

It was constructed under the direction of the gentleman last named, Mr. Benson, in 24 days, and cost about 1,000*l*.

There are several pleasing points in the arrangement of the Exhibition, as, for example, an early sketch by Macisee (of Sir Walter Scott) under one of his most recent works, "The Spirit of Justice," and the first work of Hogan, a head of Minerva in wood, in connection with a finished production of his matured skill. "The Fall of the Angels" and "The Veiled Prophet," both by Ford, who died in early life, some years ago, show that Ireland lost in him one who would have been a great painter. "The Connoisseur," by Mac Donald, gives good promise, and the same may be said of West's picture of "Charles the First and Robens." The selected design for the Town-hall at Cork, by Messrs. Atkins and Johnson, has a Corinthian portico (hexastyle), with wings, and a campanile at each side of it. A peculiarity in it is the introduction of an enclosure wall, under the portico, in a line with the wings, or nearly so, in the direction of the length of the portico, but rising only part of its height. The design, which received the second premium, by Mr. Hargrave, jun. shows the peculiarity, we ought to call it the vagary, of an open aisle, with its half-dome, behind a range of columns carrying a horizontal entablature. Messrs. Deane and Woodward's design for the same building, is founded on the Belgic Town-halls. We must mention a portrait of the late Mr. G. R. Peto, architect, because he was one of the first to exhibit a cultivated taste in the public buildings of Cork.

Some carvings by Irish peasants show what might be done there in this way with proper encouragement. The crochet work by young girls, under an organization originated by the late Lady Deane during the famine, is perfectly beautiful, and is making its way all over the kingdom. Five thousand pounds' worth has been purchased since the manufacture was commenced. Some chimney-pieces, by Egan, of varied marbles, show the resources of Ireland in this respect. For internal decoration these might advantageously be more largely employed in England than they are. There is a collection, too, of the building stones found in Ireland: The Institute of British Architects should endeavour to obtain a duplicate of this to add to their present collection. Some imitations of woods by a village painter, John Enright, are very good; and the bricks, tiles, and draining-pipes from the Florence Court Tile and Pottery Works are equal, both in material and workmanship, so far as they go, to any that we have seen. The most satisfactory proof is afforded by the Exhibition that there are workmen in the country capable of carrying out, under proper direction, any undertakings that may be entrusted to them.

The finest modern building in Cork is the Queen's College, by Sir Thos. Deane, of which we gave a view some time since. It is built of the limestone of the locality, of an excellent colour, and is throughout congruous and effective. It has a fine hall, 90 feet long, 36 feet wide, and 60 feet high to the ridge of the hammer-beam roof. The cost of the structure was about 27,000*l*.

The *Lantern Apse* here, designed by Mr. Atkins, is now completed: it is Gothic in character; consists of three distinct piles, with adjacent chapel, and displays much artist-like feeling; but it is spoilt by the turrets, which are

discordant in colour (being of brick, while the rest of the building is of stone), and not good in outline. It contains a large Recreation Room, a capital kitchen with open roof, is built to accommodate 500 patients, and has cost about 53,000*l*. The situation, like that of the Queen's College, is admirable.

The new station for the Bandon line, now nearly completed, is a poor affair.

At Cashel, Kilmallock, Buttevant, and other places on the road to Cork, there are many very interesting remains of antiquity. We stopped at Cashel, and will tell of what we saw on the rock there hereafter. Kilmallock is full of ruins. The origin of the name has been ascribed to the founding of a Kill, or church, by Mocheallag, or Molach. One of the mountains here, however, is called Masloch. Buttevant\* was anciently called Kilmasculagh, or the church near the Mullagh chain of

mountains,—of which Masloch is one of the highest.

Spenser has celebrated these as the Mountains of Mude, and the river near Buttevant as Mulla,—

"Mulla, the daughter of old Mude so bright,  
The nymph which of that water-course hath charge,  
That springing out of Mole doth run down right  
To Buttevant, where spreading forth at large,  
It giveth name: once that ancient city  
Which Kilmasculagh 'claped is of old."

Here we must draw rein. Our tour was a short one, but so many interesting matters came of themselves before us, and we are so anxious to aid in the efforts that are being made to draw the two islands closer together, that we shall venture to return to our notebook next week. If we are not mistaken, there is a bright future for Ireland. Earnestly we wish it.



Aurim Tower.

ON THE PRINCIPLES OF GLASS PAINTING.

I beg to request that the few following remarks may be admitted to the pages of your valuable and widely-circulated journal.

I have heard and seen of late so many imperfect and contradictory opinions on coloured windows, that I fear those who follow glass painting as a profession, and the patrons of this beautiful art as well, run some risk of having no settled idea on the subject at all. Now, apart from questions purely technical, there are one or two principles which govern this art, and that are also an unailing test of what is good and true in it, from what is false, and therefore bad. The first object in a window is to admit light, and that of course must be preserved in the required measure, according to the aspect, whether north, south, east, or west, an open sky behind, or shut in with other buildings—a common case in towns. But next to the obvious consideration of light, a window should be considered as part of the building it is set in; therefore, whatever be its design, an appearance of *flatness* must be essential. In our dwelling-houses, windows are made to look out of, as well as to admit light, but the fact is different with churches and public buildings generally in these, if the windows be vacant and clear to the sky, the solidity and beauty of the interior (if it be beautiful) must suffer, more especially if the openings be large. By the same rule, perspective pictures or objects represented in full relief, are equally inappropriate, as they pierce the building with holes and

destroy its consistency. Windows, in my opinion, should form a part—an unmistakable and very important part—of the interior decoration of such edifices: they should belong to the wall, and retain the eye within the building. Again, the design and composition of these windows must be ruled in great measure, if not entirely, by the lines and proportions of the architecture, and be in harmony with the interior and mural decorations, and the distribution of colour and detail so arranged as to carry across and throughout the whole one harmonious unity.

I find it difficult to keep these few rules—apparently so trite, yet so constantly violated—in a concise and portable shape. Still they are of the first importance, and I have been more immediately induced to request a place for them in your columns from some remarks of Mr. Papworth's, in your last week's number, on the decorations of St. Paul's, and from your report of a discussion held at the Institute of British Architects on that noble scheme; allusion also had been made to it at a previous meeting of the Institute, in a paper read by a gentleman to whose learning and research all lovers of glass painting are largely indebted, and whose knowledge is justly held in the highest respect. I differ, however, from many of the conclusions in his present essay. I cannot agree with him that the glass painters of the twelfth and thirteenth centuries were ambitious of pictorial effects; nor that their failure was from lack of skill; nor that their representing trees in conventional forms, was owing to their want of knowledge in aerial perspective. These artists worked on true mosaic principles,—never lost sight of the fact that their windows were

\* At a meeting of the Kilkeny Archaeological Society, on the 7th inst. Mr. R. Bruce read an interesting paper on the antiquities of this place.—Buttevant.