

however, the north and south windows of the choir in their original style of architecture, (the Saxon,) as they still appear. David Hackett, who was Bishop of Ossory about two hundred years after Ledred, built the arch of the steeple, so remarkable for its strength and beauty. He died in 1478.

Oliver Cantwell, a Dominican, who succeeded to this see ten years after, considerably promoted the interests of the Cathedral. He also obtained letters patent from Henry VII. confirming the ancient grant of a weekly market to the Irishtown. He died A. D. 1526, and was buried in the monastery of his order, the Black Abbey.

John Parry was Bishop of Ossory in the year 1672. At his own expense he furnished the steeple with a chime of six bells. It does not appear, however, that Parry took any steps towards repairing the dilapidations the church suffered in the time of Cromwell. And it was not until after the succession of ten bishops, that Doctor Pococke, who was promoted to the see in 1756, undertook to restore the cathedral in some measure to its ancient splendour. He repaired the entire edifice: the tombs and monuments of antiquity, that lay scattered and defaced, he had collected, repaired, and set up again in order; and he new modelled and elegantly finished the choir. The curious eye of Pococke discovered a portion of the stained glass that once filled the grand eastern window, and placed it over the west door. The stained glass of this window appeared so precious in the eyes of Renucci, the Pope's nuncio, (A. D. 1641,) that he offered Bishop Roch and the chapter £700 for it, a great sum in those days; which offer, however tempting, much to their honour, they refused.

From the time of Bishop Pococke until the year 1795, the Cathedral remained in the same state; at which time the dean and chapter obtained the advance of a sum of money, that enabled them to put an entire new roof on the great western isle, then almost decayed, and to execute some other necessary and essential repairs. The transepts have since been new-roofed by the present dean and chapter, to whom great praise is due for the excellent repair in which they keep this venerable pile.

This church is a large Gothic pile, built in the form of a cross. Its length from east to west is 226 feet, and the breadth of the cross or transepts, from north to south, 125 feet. It has two lateral aisles, and a centre one, which to the eye produce a fine effect. The tower is low and broad, about 37 feet square; it is sustained by four massy columns, and its floor is supported by groins, springing from the columns as from a single point, spreading out in many strings or beads, until they all meet in the centre, forming a very strong and beautiful arch. The roof of the nave is supported by four pillars, and two demi-pillars, on each side, upon which are formed five elegant arches; composing an entire scarcely to be surpassed in lightness and chastity of design, by any building of the kind in Ireland. The west window contributes also to this effect. There are four principal doors—one on the west, the exterior of which is a very fine specimen of Gothic architecture, two on the north, and one on the south. In the aisle there are several tombs of the Butler family, particularly that of Peter Butler, Earl of Ormond, and his wife, Margaret Fitzgerald, bearing the date 1539. Also the tomb of John Grace, Baron of Courtstown, dated 1568. In the north transept is the parish church, and formerly St. Mary's chapel, which is now occupied by the stairs leading to the gallery. The choir has nothing remarkable, except its fine organ.

At the distance of six and a half feet from the end wall of the southern transept, stands one of those round towers so common in Ireland; it is in a good state of preservation, its height is 108 feet, and its circumference at the base 47 feet. The entrance facing the south, narrow and inconvenient, is eight feet from the ground; and there still remain, firmly imbedded in the large stones that form the doorway, the remains of two strong iron hinges, very much eaten away by rust. Exclusive of this opening, there are five small apertures, rising obliquely round the wall, at regular distances, from the entrance to the upper extremity of the pillar, in which are six openings of the same kind, each opposite to the other; and the circum-

ference at top is exactly filled up by an arch, which to the eye beneath presents the appearance of a large millstone; on the margin of this a small hole has recently appeared, the effect of time. The column is surrounded by a low battlement, which seems to have been the finishing originally intended for the head.

The wall at the entrance is three feet six inches in thickness; and there are six offsets from the bottom to the top, equidistant, and completely circular, each being from four to five inches in depth—so that the thickness at top is between twelve and eighteen inches.

In the upper part some corbels appear, probably intended for scaffolding, for the purpose of turning the arch forming the cover. The apertures at the top do not correspond with the four cardinal points, but seem principally intended to give free passage to the wind, which, thus meeting with little resistance, becomes less dangerous to the edifice at such a point of elevation.

MOORE'S HISTORY OF IRELAND.*

The appearance of Mr. Moore's History of Ireland was naturally looked for with much interest, excited as well by the celebrity of the writer, as by a curiosity to learn how a subject so difficult, and which had baffled the learning and genius of so many, might be treated by an author, in some respects so well qualified for the task. The nature of one of Mr. Moore's earliest and most popular works, the Irish Melodies—a collection of songs adapted to the old Irish music, and illustrative of the most curious of the superstitions of our ancestors, and the most memorable of their historical traditions—must have demanded much industrious research into the annals and antiquities of Ireland.† With knowledge of his subject thus early acquired—inspired by an ardent attachment to the glory of his native country—gifted with a poetical genius of so high an order, (which, in an inquirer into the ancient traditions of a people, we think desirable, if it follow, and be not suffered to guide, the judgment)—Mr. Moore entered on his labours with advantages which few can hope to equal. One volume of his work, (which is to extend to three,) has been published; and though, while it is only partially before us, we cannot form a judgment as to the manner in which he will have executed the task, we can readily enter into the consideration of the difficulties which beset the examiner into Irish history, and estimate how far Mr. Moore has overcome these difficulties in the portion of his book now presented to us.

The present volume contains an account of the affairs of Ireland from the earliest period to the eighth century; but little space is occupied by what is properly the history of that long interval, the greater part being devoted to various dissertations on the origin of the Irish people, and their numerous colonizations—on their civilization in those distant times—their manners and customs; and to an account of the numerous learned men, who, in the dark ages of European history, poured forth from Ireland to diffuse over the Continent the knowledge and wisdom of that era, of which this lone western isle was then the chief retreat. To us, the most interesting part of the volume are those chapters in which we are afforded an insight into the domestic state of Ireland in those remote centuries—into the habits and character of her people, and her early civilization, more advanced than in the rest of western Europe. But from the light of authentic history, but few and scattered rays pierce through the long dark vista of ages extending back to the period of Ireland's ancient renown. The same paucity of memorials, the same absence of authority, render his narration of historical facts brief and obscure. And this brings us to what we consider to be the great difficulty in the way of

* The Cabinet Cyclopædia, conducted by the Rev. Dionysius Lardner, LL.D. History—Ireland. By Thomas Moore, Esq. Vol. I. London: Longman, Rees, Orme, Brown, Green, and Longman; and John Taylor.

† The knowledge of Irish history hitherto possessed by the mass of society, has been just so much as may be gleaned from the allusions in the Melodies, or the scanty illustrations in the notes.