

the *gallowglasses*,\* and the precision of the sculpture of the gothic ornaments of the compartments in which each one of the four stands, will amply recompense for a visit to the place. The figures are of three quarter lengths, all in the same attitude, in the act of drawing their formidable swords. Were it not for the size of the hilts, and the dimensions of the long, straight, and broad blades resting on the left thigh, the action would rather imply the unsheathing of a dagger than a sword; for the knuckles and back of the right hand are turned towards the spectator, with the thumb upwards, whilst the left hand grasps the sheath; so that if this had been the common mode of drawing the sword, another motion must have been required to place the weapon in its fitting position for use in the right hand. One might almost hold converse with these figures; at least they interested me, very much, and more and more every time I looked at them; not, however, by their countenances, for these had little expression, and were mutilated, but by the boldness and spirit of the action, and the peculiarity of the costume. Who could doubt that such fellows would have been all

\*The *gallowglasses* were light troops who served on foot, and commonly wore shirts of mail. Spencer, in his account of Ireland, I. p. 188, describes them, in his time, as "bloody, cruel, swearers, licentious; yet sure they are very valiant and hardie; for the most part great indurers of cold, labour, hunger, and all hardnesse; very active and strong of hand; very swift of foot; very vigilant and circumspect in their enterprises; very present in perils; very great scornors of death." In another place, the same author writes: "I have heard some great warriors say, that in all the services they had seen abroad in forraigne countreys, they never saw a more comely man than the Irishman, nor that cometh on more bravely in his charge."

ready to fight as well as draw in defence of the great king of Connaught? The coat of mail, represented by horizontal wavy streaks, fitted closely to the body, and descended below the waist without plait or folds. On the head was a high cap, completely covering the ears, and fastened under the throat, from which depended an additional covering for the breast and shoulders, in shape like the *pelerin* or tippet of latter years worn by women and children. The stone in which all these things are represented is the grey marble of the country, which would have preserved all its original sharpness to the present day, had it not been for the wanton injuries which have been inflicted on it. Greatly indeed is it to be lamented, that no care whatever is bestowed on the preservation of such remains of the arts and of the customs of former times.

Lying scattered about the chancel, amidst heaps of loose stones, fragments of other sculptures may be seen, representing other *gallowglasses*, in attitudes slightly different, but still in the act of drawing swords; some of these were accompanied with winged angels, probably intended to represent guardian angels.

Amongst modern tombs I must not omit to mention a small marble sarcophagus, placed in the chancel by Mr. Richards, to the memory of an infant and favourite child, a monument at once simple and tasteful.

The interior part of this old church is still a favourite place for burial; and yet it is scarcely possible to imagine one less suitable for a public cemetery, since the rock lies close to the surface, without a sufficiency of earth either to receive or to cover the coffins. I saw several deposited amongst loose stones, which had been