used as the Consistorial court of the diocese. The north transept now answers the purpose of the nave or great aisle, in other cathedrals. This transept is indeed the only entrance to the church, all the other doors being built up. It contains several marble monuments, viz:—a bust of its great benefactor, the late Primate Robinson, Lord Rokeby,—a monument of Dr. Drelincourt, by Rysbrack,—one to the memory of Dr. Carpendale, late master of the school, and several others, by Smyth the younger, &c. &c.

The interior of the original nave, now used as the parish church, is entirely occupied by pews, both in the centre, and lateral aisles. The Communion table is placed against the inside of the

western door, which, as was before stated, has been long since shut up. The centre is divided from the side aisles, by five lofty pointed arches and slender piers, moulded and decorated with clustering columns.

The exterior of the western front consists of a rich Gothic door-way, forming a Pointed arch with columns, and a canopy supported by corbel heads. On the right side of it, are two enriched niches. Opposite to this door, and within a few feet of it, is the remnant of an antique cross, called St. Patrick's chair. Over the door runs a band or fillet, and in the centre, above the point of the arch-way, there is a tablet, charged with three escutcheons, on which were the arms of the see, and probably those of the founder, but they are now nearly defaced.

Over this door-way are three narrow pointed, or lancet-arch windows, with canopies or drip stones, supported by corbel heads, and above these windows, the facade assumes a pedimented pitch, corresponding with the roof of the nave. The exterior of the north and south sides of the nave, nearly correspond. The former has four pointed arch windows, and a Saxon arch door-way, (now also closed up) between six buttresses. These



buttresses are terminated with pediment tops, which spring from the four sides of each buttress, and are supported by a similar number of corbel heads at the corners. The external walls are embattled at the top, and above forty feet in height. There are a few of the original windows still remaining, with mullions, and flowing tracery heads; but the great majority of the windows, in the various reparations which, from time to time, the church has undergone, or through the repeated dilapidations which it has experienced, are greatly mutilated, being despoiled of their mullions and ornamental heads, and now present nothing but a plain, tasteless surface of lead lights.

The square tower steeple, springing from the centre of the cross, is embattled, and supports a lofty spire, which is covered with shingles of oak. From its great height, and elevated situation, it forms a most conspicuous object for miles around.

In the year 1782, Primate Robinson, whose improving spirit and zeal for the prosperity of this place, were only equalled by his munificence, had intended to build a tower on this Cathedral, which might vie with that of Magdalen College, at Oxford. Mr. Cooley who was then the architect of



his Grace's projected improvements, concurred in its practicability, and the building was raised upwards of sixty feet above the roof of the cathedral. It was, however, then discovered, that the piers and arches which had heretofore supported the steeple, were unable to sustain this great additional weight. After several attempts to counteract the failure of these piers, it was at length deemed prudent to take down the newly erected tower, to the original stone work, and thus, according to Mr. Stewart, the historian of Armagh, ended the project of the Magdalen steeple.

Mr. Cooley having died in the year 1784, Francis Johnston, Esq., a native of Armagh, was appointed by his Grace the Primate, to be architect in his stead. By Lord Rokeby's direction, Mr. Johnston made, as nearly as possible, a plan of the original steeple, which was put into execution. This new tower was erected on the old piers and arches, and raised about thirty-eight feet above the roof of the cathedral, with a spire, which measures forty feet more. The only difference between this new steeple, and the original one which had been taken down, consisted in two windows on each side being introduced into the present

structure, whereas the old steeple had but one. This steeple was probably one of Mr. Johnston's earliest public works, and though in itself not very important, it seems to have laid the foundation of his future professional eminence.

For a long time past, an idea has been entertained, of re-building this cathedral, or at least the choir; but it is probable that many years may elapse, before the plan is carried into effect.

Among the founders and re-edifiers of this cathedral, Primate Hampton is recorded, as having repaired the ravages which Shane O'Neale had previously committed on this church, about the year 1613. He it was who erected the Gothic windows at the north and south sides of the building; he also new-roofed the transepts, and re-built the steeple. Primate Margetson was another of its benefactors, and at his own expense nearly re-built it, in the state it now appears, after the dilapidations it suffered from Sir Phelim O'Neil, the leader of the Irish Rebellion, in the year 1641. Primate Lindsay, bestowed upon this church, the second organ which is in the choir, beside a new set of six fine toned bells; so that to these liberal Pastors of the primatical See of St.

Patrick, the City of Armagh is indebted, that any remains of this venerable edifice have been preserved to the present times.

The external dimensions of this Cathedral, are as follow :—

	Feet.	In.
Length from east wall to west, not including the buttresses, . . . . . }	187	6
Additional length of the two buttresses at east and west ends, . . . . . }	6	0
Length of the Nave, . . . . .	93	0
Length of the transepts from north to south, . . . . . }	123	0
Additional for the buttresses, . . . . .	6	0
Length of the Choir, . . . . .	58	0
Breadth of Choir, . . . . .	33	0
Breadth of west front, including the side aisles, . . . . . }	64	6
Height of side walls, about . . . . .	45	0
Height of tower and steeple from the ground, about . . . . . }	150	0

#### DERRY CATHEDRAL.

This Cathedral was founded, according to Sir James Ware, in the year 1164, by Murtoagh O'Neil, Arch king of Ireland, and Flabert or Maurice M'Loughlin. The church having gone to decay, it was re-built in the time of James the I. by the Londoners, who planted this colony, and it

was finished, according to some accounts, in the year 1633, being probably the last of the *old Gothic* cathedral churches built in Ireland.

Whether it was re-built on the original foundation, I cannot determine, but at present it consists only of the choir or body; having neither nave, nor transepts. The progress of the reformation, and the puritanic taste which prevailed at that period, seems to have exploded the cruciform shape. The numerous chapels and altars, contained in the older churches, were now disused; nor was the spacious nave, or its vaulted arches and winding walks, any longer wanted to give effect to the solemn pageantries and processions, to which they had formerly been applied. This change in point of form, of which the cathedral of Derry affords so decided an example, constitutes a remarkable epoch in the annals of our ecclesiastical architecture, and should not be passed without remark. Had the reformers to build new churches for themselves, in the early period of the reformation, there is little doubt but the form of the old cathedrals would by this time, have been quite forgotten.

This church, during the year 1825, underwent a thorough repair. Both the interior and exterior



have been highly embellished; the former with a beautiful vaulted ceiling in the style of the flat or tudor arch, supported by Gothic pilasters, with castellated turrets as corbels. The stucco work of the piers and arches, is executed in a very superior style of workmanship. The external parts have been still more highly decorated. The two circular towers which terminate the eastern end, have been enriched with octagonal ogee tops or domes, finished at the angles with crockets, and terminating at the summit with rich finials. Projecting turrets in a similar style, have been affixed to the corners of the building; and a stone cross, in the antique or gothic style, has been erected on the centre of the embattled pediment over the great eastern window. This beautiful window, which appears to be the original one, is divided by transoms and mullions into ten compartments, with trefoiled tops. The head of the window is in a mixed style, partly composed of flowing or decorated tracery, and partly, in the centre, of perpendicular mullions. This mixture of styles, whatever it may take from the simple grandeur of the window, certainly adds to the richness of its general effect.

There are five windows on each side, below, and five clerestory ones above, all of the flatted or tudor arch. The external walls are supported by four buttresses at each side, and two at each end. The terminations of the upper and lower walls present a double range of battlements, which have a good effect in breaking the formal external outline of the building.

The steeple of this church originally, was without the embellishment of a spire; but a few years since, the citizens, in order to improve the appearance of their church and city, erected a very handsome one, upon the former steeple. Such experiments, however, can seldom be tried with perfect safety, and a prudent architect will pause, before he makes the attempt. The original architect has seldom made allowance in the strength of his substructure, for the great and unexpected additional incumbent weight, with which such after-thoughts generally *overload* his foundations. We have, in the last section, recorded a serious instance of the failure of such an improvement at Armagh. The citizens of Dublin recently experienced, or at least apprehended, a similar defect in the beautiful steeple and spire of St. Werburgh's, which in conse-

quence was taken down. The city of Derry was in the same predicament, for the former spire having, by its weight, occasioned an alarming crack in the old tower, it was obliged to undergo a similar fate. The steeple, therefore, had to be rebuilt, and a new stone spire, with a richly carved cross, considerably lighter than the former, though not so lofty, has been raised in its stead.

All these modern improvements have been designed and executed by Messrs. Henry, Mullins, and Mac Mahon,\* Architects and Civil Engineers, whose numerous public works have greatly contributed to the improvement—not of Derry only, but of almost every principal town and city in Ireland.

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#### DIMENSIONS.

	Ft.	In.
The interior length of the Church in the clear, is	106	9
Breadth of the centre or body.....	22	0
Breadth of the two side aisles, (fifteen feet each)	30	0
Height of the Steeple to the top of the cross....	210	0

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\* In some of the early impressions of this sheet, these improvements were ascribed (through erroneous information) to an individual, who, it appears, had no claim whatever to the credit of them. On discovering this mistake, the Author in justice to the professional character of these gentlemen, and anxious for the accuracy of his work, immediately had the error corrected by a reprint of the passage. Making this correction affords an opportunity of noting an erratum in the next page but one, (125—line 5) where for “Lord Dacres,” read “Lord De Clifford.”

## SECTION X.

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ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF ARMAGH, CONTINUED.

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## DOWN CATHEDRAL.

THE Cathedral of Down, not only boasts, in common with several others, the honour of being founded by St. Patrick, but claims an exclusive right to veneration, as being the place where the mortal remains of that celebrated saint and apostle, have been inhumed.

At what period the present church was originally built is uncertain ; but it was repaired, beautified and enlarged by St. Malachy Morgair, about the year 1137. It was destroyed and reduced to a state of ruin, by Leonard, Lord Grey, Lord Deputy of Ireland, in the year 1538. (9) In this ruined state it remained for 250 years, until about thirty years ago, when an act of Parliament having been procured for its renovation, the re-edification of it commenced. From that period till very lately,



these repairs were conducted with so little energy, that the parts thus occasionally renewed were suffered again to lapse into decay; so that, as was very justly remarked by the Lord of the Manor (Lord Dacres), they could have built an entirely new cathedral at a less expense, and have preserved one of the most beautiful and picturesque ruins which Ulster could produce, as a memorial of its former magnificence, and a prominent ornament to this town. "What tasteless barbarian," exclaimed his Lordship, with the warm and enthusiastic feelings of a zealous admirer of antiquity,—though perhaps with more of passion than could be justified in a pious christian,—“What tasteless barbarian has destroyed the singular beauty which once distinguished this ancient and venerable ruin, the greatest ornament to my estate,—equally tasteless, equally barbarous, with the sacrilegious hands which first demolished it?”

In preparing to rebuild this Church, the ancient Round Tower which formerly stood at the western end of it, was also destroyed, as noticed in the seventh section; another act of dilapidation, which every admirer of antiquity must deplore. The church is now however quite restored, and in a style

truly elegant ; probably much more chaste and correct than it would have been, if finished at the time these improvements were first commenced—for the style of Gothic architecture within that period, has become more studied, and better understood.

Like the cathedral church of Derry, it has neither nave nor transepts, nor does the site of the building present any indication of such having ever existed ; a most singular deviation from the fashion of the Gothic buildings co-eval with its foundation.

The want of a nave, or great aisle, has been supplied in the present church, by erecting an elegant organ, (built by Hull), on an arched screen, at some distance from the entrance, which, at first sight, gives all the appearance of that grand adjunct. The interior is composed of a body and two side aisles, formed by five lofty pointed arches and their piers. The capitals of these piers are still ornamented with some remains of the ancient sculptures which had decorated them in the days of this church's original splendour. They are still beautiful, and the lofty compass ceiling which these arches support, gives the whole a grandeur of effect, greater perhaps than is displayed in any other of our Gothic churches. The Bishop's

throne,—the pulpit,—reading-desk, and pews are all new, and elegantly wrought. The galleries, with a degree of propriety and good taste not always exhibited, are kept back, within the range of the piers and arches, over the lateral isles, so that the entire beauty of the arches is presented to the eye, without any obstruction.

The external view of the church does not disparage the interior. The eastern window is large, and if of modern workmanship, as I imagine it is, has well preserved all the beauty of its original character. Over it are three small niches, with their pedestals, which once afforded shelter and support to three antique pieces of sculpture, representing St. Patrick, St. Bridget and St. Columb-Kill. These saints were honoured as the patrons of this church, and to their memory, the following distich was inscribed by some monkish poet of the middle ages :—

“ Hi tres in uno tumulo tumulantur in Duno,

“ Patricius, Brigida, atque Columba pius.”

At each side of the east window is a large square buttress ; one of these is hollow, and formerly was used as a stair case. They are, each, surmounted by a lofty octagonal pinnacle. Be-

side these, there are a number of smaller buttresses at the corners and sides of the building, all of which are terminated in a similar manner with pinnacles.

The eastern external end of the church, over the centre and side aisle windows, forms a kind of pediment, embattled. The steeple at the western extremity of the building, contains the only entrance of the Cathedral. The tower is not yet finished, and it appears, the walls are so rotten, that it is deemed unsafe to erect a spire upon it, as was at first intended.

	Feet	In.
The Church measures, externally, from east to west, exclusive of the buttresses	} 106	6
Breadth from north to south.....	57	6

The arch diocese of Armagh and the province of Ulster, present little more in the way of Gothic churches, either in a perfect state, or in ruin; at least any that are worthy a minute description. The original cathedrals of its suffragan sees, had, for the greater part, been suffered to fall into decay, during the many centuries of warfare and rebellion, which elapsed since their foundation, and when, at length, the country had, in some degree, acquired a peaceful settlement, under James I.



and Charles II. , The principles of the predominant party of the Scottish settlers made them very careless about building new episcopal cathedrals, or repairing the old ones.

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#### THE DIOCESE OF CONNOR,

United to Down, since 1442, had lately an interesting Gothic ruin of what was once the Cathedral, at the village of that name in the county of Antrim ; but, about eight years ago, it was pulled down, and a plain *modern Gothic* parish church was erected in its stead.

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#### RAPHOE CATHEDRAL

Was originally Gothic, but derives little interest either from its size or form. This see is said to have been founded by St. Eunon in the sixth century, and the present cathedral was built on the ruins of the former church, about the eleventh or twelfth century. Whatever interest it might formerly have possessed, has long since been removed ; for a bequest of Bishop Pooley to repair the church, has been applied, by some of his successors, in depriving this cathedral, in a great degree, of its Gothic character, by converting its

Pointed architecture into tasteless circular arches. These re-edifiers of this church had certainly the candour to relieve any of the late occupiers of the see from partaking, either of the blame or the credit of these improvements, by setting forth, in a very legible inscription, that they took place in the year 1738.

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#### DROMORE CATHEDRAL,

Is a small parochial structure, which was rebuilt on the ruins of a former church, by Bishop Taylor. It at present possesses little interest.

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#### CLOGHER CATHEDRAL.

This also, is a plain modern parish Church. The former Cathedral was dedicated to St. Macartin, a contemporary of St. Patrick, who originally founded this Bishoprick. It was re-built in 1041, and was afterwards further improved by Matthew M'Catosad, in 1295, but that church was consumed in 1396.

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#### KILMORE CATHEDRAL.

The foundation of this see is ascribed to a St. Feichlimid, and it was then known by the name

of the Bishoprick of Triburnia. Bishop Andrew M'Brady, in the year 1454, erected a new cathedral on the site of St. Feichlimid's church, and from its magnitude and splendour, it then acquired its present name, which literally signifies the "great church." This Cathedral, however, is no longer in existence, and a small parochial church now supplies its place. There is no chapter attached to this diocese.

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#### THE DIOCESE OF MEATH

Is very extensive, for it comprises no less than eight or ten minor Bishopricks which, time after time, have merged into it. Notwithstanding this union of dignities, it is singularly circumstanced, in not having any regular cathedral through the whole district. The Bishop has a throne, however, in the churches both of Trim and Navan; but he generally attends divine service at Ardbraccan, his parish church, which adjoins his demesne.

The names of the Bishopricks in this union, are as follow :—

Clonard, Duleek, Kells, Trim, Ardbraccan, Slane, Foure, Dunshaughlin, Clonmacnois, &c.

Most of these were united by a decree of the Synod, held under Cardinal Paparo, in the year 1152, and the last, by Act of Parliament, 1568.

CLONARD—was erected into an abbey or bishoprick, in the sixth century. Some remains of the abbey are still in being.

DULEEK.—This place was celebrated, for having in it, the first stone church erected in Ireland, and from that circumstance, derived its ancient name of *Domliagh*, which signifies a house of stone. The foundation of this early church is ascribed to St. Kenan, in the fourth century. The ruins of the ancient cathedral, which succeeded to the original church, still remain, and exhibit a respectable specimen of Pointed Gothic architecture. The most memorable circumstance which history records, relative to this building, is, that within its walls the mortal remains of the heroic monarch of Ireland, Brian Borhume, after his death at Clontarf, were received with funeral honours, on their way to Armagh, where he was interred.

KELLS.—The Church at this town was dedicated to St. Senan, but no remains of it exist. The only ecclesiastical edifices of antiquity it possesses, are the Round tower, and the stone-roofed cell of



St. Columb, already described. The Archdeaconry of Kells, is the only dignity of that degree, which the Bishoprick of Meath has retained.

CLONMACNOIS lies within three miles of Shannon bridge. The Round towers at this place, have been already described. Besides these, there are here the remains of seven, some accounts say ten, churches. One of those, in ancient times, was the Cathedral, which still supplies, in the Deanery of Clonmacnois, the principal dignitary that the diocese of Meath possesses. These ruined churches are beautifully situated on the Banks of the Shannon, in a remote corner of the King's County, which forms the boundary of this diocese—and with the towers, and the remains of an old castle, have a most imposing effect to the eye. The principal churches here, are known by particular names; either of the persons who erected them, or of the saints to whom they were dedicated. One of them has been converted into a very homely place of worship, as a parish church.

The northern door of the church called *Temple Dermot* presents a beautiful pointed arch, enriched with sculptures; a view of which is given in the sixth plate. Over the figures there is a band with

an inscription, now defaced, but which has been given by Ware. Its purport is, that a Dean Otho had repaired the church, and added this door-way, in the fourteenth century. The western door of this church, though pointed, retains all the massive character of the Saxon style.

*Temple Ri*, or O'Melaghlin's Church, has two very narrow circular windows at its eastern end, which gradually widen, as the wall bevils off internally, towards the place of the altar. All these specimens of Gothic architecture, both in their style and masonry, have a peculiar character and stamp of antiquity attached to them.

TRIM, ARDBRACCAN, DUNSHAUGHLIN, FOURE, SLANE, &c.—“As to the rest of these sees, (observes Ware) it will be sufficient to say one word,—that the churches of Trim and Dunshaughlin were founded by St. Secundin, and St. Luman, nephews of St. Patrick. The church of Slane was erected by St. Erc, who died anno, 513, and the church of Ardraccan by St. Ultan, who died, 657; and as they were the founders, so were they the first bishops of these churches.

There are, besides those above enumerated, several ruins of abbeys and conventual churches,

scattered through this diocese, which, to the admirers of architectural antiquities, are not destitute of interest.

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MELLEFONT ABBEY

Was founded by Donat O'Carrol, a chieftain or petty king of Ergall, 1157; but according to some other accounts, in the year 1199. It was consecrated by Christian O'Conarchy, Bishop of Lismore, and seventeen other Bishops. At the suppression, it was granted to Roger Moore, ancestor of the Marquis of Drogheda.

The ruins are now in a rapid state of decay. They consist of an octagonal baptistry, and, at a little distance from it, a small chapel, the groinings and vaulted arches of which, are in tolerable preservation; but a beautiful arched door-way, which once adorned it, was wantonly destroyed about half a century ago, as is said, by becoming a stake at a gaming table! A Print of this arch, now perhaps the only vestige of it left, is given in Wright's Louthiana.

Mellefont abbey, I believe, is in the arch diocese of Armagh.

## BECTIVE ABBEY,

Or as it is sometimes written, Bectiff abbey, was founded by Murchard O'Melaghlin, king of Meath, in the year 1146, for Cistercian Monks, according to Ware and Archdal. The Abbot was of that superior class, who sat in Parliament, as spiritual Lords—and were called mitred Abbots. The wealth of this monastery was very great, as appears from the catalogue of the various lands in their possession at the dissolution. The ruins of it, situated on the Boyne, between Trim and Navan, are extensive, and comprise several beautiful specimens of Pointed arches, and other remnants of Gothic architecture.



## SECTION XI.

ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF DUBLIN.

IN the City of Dublin at the present time, there are but two specimens of ancient Gothic architecture remaining in any state of preservation; the Cathedrals of Christ Church and St. Patrick. Even these, in the parts most venerable for their antiquity, are mutilated, especially the former, and consequently they convey a very imperfect idea of the grandeur of similar structures in the neighbouring countries. There are two or three other examples extant, viz. The remains of St. Mary's abbey, before alluded to—the parish church of St. Audoen, and a remnant of St. John's abbey, in Thomas-st.

Of the two former, a short description shall be given in their place; but of St. John's abbey, a part of its tower only remains, with a large Gothic or Pointed arch. As to St. Audoen's Church, whatever interest it might have possessed in its ori-

ginal state, it has been recently so changed in rebuilding, that, except the portion now in ruins, it retains little of the Gothic character, worthy of particular notice.

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#### CHRIST CHURCH CATHEDRAL

Is said to have been originally founded by the Danes, in the year 1038. Sitricus, king of Dublin, the son of Amlave, Earl of Dublin, furnished the ground; and Donat, first Bishop of Dublin, has the honor, in conjunction with the above-named prince, of being considered the founder. Probably like most of the dignified Clergy of that age, he might have been the architect of the building also. Whatever knowledge of art or science our forefathers possessed, was generally found in the cloister; and pre-eminence in knowledge of any kind—particularly architectural knowledge—was sure to distinguish the possessor, and raise him to the highest elevation in the church. Donat, therefore, we may presume, was the designer of this pile. Be that as it may, the devotion of Sitricus induced him to give to the blessed Trinity, and to the Bishop, not only the ground on which it was built, but also to endow it with the lands, manors,

villains, cows, and corn of Beal Duleek, now Baldoyle,—Reehan, now Raheny, and Portrahan. But his munificence did not stop here, for he also bestowed as much gold and silver, as built the Church and the Court thereof.

The original structure appears to have been in the *Saxon* style, notwithstanding its Danish origin; or rather to combine a mixture of the circular and pointed Gothic arches together. The transepts still retain much of their original state, and exhibit some beautiful specimens of the zig-zag ornament. It is not however pure Saxon, for the Pointed arch, as before observed, is intimately combined with it, not only in the windows of the transepts, but also in two or three beautiful Pointed arches, richly ornamented with chevron mouldings, which are still apparent in the lateral aisles that lead to the choir. This circumstance seems to confirm an observation before made—that the Pointed arch had been invented, and was in use much earlier, than some antiquarians are willing to admit.

One of the arches, in the north aisle of the choir, leading to St. Mary's chapel, appears to have given way—probably occasioned by the shock the whole building must have sustained, when the roof and

south wall of the nave fell, in the year 1562. The arched window over it, has also suffered by the shock; for the central pillar is evidently displaced, and has lost its perpendicularity. To prevent the arch at the entrance of this aisle from falling in, the space has been filled up with solid masonry, leaving a smaller arched entrance beneath it. Over this smaller arch a square tablet was introduced with the armorial bearings—supporters, motto and cypher of Sir Henry Sidney, K. G., Lord Deputy of Ireland in the year inscribed on the tablet, 1577. This date ascertains the exact time when this arch was thus repaired.

The exterior of the wall of the north transept, in John's lane, is enriched by a very beautiful Saxon arched gate-way or door, highly ornamented by a complex projecting zig-zag, and various other tasteful mouldings. The caps of the pilasters or shafts which support the arch, are formed, as far as their decayed state enables us to judge, of numerous figures of Angels, fantastically entwined together. At each side of the door, was a niche, for holding the stoup in which the holy water was contained. This door-way has long since been built up, but the mark of it is still very visible on the interior wall.



Over the intersection of the nave and transepts, and nearly in the centre of the church, a large square tower steeple is erected on four immense stone piers. These piers are connected together by lofty Pointed arches, which reached the original ceiling of the nave, when it was in existence. The present groined ceilings of the transepts appear to be modern. The north side of the nave, consists of six lofty and extensive Pointed arches of beautiful workmanship. The piers which support them, are richly decorated with eight clustering columns or pilasters. Some of these columns are banded in two divisions, and others are quite plain from the base to the capital. There is a sharpness, and spirit in the execution of the foliages that terminate some of the columns, which is admirable, considering the time when they were executed. The canopies over these arches are supported by corbel heads of grotesque expression, and well sculptured. The triforium, or friars' walk, passes through the wall, over the piers and arches, and looks into the great aisle below, from a row of arched niches of three compartments each. Above these recesses, is a range of clerestory windows, each window consisting of three distinct lancet

Pointed arches, very narrow, as was customary in the early species of Pointed architecture, the central arch being considerably higher than those at each side. There are six of these treble windows corresponding in number with the arches, over which they are ranged. These windows, together with the blind windows or niches, connected with the Friar's walks immediately under them, are enclosed in a large arch, nearly equal in size to the lower arch which springs out of the piers, and affords them support. The south wall is a plain, unornamented, heavy structure, remarkable only for the expedition used in re-building it. The speed with which this part of the church was re-built, is upon record; for we are informed by a laconic inscription, on the wall, curious for the quaintness of its style and orthography, that "THIS WAL FEL DOWN IN AN. 1562. THE BILDING OF THIS WAL WAS IN AN. 1562." The plainness of the wall is, however, in some measure counter-acted, and relieved by the monuments to which it gives support.

The upper part of this wall exhibits a few inscriptions; one of them has been already mentioned; another sets forth, that the monument of Stronbow, Earl of Chepstow, being broken by the fall

of the roof, it was repaired, and so forth. But doubts have been entertained, and justly too, as to the identity of this monument. Some assert, on the authority of a manuscript in Marsh's library, that the present monument is the effigy of Thomas Earl of Desmond, who was beheaded in Drogheda, anno 1464; and that it was removed thence to this Abbey. A more positive objection to its identity is derived from the armorial bearings with which the shield of the recumbent knight is charged, which are Argent, on a chief, three cross crolets fitché. Now this Earl of Desmond was a branch of the Geraldines, and I believe no member of that extended line, ever adopted the arms described on the above monument. Sir Richard Colt Hoare affirms, that the arms of Strongbow were, Or, three Chevrons Gules, a crescent for difference. If this be the case, and Sir Richard assigns good heraldic authority for his statement, it would appear that the ancient monument being broken, the architect and masons in Queen Elizabeth's time, who repaired the building, not being very scrupulous antiquarians, dexterously substituted some unclaimed piece of rude antiquity, such as the sculpture now under consideration, to



represent this memorable and enterprising hero. "NOSCE TE IPSUM" is another pithy motto depicted on a label inserted in the wall, adjoining a tablet charged with the letters **W◇H MĀSŌ**, meaning probably the device of the mason who built the wall. (10) This was an age in which learning did not disdain an association with the *masonic* art.—Ben. Johnson was a learned mason or bricklayer, and why not allow any other mason to display a little learning also? This, however, after all, is but conjecture, for perhaps it appertained to some family of that name, who have left no other trace of their existence behind them.

The great western window, and the wall in which it is inserted, appear to have been built at the same time with the wall on the south side of the nave. It is indeed highly probable that as they adjoined each other, they had both suffered the same calamity, which we are informed overtook the latter.

Large windows were at this period (1562) the prevailing fashion, and had entirely supplanted the elder fashion of narrow pointed, or lancet arch windows, which are still to be seen in the original parts of the building. This window is a circular



arch, much more lofty than the original groined roof appears to have been, when it existed.

In a description of the south side of the nave, it becomes necessary to remark, that besides the ancient monument already mentioned, there are several of more modern date. They certainly have nothing Gothic in their character, and consequently do not strictly come within the province of this essay ; but as it would be impossible, correctly to describe the present state of this Cathedral without mentioning them, a brief enumeration of these memorials of departed worth may not be unacceptable to the reader.

The first, next the door, is a mural monument to the memory of the late General Sir Samuel Achmuty, G. C. B., beautifully executed in white marble, by T. Kirk, Esq., R. H. A. 1822.

Monument to the memory of Thomas Prior, Esq. the founder of the Royal Dublin Society, with an inscription by Bishop Berkley ; sculptured by Van Nost—1756.

Monument of Lord Chancellor Bowes, also by Van Nost—1767.

Monument of Lord Chancellor Lifford—1789.

The ancient monument of Strongbow, already

mentioned; and the monument of Dr. Ellis, Bishop of Meath, and his lady. There is also an excellent piece of Sculpture, by H. Cheere, to the memory of the Earl of Kildare, ancestor to the present Duke of Leinster, situated in the chancel of the choir—and these comprize all the monuments of any interest in the Cathedral.

The northern, or original side of the nave—whether by the shock it sustained when the opposite side and the roof fell; or through a natural decay of the materials; or from the sinking of the earth on which its foundations are built—evidently leans a considerable degree out of a perpendicular line. Some few years ago, a very strong abutment was built, inclining against the wall of its lateral aisle, in order to give it support; and perhaps by means of this artificial aid, the church may be upheld for another century.

The soil, or substratum on which it is founded, is a loose turbaceous mold, black and soft. It appears to be common turf bog, in a state of progressive decomposition. When the builders of the new houses, on St. Michael's hill, Wintavern-street, were digging the foundation for them, this appearance was very palpable, and would sufficiently

account for any deviation from the centre, in this extensive and ancient pile, which the unstable soil still sustains.

The choir was said to have been built about the year 1170, by Laurence O'Toole, Archbishop of Dublin, Earl Strongbow, Robert Fitzstephen, and Raymond le Gros; together with a number of chapels, the situation of which are now no longer traceable, except we seek them on the site of the Lady chapel. The present Chapel dedicated to St. Mary, was not erected (if Mr. Lodge be correct in stating the fact) until 1512, by Gerald, Earl of Kildare.

The great eastern window is circularly arched, and seems to have been erected about the same period when that of the nave was re-built. Perhaps it might be put up something earlier, as we find in the annals, that the old one was destroyed by a violent tempest, which did considerable damage to the church in 1461.

The side windows of the choir are formed of Pointed arches, of a dimension considerably larger than the clerestory windows in the nave. They are irregular in point of size compared with each other, and apparently were built two or three cen-



turies later than the former, though from their external appearance, they are evidently in a very inferior style of workmanship.

According to an inquisition (says Ware), held by Richard II. anno 1383, this Church was stated to have been founded and endowed by Irishmen unknown, long before the Conquest. John Le St. Paul, Archbishop of Dublin, built at his own charge, the chancel; and certainly the interior of the choir has undergone so many alterations in the last two centuries, that there is little traces of the original Gothic character left. It presents, like most buildings erected during this period, a confused jumble of styles, purporting to be imitations of regular classic architecture, but in reality an incongruous mixture of both, with little pretensions to the taste and correctness of either the Gothic or the Grecian style.

The external appearance of the building is heavy and uninteresting. The only beautiful parts about it, are the Saxon door, and windows of the transepts before described, and the Gothic shafts which support the external arches of the clerestory windows; but the old stone work, round these windows is so totally decayed, being of a soft sandy



nature, that little idea can be formed of its original appearance.

Christ Church, in its original monastic state, was styled the Priory of the blessed Trinity, to whom it was dedicated ; and either in the church itself, or in the abbey, several Parliaments have been held. The black book of Christ Church, preserved in this abbey, is still classed among our most ancient and authentic national records.

Among the founders and restorers of this church already enumerated, beside John de St. Paul, Arch Bishop of Dublin, and Gerald, Earl of Kildare, who, as above said, built the chancel and the Lady chapel, we should not omit the Earl of Sussex, who rebuilt part of nave, in 1562. Sir Henry Sydney, whose name and arms appear inscribed in various places of the church ; and Arch Bishop Jones, who, according to Ware, repaired a great part of the church and steeple, which had fallen, or otherwise gone to decay. The memory of these his benefactions, was for a time preserved on the walls of the church by an inscription, since defaced.

In order to give a more exact idea of the extent of this ancient pile, I subjoin the following di-

mensions, as has already been done of the Churches in the Arch Diocese of Armagh.

	Feet	In.
Length of nave, from west wall to the door of the choir, .....	126	0
Breadth of nave, including the centre and one side aisle .....	43	6
Breadth of back aisle.....	13	4
Thickness of the piers, .....	5	8
Circumference of each pier with its clustering columns, .....	17	0
Span of the arches between the piers,	11	0
Height of arches, from the point to the base of the columns, which is two feet below the present floor .....	—	—
Length of transepts from north to south	88	6
Breadth of ditto .....	25	0
Length of choir, about .....	108	0
External length of St. Mary's Chapel,	66	0
Total external length of the Church, including St. Mary's Chapel, and the buttresses, .....	246	0

## SECTION XII.

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ON THE GOTHIC CHURCHES, IN THE ARCH-  
DIOCESE OF DUBLIN, CONTINUED.

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## ST. PATRICK'S CATHEDRAL.

THE Cathedral Church of St. Patrick, as well as that of Christ Church, last described, shares the honor of being the seat, or chair, of the Arch Diocese of Dublin. This circumstance of having two Cathedrals, is, I believe, peculiar to this Diocese. Perhaps the privilege was originally bestowed on it, in compliment to the united Bishopricks of Dublin and Glendalough. I once supposed it might have been so endowed at the time of the reformation, when the monastery of the Blessed Trinity was dissolved, and the Archbishops of Dublin were invested, for a short period, with the Primacy. This, however, could not have been the cause, as we find it recorded, that in the year 1500, an agreement was made between the Chapters of these rival Cathedrals, that each church

should be deemed metropolitan and cathedral, for every purpose connected with the ecclesiastical government of the see, but that Christ Church, being the senior church, should take precedence, and that the Archbishops should be buried alternately in each cathedral.

St. Patrick's was erected by John Comyn, Archbishop of Dublin, in the year 1190, on the site, as is said, of the original church, founded by the saint himself. Of the former church we know nothing, even by tradition. It was probably one of those stone-roofed churches, of which we have already treated. Taken as a whole, this church is an excellent specimen of the Gothic architecture of that age; there being none in the country of the same antiquity equally perfect. The choir appears in good preservation; and in this respect it has decidedly the advantage over its sister cathedral. The original portion, however, of the nave of Christ Church which remains, possesses a superiority in its style, notwithstanding that it is 150 years more ancient. The eastern window of St. Patrick's Church is composed of five distinct lancet arches, of exactly the same style which was in general use at the time. They form a fine spe-



cimen of the earliest style of Pointed arches—similar to those frequently found in the buildings of this age, before the use of stone mullions was introduced. Some few specimens of stained glass have been inserted in the window, but as they are feebly executed, and quite insulated from each other, without any particular connexion in point of design as a whole, they have little of that solemn effect, which the judicious use of stained glass is calculated to produce. It is indeed surprizing, that however this beautiful Gothic ornament may have been little heeded in former times, it should be so neglected at present ; especially in a church particularly adapted to its display ; it being the chapel of that honorable and noble order of knighthood which is dedicated peculiarly to the patron saint of the sacred pile. But alas ! the age of chivalry is surely gone, when this noble fraternity—the younger born of modern knighthood—so graciously patronized by his Majesty, and in commemoration of his visit to Ireland, increased in number from fifteen Knights to twenty-two, could for a moment hesitate in bestowing a few pounds each, to furnish devices for an ornament so appropriate and befitting the place. Artists in this branch of painting, are

now happily not wanting to execute suitable subjects ; and if historical designs did not meet their taste, the introduction of their armorial bearings, or other ornamental devices, would have formed an appropriate embellishment.

A single window thus contributed by each of these noble Knights' companions, would have furnished the entire Cathedral, and produced a *coup d'œil*, which, taken in conjunction with their banners, swords, helmets, and other trophies, would produce an effect not easily conceived.

Stained glass was one of the arts, that owed its introduction and perfection, to the rise and progress of Gothic architecture. With its decline, this art declined also, and for two or three centuries it was extinct, or reputed to be so.

The use of glass itself, so comfortable and so cheering in domestic life, and the art of making it, also owed its introduction into these countries to the Gothic style ; for in Bede's ecclesiastical history, (11) we are told, that this art was first brought into England from France, for the express purpose of embellishing those piles, which the piety of an Alfred or an Edgar had erected. Hoping that this hint for embellishing and beautifying this venerable

pile, may not be lost upon those whom it may concern, I shall resume my description of the cathedral.

Beneath the eastern window which has been described, a row of niches richly ornamented with pilasters and trefoil heads, form a second or lower range over the communion table, corresponding in point of space with the windows above, but imperious to the light. They are, however, perforated transversely through the walls, and with similar ranges of windows and niches at each side, they form the Triforium or Friars' walks round the walls of the choir, and passing thence through the walls of the transept and nave, they thus encircle the entire cathedral.

The choir is small, though, like Westminster abbey, the intersection of the transepts is included in it. Notwithstanding this addition, it only measures from the interior of the eastern wall, to the door, about ninety-six feet, so that, allowing six feet for the thickness of the wall at the entrance, the church is only about ninety feet in length. The ceiling of the choir and chancel is very handsomely groined; the ribs and springers of this groining, form a range of Pointed arches round

the clerestory windows, which are four in number at each side. The great beauty of this portion of the building is, that every thing is of a piece. The banners and insignia of the knights, together with their stalls, enriched with handsome gothic carving or tabernacle work, furnish one end of it ; while at the other, even the monuments, rude and tasteless as some of them are, conspire with the rest of the building to produce an equally fine effect, and perhaps are more in keeping with the surrounding architecture, than if they comprized the finest specimens of sculpture.

One of the greatest singularities of this choir is, as was before remarked, that it includes in its length, the breadth or centre of the transept,—which in Christ church cathedral is excluded, and added to the extent of the nave. Another singularity in this church is, its wanting entirely the tower steeple, springing from the centre or cross of the building. This appendage was first introduced into the structure of the Saxon-gothic churches in the reign of Alfred or his successor. Are we to suppose, that the fashion having ran its cycle of two or three centuries, was now on the wane, and about to give place to the newer mode of placing



the steeple at the end of the building? If it is not something presumptuous to offer a conjecture on this point, might we attempt to solve the difficulty, by supposing that a round tower had originally belonged to the former church, and at the period of re-building the cathedral, that this tower might have been in good preservation, and therefore, was still used for the purpose of a belfry, as was frequently the case elsewhere? When in a subsequent age, this tower was taken down, the small arched belfry over the western facade was added to supply its place, until the period when Archbishop Minot erected the present steeple. We can hardly otherwise account, how such a well finished pile of architecture could have been put out of the architect's hands with so conspicuous a deficiency as the want of this usual and necessary adjunct.

The south transept is the only original one remaining. The architecture of it, like that of a similar portion of Christ church, exhibits a mixture of circular and pointed arches, very beautiful in their design. It is ornamented with some corbel heads, which I had often regarded with admiration, as superior in character to any thing I could

conceive of that age. I was expressing my sentiments on this subject one day, in conversation with Mr John Smyth, an eminent sculptor, who, after giving me a hearing, began to laugh at my mistake. "Those heads, (said he) of whose merit you speak in such exaggerated terms, were my own work. I was one day erecting a monument in the Cathedral, when a stucco man employed in the Chapter room, begged I would model one of the corbels he was then at work on. I accordingly acceded to his request, and the result was, the two heads which have excited so much of your attention, as being the work of our ancient artists.

"Many professed antiquarians (continued he) have been led astray in a similar manner, and by means equally simple."

"But there are two or three heads in the great aisle of the nave equally curious in their style, they certainly (I rejoined) are not modern." "Of their antiquity either (answered Mr. Smyth) I cannot say much. The heads truly owe their origin to former times; but I must acknowledge that my profane hands have contributed to their regeneration. I was finishing the little tablet monument of Mr. Boardman, when Dr. Handcock

requested I would touch with my chissel, 'the mutilated countenances of yonder old gentlemen,' pointing to the stone heads. The plastic stones, as if in obedience to this wish, like the fabled palace of Aladin, assumed their present form; though I ought, perhaps, (added he) to be ashamed of my presumption, in thus attempting to restore the antique."

I record this anecdote, lest any future antiquary should be led into a similar error, when such an easy explanation would be beyond our reach.

About four years ago, in digging up the pavement of this transept, the workmen discovered, two feet below the surface, a very curious ancient tiled pavement, which is now exposed to public view. The figure is curiously indented on some of the tiles, while on others, it is painted superficially with a kind of hard enamel. This transept was formerly the Chapter room, until on the approach of the late regal visit to Ireland, it was removed about eight years ago into the Lady chapel, then better known as the French church.

The north transept was formerly used as the parish church of St Nicholas without, but for forty

years and upwards, it had remained a pile of ruins. The exterior of it is now, however, restored in a very beautiful manner. The style of architecture is equal to the original in point of execution, and certainly superior to it, in the material with which it is built. The interior also appears to great advantage, but it wants that reality which stone groinings, mullions and corbels alone can give, and the effect of which on the imagination, if not on the eye, like plating and tinsel, compared with solid bullion, the substitution of lath, plaster and stucco, can but poorly supply. The springers of the groined ceiling appear much too flat, to match the vaulting preserved in the choir, and by some mismanagement in the original design, the beautiful circular window, which exteriorly has a fine effect, is lost to the interior of the Church, and only serves to illuminate the cock loft, or croft above the ceiling. But although the imitation of the ancient groined ceiling or roof, in stucco, may not be as massive, or produce the same idea of stability as the original stone work, yet as it is infinitely lighter, and more easily wrought, it would be very desirable if the bare timber work of the roof over the nave and aisles



of the cathedral itself, was ceiled in a similar manner. Such an improvement would add wonderfully to the effect of the perspective, both of this nave, and of that belonging to Christ Church, where the same want is equally obvious.

The nave of St. Patrick's consists of a centre aisle and two lateral aisles, divided from each other by a range of octagonal piers, and eight pointed arches, on each side. Both piers and arches are much plainer, and less ornamented, than those which have been described at Christ Church, but are of similar proportions. The clerestory windows, eight also in number on each side, are of the lancet-arch form, and partake of the plainness and simplicity of the surrounding parts.

The general effect and Gothic character of the nave, have been greatly injured, by the addition of two lofty galleries, which were recently placed at the sides of the nave, and extend from one end to the other. The very few, comparatively speaking, to which they can afford accomodation, on particular occasions, is but a poor compensation for the disfigurement of the great aisle, by concealing from view, if not actually taking away, or injuring a beautiful row of arches that communicated

with the upper triforium, and which, to the eye of the spectator below, had a fine effect.

The exterior of the building, though its parts possess nothing magnificent, forms as a whole, an object highly picturesque. To this effect the flying buttresses contribute considerably ; and though several of them are comparatively modern, they are not less interesting on that account. Indeed, from the many modern repairs which this church has received, particularly the excellent roof over both the choir and the nave, its duration will possibly be prolonged for some centuries.

The annals of this church state, that a part of it was burned in the year 1370. What part this was we are not informed, but I conjecture it was the roof of the nave, or the cloister, situated at the N. W. corner of the church, adjoining the close, where the Canons, and other members of this collegiate establishment, resided. The passage itself was afterward called Canon-street, and the entrance to it, from Patrick-street, was formed by an arch-way, the ruins of which were but lately removed. On a part of the site of those cloisters, Archbishop Minot, to supply the want of the central tower I have already mentioned, built the pre-

sent steeple. At the same time, he erected the elegant western window in the nave, which to appearance rises higher than the original ceiling,—and another of superior beauty, though smaller, in the adjoining lateral aisle.

These windows are fine specimens of the ornamented style of Gothic, then in use. The small window is composed of flowing tracery, curiously arched and foliated, and the larger one of mullions and transoms, with cinquefoil heads to each compartment.

An ancient registry which relates this accidental fire, states, that after the church was burned, sixty straggling, idle fellows were taken up, and obliged to assist in repairing the church, and building the steeple. It is to be presumed that they were supported while employed at the building, but when the work was completed, they had no other resource than to return to their old trade of begging. For this crime, their services being no longer wanted, they were, I think rather ungratefully, banished out of the diocese by Robert de Wakeford, in the year 1376. This arbitrary mode of employing and relieving the poor, throws some light on the cheap method they had of erecting



churches in those days, and certainly does not do much credit to the justice, the feelings, or the manners of the times.

The observation made in the last section, that a description of the monuments does not come within the plan of this essay, applies equally here. With two or three exceptions, they are of modern workmanship, and as such, do not always accord with the surrounding pile. Too often the corbels, canopies, and moldings of the ancient work, have been unsparingly sacrificed, to give place to those modern, and in some cases, heterogeneous additions. They have, however, within a few years, greatly increased in number, and for the reason before given, a list of the monumental sculptures in this church may be agreeable, and convey some information to the reader, especially if he be not a resident in the city. They are as follow :—

Monument to the memory of the late Counselor Ball, erected by the Bar—sculptured by J. Smyth, Esq.

Monument of Dean Swift, with a marble bust, sculptured by Cunningham. This bust was originally executed for Alderman Faulkner, and placed in a nich, in the front of his house, at the cor-



ner of Parliament-street. His nephew and heir, T. Todd Faulkner, justly thinking that it would be an appropriate ornament to the Dean's monument, liberally bestowed it for the purpose.

Monumental inscription to the memory of the celebrated "Stella," who is believed to have been the wife of the Dean.

Monument to the memory of Archbishop Marsh.

Monument of Archbishop Smyth, a beautiful piece of architectural sculpture—designed by Mr. Smyth the architect, and sculptured by Van Nost.

Monument of Mr. Boardman, by J. Smyth, Esq. A. R. H. A., sculptor.

Monument of Mr. Rigby, by the same.

Monument of the Earl of Cavan.

Monument of Surgeon Todd—a tablet of the good Samaritan, by J. Smyth.

Monument of Dr. Spray, by T. Kirk, Esq. R. H. A.

A full-length figure, in white marble, of George Ogle, also by Smyth, senior.

Monument of Lady Doneraile, in the choir.

The Boyle monument, in the chancel, and one to the memory of Archbishop Jones, are chiefly carved in wood, and exhibit the low state of the

art of sculpture in the reign of Charles the first, when they were erected.

## DIMENSIONS.

	Feet	In.
Length of the nave, from the west wall to the door of the choir.....	132	8
Length of choir, from the door to the eastern wall.....	96	0
Length of the north aisle of the choir, to the window beyond the chapter room door.....	127	6
Length of chapter room (formerly the Lady Chapel or French Church)....	56	6
Total length of cathedral & chapter room	285	0
Length of transepts, from north to south	145	6
Breadth of the body, or centre aisle of nave.....	29	6
Breadth of side aisles, each about.....	13	6
Breadth of the piers of the arches, five feet on each side.....	10	0
Breadth of west aisle of transept.....	14	0
Breadth of transept.....	32	0
Circumference of piers.....	15	10
The span of the arches, between the piers, vary from eleven feet, to.....	10	6
Height of tower steeple, 120 feet } Ditto of spire, ..... 103 } Total... 223 0		

The nave and the choir are nearly of a similar breadth, as also are the lateral, or side aisles of both nave and choir.

## SECTION XIII.

ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF DUBLIN, CONTINUED.

## ST. MARY'S ABBEY.

It has been already mentioned, that this Abbey was founded, in the city of Dublin, by the Danes, 948. There is naturally a great degree of obscurity in the history of a foundation so remote ; but we are informed that originally, it was endowed for Benedictine monks. In the year 1139, the purpose of it was changed, by granting it to the Cistercians, in consequence of one of those revolutions, which have so frequently sequestered the property of the church by transferring it from one set of hands, or one religious order, to another more favoured by the ruling powers. By the present instance, we perceive that such transfers were not confined to the age of the reformation. With the general appearance of this Abbey in its original state, we have nothing to do, for we can now only speak, or judge of it

from the simple fragment which has survived the ruin of the greater part of the pile to which it belonged. This vaulted chapel measures forty seven feet in length, from the eastern wall to the western; and in breadth twenty three feet and three and a half inches. The compass roof forms a circular arch, divided into four compartments, by parallel arches, supported by pilasters, or columns. Each of these compartments are subdivided by cross arches, the groins of which spring from the shafts, and intersect each other in the centre of the ceiling. Another set of springers, supported by the same columns, form, with their antagonist springers, a well proportioned range of Pointed arches against each side wall.

The height from the present floor to the arched ceiling, is eleven feet, but Mr. Maziere, the former proprietor had built a vault underneath, about seven feet in depth, the floor of which ranges with the bases of the pilasters, that support the various arches already described. I have seen a sketch in which this newer vault appears cleared away, and the floor, or pavement is shown at its original depth.

In the course of eight centuries, which have



elapsed since its foundation, the adjoining street and yard have been raised many feet, so that now the present floor of this chapel, (supported by the subterranean vault, built by Mr. Maziere,) ranges with the imposts, from which the arches spring, and is on a level with the pavement of the yard and the street.

The whole chapel bears a strong resemblance to an arch of the same kind in Christ Church yard, that was formerly used as a passage under the cloister of that church. This similitude suggests to us, that possibly the arch now under consideration, might in former days have answered a similar purpose. There is, however, this difference between the two arches; that of Christ Church yard being a pointed Gothic arch, this of Mary's Abbey is a circular one.

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#### ST. AUDOEN'S CHURCH.

This is the only remaining Gothic structure in the City of Dublin. It was originally founded by the Danes, or Danish Irish of Dublin, in the twelfth century, but it has undergone considerable alterations since that period. Fitz Eustace, Lord of Portlester, is said by Lodge, to have added an aisle,

or rather a chapel to it, in the fifteenth century.

The site of this chapel is now difficult to ascertain, unless it formed a part of the portion divided by the arches in the annexed view. This parish is one of the prebends, which compose the chapter of St. Patrick's Cathedral.

If an opinion may be formed by an inspection of its present remains, it originally consisted of a very extensive pile of building, which was divided in the centre, by a range of eight pointed arches and their piers, extending from west to east. These arches appear of an equilateral shape, and of a regular uniform size. The mouldings, even now, bear evidence of very good workmanship, and the heads, or capitals, of the octagonal piers, are composed of mouldings nearly circular.

Many years ago, the church being considered much larger than was necessary for the accommodation of the parish, the eastern, or chancel end, was divided from the body of the church, by a wall and window screen, crossing it nearly in the centre. An inscription sets forth that the church was repaired and beautified, and that this new chancel was erected at the expense of the parish, in 1773. This new chancel was nothing more

than a tasteless range of ill proportioned corinthian columns and cornices, stuck round with little urns, in a very bad taste; and painted, or rather daubed over, with cherubims' heads, in a style still more despicable. Previous to this alteration, or as the inscription affects to call it, this "beautifying," the communion service used to be celebrated in the original chancel, to which the communicants had to retire. It thus formed a kind of appendage to the church, something resembling the Lady chapels of our old cathedrals.

In the year 1820, a further alteration was commenced. The gallery which occupied the Pointed arches over the back aisle, (as I call the southern longitudinal division) was completely removed; the arches and the entire space between the piers were built up, and that part unroofed. The original chancel was also unroofed at the same time; thus converting three-fourths of the structure into a pile of ruins. The improvements thus introduced by re-building and repairing, have consequently limited the body of the church to one-fourth of its original dimensions.

These alterations were finished, as another inscription informs us, in 1821. In the year 1826,

still greater alterations have been made in the old steeple, but with more attention to the Gothic character of the building. The old slated spire has been totally removed, and in its stead, the pinnacles and battlements have been raised, and the former are finished with octagonal spires of cast iron. The arched door-way and windows of the steeple, have also been much improved. The latter alterations have been executed under the inspection of H. A. Baker, Esq. R. H. A.

There are two very old and curious monuments inserted in the northern wall of the church, and several table tombs in the unroofed chancel, some of them rudely sculptured, which appear of two or three centuries' duration. (12)



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**SECTION XIV.**

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**ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF DUBLIN, CONTINUED.**

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**HOWTH ABBEY.**

THE County of Dublin possesses but few remains of Gothic Pointed architecture, and these only of a secondary character. The principal of them is this abbey, which was founded, as some authorities state, by the Danes, or Ostmen of Fingal, in the year 1042, previous to the English invasion, and dedicated to St. Mary. The body of the church is divided length-ways, by a range of six Pointed arches, and seven piers, similar to St. Audoen's, last described.

This church in its perfect state, had a double roof, supported at each end by pointed gables; and each division of the church, (i. e. the body and the aisle,) had an eastern window. The larger one consists of three compartments, divided by mullions; the two extreme ones are trefoiled at the

top, and the centre division rises in the pointed form, above an arch-way, which seems to have been a latter addition to strengthen the window. The window of the back aisle, (as we may call the other division,) is also divided into three compartments, the centre one rising the highest, though all their tops are circular. There are two entrances by Gothic Pointed arches, one at the south side, which had formerly been a porch into the body of the church, and the other at the west end into the back aisle.

A flat embattled belfry, with Pointed arches for three bells, springs from the gable at the western extremity, opposite the great window. I imagine that this species of belfry was a peculiar character of the Danish architecture, as also seems to have been the double bodied church, for all their churches which we can trace, possess these distinguishing marks.

A curious coincidence of circumstances has preserved the original bells of this abbey to the present time. At the period when the abbey was dismantled, the bells, as a matter of curiosity I presume, were deposited in some of the remote vaults of the castle. A few years since, when a new parish church was erected, a bell was wanting for

its use. Tradition having preserved the recollection that the former bells were deposited in the castle, they were sought for; but when found under a heap of lumber, being cracked, they were unfit for use.

A new bell was therefore provided by Lord Howth, and the former ones are now placed in the great hall of the castle, as a curious remnant of antiquity, among other relics of this ancient family.

These bells it is said were cast in Italy, and each of them is furnished with an inscription in old Gothic characters, of which the following is the substance,—and the general appearance, as nearly as our type admits.

## FIRST BELL.

IESU § CRISTE § MISSECRERE §  
\* NOBIS \*

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## SECOND BELL.

SANCTA § MARIA § ORA §  
PRO § NOBIS § AD § FILIUM •

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## THIRD BELL.

‡ NICHOLAS § MYN § CAR § OF  
\* MELICHER \*

These inscriptions occupy a single line or belt round each bell. The plain English of the former two is easily understood. “Jesu Christ have mercy upon us.”—“Holy Mary, pray for us to thy Son.” The latter part of the inscription on the second bell, furnishes an example how wide of reality antiquarian research may sometimes ramble, when not restricted to fact, especially those facts or things, which like this, lie immediately within our reach. Mr. Walsh, the continuator of Whitelaw’s history of Dublin, has mistaken and misquoted both of these inscriptions. “On two,” says he, “the inscription is sufficiently legible in the following words, in old Roman characters :

‘ Sancta Maria ora pro nobis?—

‘ Jesu Christe ora pro nobis.’”

Now, without going further, the impropriety of addressing Christ, not for His intercession, but “to pray for us,” is obvious enough, without referring to the inscription itself on the bell, where we find the prayer is—to have mercy on us—not “to pray for us,” as Mr. W. has erroneously quoted. “To one of these inscriptions, (he continues,) is annexed the following characters :—

‘ AD RILLIUM,’



(meaning the words *ad Filium.*) It is conjectured (says he,) that these characters are a contraction of the words *ad domum religiosam!* and imply that the bells were a donation to the abbey, and that they contain a chronogram, ascertaining the date. The letters **M.L.X.II.** standing for the numerals 1052!'" So far out of his depth has the mistake of a short sentence, or rather a single letter (an **J** for an **R**) plunged a learned, laborious, and in other instances, an accurate commentator.

The third inscription, he says, is not so intelligible—in which I completely agree with him, but I imagine it to be the name and country, or native place, of the bell founder.

In the chancel of the church, within a few feet of the eastern window, is an ancient tomb of curious Gothic workmanship, and richly sculptured, which popular tradition appropriates to Sir Almoriscus Tristram, the founder of the Howth family. Mr. Cooper Walker, in his essay on the dress of the ancient Irish, following the authority of Lodge, states it to be the tomb of Christopher the thirteenth Lord Howth, and quotes an inscription to that effect, dated 1430. This is evidently a mistake, for wherever the tomb of this thirteenth Lord

might have been placed, this could not be it. The present one belonged to Christopher the twentieth Lord Howth, who erected the existing castle and mansion; and his cyphers, arms, &c. emblazoned and impaled in divers parts of the walls, bearing date 1564, correspond exactly with those on the tomb.

The sculptures too, are of the age of Elizabeth, well designed, sharp, and spiritedly executed, not in the clumsy taste which was in vogue in 1430, the reign of Henry the VI. But what decides the question, is the fact, that the church and abbey were not dilapidated till the reign of Henry the VIII. or Edward the VI. and therefore this tomb, if previously in existence, would have been directly in the way of the high altar. On the slab, in very high relief, are the effigies of the Baron, recumbent, habited in the armour of a knight, with his faithful dog at his feet. By his side, lies the Baroness, attired in the costume of the age. The sides of the tomb divided into compartments, are elegantly ornamented with rich foliage, and Gothic scroll work; each compartment containing an escutcheon of the family arms, and those into which they had intermarried. On one side, are the arms of St. Laurence, with other shields; one of which

is charged with the cross, ladder, scourge, hammer, nails, pincers, spear, and crown of thorns; a device appropriated in those days to almost every religious or monumental edifice. On the other side, are the arms of Plunket, (his lady) Cusack, first Baron of Killeen, Fleming, Baron of Slane, and Butler.

The remains of several monuments with similar devices, and probably by the very same artists, are still extant at Killeen church, county of Meath, the seat of Lord Fingal; and at Dunsoughly Castle, County of Dublin, both ancient seats of the Plunket families. At the latter place, there is a device on a tablet, inserted in the wall of a small chapel, dated 1570, which so nearly resembles the emblems of the Crucifixion, above described, that it is a strong corroboration of the two sculptures being coeval.

The ends of Lord Howth's tomb, are sculptured with a group of saints. Round the slab, was an inscription in Gothic letters, or Church text, now nearly defaced.

This Abbey of Balscaden as it is sometimes named, was granted at its dissolution, or otherwise

fell into the hands of the Baron of Howth, on whose manor it stood.

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ST. FENTON'S CHURCH.

In the neighbourhood of Howth, near Sutton, there is another small chapel, or oratory, dedicated to St. Fenton, remarkable for little else, than being, as I think, the smallest place of worship in existence; its dimensions not exceeding twelve feet in length, by about eight feet broad. There is, however, a small belfry attached to one end of it, over the Pointed arch entrance; and the eastern window forms a rude cinque-foiled arch, but very small. This chapel or oratory is also in ruin.



## SECTION XV.

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ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF DUBLIN, CONTINUED.

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## MALAHIDE CHURCH, OR ABBEY.

THE remains of this interesting ruin, are still extant at Malahide. The form it presents is that of a nave, and chancel or choir, divided from each other, by a spacious Gothic arch about the centre of the building. What remains of the east window is composed of mullions and other divisions or tracery of the perpendicular style of architecture. The destructive hand of man appears to have contributed more to the present ruinous aspect of this place, than the time which has elapsed since it was built. Adjoining the chancel is a Pointed-arch door, leading to some apartments, which were either occupied as a vestry, or for the residence of the monks of the abbey. The western end supports the belfry, which is thickly covered over

with ivy, that graceful mantle which nature so spontaneously affords, to screen the rugged nakedness of almost all our ruined churches. The flat belfry with two arches, and often with three, seems to have been the prevailing fashion in this district, the ancient Fingal. Examples of the latter number occur here, as well as at Howth, last described. We find the same number in a similar belfry at the village church of Ballyboughal, and no doubt many other places. If such locality of style may be taken as a fair evidence, it would corroborate the supposition which I advanced in the last section—that the fashion originated with our Danish invaders, and was practised by their immediate descendants; for this entire district derived its ancient name (which signified the land of “the white or fair strangers”) from being the territory or residence of the Danes and Norwegians, who had made a settlement here.

The external parts of the building are not altogether without ornament. The canopies or drip stones of the arches, are well cut, and owing to the hardness of the black stone, or calp, with which this church was constructed, they preserve to the present day, an uncommon sharpness in the mould-

ings. Beneath the belfry, there is another handsome Gothic window, divided into two lights, with crocketed ogee canopies, though greatly mutilated. The walls had, originally, embattled parapets.

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LUSK CHURCH.

The parochial churches which have retained any of their pristine form, in this county or diocese, are few, and without interest. Lusk is, I believe, one of the principal among them. It is divided longitudinally by arches, into a body and aisle, like some already described. The south-eastern part only, is now used as a place of worship. The east window has some pretension even to beauty. The back aisle, or that portion which is excluded from the body of the church, by the intervening arches being built up, is involved in almost total darkness. This gloominess prevents us from examining the sculpture of a table monument, the tomb of the Berminghams—a noble family of the English Pale—now extinct, who once ruled in baronial state, the manor of Baldungan in this neighbourhood. It is, however, not much unlike that of the Howth family, to whom the estates of the Berming-

hams had devolved, by the intermarriage of an heiress.

The round tower and turreted steeple of this church, have been before described, under the section where these early buildings were classed. From the style of architecture of those churches, which are divided lengthways by a range of arches into an aisle and body, I think we may date their erection in or about the thirteenth century. Some of them of a ruder fashion, were no doubt earlier.

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#### BALDUNGAN,

Above alluded to, was a vast pile of Gothic architecture—some of it a castellated mansion, and part either the chapel of the castle, or a parish church in itself. It was originally built in the thirteenth century by the knights templar, by whom it appears it was dedicated to the blessed virgin. At the abolition of their order, it fell to the Bermingham family, and from them was transmitted as before stated, in the year 1542, to the Barons of Howth. By the latter it was leased to the family of the Fitzwilliams. Thomas Fitzwilliam, their representative, fortified and held out this castle against the English army, on behalf of



the Lords of the Pale, having joined their cause in the Rebellion of 1641. The castle was afterwards attacked and taken by the English parliamentary troops, after a vigorous resistance. By them it was sacked and blown up; the proprietor was attainted, and the lands attached to it were declared forfeited.

The Baron of Howth having cleared himself of any share in these transactions, before the proper tribunals after the restoration, his rights were reserved, and the manor again reverted to his family.

This church had a large chancel, and on the western end, a square tower steeple, with stairs to the top, where there is a belfry with two apertures, forming pointed arches, designed for bells. All the windows, doors, and openings in this tower and church, are pointed Gothic. This entire pile of buildings, being erected on a hill, forms a conspicuous object as a landmark for miles around.

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SWORDS ABBEY.

This monastery is of a very ancient date. The remains of the buildings at present to be seen, are chiefly of the pointed Gothic order, but from its appearance it must have been one of the earliest

specimens, after its introduction into Ireland. The arches, as was usual at that early period, are of a mixed style, some circular, others pointed; but generally of rude workmanship. The present walls enclose an area of great extent, and several parts indicate, that they were founded as much for strength and protection, as for any other purpose.

They were strongly fortified with towers, and their exterior presents an embattled front of an imposing appearance. From the constant ravages which this Abbey suffered from their Danish neighbours, it is evident that these fortifications were not uncalled for.

The most remarkable occurrence in the annals of this monastery is, that the Abbey and the monks belonging to it, afforded funeral obsequies to the illustrious remains of the Irish monarch, Brian Boir-omhe, after his death at the battle of Clontarf. Patriots as well as ministers of peace, this tribute of respect and veneration for the deceased hero, redounds to their eternal honor, and indicates a degree of hostility to his enemies, quite at variance with the idea, that the Danes were the masters of this town. If they were not paramount there, at that period, at no other time could they

have been so; and the idle tale that the round tower here, was a Danish structure falls of course to the ground.

The humble ciceroni of this place, who rents it from Mr. Cobb, as a kitchen garden, shews a part of the site, which he terms "the Parliament house;" and the meanest among the natives of Swords, still pride themselves, that "their town was a great city, when Dublin was only an obscure village." Besides being burned repeatedly in ancient times, Swords Abbey had the misfortune to be considered a strong hold in the Rebellion of 1641, and suffered the consequent dilapidation when it was besieged and taken by Cromwell.

To describe the various remaining parochial ruins in this county and diocese, would be an useless task, as they possess no peculiar features, to render them interesting. It will perhaps suffice briefly to enumerate them.

KILBARRACK CHURCH is situated on the road side, leading from Dublin to Howth. It exhibits several circular, and some pointed arches, all, however, very rude; and it is without any visible remains of a steeple or belfry.

KILLESTER, anciently Quillestra, has ruins with a large pointed-gothic eastern window.

ST. MARGARETS—a very ancient ruined church, and a small chapel attached, built by John Plunket of Dunsaghy, as a cemetery for his family, in the reign of Elizabeth. The architecture of this chapel is mean, though it presents a Gothic arched door, with a canopy, supported by corbel heads, and a number of rude pinnacles and small crosses, disposed like a battlement on the top of the pedimented wall. Over the door-way is a square tablet, with this inscription,—“ JOANNES PLVNKETT DE DVNSOGLIA MILES CAPITALIS QVONDAM JVSTICARIVS REGII IN HIBERNIA BANCI HOC STRVXIT SACELLVM.”

The remaining churches are, at BALLYBOGHIL, HOLMPATRICK, PORTRAHAN, MULLIHIDDART, ESKER, near LUCAN, BALLYFERMOT, PALMERSTOWN, BLUE BELL, remains of the old church at CLONDALKIN, *Kill* of the GRANGE, DALKEY, KILLINEY, TULLAGH, RATHMICHAEL, &c. &c.

There is, throughout these various buildings, just enough of the Gothic character, to shew that they were built after the introduction of the Pointed order. The arches of some are Saxon, but the



masonry in general is very rude. This defect seems to pervade almost all the ruins of this country. Whether we can justly regard it as a proof of early antiquity, or of inferior workmanship in after times, is, upon the whole, a doubtful question.

If these churches were really the productions of the Ostmen, or Danes, the native Irish would derive little credit by contending for the honor of having erected them. The only recommendation, and the chief ornament of these structures, is the ivy-clad walls that still remain, which afford a picturesque and gloomy shade to the consecrated precincts. Rude and mouldering as they are, they seem silently, though impressively, to hold forth a useful lesson of mortality to mankind ; for, if read aright, like so many sacred landmarks, they point out to the busy multitude that heedlessly bustle around them, their final resting place.

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#### GLEN DALOUGH CATHEDRAL.

The church of this ancient bishoprick is to this day, by way of pre-eminence emphatically distinguished from the remainder of the seven churches, by the title of " the Cathedral." Though now quite a ruin, it has the honor of being united for

some ages to the diocese of Dublin, its archiepiscopal head. This honor, however, like most unequal connexions, has been perhaps a principal cause of its decay. It was one of the churches founded by St. Kevin in the sixth century, and its ruined remain is now unquestionably one of the oldest original Cathedral churches extant in Ireland. If any elder had existed, they have been, many centuries since, either re-built, or entirely destroyed.

Though Dr. Ledwich very boldly denied the reality of St. Kevin's existence, he has taken some pains to give the world his history, and that of this very church. The structure appears to have been in the Saxon style, as may be inferred from its circular arches, and some curious, though rude sculptures which once ornamented its walls, though at present they are almost totally removed or defaced. Dr. Ledwich has given plates of many of these carvings, which are not altogether contemptible. This church measures about 86 feet in length, and 25 or 30 in breadth.

The east window was highly ornamented with the Saxon chevron ornament, and the impost moulding whence the arch springs, is richly de-

corated with sculptures of animals and ornaments, combined together with considerable taste. The figures of the wolf, the serpent, and the saint, are still perceptible. The art of design must have made some progress among the sculptors of those days, for although their materials, the mountain granite, or the softer sandstone, were rude, and their tools no doubt imperfect, there is much of art visible in the grotesque style and invention of their workmanship, notwithstanding its imperfections, to interest the modern artist.

ST. KEVIN'S KITCHEN, already mentioned for its tower and its stone roof, is in good repair, and for the last ten years has been enclosed, and is now (1820) used as a Catholic place of worship. Now again, however, (1827) this edifice is forsaken. The temporary door has been torn away, the altar has been overthrown, and the winds of the desert once more howl with resistless fury, through the dismantled windows.

For farther particulars relative to the traditions and legends of St. Kevin, see Dr. Ledwich's Antiquities, Wright's Guide to the Co. Wicklow, &c.

## SECTION XVI.

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ON THE GOTHIC CHURCHES OF THE SUFFRAGAN  
SEES IN THE ARCH-DIOCESE OF DUBLIN.

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## KILDARE CATHEDRAL.

THE Cathedral church of the bishoprick of Kildare is situated in the town and county of the same name. It was founded in a very early age of the Irish church, but the present structure was not in being till about the twelfth century. The cathedral was a cruciform building, of which the choir only, is now roofed and kept in repair as a parish church. It has of course, as may be inferred, lost all, or most of the characteristics of the Gothic style, to which the great majority of our more modern church builders seem, until within a few years, to have had a decided antipathy. Even the windows, by a tasteless perversion, have lost their Gothic form, as if fearful of incurring the slightest resemblance to the original structure.



The nave is a ruin. It consists of five arches of pointed Gothic, divided by piers, but without any appearance of lateral aisles. The western wall was supported at each side, by plain square buttresses, but the intermediate space has been so much broken and destroyed, that no idea can now be formed what kind of door-way, or entrance had originally been there.

The south transept is also a pile of ruins, but the walls are better preserved than those of the nave. The window of this transept consists of three distinct lancet arches, with a moulding of stone round each, which gives them a more finished appearance than such ruined arches usually present. In this transept there are two curiously sculptured figures; one of them, a recumbent knight in armour, was said to represent Sir Maurice Fitzgerald, a branch of the Kildare family. It has an inscription attached to it, and several shields charged with the arms of the deceased, and his connections. The other figure is a Bishop in his robes, and is supposed to represent Bishop Lane, who, about the year 1522, was buried in this cathedral, which previous to his decease he had re-edified. These sculptures are executed in a bold relief, and

in a better style than we usually meet in the specimens of the age in which they were executed.

The steeple of this church was, in point of construction, like most other tower-steeple of our cruciform churches; but three of its sides having been destroyed, the remnant of the tower now appears of a flat oblong shape, embattled at the top. When in a perfect state, it was supported by four lofty pointed arches, which originally traversed the cross of this church, over the nave and choir one way, and over the transepts the reverse. The upper part of each side of the belfry, was perforated by four Gothic niches or arches, two and two over each other, in order to let out the sound of the bells.

In the Rebellion of 1641, or in Cromwell's subsequent wars from 1646 to 1649, the north side of this steeple was greatly injured by the cannon of the besiegers, under the command of Colonel Jones, and I believe the church was never afterwards rebuilt.

Among those praise-worthy persons, whose piety, taste, and admiration of architectural beauty, prompted them to re-edify rather than to destroy, besides Bishop Lane, we find another Bishop, Ralph of Bristol by name, the first Englishman

who held this see. He was at great expense in repairing it about 1232. From this circumstance we may conclude, that the church was even then of some antiquity. Perhaps, like most of our cathedrals, a century or more might have been occupied in completing the building, in which case the earlier parts would need repair before the remainder was finished.

From a close examination of this cathedral, I have reason to think that the former choir constituted the original church, which was said to be founded by Conlaeth, and dedicated to St. Bridget, in comparison with which the present ruins of the nave and transepts are of modern date. The round tower stands at the distance of about ninety feet from the west end of the church.

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#### THE WHITE ABBEY.

Besides the cathedral, there are some ruins of Gothic structures in the town of Kildare, or its neighbourhood. That, called the White Abbey, is the remains of a curious variety of the Gothic style. The eastern end, supported by square buttresses, is in such a state of preservation, that we can distinctly trace the form of the window, or ra-



ther windows. They consist of two pair of double pointed lancet arches, separated from each other by a stone pier of about three feet in breadth. These double arches are sub-divided by the carved stone work, with which they are cased, forming a pier so narrow, that it is more properly a mullion than a pier. Over the tops of each of these double arches, and immediately between them is a circular, or marigold window, cased with a rich treble moulding of stone, and foliated from the centre into three or four divisions of a trefoiled tracery. Immediately between these circles, but a little more elevated, is another circular window, exactly similar, that ranges above the central stone pier, by which the double arches I have described, are separated from each other. From this arrangement of the arches, with the circular windows over them, the entire viewed together, has the appearance of the large eastern windows, which subsequently were so much in use.

This points out pretty nearly the date of the building, and fixes it to the period of the transit from the narrow pointed, or early English style, to the decorated Gothic which succeeded it—that is about the commencement of the fourteenth



century, or the latter years of the thirteenth. Some authors have ascribed this foundation to William Lord de Vesce, and they fix its date anno 1290. When I visited this ruin in 1818, it was nothing but a mere remnant, consisting of the eastern wall and windows, and a part only of the south wall. Upon these ruined walls they have (in 1824) erected others, by which means a very beautiful and interesting ruin has been transformed into a neat, though homely chapel, now known by the name of "the Friary." As an altar piece, there is a large picture of a dead Christ, painted, I believe, by R. L. West, Esq. R. H. A.

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## PRECEPTORY OF TULLY.

Within about half a mile of Kildare, are the ruins of this Preceptory, which was once in the possession of the Knights Templars, and is now held by the Bishops of Kildare: in what capacity it is so held, I am unacquainted. The principal remain of its architecture is a large square tower, which appears more like a castle, than a religious edifice. It is indeed an uncouth pile, exhibiting a heterogenous mixture of styles in its windows, or

openings, some being square, some pointed, and others circular.

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CASTLE DERMOT ABBEY.

The church of the abbey of Castle Dermot, was once an elegant and spacious edifice, but it is now greatly mutilated. The eastern window consisted of a large pointed arch, divided into two smaller pointed arches, which are again sub-divided, so that when the mullions were in a perfect state, there were four lofty compartments, and a triangular trefoiled head. This window was supported on each side by ornamented buttresses, which have all the appearance of pilasters. There are a variety of pointed arches in the nave, chancel and transepts of the building, all of excellent workmanship, but much mutilated. Near the round tower, formerly mentioned, is another pile of ruins, which, from the Saxon style of its great arch, is at least three centuries older than the abbey. The former monastery was founded and endowed in the year 1302, by Thomas Lord Offaley, an ancestor of the Kildare family, for friars of the Franciscan order; but suffered, in common with such institutions, at the dissolution under Henry VIII.

## LEIGHLIN CATHEDRAL.

The cathedral church of Old Leighlin was originally founded in the year 632, but according to the ancient chronicles, the church was totally consumed by lightning in the year 1060. After remaining in ruin about a century, it was rebuilt by Bishop Donat, between the years 1153 and 1185, but the church was not entirely finished until 1232.

This Bishop, on re-edifying the church, dedicated it to St. Lazarinus, the original founder. In the year 1600, being decayed, it was united to FERNS, from which period it has in a great measure lost its episcopal character, being now merely used as a parish church. It was a double roofed structure, divided into an aisle and body, by a row of arches and piers running from east to west. But the north side being unroofed, the arches between these piers have been built up.

The east window is large, and of the pointed-gothic order, as also are those of the sides. The former was supported at each side by buttresses. There was also an appearance of transepts, but they are now quite ruined; and it still retains a square steeple.

## FERNS CATHEDRAL

Is situated at a village of the same name in the county of Wexford. It was formerly of more importance than at present, being then esteemed the metropolitan church of the province. This distinction, however, in those times could not be considered a local honor, as it attached to the senior Bishop of the district.

The present cathedral is a modern parish church, which has been erected adjoining the ruins of the ancient Gothic cathedral. Some remains of the original structure are still extant on the boundaries of the Bishop's demesne, to which they are a venerable ornament.

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## THE ABBEYS OF DUNBRODY, CLONMINES, &amp;c.

These abbeys are interesting remains. The east window of the former is a curious specimen of the narrow lancet arches, in their approximation to the style of large pointed windows. CLONMINES is singularly beautiful, but both would require a drawing to convey an exact idea of their shape.



## SECTION XVII.

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ON THE GOTHIC CHURCHES OF THE SEE OF  
OSSORY, IN THE ARCH-DIOCESE OF DUBLIN.

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## ST. CANICE'S CATHEDRAL.

THE Church of St. Canice at Kilkenny, is the episcopal seat of the diocese of Ossory. It forms, like that of Christ Church, Dublin, a cross, and is considered by Ware, or his editor Mr. Harris, the largest cathedral in the country, except those of the metropolis.

The present church was erected upon the original ecclesiastical foundation, which was either raised by St. Canice, or dedicated to him. The episcopal chair of the see of Ossory, was removed to this place from Aghaboe, in the Queen's county, by Bishop O'Dullany, who it appears held this see in the year 1180. Though the building was began by him about this period, it was not completed till 1286 ; so that above a hundred

years were occupied in finishing this structure. Like most buildings of a similar kind, it has had its revolutions of prosperous or adverse fortune, according to the zeal, the liberality, or the taste of those Bishops and Dignitaries, who, from time to time, have had the care of administering its revenues—sometimes suffered to moulder nearly to decay, and at others re-edified, and almost restored to its original appearance ; but after all its changes there is more of the original structure and form preserved, than we meet in any building of the kind in this country.

The nave is divided into three parts, a centre and two lateral aisles, by a range of five arches, supported on each side by massive piers of black Kilkenny marble, which present to the eye a variety of vistas that have a magnificent effect.

The back aisles are lighted by four windows with pointed arches, each divided by a mullion into two compartments, with a circular head. The clerestory windows which enlighten the centre aisle, are five in number on each side, of a quarterfoil shape, or as Harris describes them, of the form of a section of the piers cut off, parallel to the horizon. The pavement, or flagged floor of the

centre aisle is again sub-divided by a range of monuments, or table tombs placed on each side, from one end of the aisle to the other.

These tombs chiefly belonged to the various branches of the Butler family: the Ormond, the Mountgarret and the Carrick houses.

- They are in general (considering the times they were executed,) finely sculptured with various ornaments, and the effigies of the Knights, Lords and Bishops, who, in their day had supported the honor of these respective families. All those monuments were displaced by the republican army of Cromwell, during their sanguinary crusade against royalty and nobility; and the stones were piled promiscuously together, in one of the chapels of the cathedral.

After remaining in oblivion for about a century, they were collected together, and erected in their present stations, at the general repair of the church by Bishop Pocock, about fifty years ago.

In their style of design, they are very similar to the tomb of the St. Laurences, already described, at Howth; and with it and a few others of a similar class, they form the greatest collection of Gothic monumental sculptures in the country.

What makes them the more interesting is the circumstance, that viewed as a repository of ancient art, a gradual improvement in the taste and execution of the artists, as their respective dates advance, is easily perceptible.

It has been a matter of complaint with almost every writer who has described, and every tourist who has visited this cathedral, from the time of Harris and Dr. Campbell, to the days of Dr. Ledwich and the present time, that the piers and arches which support the roof of the great aisle, had been disfigured by white-wash. Each of these writers condemned the practice, and hinted a wish that the nuisance (if such it were,) should be abated. The functionaries, however, with whom these things rest, seemingly as impenetrable to good advice, as the marble arches themselves, have uniformly neglected it. White the columns still remain; and I doubt very much, whether a rude black stone, even allowing that stone to be marble, would not look to the full as heavy and disagreeable to the eye; as we may judge from the dingy appearance of the bridges, which are built of a similar material.

The choir and chancel are in tolerable good or-



der. They appear to have been modernized when Dr. Pocock repaired the church ; so that the former is now only remarkable for the ceiling, in which some ornamental carvings, or stucco, are introduced.

There are four doors of entrance to the church. One, the great door, which forms a double pointed arch at the western front. Two side doors, richly ornamented with clustering columns, through porches into the nave, nearly opposite to each other ; and the fourth is at the end of the north cross. In the angle, beyond this north transept, is the Lady Chapel, dedicated as usual, to the Virgin Mary, which was formerly used as a parish church. The south transept and a chapel adjoining to it, are used as the Consistorial Court and Chapter Room. The walls of each transept are furnished with several mural monuments.

The steeple is low, but of considerable breadth, supported by four massy piers of marble ; and the groinings which spring from these terminate in the centre, and form a very beautiful arch. The exterior of the building is not without beauty. There are three distinct lancet-arch windows in the western front, ornamented with mouldings and canopies. The central one is higher than those at

each side, and over it there is a circular light, quarter-foiled in its subdivisions ; and the pediment which terminates the front is ornamented with a handsome stone cross. At each side of this west front is a neat octagonal tower, springing from a projecting buttress, and supporting a pinnacle of eight sides, with a finial at the top. The whole church is encompassed by a range of battlements, excepting the four pediments that terminate the nave, choir and transepts. The tower-steeple over the centre of the church, has a low slated spire, out of which springs a weather-cock. Within eight or ten feet of the south transept stands the lofty round tower already mentioned in a former section.

Bishop Rufus, who succeeded to this see shortly after its removal here, enlarged the design of the church which had been commenced by his predecessor, O'Dullany. Geoffry St. Leger was another pastor, whose zeal for the well-being of his see was his ruling passion. To him belonged the honor of completing, in the year 1286, the foundation which the last named Bishop had begun, and which had been greatly advanced by his immediate predecessor, Bishop Mapilton. It would be unjust to dis-

miss this article, without doing justice to the public spirit of Bishop Ledrid, who, though censured by his biographers as an ecclesiastic of a most turbulent disposition, was evidently a man of taste. He, it appears, gave the finishing hand to this superb pile in 1318, by furnishing the windows with a series of pictures of exquisite beauty, in stained glass. These paintings were considered of such value, that the Nuncio Rinuccini, who resided here as agent from the Pope in 1646, offered £700 for them, in order to transfer them to Rome. But notwithstanding the scarcity and value of money in those troublesome times, this liberal offer was refused by the Chapter. Their love for the arts was, however, of little avail, for the barbarous zeal of the fanatical English soldiery, encouraged by one Axtall, who, after the capitulation of Kilkenny, commanded here, totally and most wantonly destroyed this beautiful *chef d'oeuvre* of the art. The remnant of this glass work was collected by Bishop Pocock. Donald Hacket, the successor of Richard Ledrid, put the final termination to the structure, by building the steeple of solid marble ; and Dr. Pocock, with a zeal not exceeded by any

of his predecessors, rescued the church from total ruin, by his timely and judicious repairs.

By comparing the date of the foundation of this building with the dates of the neighbouring abbeys, it will be seen that they were all nearly co-eval with each other, and must have been all finished within the same century, that is, between the years 1200 and 1300.

#### DIMENSIONS.

	Feet.
Length of the Cathedral from east to west ..	226
Length of the transept from north to south ..	123
Length of nave .....	126
Length of choir .....	100
Square of the steeple.....	37
Breadth of nave .....	62
Breadth of choir .....	32
Breadth of aisles of choir.....	15

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#### THE BLACK ABBEY.

This abbey, which belonged to the Dominican friars, is situated in the borough of St. Canice, or Irish Town, and was founded by William Mareschal, jun. Earl of Pembroke, in the year 1225. This nobleman derived his interest in the lands he possessed, from having married one of the co-



heiresses of Richard Strongbow. The abbey is one of the most beautiful remnants of the style of Pointed architecture, which this country can produce, and becomes the more valuable, because we can so well ascertain its date. The ornamental workmanship of the building was finely executed, and owing to the firm texture of the marble used here, it has, together with many other vestiges of that age, to be found near Kilkenny, been uncommonly well preserved, where not intentionally injured. Until a few years ago, it had two steeples, or towers, in an almost perfect state; but by the favour of the Ormond branch of the Butler family, this beautiful pile having been appropriated to its original purpose, and repaired as a Catholic place of worship, those towers have been either accidentally or intentionally removed, during the alterations.

This appropriation, so much wanted for the Catholic population of this city, will doubtless preserve for some ages longer, the remaining architectural beauties of the structure; but its repair has injured the picturesque appearance of the ruin, by removing the more decayed, and perhaps the most beautiful parts.

At the Dissolution, this abbey reverted to the Ormond family. In the reign of James the first, it was converted into a Court house; and in the Rebellion of 1641, when Kilkenny became the head-quarters of the confederated Catholics, it was restored to the Dominican order, from which it had originally been wrested. A Chapter, or Convocation of this order was held here in 1643; but they were finally dispossessed at the capture of the place by Cromwell.

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#### THE FRANCISCAN ABBEY

Was founded 1230, by another branch of the Mareschal family. Its situation on the banks of the Nore, is particularly beautiful. Surrounded by gardens, meadows and plantations of trees, the embattled tower and walls of the buildings seem, from the opposite bank of the river, clothed with constant verdure, which, while it embellishes, does not conceal any of its architectural beauties. The eastern window of the choir, consists of seven distinct pointed or lancet arches, divided from each other by a pier so slight, that it comes more properly under the definition of a mullion. At the side there is also three very narrow arches, and a

wider one near the place of the great altar. The tower is square and lofty, springing from a pointed arch, between the nave and the choir. The belfry was lighted by windows similarly arched, and divided by mullions and transoms.

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#### ST. JOHN'S ABBEY

Was another beautiful vestige of the architectural grandeur of the religious houses of this place. Its ruins, once the admiration of the artist and the antiquarian, are now completely re-edified, and form the parochial church of St. John. Like the Black Abbey, its architectural infirmities have certainly been renovated, but its beauty and antique appearance have suffered materially by the change. The spacious window on the south side of the choir, formerly measured 54 feet in breadth ; but strictly speaking, it consisted of five arches with distinct heads, each subdivided into three compartments by stone mullions, the central compartment of each having a trefoiled head. This extensive window, from which Dr. Campbell termed the church "the lantern of Ireland," has been greatly curtailed, by building up the alternate divisions or arches, so that in place of one large win-

dow of five divisions, there now appears three distinct windows. The choir, or chancel of the original structure, has also been roofed, and otherwise so modernized, that it now forms a very neat, and to all appearance in the interior, a modern place of worship.

A church certainly has been built, but it has cost too much ; for one of the finest pieces of antiquity which Kilkenny, or any other place in Ireland could boast, has been sacrificed, and its solemn beauties for ever destroyed, in order to supply materials, wherewith to build it ! Were I the proprietor of these ruins—or ruins such as these—I would preserve them with a religious care, as mementos of the piety and greatness of generations which have passed away ; and I would build for the living generation, a new house of prayer, which in its turn should testify to after ages, the piety and religion of the present. It is in contemplation to “*restore*” the abbey of St. Francis also. I however, sincerely hope that no one will be found sacrilegious enough to destroy its present beauty, by coupling it with deformity, as any modern addition must necessarily prove.

Build new churches by all means—if churches



be necessary—but let them be new. Leave St. Francis at all events as it is. On the score of economy leave it so; for it would cost more to destroy the beauty of this antique, than to build an entirely new church; besides despoiling this city of one of its greatest ornaments.

The diocese of Ossory, besides those Gothic edifices and ruins situated in the city of Kilkenny, which have been already described, contains several others of considerable interest; but it will be quite sufficient to detail the history of one or two more, to give a complete idea of the remainder.

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#### JERPOINT ABBEY.

This religious house was originally founded by Donough O'Donoughoe, king or prince of Ossory, in the year 1180, for Cistercian monks. This fraternity was one of the richest and most influential of the monastic orders in Ireland. It spread itself over the most fertile provinces of the country, and engrossed so much wealth and political influence, that no less than twelve of their religious houses had abbots who sat and ranked among the peers of the land, as lords of Parliament.

This institution was once collegiate, and it is

said that more than seven hundred students were resident within its walls. The ruins of it are very extensive. The church was a cruciform structure, and consisted of a nave, the roof of which was supported by a range of six pointed arches, with a corresponding number of massy columns. Above and between these pointed arches, are the remains of six clerestory windows, narrow and rather rounded at their tops. The western or great window of the nave, consists of three distinct arches, separated from each other by a single mullion, with rounded tops also. The steeple which is over the cross of the transept, derives its support from four massy square pillars, and the arches which spring from them. The two arches of the transepts, and that belonging to the nave, are of the pointed form: the arch which leads to the choir or chancel is circular.

This singular deviation in point of form between them, makes it very probable that the choir was the work of a different period; although the eastern or altar window, which is now built up to a smaller dimension, is also of the pointed form. Such an anomaly in the character of its architecture, can only be accounted for, by the foregoing

supposition, or that it was built about the period when these styles—the circular and the pointed—were undergoing that change which occasioned the one to supersede the other.

The roof of the choir is a circular arch of stone, quite perfect, and in the chancel of it are the tombs of the founder, Donough O'Donoghoe, and Bishop O'Dullany of Ossory, sculptured in rude, though bold relief.

The roof of the steeple, over the cross transept, is curiously groined with springers, that are supported on each side by corbels of a neat ornamental form. The nave and transepts are uncovered.

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#### PRIORY OF KELLS.

The ruins of this religious house are situated at the miserable village of that name, on the King's river, within six miles of Kilkenny. It was founded, as is generally said, by Geoffry Fitz Roberts, one of the adventurous companions of Strongbow, about the year 1190. The endowment was intended for a colony of Augustine monks, whom this pious freebooter transplanted from the abbey of Bodmin, in Cornwall. Reynold de Ackland, according to Ware, was the first prior of this con-

vent. The circumstance of the monks and their patron being foreigners, and no doubt looked on as intruders by the natives, accounts for the unusual strength of the place. It was surrounded by a line of seven or eight towers, connected together by a strong wall or fortification, to protect the reverend inmates from the ravages of their Irish neighbours, whom the piety of these new comers had dispossessed. When religion becomes the pretence for rapine and spoliation, it loses its sacred character, and instead of promoting peace and good will among men, it is too apt to call into action all their bad passions—pride, hypocrisy, hatred and revenge. Amid such a scene of discord, it is no wonder that the few monks in the place should entrench themselves so strongly against surprize and external danger. The prior of this monastery, it is said, also ranked among the spiritual lords of the kingdom. The ruins of the church exhibit the usual appearance of those buildings, in which we can trace evident marks of the pains that were taken to destroy them. The tower-steeple is supported by pointed arches, and the nave, or rather the wall of it which remains, has three pointed arches and piers on the one side, perfect as to form, but entirely



divested of the mouldings and columns, that no doubt originally ornamented them.

The western window consists of three lights, divided by mullions with round tops, and over the centre one, a circular window of small size had been placed. But although the ruins are very extensive, they are not easily traced, their parts being so broken and disconnected from each other. Besides the ruins of the church, there are other towers and ruins, the remains of the cloisters, dormitories, &c. of the abbey, which at a little distance have an imposing effect.

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CALLEN ABBEY.

There is at this place the ruins of a Friary, which was founded and endowed by James, Earl of Ormond, about the year 1480. The building was originally a handsome Gothic structure, but it was nearly destroyed with the rest of the town, at its capture by Cromwell. There are, however, some vestiges of the choir and tower still remaining, which denote the former beauty of its style of architecture.

The ruins of the parish church also exhibited some fine specimens of Gothic, but so dilapidated.

by time, and the ruthless hand of war, that at the present day, the few of them which remain, excite regret rather than admiration.

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AGHABOE CATHEDRAL.

This place, in modern times, is less indebted for celebrity to the sanctity of St. Canice, its original founder, than to the excellent statistical survey of the parish, from the pen of its former incumbent, the late Dr. Ledwich.

It was founded according to Archdal, in the sixth century, by that saint, who presided over it until his death, anno 598. The cathedral was rebuilt in 1050, and continued to be the seat of the see of Ossory, until removed, as already mentioned, to Kilkenny, about the year 1180. The present parish church is said to have been the chancel of the ruined cathedral.

In the section on the Round towers, page 89, I omitted to mention that within a mile of this place at *Teampul na Cailleachdubh*, Mr. Archdal states that there is a round tower in fine preservation; but in this Dr. Ledwich asserts he was mistaken.

*Dysert Round tower*, by the same accident, was also omitted.

## SECTION XVIII.

ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF CASHEL, &c.

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## CASHEL CATHEDRAL.

THE present cathedral of this place, is a modern structure of great beauty ; but the ruins of the ancient church which only come within the province of this essay, are situated on the summit of the rock of Cashel. These remains, together with those of Cormac's chapel and the ancient round tower, which have been treated on in the eight section, form, in conjunction with the bold and rocky hill on which their foundations rest, a pile of ruins truly magnificent.

From the best accounts now extant, this church was founded about the year 1086, (a century before the English invasion,) by Donald O'Brien, of the royal house of the kings of Munster. Some, however, think it older, and ascribe it to Cormac, the founder of the chapel. Sir James Ware has said it was founded about the period of that inva-

sion ; but Dr. Campbell, the author of the Philosophical Survey, has corrected this mis-statement, and quoted the ancient record in support of his assertion. The architecture of the church is of such an early style, as evidently corroborates this account, from which it appears, that, with the exception of Christ Church, Dublin, these remains are the most ancient of any of our Pointed Gothic cathedral churches. When this cathedral was originally built, Donald, the founder, converted Cormac's chapel into a chapter house for the use of the church. About two hundred years after its erection, having fallen into decay, it was re-edified under the primacy of Archbishop O'Hedian.

Connected with this cathedral there was also another building—the episcopal palace ; but being unfortunately fortified and converted into a garrison during the civil wars, it was besieged and almost destroyed by the assailants. The cathedral suffered at the same time nearly equal dilapidation, but its final ruin was afterwards accomplished by Archbishop Price, who, from what motive is now uncertain, about the year 1746, unroofed the building.

More than once in the course of this essay, I



have condemned the practice of endeavouring to restore a ruin long dilapidated, to its pristine state. The objection, however, does by no means apply to those occasional renovations, by which only any vestige of our ancient buildings have come down to us. As the constant succession of prayer and praise, and the wholesome doctrines from time to time delivered in these churches, keep alive our devotion, and renew in our minds a sense of dependence on our creator—or as the necessary recruits of food and sustenance from day to day, to our exhausted frames, prolong our existence—so those occasional repairs and renovations, have preserved to us, memorials of the piety of our ancestors, which otherwise would now be little else than so many heaps of rubbish. Never should they, from a false economy, have been suffered to become ruins, as long as a sense of religion is deemed necessary to the happiness of man, and the well-being of society. As antiquarians, we may admire ruins much, but as christians; it is certainly our duty to prevent our churches from becoming such. Devotion, and a veneration for what is ancient, both combine for their preservation.

The cathedral was cruciform in its shape, and

it had a large square tower-steeple in the centre of the cross, the remains of which are still to be seen. The dimensions of the ruin from east to west, including the nave and choir, were roughly estimated at 210 feet. The transepts from north to south are about 170 feet.

Since the foregoing pages were written, I have lately revisited this place, and revived in my mind, the almost obliterated ideas of the grandeur and extent of this venerable structure. It was certainly a most noble pile, though at present there appears no trace of piers, arches, or lateral aisles in either nave or choir. The present Archbishop has ordered the weeds and rubbish which covered its pavement to be cleared away, so that it can now be traversed and contemplated with ease to the curious visiter. The windows of the north and south transepts, consist of three lofty lancet arches, quite distinct from each other. The side windows of the choir and nave are of a similar construction; but the eastern window, and the wall which was around it, are quite destroyed. The external spaces formed by the body of the church and the transepts, are filled up by various chapels, the principal of which is St. Cormac's, already de-

scribed. Dr. Campbell, in his "Philosophical Survey," published fifty years ago, had observed, and drew my attention to a want of parallelism between the ruined cathedral and St. Cormac's chapel, and "left the measurement of the angle so formed to some future traveller." The Doctor was quite correct in his observation, and if the matter be of any importance, I am enabled to state that the space between the two buildings, forms a right angled triangle, one of whose sides measured  $8\frac{1}{2}$  feet, the other 7 feet, and the hypotenuse 10 feet. Whether the astronomical calculation which the learned Doctor has made from this measurement be correct, as a means of determining the date of its foundation, constitutes a problem to exercise the ingenuity of the learned and scientific reader; but at the time of its publication it subjected the Doctor to the severe sarcasms of a writer, in the *Collectanea de Reb. Hib.* Vol. III.

**THE DIOCESE OF EMILY.** This was formerly the metropolitan see of Munster, and was then a place of considerable importance, though in after times it has dwindled to a poor village. It has been united to Cashel since 1567. The cathedral is now totally dilapidated.

## CLOYNE CATHEDRAL

Is a cruciform structure, supported by buttresses of simple architecture. The nave has lateral aisles, divided from the centre by five Gothic arches on each side. The lateral aisles are lighted by oval windows. The south transept has a large window of five points, divided from each other by mullions. The choir has three double windows, also pointed, on each side, with canopies or drip stones, supported by corbels.

The entrance is by a handsome porch, and the nave alone measures above 120 feet. An ancient round-tower, 92 feet in height, is situated on the south-west of the church, as already noted.

## KILLALOE CATHEDRAL.

This church was built in the year 1160, and dedicated to St. Flannan, by Donald, king of Limerick, to whom so many of the neighbouring Bishopricks and Cathedrals owe their foundation.

It is small, considered as a cathedral, but venerable for its antiquity. It has its nave, transepts and choir, with a plain square tower, in the centre of



the cross. This tower is supported by four arches. The eastern window consists of three lofty narrow arches; the centre one, circular, and the others pointed. Near the western end is a curious circular Saxon arch-way, partly closed up, not elegant in the style of the decorations and pilasters that surround it. (*See the Plate.*) These ornaments are of rich Saxon chevron work, and have even at this day, a fine effect. Over the door of the western end, is a lancet arched window. The south transept has also a single long narrow lancet window. The choir has three narrow pointed windows, with buttresses between them on each side. There are also two ornamented buttresses at the corners of the eastern end. The western front, considering the poverty of the place, makes a very beautiful appearance. The entire church, particularly the nave and transepts, is at present, or lately was in a mournful state of dilapidation.

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## KILFENORA CATHEDRAL.

This church, situated like that last mentioned, in the county of Clare, is a very ancient structure, but tolerably well preserved. The see is united to that of Killaloe.

The nave is ornamented with many old family monuments, and in the choir is the tomb of St. Fechnan, who is said to be the original founder of this bishoprick; upon the tomb is rudely sculptured a full length figure of the saint himself.

ROSCREA was an ancient bishoprick, united, I believe by Cárđinal Papero, to the see of Killaloe. The only portion of its old cathedral now remaining, is the western facade, mentioned in page 95; though the church was still in use, if Archdal be correct, when he published his *Monasticon*. This front, which now forms the entrance to the churchyard, rises to a lofty gable, supported by a buttresses at each side, and crowned at its apex with a small perforated pointed arch, seemingly designed as a belfry. The entrance is formed by a central Saxon arch, richly ornamented with embattled fret and chevron work, and supported by shafts of good proportion, though rude and decayed. There are two smaller arches of similar workmanship on both sides. Each of these five arches is surrounded by a canopy in the form of a very angular pediment; the centre one much higher than the wings; and in the shallow nich thus produced in it, is the mutilated remnant of a statue of St. Cronan, the

patron saint. This, upon the whole, is one of the most curious pieces of antiquity I have met with.

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#### LIMERICK CATHEDRAL.

There is something extraordinary in the structure of this cathedral, which denotes that it was the work of different periods. The nave is a complete cross in itself, having two transepts crossing its centre; each portion being divided into aisles, by massive square piers and lofty arches. The choir, which has been greatly modernized, is also cruciform; having, beside the body and chancel, two transepts, similar in size and situation to those of the nave.

This material variation from the usual form of the ancient cathedrals, is accounted for, by the present nave having formerly been the original church. This original part being considered too small, a new choir had been erected of a similar form, with transepts also, and the former church was converted into a nave. One of the transepts in the latter place, is now occupied as the Consistorial Court of the diocese. The windows of the present nave and its transepts, are narrow, lofty



lancet arches ; those of the choir are of perpendicular architecture, of an enlarged size.

The interior of the choir itself, is spacious and in excellent repair. From these circumstances, together with its cruciform shape, and the arrangement of its stalls, organ, &c. it possesses an air of lightness and elegance, perhaps superior to most of our cathedral churches. In the chancel there is a piece of monumental sculpture, which is well executed and has a fine effect.

In one of the lateral aisles leading to the choir, and adjoining the vestry, the remnant of a beautiful shrine is visible—but whether it was an altar under the old regimene, or a monument, is uncertain.—It occasionally bears both appellations.

The facade rises externally in a pedimented form, and has five narrow pointed arch windows. It has also a square tower-steeple, embattled, with pinnacles at the corners.

This church is dedicated to St. Mary, and was founded by Donald O'Brien, king of Limerick, about the year 1169. The citizens of Limerick re-edified the nave of the cathedral in the year 1490. Bishop Adams was also at a considerable expense in repairing and beautifying this church, from the



year of his translation to it in 1604, until 1625.

The length of the Church, is about 204 feet. The Transepts, from north to south, about 96 feet.

ARDFERT.—This see, situated in the county of Kerry, is united to Limerick since 1663. The church is a ruin, having been destroyed in the civil wars. It was of small dimensions, for the nave and choir together only measured 80 feet in length, and 30 feet in breadth.

AGHADOE is similarly situated with the former and forms a branch of the union under the jurisdiction of Limerick. The church consists of a nave and chancel, divided by a central wall. The windows are narrow loop holes; the door is a small circular arch of Saxon architecture, which, though rude, was highly enriched with the chevron ornament, pilasters, &c. Dimensions nearly the same as the last. The round tower has been already mentioned. The cemetery commands a noble view of the Lake of Killarney.

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#### CORK CATHEDRAL.

The ancient Gothic church, dedicated to St. Finbar, was taken down in the year 1725. The present one, a plain uninteresting structure, with a

square tower-steeple, was erected a few years after.

Ross.—This see was united to Cork in 1586. Its cathedral is a small Gothic church, lately re-edified.

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#### WATERFORD CATHEDRAL.

The ancient cathedral, which was probably the work of the Danes, was removed some years since, and replaced by a beautiful church of Grecian architecture.

LISMORE is united to the Diocese of Waterford since the year 1586. With the present state of its cathedral I am unacquainted.

In the Arch-diocese of Cashel there are, besides the foregoing cathedrals, numerous remains of abbeys and other conventual Gothic churches. To describe them all would be impossible in an essay of this nature; and were it practicable, from the sameness of the subject, it might prove a tiresome task. I shall therefore again epitomize, by giving a description of one, as an example of the rest.

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#### HOLY CROSS ABBEY.

This monastery was founded by Donough Carbragh O'Brien, king of Limerick, about the year

1169. The architecture of the building was of the most beautiful Gothic then in use; consequently, as its erection was nearly co-eval with the Anglo-norman invasion, and the founder was evidently Irish, it affords another proof of the progress which Gothic architecture had made in Ireland, previous to the age of Henry II.

The groins and vaultings of that portion which is still roofed, have an air of elegance that nothing can exceed—so that the contrast they now present, makes the beholder keenly regret the dilapidations to which it had once been subjected.

The nave is about sixty feet in length, and the body and lateral aisles are about forty-nine or fifty feet in breadth. The architecture of this portion of the building, and its adjoining aisles, appears far inferior to that of the choir, the steeple, or the several chapels connected therewith. This difference of style makes it probable that they were the work of different periods. The same may be inferred from the former being built of common stone, while the latter portion is constructed of black marble. The steeple is supported by four lofty arches; and the centre is curiously groined and vaulted by a number of ribs, springing diagon-

ally from the angles. The eastern window of the choir is mantled with ivy; and on the south side of an adjoining chapel is the tomb of the founder.

This beautiful and extensive ruin has hitherto been protected in a considerable degree from spoliation and destruction, by the care of Mr. Armstrong, on whose estate it stands; but the renovators of our ancient ruins are, it is said, meditating its overthrow, by converting it into a Catholic chapel. By such a change, all the minor beauties which now combine to give effect to the whole, will disappear, and a place of worship will be constructed, inconvenient in point of form, perhaps contracted in size, or if of sufficient extent, at an expense nothing short of what might have erected an entirely new place of worship. Nothing of this kind, however, had been attempted when I recently visited this abbey, and it is probable that the above observations may have occurred to others as well as to the writer of this essay.

The Abbeyes of MONAINCHA, HORE, CLARE, QUIN, &c. &c. are all worthy of a more extended description than the limits of this essay will admit.



## SECTION XIX.

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ON THE GOTHIC CHURCHES IN THE ARCH-  
DIOCESE OF TUAM, &c.

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## TUAM CATHEDRAL.

THE cathedral of Tuam owed its origin to St. Jarlath, who converted the abbey at this place into a cathedral, so early as the beginning of the sixth century. The city of Tuam was, however, destroyed by fire, with all its churches, according to some accounts, in 1152—according to others, in 1224. It was rebuilt under the patronage of Tir Delvac O'Connor, King of Ireland, by Edan O'Hoisin, who was first Archbishop of this see, having received a bull from Pope Eugenius, by the hands of his Legate, Paparo, confirming that dignity, and subjecting this see, and the other archbishopricks which received similar honors, to the authority of Rome. The successors of Bishop O'Hoisin added a new choir, and converted the former church into a nave.

This original church, or nave, was remarkably small, for at present it has more the appearance of a porch, which latterly has been fitted up as the Consistorial Court. The entrance to this nave at the west end of the church, is evidently the original one. It is composed of a very rich circular arch, in which appears combined every variety of ornamented moulding that Saxon architecture is susceptible of—such as the nebule, the nail head, the fret, the double and single chevron, &c. This arch is supported at the sides by six time-worn columns, of rude workmanship.

Between the porch and the body of the church, springs a steeple, which an inscription informs us was erected in 1682. The church itself is apparently the original one, and seems quite devoid of transepts. The windows (all of which, but two, are highly enriched by stained glass) are formed of pointed arches.

In the eastern window among other ornaments are displayed, the arms, &c. of the late Archbishop Beresford. The interior has been recently fitted up in a chaste and beautiful style, under the auspices of the present Archbishop, well befitting the sa-

cred uses of the structure, and the worship of the Deity.

The exterior is venerable, being supported by several massive buttresses, which appear of an antiquity equal to the rest of the building.

#### DIMENSIONS.

	Feet.	In.
Total length of the Church, about.....	98	0
Exterior breadth of the Chancel, includ- ing its buttresses, about.....	40	0
Exterior breadth of the Porch,.....	31	0

#### CLONFERT CATHEDRAL.

The church of Clonfert is said to have been erected by John, bishop of Clonfert, in the year 1270. It was once famous for its seven altars, dedicated to St. Brendan, the original founder of the bishoprick.

The beauty of its western front has been formerly commemorated by Ware; and according to some other writers, it is still, considering the age in which it was erected, deserving of admiration.

#### KILMACDUAGH CATHEDRAL.

This church and the adjoining abbeys are now a pile of ruins. The cathedral though small, is

described to have been an elegant pile of building. It has still its pillars and arches, with all those architectural decorations which ornamented our early churches.

It was originally founded in the middle of the sixth century, by St. Colman, the son of Duagh, a chieftain of some of the neighbouring districts. It was united to Clonfert in 1602.

The place is celebrated for its round tower, which for ages has tottered on its foundations, as it is generally said to overhang its perpendicular, the amazing space of seventeen feet and a half. What a wonderfully adhesive cement must that be, which thus for centuries could counteract all the laws of gravity, and uphold the building in their despite!

This circumstance, however, has been greatly exaggerated. The tower has, doubtless, a slight inclination to one side; but the observer must walk round it and survey it very accurately, in order to find out the aberration. This could never be the case, if its deviation had been any thing near that space. The truth is, it was one of those fables which hasty travellers are apt to take upon trust, without examination; and whoever first reported the wonder, it has been repeated again and



again, till the story obtained general credit; according to these antiquarians, the obliquity of the celebrated leaning tower of Pisa was not to be compared with it.

Let us suppose the height of this tower to be, as it is generally calculated, 132 feet. Its diameter at the base to be 15 feet. As it tapers towards the top, the upper diameter is about 11 feet. One of these tapering sides (as near as an accurate eye can judge,) inclines a little outward, and forms with its base point, an exact perpendicular. The total deviation of this tower, from its centre, therefore cannot be more than half the difference between the base and top diameters—or about two or three feet.

I hope this digression from the strict tenor of my subject may be excused, in order to refute this vulgar error.

#### DIMENSIONS.

	Feet.	In.
Length of the interior of Cathedral, . . . . .	119	0
Length of Transepts, from north to south,	77	0
Breadth of Choir and Transepts, each . . .	23	0

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The cemetery of Kilmacduagh, besides the cathedral and the Round tower, contains several

other ruins, and among them a very elegant one, called

#### THE NUNNERY.

The eastern wall of this church consists of two very narrow windows with circular tops. Externally they resemble long loop holes, but the wall bevils inward considerably. Both of these arches are richly ornamented with mouldings and pilasters; the capitals of which, bear a resemblance to the Corinthian order, but no two of them are alike. A cluster of three lofty columns at each side, divides the nave from the chancel; the capitals and bases of these are enriched with carvings. The doors are formed of pointed arches. On a tablet near the chancel window is a rude piece of sculpture, representing the patron saint in his pontificals, with his arms extended, and holding in the left hand a crozier. Underneath is inscribed,

SANCTVS COLOMANNVS, PATRONVS TOCIVS DI ECE-  
SIS DVACENIS.

#### DIMENSIONS.

	Feet.	In.
Length of Nave,.....	54	0
Ditto of Chancel,.....	22	0
Breadth,.....	22	0

## KILLALA CATHEDRAL:

The cathedral of the united bishoprick of Killala and Achonry is small, but ancient. The Round tower which still remains, has been already mentioned. Never having had an opportunity of visiting this place, I cannot describe its present state from personal observation.

ACHONRY.—The ancient name of this see was *Luigny*, and its foundation is ascribed to St. Finian of Clonard, about the year 530. It has been united to the see of Killala, since 1607.

## ELPHIN CATHEDRAL.

The cathedral of this place has long since merged into a plain parish church, and has nothing in it deserving of description.

Within the Archdiocese of Tuam, there are several other ruins of abbeys and conventual churches, some of which are well worthy of a more minute description; particularly the abbeys of KILCONNEL, CLARE-GALWAY, ROSCOMMON, SLIGO, BOYLE, &c. With these latter, however, I shall conclude what I have thought necessary

to say relative to the ancient and present state of our Gothic cathedrals and conventual churches.— To describe them all with the necessary accuracy, instead of an essay, would require a large volume.

#### ROSCOMMON ABBEY

Was originally founded by St. Coeman, anno, 540; but the structure of which the ruins now remain, was not built till about the year 1156.

The nave of this church consisted on one side of two ranges, the one row over the other, of five narrow lancet-arch windows. The other side was formed by a row of lofty arches, enriched by mouldings, and supported by large circular pillars or piers, three of which still remain. At the west end is a large pointed window.

The choir and some smaller chapels, though roofless are more perfect; and being partly screened by ivy and a few trees, which, during two or three centuries, have vegetated among the ruins, they produce upon the whole, a pleasing effect to the eye of the spectator. The cross or transept is greatly mutilated, and there is no remain whatever of a tower steeple, if any such were here.



## SLIGO ABBEY

Is of a date nearly half a century later than that last described. It owed its erection to the munificence of Maurice Fitzgerald, who endowed it in 1252. It is consequently of Anglo-Norman origin, as this Maurice Fitzgerald, an ancestor of the Leinster family, was Lord Justice of Ireland, from 1229 to 1245. Having been consumed by an accidental fire in the year 1414, it was rebuilt in 1416, partly by the bounty of Bryan Mac Dermott M'Donagh, and partly by votive contributions. The church consists of a nave and chancel, divided from each other by a lofty square tower steeple, built on arches, through which they communicate together. The nave was lighted by a number of pointed arched windows on each side, the mullions of which still remain. The window over the altar was divided into four compartments by mullions, and the head was richly adorned by curious tracery work, in the decorated style.

A mural monument of the O'Connor family is fixed in the wall to the right of the altar; but both the figures and the inscriptions have been defaced.

The cloisters at the north side of the church form an arched colonade, and open into the square by a number of pointed arches, twenty on each side, supported by a range of curiously carved pillars, about four feet in height. On the north side of this square is a nich or balcony, which is called the pulpit.

In Grose's Irish antiquities, a view of this arched cloister is given, which conveys a very exaggerated idea of the extent of these arches. The artist (a foreigner) indulged his fancy at the expense of truth, and has given the subject of his drawing a lofty and magnificent appearance, which the original by no means warrants. But upon the whole, it is a fine ruin, and well worthy of inspection.

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BOYLE ABBEY

Was founded, according to Archdal, A. D. 1161, for Cistercian monks, who had originally been transplanted from Mellefont. If this date be correct, it originated before the English invasion, and as Connaught maintained its independence longer than the other provinces, we may presume this to be a genuine Irish structure. As such, its architecture is well calculated to do cre-

dit to the taste and talent of the country, at that period. Its ruins consist of a nave, choir and transepts, with a lofty square tower-steeple in the centre of the cross. The south side of the nave is formed by a range of four lofty circular arches, supported by round piers or columns of considerable thickness. These columns sustain a lofty wall on that side, over-grown with ivy, and are still ornamented with some beautiful carved corbels, which once supported the vaulted roof.

When this abbey was converted into a place of arms, the spaces between the piers were also built up. The bases of these piers had long remained hidden, being covered for several feet by the accumulation of rubbish from the fallen roof, which had raised the surface of the earth considerably; but about ten years ago, Captain Robertson, on the border of whose garden it is situated, cleared away the rubbish, and discovered the bases of these columns, most beautifully carved with various ornamental devices, each studiously differing from the others, and all equally beautiful.

The walls around the nave were perforated by a triforium, which opens into the body of it, through various small circular arches, still per-

ceivable among the ivy. The entrance was at the western end by a small pointed-arch door.

The tower-steeple is supported by four great arches, about 48 feet in height. Three of these arches are circular, and the fourth, joining the chancel, is singular, in forming a pointed arch. From this difference it would appear that the choir or chancel had been a latter addition to the church. The eastern windows consist of three pointed arches, divided by mullions, with decorated heads, all tolerably perfect.

The transepts have nothing remarkable connected with their architecture, save the small loop hole windows, both pointed and circular, which perforate their walls.

There are several very heavy buttresses supporting the exterior parts; and various remains of the cloisters are still to be seen. Upon the whole, few of our Gothic ruins make a more picturesque appearance.

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#### GALWAY CHURCH.

This church dedicated to St. Nicholas, was originally collegiate in its institution. It was founded in the year 1483, as appears by a date over one



of the windows. - It is an extensive structure, cruciform in its shape, and still in tolerable good repair, being used as the parish church. It differs from all the other cathedrals or churches I have seen, in this—that the great divisions of the nave, choir and transepts, which are only divided from the lateral aisles, by lofty pointed arches on circular piers or shafts, are not separated from each other, but all open into the body of the church. This circumstance, which, in former times was, I believe, the original mode, gives an air of grandeur to the interior of this church, not to be seen in any other. It is a pity that this effect should be counteracted, by the slovenly state in which the church appeared when I viewed it.

All the windows are large pointed arches, with mullions and flowing tracery heads. In the walls of the church are the remains of some curiously carved shrines or altars, similar to those I have witnessed elsewhere in this district. For further particulars, relative to the history of this church, the reader is referred to Mr. Hardiman's History of Galway.

## SECTION XX.

ON THE REVIVAL OF GOTHIC ARCHITECTURE  
IN MODERN TIMES.

HAVING thus in the preceding pages, sketched out a brief history of the progress of Gothic Architecture from its cradle; having seen it, Phœnix like, rising from the ruins of the ancient Grecian and Roman Architecture, till it attained its ultimate point of perfection a little previous to its fall; the draught would be incomplete, were the partial revival of this art in our own times, to be omitted.

The taste for Gothic building, since its revival in Great Britain, appears to have spread through this country; and a number of churches, both in Dublin and other parts of Ireland, have been recently erected, through the influence and well directed energies of those prelates, who have latterly presided over the interests of our national church. The principal of these in the city of Dublin, are

the Castle Chapel, the north transept of St. Patrick's Cathedral, already described, the parochial Churches of St. Michael and St. Paul, the Chapel of the Orphan House, &c. And in the county of Dublin, the Churches at Booterstown, Dundrum, Cullen's Wood, Rathmines, Donnybrook, Kilgobbin, and others in the immediate vicinity of the city. In the country also, many very beautiful Gothic churches have been erected within a few years, particularly at Swords, at Collon, the seat of the late Lord Oriel, at Newry, and various other places throughout the several dioceses before described.

At Ballynagal, in the county of West Meath, a very fine church has also been built, under the inspection of Mr. Hargrave, the architect, which was chiefly founded, or at least embellished through the liberality of James Gibbons, Esq., equal at least, in point of beauty, to any other.

Much of the beautiful effect in many of these churches, is derived from the appropriate embellishment of stained glass windows, which have been judiciously, and very generally introduced. The churches at Ballynagal, and at Collon, have been furnished with this ornament from the factory

of Mr. Lowe of Dublin, whose execution of this department of art is highly creditable.

A taste for Gothic places of worship, has not, however, been confined to the churches of the establishment. Three or four of them have been recently built for the Roman Catholic congregations, which prove a considerable ornament to the city of Dublin, and the existence of a very laudable zeal, for the decent and orderly celebration of the public worship of the Deity. Indeed it is not surprizing that Roman Catholics should be partial to such structures. With the zeal and piety of their ancestors, whether well or ill directed, the Gothic order originated, and by their taste it was carried to the perfection which it formerly had acquired.

There can be little doubt, should this taste continue in fashion for any length of time, that a new era may spring up in the annals of Gothic architecture; and as former ages have been memorable for the various fashions of this class of architecture which distinguish them, the future historians of this art, may have to invent some novel term, by which to denominate the style that has been recently introduced.



That inconstancy of mind, however, which, in so remarkable a degree, is the characteristic feature of the present age, and which naturally prevents any fashion from taking root, presents a bar to this expectation being realised. The fluctuation of public taste is at present to the full as great in Ireland, as it was of old in Greece and Rome ; and the reproof the poet,

“ Mutavit mentem populus levis,——

“ Sub nutrice puella velut si luderit, infans

“ Quod cupide petiit, mature plena reliquit”——

with which the Roman satirist lashes the inconstancy and fickleness of his countrymen, may be as truly applied to our own nation as to any other.

The revival of this taste in Ireland has been accomplished, or at least the correct ideas of it which now prevail in this country, have been principally introduced by a gentleman, whose numerous architectural works will hand down his name with respect, to our latest posterity. I of course allude to the architect of the Castle chapel ; a description of which, as it is the most complete and defined in its character among those I have enumerated, may suffice to represent the entire of this modern-antique class of architecture. Limited indeed

in point of extent, are the plans of all the Gothic buildings he has designed, compared with the spacious structures of former days. We no longer have the lofty vaulted aisle—the capacious arches, with ranges of massy columns to sustain them, or the curiously diversified transepts united with the solemn choir; but the little we have, simple as are its parts, exhibits a high degree of kindred taste in the architect. What has here been effected, proves that the genius of the artist only wanted a sufficient field, wherein to display itself—to be entitled to an equal share of celebrity with the models he has so successfully imitated.

#### THE CASTLE CHAPEL

Consists merely of a choir, without either nave or transepts, and measures 73 feet in length, by 35 in breadth. It is built in a rich style of decorated Gothic; the lower windows are of that depressed curvature, which is generally known by the name of the tudor arch. The upper windows are of the pointed equilateral form, divided by transoms and mullions of perpendicular architecture, into three compartments with trefoiled ogee heads. The lower windows are divided into simi-

lar lights with circular heads, a quarterfoil in the top of each. The eastern window is embellished with a large picture of stained glass, which formerly belonged to one of the churches in Flanders. It came into the hands of the late Earl Whitworth by purchase, when he was ambassador on the Continent, and he presented it as an embellishment to this beautiful chapel. The subject of the picture is Christ before Pilate, and beneath it, are the four evangelists, in as many compartments of modern workmanship. A fine group, representing Faith, Hope and Charity, modelled by Smith, crowns the summit of the window. The vaulted ceiling of the chapel is supported by groined arches, which spring from Gothic shafts upon one side, and corbel heads on the other, enriched with rich stucco tracery work to resemble stone. The wood work is of fine oak, superbly carved, with curious Gothic ornaments; as also are the pannels round the galleries, pulpit, &c. &c. with the arms and mottoes of the several Lord Lieutenants and Deputies, who have, from the reign of the second Henry, ruled over the country.

The pulpit is appropriately ornamented with the arms of the Archepiscopal Dignitaries of the



church of Ireland; and the pillar which supports the pulpit, by a very happy idea, is made to rest upon, or spring out of that book, in which, we are emphatically told, is eternal life. All these carvings display superior workmanship, and are the production of Stewart, an artist whom this work first brought into public estimation.

The exterior of the building is equally beautiful. It is built of black hewn stone, a material much better suited to the solemn aspect of the structure than the sparkling mountain granite, which has been used in building some of these modern Gothic churches. The six windows on the north side, and the same number on the south, are separated from each other by seven square buttresses, which terminate in decorated pinnacles. The spaces at the top of the walls between these buttresses, are embattled, and finished with carved mouldings; and the canopies or drip stones, over the windows, are supported by well sculptured corbel heads, either of kings and bishops, or of saints and martyrs, both male and female, all executed by the late Edward Smyth, and Mr. John Smyth, his son, both very eminent in this art, as their works here and elsewhere sufficiently testify.



The eastern end is formed by an embattled pedimented wall, supported by buttresses similar to the sides, between which the east window is placed. The canopy over this window is supported by corbel busts, representing Prayer and Adoration, and the summit of the arch is crowned with a beautiful half length figure, emblematic of Religion with her cup. Beneath the window is a Gothic door to the basement story, whose drip stone is supported corbel-wise, by St. Patrick and Brian Boiromhe; two figures, which, to a passing observer, have the appearance of being rather pressed into the service of supporting the portals of a chapel of the established church.

Over the door is a marble tablet, on which is engraved in old Roman capitals, the inscription,

## X

HANC ÆDEM

DEO OPTIMO MAXIMO OLIM DICATAM

VETVSTATE PENITVS DIRVTAM

DENVO EXTRVI IVSSIT

JOHANNES BEDFORDIÆ DVX HIBERNIÆ PROREX

IPSEQVE FVNDAMENTA POSVIT

ANNO A CHRISTO NATO M.D.CCC.VII.

The name of the architect should, in my opinion, have been inscribed on this tablet, to render complete the information which it was intended to convey to posterity. It would, in after times, have most probably obviated that state of uncertainty as to the fabricator, which, while contemplating the works of former times, has so frequently puzzled ourselves. How often have we, in exploring the ruins of the churches already described, regretted the want of some such assistance, to gratify the curiosity with which we have felt ourselves inspired? And how often perhaps, may our posterity feel equal disappointment, by our neglect in similar circumstances? The modesty of the artist, has in this, and perhaps in other instances, deprived our descendants of this gratifying piece of information. His name nevertheless will not be forgotten, or unregarded by posterity. But eminent as is the taste and skill displayed in the professional works of this gentleman, both in Classic and Gothic architecture, it is not by his pre-eminence in either, that in times now shrouded in futurity, and far remote from the present, he will principally be distinguished. It is the noble—the munificent endowment of an academy for

the culture of the arts of his native country, which will perpetuate his memory to generations yet unborn, while the arts of painting, sculpture and architecture shall continue to be prized or practised.

Compared with this act of a private individual, the pompous endowments of Princes sink into relative insignificance. In Ireland, we, or our forefathers, with perhaps the exception of THOMAS PLEASANTS, have witnessed nothing like it. In England such acts, if any such have ever occurred, have been extremely rare, and in the rest of Europe, they are unparalleled.

These great—these liberal—these practical patriots, have nobly traced out for themselves

“An untried passage to renown.”

Not by words merely, but by works, “Imperial works and worthy kings,” they have proved themselves the genuine benefactors of their country, and of mankind.

Such a man, such a citizen, was Mr. PLEASANTS, the founder of the Meath hospital and the tenter-house,—permit an humble individual, even thus out of place, and as it were in a parenthesis, to record among the valuable vestiges of Ireland, a name



dear to humanity—and to express, on the part of his country, her gratitude and admiration!

Such an artist—such a patriot—such a man, is

**FRANCIS JOHNSTON,**  
the architect of the Castle chapel; the founder of the Royal Hibernian Academy of Arts; and the restorer of Gothic Architecture in Ireland!

Such may he long continue to be, and long may he enjoy that pre-eminence on which his talents, his liberality, and his public spirit have so deservedly placed him.

#### CONCLUSION.

IN accordance with the subject proposed by the Academy, I have thus endeavoured to trace the origin or invention of Gothic Architecture, to the corruption of the ancient Grecian and Roman Architecture, at the period of the dismemberment of the Roman Empire. In Ireland, I have followed its progress from the first introduction of church building in the sixth century, through the various gradations of our Round towers, our stone-roofed edifices and Saxon churches, until the adoption of the Pointed style in the architecture of our cathedrals, and the most prominent of our monastic churches.



This pointed style, thus introduced into the architecture of our Gothic edifices, we have seen forming a new epoch in the history of the art, about the eleventh century. It was first practised by the Irish Architects, as I have already shewn, in some of our Round towers; but whether it was their original invention—whether introduced by the Danes, or borrowed from the Norman architecture of the neighbouring countries, is still a matter of uncertainty. In such a state, although the latter is the most probable supposition, it would be presumptuous to pretend to determine the controversy, by the dictum of an individual. Let the learned judge for themselves.

In concluding a subject like the present, which was not strictly or necessarily confined to our ecclesiastical edifices, I had purposed to have added a few remarks on the castellated Gothic architecture, in use at the same period. But this essay has already exceeded its prescribed limits; and in truth, so meagre was the civil or military architecture of Ireland at that period, that, except in a very few instances, (13) it is little deserving of attention.

Church building seems to have been the *forte*

of the Irish nation, though it must be acknowledged, that from various causes already enumerated, they never carried it, as the art advanced in subsequent times, to that perfection which was attained by their English neighbours.

There is a circumstance also, connected with many of the Gothic churches I have described, which is worthy of observation. Most of them were either founded, or rebuilt within the period, from the arrival of the English, in the year 1172, to the end of the thirteenth century.

The Anglo-Norman invaders of Ireland were all imbued with that taste for Gothic architecture, which distinguished their countrymen. Familiar from their infancy with the finest specimens of it, then existing in England and Normandy, they brought a taste for similar buildings to Ireland, and the wealth which they derived from their new possessions, they naturally thought, could not be better disposed of, than in erecting similar structures which would perpetuate their own names and achievements. Experience has proved that if they reasoned thus, they reasoned justly. These buildings are the only monuments now remaining of the existence of those once powerful chieftains; and

but for the wilful dilapidations they were subjected to at the period of the reformation, these noble piles would still attest the zeal, the taste, and the liberality of their founders.

When that generation had passed away, their descendants evidently degenerated in the scale of civilization and refinement ; the taste and love for the architectural embellishment of their churches, which once distinguished their forefathers, had perished ; and the increased turbulence and disaffection of their half subjugated neighbours and enemies, allowed them little time for thought about any thing but self-preservation.

Hence the low state of architecture in the subsequent ages. Hence the paucity of those endowments, during the fourteenth and fifteenth centuries ; and the circumstance so humiliating to Ireland—that whilst England went on improving, new modelling and embellishing her architectural structures, the former country evidently retrograded from that point of improvement she had previously acquired, and through her civil dissensions, became sunk into a state of ignorance and barbarity—like the demoniac in sacred writ—worse than she was at first.

Let us, however, hope that those evil days of our country have passed away—that *her warfare is accomplished*—that the long night of darkness which had once overshadowed her, has at length brightened into a cheering dawn. Let us hope that the progress of civilization, and a respect for the laws, may heal all her wounds—that the adoption of an improved system of moral education, will enlighten and reform her wayward habits, and that the influence of genuine religion, diffused among her people, and taught in those religious temples which this little essay has endeavoured to describe, may finally unite them together, in the bonds of social concord, prosperity and peace.

FINIS.



## NOTES.

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The foregoing inquiry concerning the origin and progress of Gothic Architecture, which was proposed by the Academy, being thus concluded, and the ancient history and present state of all the principal ecclesiastical Gothic edifices through the country having been collected to the best of the author's ability, he has deemed it advisable to subjoin in the following notes, a reference to the various authorities quoted, and such after thoughts as have been suggested to him during the printing of the essay, rather than to distract the reader's attention by placing them at the bottom of the respective pages where such references occur.

### NOTE 1, Page 27.

The suppositious case here put of a foreign writer's objection to the term "English Architecture," has been literally realized by Dr. Mollar, a German architect. In "An essay on the origin and progress of Gothic architecture, with reference to the edifices of Germany, &c." that writer by a singular coincidence of idea, had anticipated and urged these very objections; but the Doctor, with perhaps as little foundation, contends that it is to Germany, and not to England, that we are to look for the origin of the lofty gable, and the Pointed architecture, which he thinks have a necessary connexion with each other. *See his work page 76, &c.*

What a Frenchman might advance upon this point, can only be conjectured; but Mr. Whittington, the author of the historical survey of French architecture, has ascribed to France the priority in the use of this invention. But the truth is, of the many conflicting opinions which have been noticed in this essay, we find that some of the least tenable, have been advocated or adopted by one eminent name or another. This remark applies not only to this national controversy for the honor of the invention of Pointed architecture, but extends itself to almost every theory connected with the subject. Even that of Bishop Warburton, commented on at

page 34, with all its incongruities, seems to be sanctioned by Sir Walter Scott, a gentleman whose knowledge of Gothic antiquities is undeniable ; for in his *TALK OF FLODDEN FIELD*, he thus describes the supposed similitude between Pointed architecture, and the *stalks* of a vista of trees :—

“ In Saxon strength the abbey frown'd,  
 With massive arches broad and round,  
 That rose alternate, row on row,  
 On pond'rous columns short and low,  
 Built ere the art was known,  
 By pointed aisle and shafted stalk,  
 The arcades of an alley'd walk,  
 To emulate in stone.”

NOTE II. Page 41.

See Dr. Milner's *Essay*, in “*Essays on Gothic Architecture*,” Taylor's *Ed.* page 127. It is, however, rather against Dr. Milner's argument, that some writers have totally denied the accuracy of this broad assertion ; and warmly contend, that the East abounds with specimens of this kind of architecture, of an age long previous to the crusades. Of this opinion appears to be the noble editor (the Earl of Aberdeen) of the posthumous work of the Rev. Mr. Whittington, above alluded to ; and the Rev. Mr. Haggitt, the author of a volume, written in rather an angry strain against Dr. Milner's opinions. Judging from the specimens of pointed Gothic, now existing in the East, particularly the hall of Salladin or Jussuff, at Cairo, after a design of Lugo Mayer, given in Mr. Haggitt's book, it appears to consist of a series of arcades of Pointed architecture, each row of pointed arches being supported by as many Corinthian columns instead of piers. Now if those pointed arches are considered as Saracenic architecture, because they were erected or invented by this Saracen prince, we would be equally justified in ascribing the invention of these Corinthian columns to him also, and calling them by the same name ; a thing which I believe no person, however zealous for the eastern origin of the Pointed Order, would think of doing.

The writer of the present treatise possesses no means of deciding this important question, never having had an opportunity for a personal inspection ; but it is worthy of remark, that all those eastern or southern countries, including Persia, Palestine, Syria and Arabia, in Asia—Egypt, Ethiopia, the ancient Carthage, or Barbary and Morocco, in Africa, had all origin-

ally formed provinces of the ancient Roman government; and afterwards of the Grecian portion of that extended empire. The architecture of these highly polished nations had consequently every where overspread their vast dominions, and when those countries fell under the power of the Arabian, Saracen, Turcoman, or other followers of Mahomet, their existing remnants of architecture were also necessarily included among the fruits of their conquests. This architecture being derived originally from Greece and Rome, whatever varieties it assumed, must have been formed on some common principle, whether in Europe, Asia, or Africa, and consequently must be nearly alike in all these countries. It is no great wonder then, should we find the Mahomedan or Saracen conquerors of these provinces, copying from the subjugated nations of the East, their style of architecture, as the northern Goths had already done in the western empire: nor ought we of Europe, on exploring those now totally unconnected countries, to be surprised, or puzzle ourselves for their origin, should we find these styles very similar in general principles or appearance, the one to the other. This opinion the author has often urged in the foregoing essay, particularly at pages 45, 66, &c. It will remove every difficulty, and perhaps it only, in this hitherto abstruse inquiry.

## NOTE III. Page 42.

*See Dr. Milner's letter to Mr. Taylor, page 14, in the "Essays" before referred to.*

## NOTE IV. Page 44.

*See Sir C. Wren's "Parentalia," page 297, also the Notes to the preface of Grose's Antiquities.* Several of the observations on this passage of Sir C. Wren, which follow it in the text, were suggested to the author, by the objection of a friend who instanced the Temple Church, and that at Northampton, as examples in opposition to his (the author's) opinion, "that Gothic architecture had seldom appeared under the circular or rotund form." He was thus called upon either to vindicate his opinion, or at once to retract it. As the essay was not undertaken in the spirit of a theorist or partizan, to do the latter, would cost him little, if he thought it erroneous—but whether his arguments are strong enough to convince any person but himself, experience only can determine.



## NOTE V. page 48.

*See Barry's Works, Quarto Ed. Vol. I. Page 123—II. 271.*

## NOTE V.\* page 60.

The opinion of Mr. Barry in the former of these notes, seems at variance with the supposition in the latter, that the northern Danes could be the depositaries or inventors of the Pointed arch; but the Danes and their countrymen the Normans, when they obtained settlements in various countries, soon acquired civilization, and a taste for the architecture of those places. When this change in their manners was once accomplished, their maritime and commercial habits, and moving about from place to place, afforded these people many opportunities of viewing or imitating the edifices of different countries, and no doubt occasionally improving on them.

## NOTE VI. Page 72.

*See Gen. Vallancey's ideas of the Round towers, detailed at large in the Col. de Reb. Hib. 10th number.*

## NOTE VII. Page 106.

## SAINT DOULOUGH'S CHURCH,

It is one of the inconveniences attending an attempt to describe what has not undergone a personal examination, that such description must abound with errors, I believe it has so happened in this case, and that what Mr. Beauford may have very justly observed relative to the ornaments of the stone roofed buildings of Cormac's chapel and Killaloe, has been mistaken by Mr. Lewis, the author of that useful work, THE POST CHAISE COMPANION, and those who, like him have compiled from books without personal knowledge, and applied to the stone roofed church of St. Doulough, where no such pillars exist.

## NOTE VIII. Page 109.

*Consult Dr. Ledwich's Antiquities, page 138, &c. for a farther detail of his opinion on this subject.*

## NOTE IX. Page 124.

This dilapidation occurred in putting down the rebellion that then raged in the district of Lecale, and perhaps might have been deemed a necessary



piece of rigour ; but three years afterwards the unfortunate Grey was recalled to England, where by the intrigues of his enemies, he was impeached for this sacrilege and other alledged crimes—found guilty and beheaded by order of Henry VIII.

## NOTE X. Page 144.

## CHRIST CHURCH CATHEDRAL.

The inscription over Strongbow's monument is as follows :

THIS: AVNCYENT: MONVMENT: OF: RYCHARD: STRANGBOWE: CALLED: COMES: STRANGVLENSIS: LORD: OF: CHEPSTO: AND: OGNV: THE: FYRST: AND: PRINCYPALL: INVADER: OF: IRLAND: 1169: QVI: OBIIT: 1177: THE: MONVMENT: WAS: BROCKEN: BY: THE: FALL: OF: THE: ROFF: AND: BODYE: OF: CHRISTES: CHVRCHE: IN: AN: 1562: AND: SET: VP: AGAYNE: AT: THE: CHARGYS: OF: THE: RIGHT: HONORABLE: SR: HENRI: SYDNEY: KNYGHT: OF: THE: NOBLE: ORDER: L: PRESIDENT: OF: WAILES: L: DEPVTY: OF: IRLAND: 1570.

That relating to the rebuilding of the south wall, already alluded to, runs thus :

THE: RIGHT: HONORABL: T: ERL: OF: SVSSEX: L: LEVTNT. THIS: WAL: FEL: DOWN: IN: AN: 1562: THE: BILDING: OF: THIS: WAL: WAS: IN: AN: 1562.

In addition to the quaintness of its diction, this description exhibits an awkward blunder in asserting what every one may perceïve is not the fact—that "*this wal fel down.*" Another inscription also referred to in the text is,

NOSSE TEIPSUM. Q. D. L. L.

## NOTE XI. PAGE 154.

See Bede's *Hist. Abb. Wiremuth et Gyrv.* ; also the Rev. Mr. Bentham's *Hist. of the Cathedral of Ely.*

## NOTE XII. Page 172.

In order to convey to the reader as correct a view of this class of architecture as possible, the following notice of those which were in existence during the last century is subjoined :

## ST. MICHAEL'S CHURCH.

ST. MICHAEL'S CHURCH, in High-street, was founded as a chapel of ease to Christ Church, by Bishop Donat, shortly after the building of that cathedral. Archbishop Talbot converted this chapel into a parish church.

It is still one of the prebends of that cathedral. From what I remember of its architecture it was a double roofed building, like St. Audoen's, divided longitudinally by a range of piers and arches. In after times these arches were glazed like windows, and gave light to the interior portion, which was then used as a vestry. The ancient steeple still remains, but the original church was taken down about forty years ago, and has been since rebuilt.

#### *ST. CATHERINE'S CHURCH*

Was also a Gothic structure, until rebuilt in its present form of Doric and Ionic architecture in 1769. The original church was said to have been erected, Anno 1105.

#### *ST. JOHN'S CHURCH*

Formerly also Gothic, was rebuilt about the same period.

#### NOTE XIII. Page 257.

#### *KING JOHN'S CASTLE, TRIM.*

Among these exceptions may justly be reckoned the remains of a beautiful specimen of military architecture, called *KING JOHN'S CASTLE*. It is a disputed point whether this king, or his deputy, Hugh De Lacy, or some other of his contemporary adventurers, had the best claim to the honor of founding this castle. It is at all events known to have been the residence of that monarch during his abode in Ireland, and perhaps from that circumstance derived its title.

The exterior of the Castle was well fortified, and its interior, until very lately, presented some beautiful remains of Gothic arches. A view of these taken by the Author of this essay, in 1818, was inserted in Cromwell's *Irish Excursions*, it having been sent to the editors of that work by a friend, whose name was affixed to it by the engraver, through mistake. This view is now perhaps the only vestige left of its former grandeur, for in 1823, when the author revisited the place, the front arches had been totally destroyed for the sake of the stones, and possibly the remainder may have since shared the same fate.

That this castle, if not erected by king John, had at least been his residence, is a matter of history; but even if it were doubtful, the circumstance would be strongly corroborated by a Scal ring belonging to that

prince, having been found in these Ruins some years since. A description of this ring, obligingly communicated to the Author, is here given in the writer's own words:—

“A Silver Ring weighing  $\frac{3}{4}$  of an Ounce, and elaborately ornamented, was found in the precincts of the Castle towards the close of the last century. This ‘curious Peice,’ as it was styled by the late venerable and learned President of the Royal Society; bore upon it, deeply engraven, the letter **I**, surmounted by a Ducal Coronet, and, at each side of the Initial, a branch of the *Planta Genista*, *Plante Genét*, or *Broom*, ‘the emblem of the proudest House in Europe’—the PLANTAGENETS. To one of these, JOHN EARL OF MORETON, DUKE OF CORNWALL, AND LORD OF IRELAND, belonged THIS SIGNET; for considering the locality in which it was discovered; its crowned Character and symbolized Name; we cannot fix upon any other personage, to whom it might be attributed, even by the utmost ingenuity of conjecture. ‘*This Sigil, which seemed no unmete offeringe,*’ was addressed to HIS MAJESTY, on the 3d of September, 1821, (by a gentleman of the Ordnance Department,) through Sir Benjamin (now Lord) Bloomfield; who, in a polite and friendly communication, dated from London within the month, announced, that the TOKEN OF REVERENCE AND AFFECTION confided to his care, had been presented to THE KING, and ‘was very graciously received.’ The HEIR-LOOM, thus fallen into the hands of the true Heritor, is at last secure from ‘any shape but that’ impressed upon it Six hundred years ago, whether placed in the Royal Cabinet, or destined to accompany those treasures of Literature and Art, dedicated to the nation by our munificent Sovereign.

The Feelings which he could not *express*, auspiciously *signified*; and no longer harrassed by thoughts of ‘the vile uses’ to which it might come, the TRUSTEE of the Princely Signet dreamed of it no more—until the Summer of 1825. Then *hearing who was amongst us*, (would that we might add ‘*Takin’ notes, an’ faith he’ll prent;*’ and recollecting that there were two Sketches of the ‘curious Peice’ in his Port-folio, he submitted them for inspection, with a timid hope of gratifying him, to the most delightful writer in the world!—He to whom a thousand voices, re-echoing the aspiration of Gray, call for ‘eternal new novels,’ crying, unsatiable as the Demon in *Vathek*; ‘More, more!’

The Sketches were returned in a few days, accompanied by a Note of graceful acknowledgments, ‘for the interesting and curious Drawings, with the sight of which, SIR WALTER SCOTT had been favored.’ Thus affixing the valuable testimony of this most eminent ‘Antiquary’ to the identity of the princely relic, and causing the measure of the writer’s feelings on this subject, and the gratification derived from a favorite study, already full, to overflow.”



NOTE XIV. Page 94, 102, 222.

## CASHEL CATHEDRAL, &amp;c.

While this sheet was at press, the author was favored with some further information relative to this venerable and interesting structure, communicated by the Rev. Dr. COTTON, Archdeacon of Cashel, under whose superintendance and direction, several valuable improvements have taken place within the last two years. The carvings and ornamental stone work, both external and internal of CORMAC'S CHAPEL, have been entirely new faced, by chisselling off the incrustation with which the action of the weather, and the accumulation of extraneous matter for so many ages, had covered the walls, and clogged up the minuter parts of the sculpture; so that the building now appears in all its pristine beauty.

The sculptured figure, which, from its obscurity, the author imagined to be a centaur, it appears was nothing more than some rudely carved animal, with an archer by its side.

The roof of the crypt of this chapel, which, by a mistake of the printer, was called a Circular-Arch, should have been described as a Pointed one—another strong proof of the early use of that kind of arch in Ireland.

There is also an external Saxon arch on the north side of Cormac's Chapel, looking into the small triangular court or enclosure, formerly described, that escaped the writer's observation, and which Dr. Cotton informs him, even exceeds in richness of device, the internal one before mentioned.

With respect to the ROUND TOWER, the present entrance is not the original one; but evidently appears to have been broken through the wall, to afford a convenient entrance from the triforium of the cathedral.

For these valuable corrections, the author begs leave to return his best thanks, and in order to render this Essay as correct as possible should it ever reach a new edition, he shall feel grateful for such further local information from the clergy and antiquarians residing in the various places described, as may supply any accidental omission or mistake occasioned by haste, or want of local knowledge of the numerous remains of antiquity, which came under his observation.

## ERRATA.

Page 55, line 20, for *ingenuously*, read ingeniously.  
 — 129, — 1, — a period after Charles II, insert a comma.  
 — 223, — 20, — *EMILY*, read EMLY.



## ADDENDA.

NOTE XV. Page 256.

“ *Such an Artist,—such a Patriot,—such a man is FRANCIS JOHNSTON.* ”

Since this volume was printed, the Arts of the country have suffered a severe loss, by the demise of this eminent architect, whose whole life seemed devoted to their improvement. This zeal he evinced, not only in his own professional practice, but also in his endeavours to promote them, by smoothing the way for future artists, and affording them facilities in their studies, which he himself never enjoyed.

It will be recollected that one of the first acts of his present Majesty's reign, had been to grant his royal Charter embodying the Artists of Ireland into an Academy for the advancement of the Fine Arts ; and a spirited appeal from the pen of Mr. Banim was made to *the Royal Visit Commemoration Committee*, to induce them to combine, in their intended national testimonial, utility with ornament, and the gratitude of the Irish People, with the Royal favor vouchsafed to the Arts of the country, by appropriating their trophy as a mansion for the new Academy. The appeal, however, was unsuccessful, for the Committee did not deem themselves empowered to expend their fund on the culture of Arts which the public regarded with a cold apathy, and to which the Government could afford no pecuniary assistance. This was a moment for the display of liberality and love of Art, and Mr. Johnston availed himself of it, by erecting a memorial which will perpetuate and do honor to his name. Unlike the mere posthumous benefactor, this was not deferred until wealth could no longer be enjoyed ; for during his own lifetime, he had the high gratification of witnessing the infant Institution rising into public notice, and attracting the fostering attentions of those, who, like himself, had a true feeling for the Arts. By this course too, an opportunity was afforded of guiding and superintending the noble work he had planned, and enjoying, in its fullest extent, the exquisite “ luxury of doing good.”

“ Genius, like Egypt's monarchs, timely wise,  
Constructs his own memorial ere he dies,  
Leaves his best image in his works enshrin'd,  
And makes a mausoleum of mankind.”

*Rhymes on Art.*

Mr. Johnston is no more ! but his generous example survives, and no doubt will continue to act, in the way it has already acted, as a stimulus to the patriotism and generosity of congenial minds, in nurturing and bringing to maturity this Institution, to which it may be truly said his beneficence had given “ a local habitation and a name.”

Already has this interesting national establishment experienced some of the advantages of his example, by the splendid donation of a collection of

the choicest books on the Arts, presented to the Academy, through the liberality of EDWARD HAUGHTON, Esq. as a foundation for a library; and the equally splendid and valuable gifts of several casts from the finest antique statues, lately bestowed by the princely munificence of the Most Noble THE MARQUIS OF ANGLESEY. MRS. JOHNSTON, the relict of the late President, and SIR THOMAS LAWRENCE, President of the Royal Academy of London, also, have each contributed to these stores of ancient genius; and Messrs. WESTMACOTT, ROSSI, and other eminent sculptors of London, have presented the Academy with casts from some of their own most esteemed productions.

For the suitable reception of these superb specimens of the plastic Art, Mr. Johnston had contemplated the purchase of an adjoining piece of ground and the erection of a convenient gallery, in order to render this establishment in all its parts, complete. It is gratifying to think that the inheritors of his wealth are emulous to fulfil his intentions, by perfecting an establishment, in whose success Mr. J. during his lifetime, had taken such a lively interest. To Mr. Johnston the writer of this essay was personally unknown, but the reader may judge how materially the present publication must suffer by the loss of such a patron and friend, from a perusal of the following letter. The gentleman to whom it was addressed, with the kindest wishes to befriend the author, had submitted the manuscript of the book to Mr. J. and on his returning it, received the following communication with permission to make any use of it that might serve the author, or recommend the publication:—

Eccles Street, 25th February, 1828.

"My dear Sir—In returning you Mr. Bell's essay on the Gothic Architecture of Ireland, I am happy to state that it has my full approbation, and as far as my local knowledge goes, it is a work of strict fidelity, and correct information, on the subject of our Ecclesiastical Buildings, &c.

"I am very anxious that it should be published, and if it be, I shall feel it a duty to render every assistance in my power to advance the sale of it, as a national work of much interest and merit.

"I cannot overlook the attention Mr. Bell has paid to my name, for the small matter I have been enabled to do. I thank him kindly, but indeed he has over-rated it.

I am, my dear Sir, always sincerely yours, &c.

FRANCIS JOHNSTON."

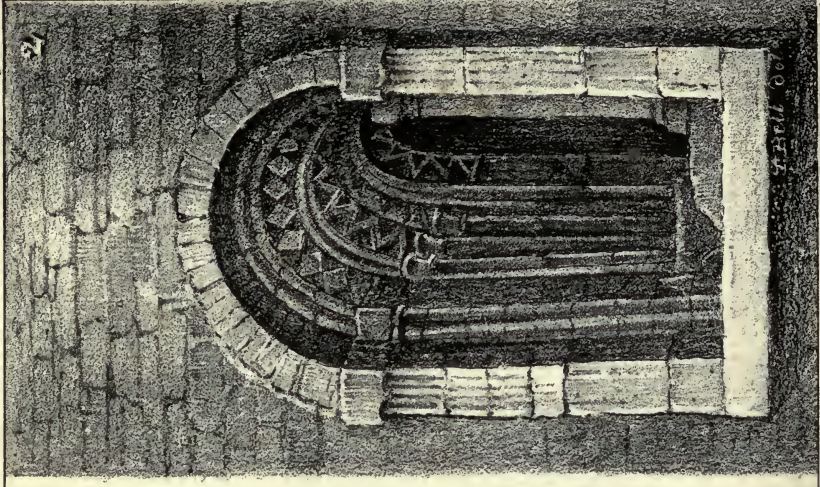
To T. J. Mulvany, Esq. R. H. A.

Academy House, Lower Abbey Street.

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Beside the errata already noted, a mistake occurs in the communication relative to King John's signet, page 267, where that Prince is styled *Duke of Cornwall*; the title of Duke not being used in England, until that county was converted into a Duchy and conferred upon Edward the Black Prince, in the year 1334.

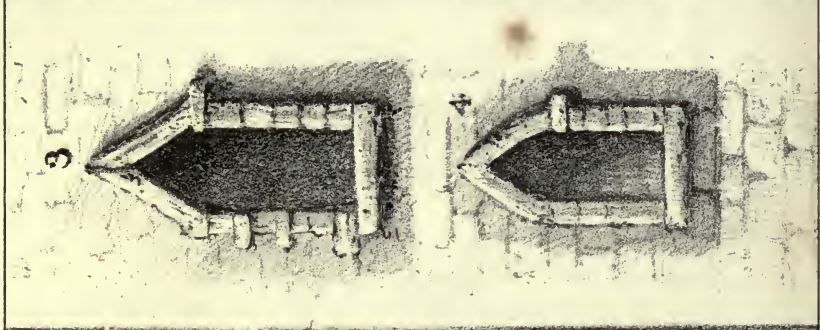




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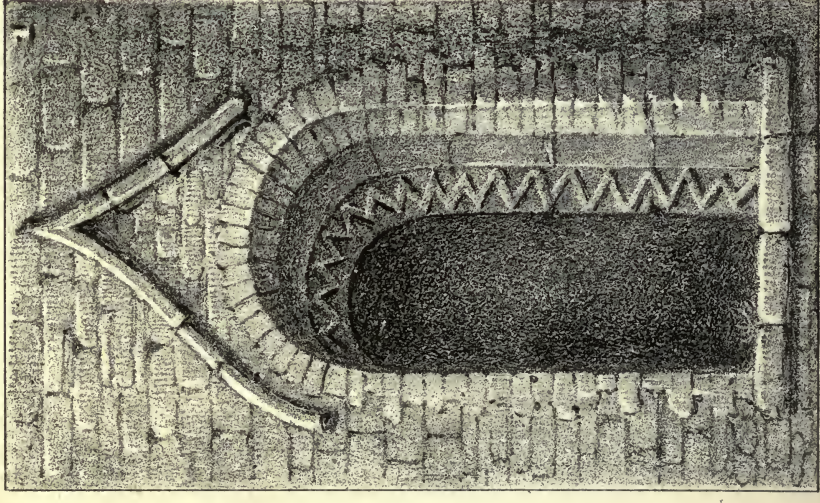
Fig. 106

From a drawing by C. Hübschmann.



3

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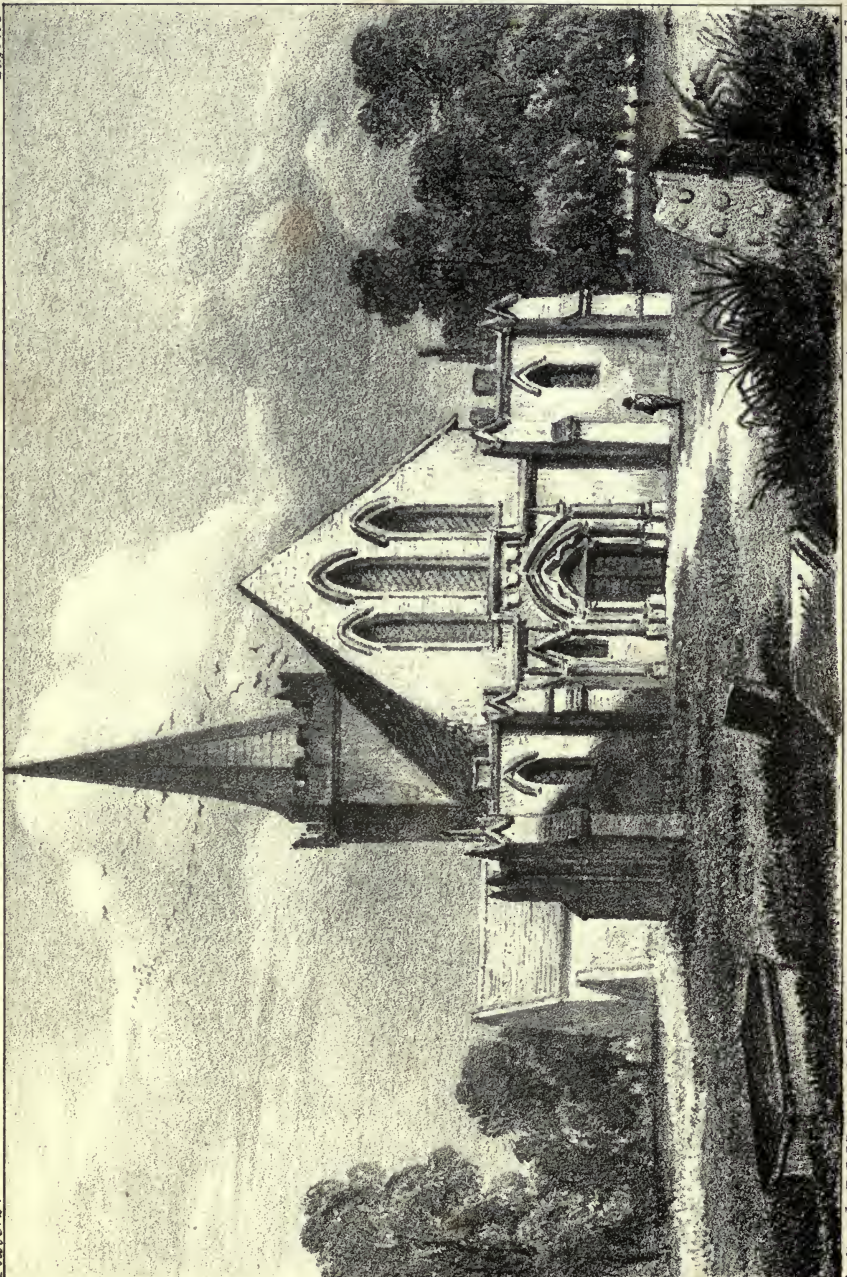


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On Stone by the Author







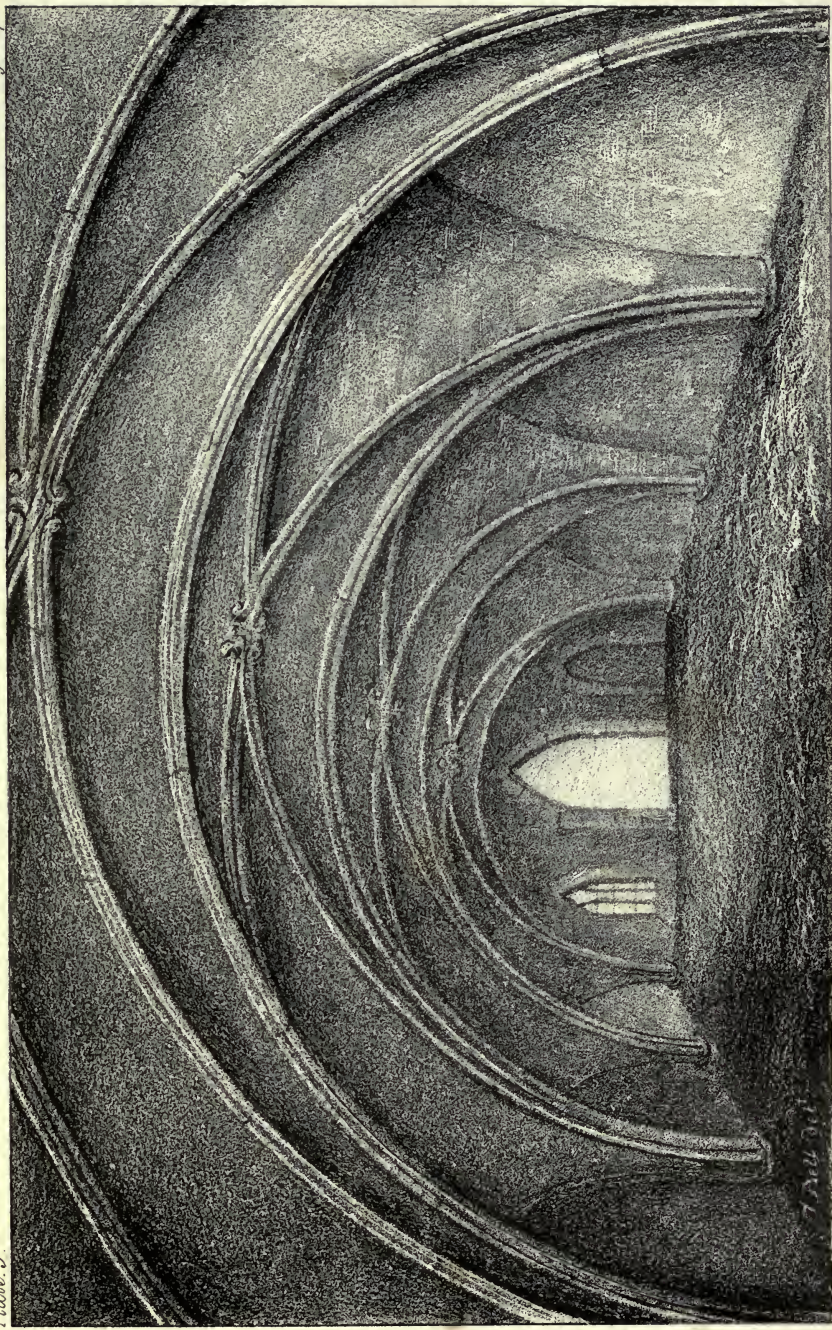
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Printed by C. Hutchinson

ARMAGH CATHEDRAL.







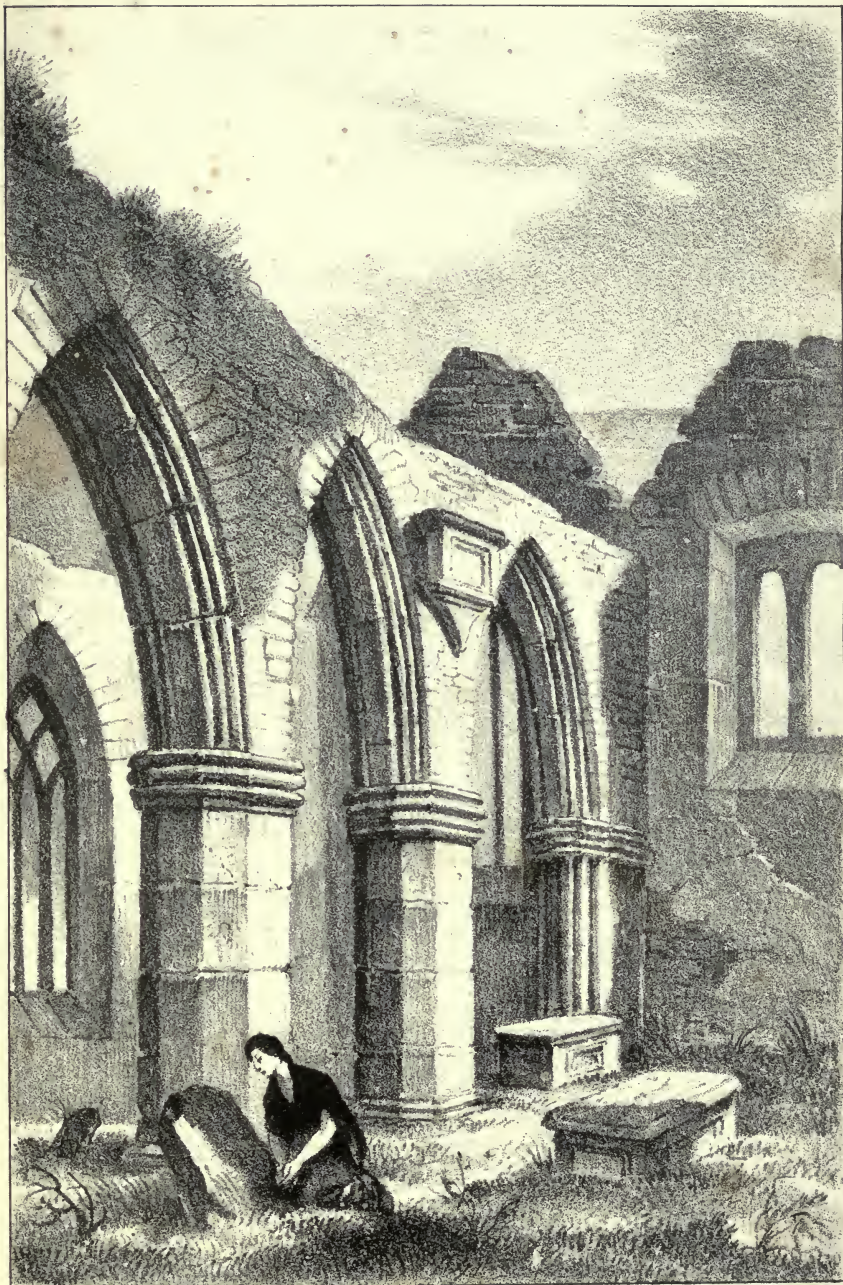
the Stone by the Author.

Printed, by C. Hullmandel.

REMAINS OF ST MARY'S ABBEY.







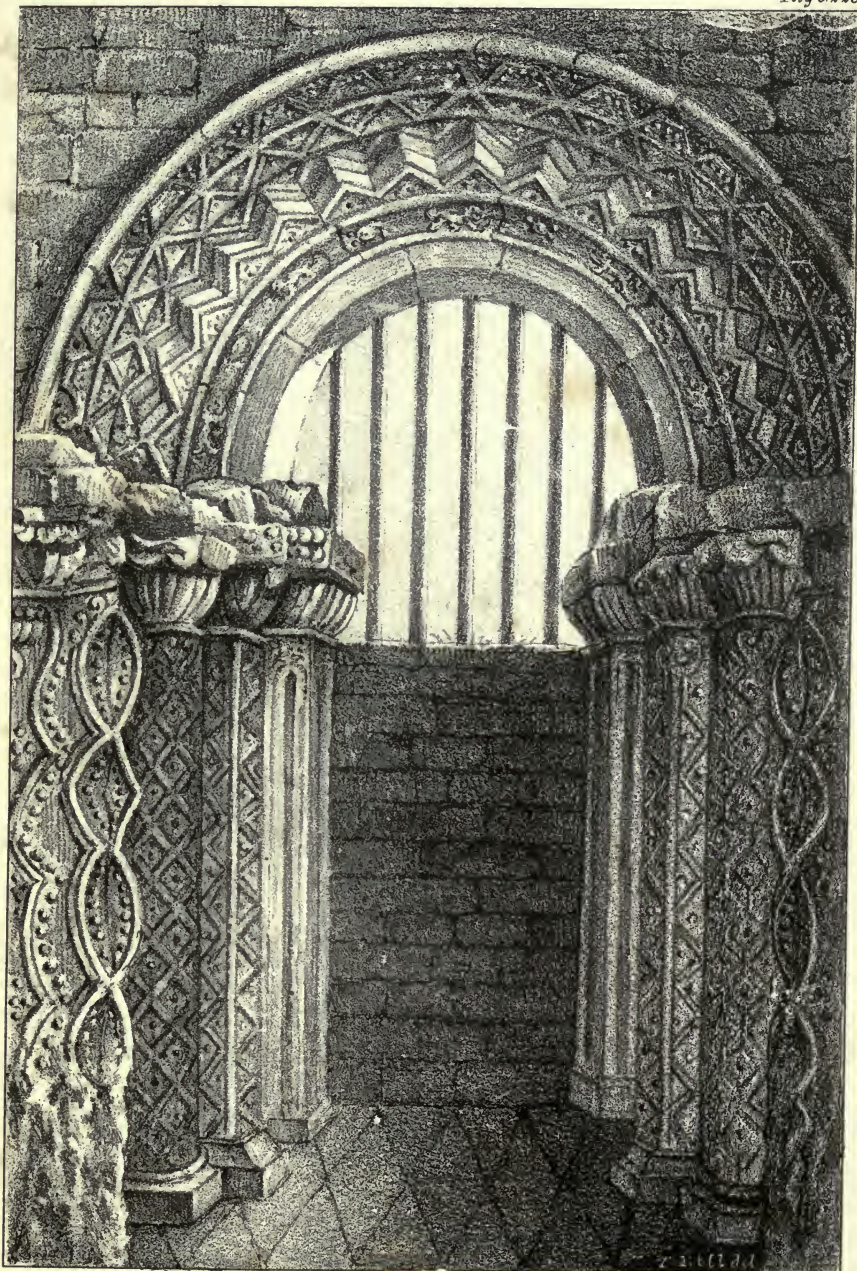
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RUINS OF ST. AUDOEN'S CHURCH.



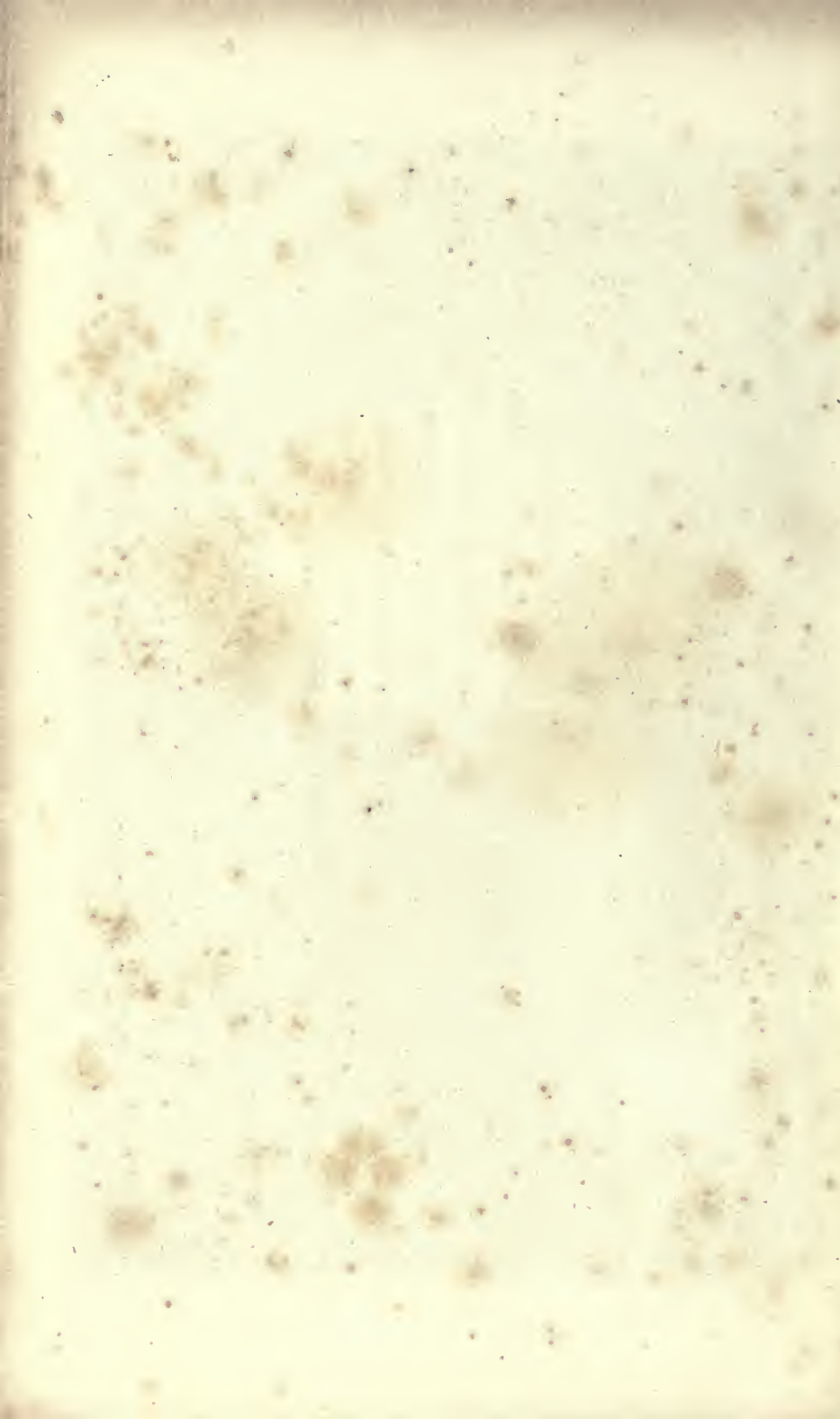




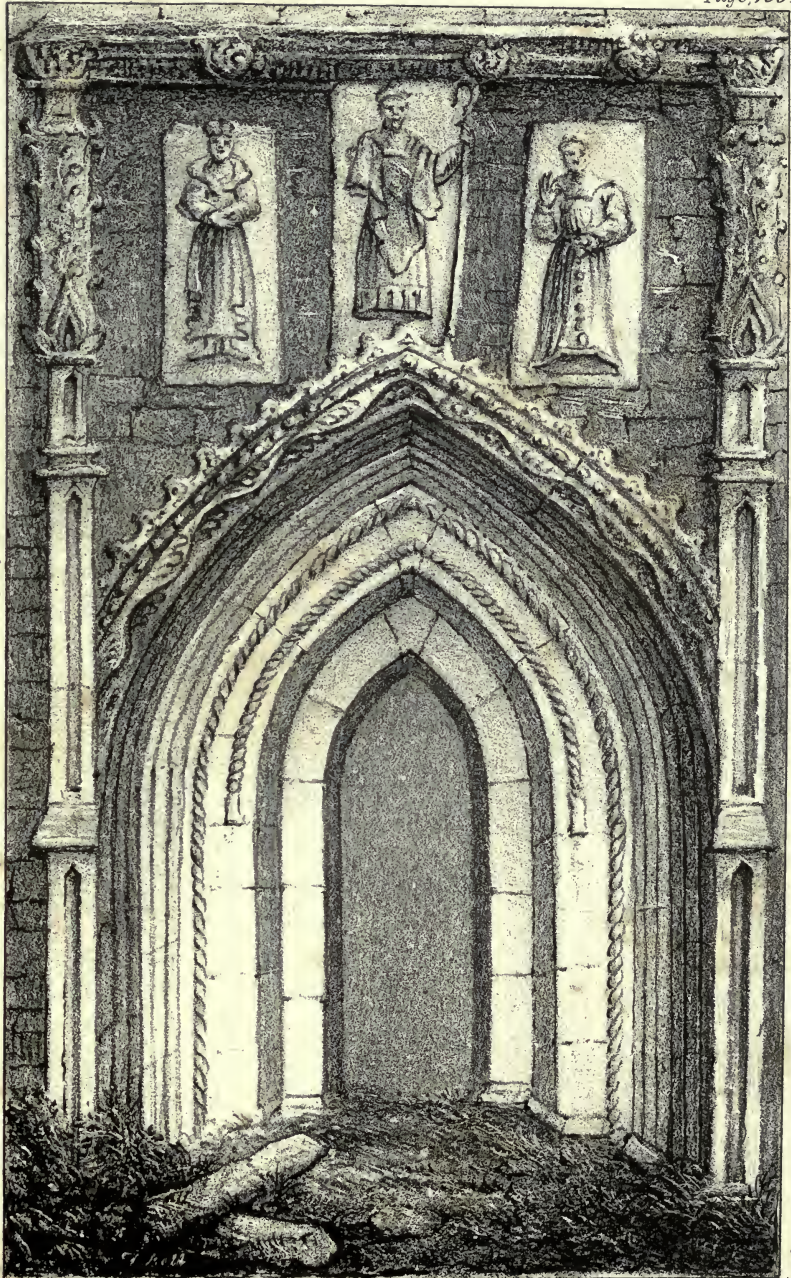
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SAXON ARCH AT KILLALOE.







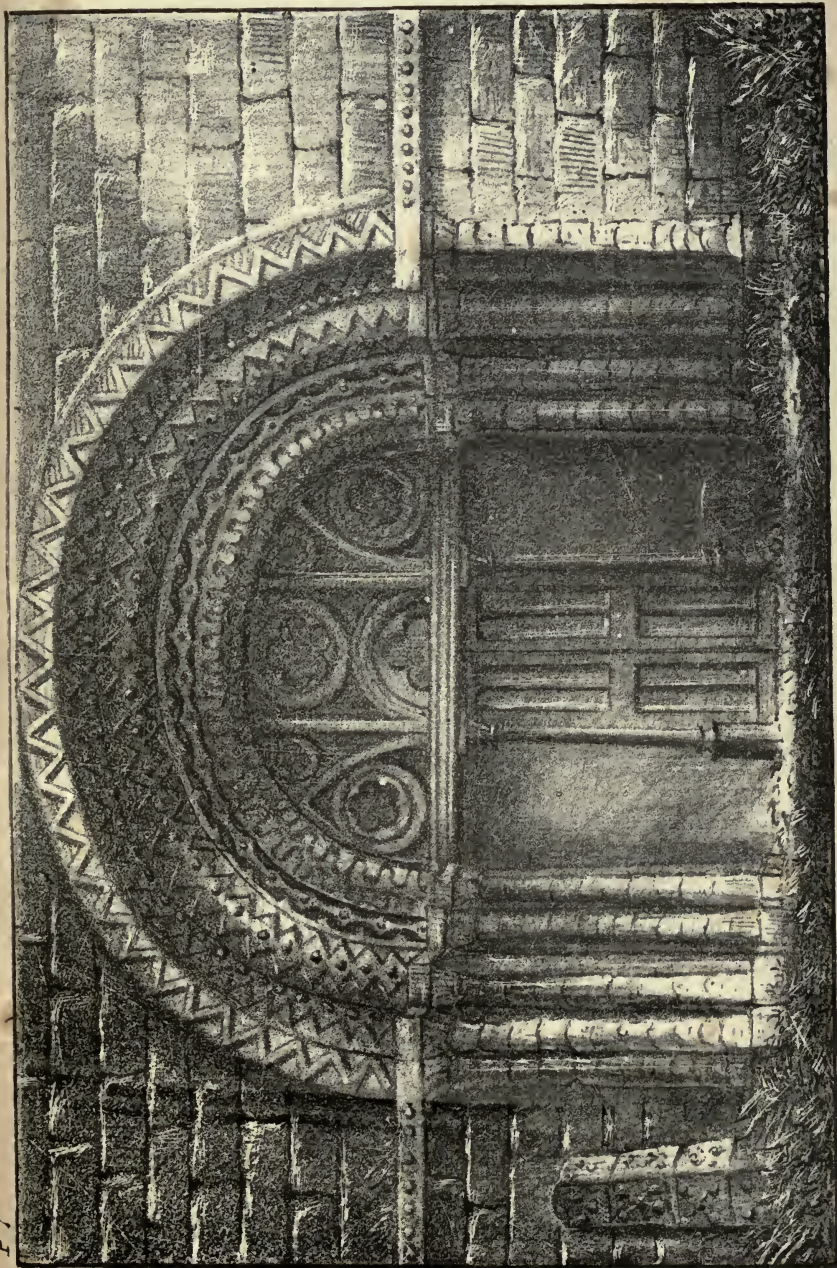
*On Stone by the Author.*

*Printed, by C. Hullmandel.*

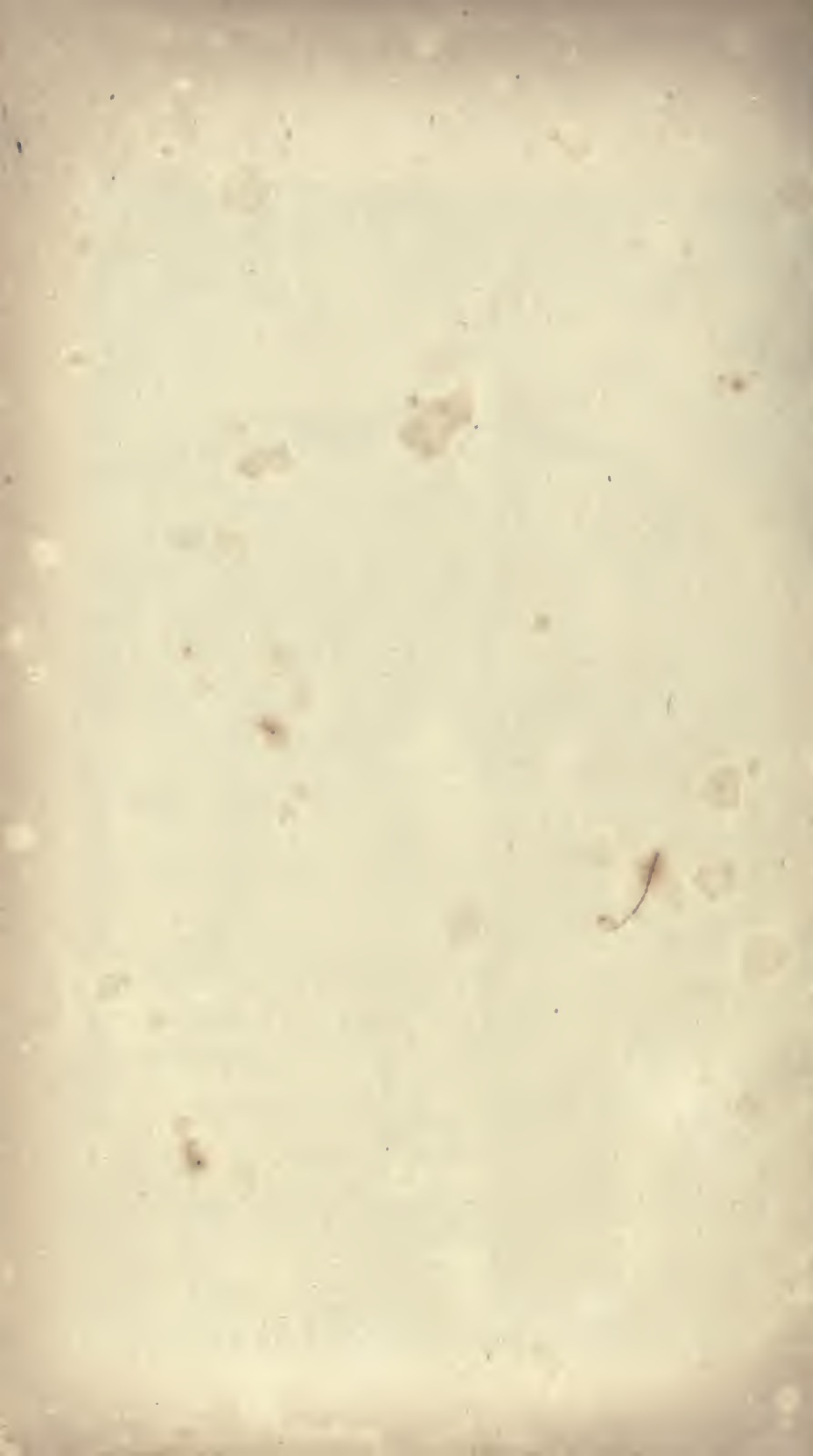
DOOR-WAY AT CLONMACNOIS.







Door of Tuam Cathedral







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